



University of North Texas
College of Music

Ensemble Concert | Wednesday, October 16, 2024 | 7:30 p.m.
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

UNT Concert Orchestra
Clay Couturiaux, conductor
Madeline Adkins, violin

Prelude to *Irmelin* Frederick Delius
(1930) (1862-1934)

Concerto for Violin and Orchestra, Op. 14 Samuel Barber
(1939) (1910-1981)

- I. Allegro
- II. Andante
- III. Presto in moto perpetuo

Madeline Adkins, violin

- INTERMISSION -

Symphony No. 8 in G Major, Op. 88 Antonín Dvořák
(1889) (1841-1904)

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso –Molto vivace
- IV. Allegro ma non troppo

Program eighty-seven of the 2024–2025 season
Photography and videography are prohibited

UNT Concert Orchestra

Violin 1

Marlon Barrios †
Jiwon Lee
Sophie Thiessen
Rowan Ingraham
Ethan Dunn
Phoebe (Pei-Hsuan)
Tang
Mitchelle Cabrera
Braeden Boyles
Jingwei Zhang
Monica Limberg
Travis Pota-Birkhoff
Oscar Mata
Isaiah Vargas
Yuma Okada

Violin 2

Pablo Cerdas †
Polly Klein
Emma Swank
Juliana Jones
Julia Oh
Charlotte Reid
Janicesta Browne
Seth Castellano
Valeria Tuesta
Dylan Garcia

Viola

John Sharp †
Samuel Yi
Anthony Brooks
Aidan Shannon
Audrey Lewis
Kseniya Klyukina
Camryn Bourne
Breanna Norton

Cello

Emilio Lara †
Claire Cabral
Noah Sendir

Elise Abbott
Maya Huber
Griffin Jones
Jonathan Scoggins
Dawn Mansfield
Aminah (Zhimai) Ma
RJ Lux
Mateo Jones
Dylan Branam
Olivia Graber
Sarah Hart
Gilbert DeWitte
Olivia Jenkins

Bass

Zoe Harris †
Emma Willis
Andrew Lakly
Zachary Seymour
Camryn Lafargue
Lilian Holder
Aiyana Armstrong
Sara Nell Chase
Alain Mpinda

Flute

Josh Diaz
Eden Ligon
Tiffany (Hui Lam) Mak +
Shane Salinas *#
Michael Salm

Oboe

Madeline Lee
Daniel Moreira *
Benjamin Yoder #+

Clarinet

Riley Mazziotta *#
Meaghan O'Connor
Anthony Piñeiro
Stoney Shelton +
Allyson Verret

Bassoon

Anthony Coito +
Landon Murr *#
Fiona Theriault

French Horn

Andrew Bennett #+
Eva Gomez *
Caleb Harold
Trampus Marek
Samantha Sheats

Trumpet

Zach Dyess
Elaina Garza
Ryn Jenkins +
Michael McWhorter #

Trombone

Charles Brantley
Britton Fugazzi +

Bass Trombone

Jackson Roth

Tuba

Wesley Arnold

Timpani and Percussion

Jack Spelman

Harp

Zoë Winn

Piano

Zihao Zhou

‡ Concertmaster

† Principal

* Principal on Delius

Principal on Barber

+ Principal on Dvořák

Program Notes

Frederick Delius (1862–1934)

***Prelude to Irmelin* (1930)**

Delius's first attempts at writing opera are pictured here in the *Prelude to Irmelin*. Raised in England in a large musical family, Delius experienced friction as his desire to study music contradicted his family's expectations. He eventually convinced his father to fund musical studies in Leipzig, where he experienced a rich musical tradition and also struck up a friendship with composer Edvard Grieg (1843–1907). Delius's prelude draws on musical themes from his opera *Irmelin*, based on a story of fairytale princesses and potential suitors. Rewritten almost 40 years after the opera, the prelude evokes a sense of the dreamy settings and characters featured in the opera. The work is indebted to both Grieg, with whom Delius shared the sensibility for tone color and folk sources, and Richard Wagner (1813–1883), from whom Delius borrowed the notion of leitmotifs (recurrent themes that represent different elements in a dramatic work) and chromatic harmonies.

The piece, cast in a ternary form, employs the lighter textures of chamber music to create a kaleidoscope of orchestral colors. Individual woodwind instruments take over much of the melody, creating an ethereal mood. The opening motive is passed from the flute to the clarinet, which is soon replaced by the oboe before handing over control to the strings. The short middle section is scored for strings, which pick up the tempo and play tense chromatic harmonies, bringing in a sense of urgency. Tension dissipates with the return of the thinner opening texture that highlights woodwind and string solos as the music becomes softer. At the last minute, a clarinet emerges from the long-held ending chords to give one final statement of the main motive.

Samuel Barber (1910–1981)

***Concerto for Violin and Orchestra, Op. 14* (1939)**

The centerpiece of Barber's concerto is his love of lyrical melody. A child prodigy, Barber began his formal musical education at age 14 and had a long, prolific career both in the United States and internationally. He worked as a singer, conductor, and composer, writing in a wide variety of instrumental and vocal genres. He is known for the *Adagio* of his String Quartet no. 2, Op. 11, which foregrounds Barber's unbridled lyricism that turns elaborate instrumental pieces into extended songs of great emotional depth. This concerto incarnates this melodious approach with added technical brilliance: Barber wrote the third movement as a virtuosic showpiece at the request of Iso Briselli, the work's intended soloist (who, however, did not premiere it due to communication problems with the composer). While there are moments of technical prowess in the first two movements, the finale outdoes them both with its never-ending whirlwind of sound.

The first movement reprises the classical tradition of the sonata form with a double exposition—the presentation of all themes first by the orchestra, then by the soloist—but with a twist. The solo violin, rather than the orchestra, introduces the elegant, expansive main theme. With almost no transition, a

solo clarinet follows with the secondary theme: a folkish melody rife with Scotch snaps—a nod to Barber's Scottish-Irish heritage and a clear contrast to the smooth opening. This motive quickly disperses as the opening melody returns, finally bringing in the orchestra for the restatement of the exposition. A new, whimsical motive in the violin introduces virtuosity and tension, and supplies the transition that was missing in the first statement. After a suspenseful break, the snappy secondary theme returns in a cheerful oboe iteration, but now it brings the exposition to its end. The short development that follows lyrically elaborates on the main subject, while the secondary theme comes in as a climatic *fortissimo* and leads to a *tutti* restatement of the first main theme, the expressive height of the movement. The recapitulation that follows is a nearly exact repetition of the exposition. Right before the last presentation of the folk-like tune, a short cadenza provides an additional opportunity for lyricism; the orchestra responds with the secondary motive and a brief coda provides a satisfying end to this true orchestral song.

The second movement stays within the realm of instrumental song, although with stark contrasts in mood. The orchestra takes over: the oboe introduces the broad main theme. A horn solo closes the section and announces the soloist, who takes over the mildly tragic B section. The melodic cascades of the solo violin grow more anguished and despondent, supported by the orchestra's sharp rhythmic figures. We get a respite with the calm return of the opening melody, played in the solo violin's lower register. As motives are elaborated, the orchestra takes over the main theme at its brightest, with the secondary theme now presented as a follow up that brings anguish back in. This escalates towards a soulful cadenza with triplet figures just before the noteworthy ending of the movement, calm but not peaceful.

The third and final movement, *Presto in moto perpetuo*, is a brief explosion of virtuosity and constant motion in toccata style, as indicated by its title. It is structured as a seven-part classical rondo, with three alternating sections in ABACABA form, the first of which functions as a refrain. Indeed, the motion is constant through the solo violin's seemingly unending series of rapid, meandering triplets. Changes from triple to duple meter (and vice versa) abound, but the soloist never falters in its incessant shifting. Fast, repeated notes in the violin part characterize the second section; after a restatement of the opening music, the violin accompanies a woodwind theme in the central section. The orchestra takes over the third presentation of the main theme, with staccato, syncopated chords that emphasize the enticing vitality of the movement. The hurried rhythmic turmoil continues right up to the striking ending—an extended coda based on the central theme. At the last minute, a climatic dissonant chord leads to the solo violin's ascent to a climactic high note for the last time. The orchestra joins in on a final, booming chord.

Antonín Dvořák (1841–1904)

Symphony No. 8 in G Major, Op. 88 (1890)

Dvořák's varied musical ideas take a pastoral form in his Symphony No. 8. After the seriousness of his Seventh Symphony, Dvořák sought to "shape the musical content of his ideas in a new manner." This desire reached fruition in this symphony, which realizes symphonic conventions through a myriad of melodic themes and expressive colors. In this context, Dvořák's shifts from darker, more reflective musical ideas to brighter and optimistic major-mode melodies shine in each movement. The composer's efforts give his work a distinctly pastoral atmosphere, enlivened with moments of inner expression and drama.

Novelties abound throughout the symphony. Although the main tonality is G Major, clarinets and bassoons open the first movement with a pensive theme in the minor mode; and this melody returns, always in the same tonality, to mark the main parts of the form. The sonata form's exposition turns more cheerful with the entry of a flute bird call that evokes a pastoral mood, culminating in a bouncy and assertive main theme. This uncommon expressive progression, from reflective to joyful, fleshes out the second half of the exposition; a dark secondary theme in minor mode is followed by a radiant major melody that also provides closure.

The second statement of the opening meditative theme heralds the beginning of the development. All motives from the exposition are present, bird song included. After some sunny music derived from the main melody, the shadowy secondary theme launches a fugato that builds tension and catapults us to the climax of the piece: the third presentation of the opening theme, now presented *fortississimo*, like a refrain preceding a verse. A complete recapitulation of the exposition follows. At the end, excitement intensifies as the violins and woodwinds climb to their highest registers as the movement concludes with assertive major chords.

The second movement is arranged as a large-scale binary structure. Each major part includes two alternating sections that recalls the progression of the first movement from minor mode to major with changing moods and a colorful orchestral sound. The movement opens with a rising gesture that leads into a descending minor string theme. A dialogue between flutes and clarinets brings back birdsong, now merged with folk motives. Assertive rhythms introduce the major mode section, with descending cascades in the strings. When the melody finally appears, it reveals Dvořák at his best: an extraordinarily broad woodwind tune, simple yet refined, that seems capable of infinite expansion. The second presentation of both sections also includes a sonorous climax, a tense development, and leads into to the coda. A swell of tension and volume precedes a stately gesture in the brass, and the movement gently closes.

The brief Scherzo follows—the third movement is a ternary form with a jolly coda where Dvorak's inexhaustible melodic inventiveness again shines. The violins strike up a waltz in minor mode that seems vaguely familiar—indeed, it is the main theme of the second movement dressed in dance clothes. However, the continuation of theme, constructed of drawn-out, chromatic gestures in the woodwinds, is entirely new. The central trio moves into the major mode once again, now with a delicate folk-like tune in the flute and the oboe. The scherzo returns as expected, waltzing in minor mode, only to be interrupted by the bright major-mode coda that ends the movement with a bang. This clever twist is the composer's mischief at work; the entry of a new, irregular folk melody creates an unconventional final climax before exiting as unexpectedly as it appeared.

The fourth movement represents Dvořák's exploration of a different form: theme and variation. The theme is first sounded as trumpet fanfare in major mode played in its entirety. Where previous movements highlighted the move from minor to major, the finale incorporates some central variations in the minor mode, building on the modal strategy of this symphony in a way that gains new currency as a reversal of the other movements' layout.

The variations begin with some stately music by the cellos. Next, the whole orchestra picks up the theme in its original faster tempo, causing a flurry of activity. A flute solo takes up a fast variation before the full orchestra intervenes again. A minor-mode variation adopts the sound of a countryside band and ushers in an extended development that breaks the modularity of the process and takes us to a tense climax, which is resolved with a set of slow and soft variations. The movement ends with another fast and loud presentation of the theme and an emphatic coda. Increasingly chromatic melodies and runs take over the orchestra as the brass attempts to hang on to the original fanfare. This escalation culminates in a whirlwind ending of grand chords.

—Cecilia Presa (supervised by Dr. Bernardo Illari, with additional help from Dr. Brian Anderson)

Biographies

Clay Couturiaux is the assistant director of Orchestral Studies at the University of North Texas where he currently teaches orchestral conducting and is conductor of the UNT Concert Orchestra. The 2024–25 season marks Couturiaux's thirteenth season as music director and conductor of the Richardson Symphony Orchestra. Following a distinguished 16-year tenure, he was named conductor laureate of the Monroe Symphony Orchestra in May 2020. He has also served on the faculty of the UNT Summer Strings Institute since 2015.

Maestro Couturiaux has accumulated over two decades of experience conducting professional symphony orchestras and teaching at the university level. His career has taken him across the United States, Europe, and Asia including concerts with the Vietnam National Symphony Orchestra, Ho Chi Minh City Symphony Orchestra, Milano Classica Orchestra da Camera, and National Taiwan Normal University Symphony Orchestra. Other professional conducting engagements include performances with the Abilene Philharmonic, Arkansas Symphony, Austin Symphony, Metropolitan Classical Ballet, East Texas Symphony Orchestra, Texas Chamber Orchestra, and Wichita Falls Symphony Orchestra.

Further highlights include conducting the University of North Texas Symphony Orchestra in concert for an audience of 37,000 at Cowboys Stadium in a major collaboration with the North Texas XLV Super Bowl Host Committee, NFL Films, and Tim McGraw. He has also recorded with the UNT Chamber Orchestra on the Crystal Records label. In addition to his professional schedule, Maestro Couturiaux regularly serves as a guest conductor/clinician, including concerts with several Texas All-Region Honors Orchestras.

In March 2013 the Northeast Louisiana Arts Council named Maestro Couturiaux the recipient of the Edmund Williamson Artist of the Year Award. The award is presented to an artist who the selection committee feels has made the most significant contribution to the improvement of the quality of life for Northeast Louisiana.

Dr. Couturiaux began his musical studies at the age of eight in violoncello and piano. He holds degrees in both conducting and violoncello performance from the University of North Texas. In addition, he developed his conducting skills at the world-renowned Pierre Monteux School for Conductors and Orchestra Musicians in Maine and at the National Arts Centre Conductors Programme in Ottawa, Canada. The long list of distinguished conductors with whom Couturiaux studied includes Anshel Brusilow, Jorma Panula, Michael Jinbo, Hugh Wolff, Neal Gittleman, Carl Topilow, and Harold Farberman.

Madeline Adkins (BM '98) is the Concertmaster of the Utah Symphony. Prior to this appointment, she served as Associate Concertmaster of the Baltimore Symphony Orchestra (BSO) from 2005-2016.

She performs on the "ex-Chardon" Guadagnini of 1782, graciously loaned by Gabrielle Israelievitch to perpetuate the legacy of her late husband, former Toronto Symphony concertmaster, Jacques Israelievitch.

Adkins is a Concertmaster of the Grand Teton Music Festival and has served as Guest Concertmaster of the Pittsburgh Symphony, the Cincinnati Symphony, the São Paulo, Symphony, the Houston Symphony, and the Hong Kong Philharmonic, among many others. A sought-after soloist, Adkins has appeared with orchestras in Europe, Asia, Africa, and 26 US states. Her recording of the complete works for violin and piano by Felix Mendelssohn with pianist Luis Magalhães on the TwoPianists label was released to critical acclaim in 2016.

Festival appearances include the Stellenbosch International Chamber Music Festival in South Africa, the Sarasota Music Festival, and Brevard, and as a clinician, at the National Youth Orchestra (NYO-USA), the National Orchestral Institute, and the Haitian Orchestra Institute.

The daughter of noted musicologists, former UNT faculty members Dr. Cecil Adkins and Dr. Alis Dickinson, Madeline is the youngest of eight children, six of whom are professional musicians. She received her Bachelor's *summa cum laude* from the University of North Texas and her Master's degree from New England Conservatory, where she studied with James Buswell. When not on stage, Madeline is passionate about animal rescue, and has fostered over 100 kittens. www.madelineadkins.net