



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Wednesday, February 26, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Concert Orchestra

Clay Couturiaux, conductor

Liudmila Georgievskaya, piano

Chelsea (Qiuxian) Lu, doctoral conducting associate

Symphony No. 35 in D Major,

K. 385 "Haffner" (1782) Wolfgang Amadeus Mozart

I. Allegro con spirito

(1756–1791)

II. Andante

III. Menuetto – Trio

IV. Presto

Carmen Suite No. 1 (1882)..... Georges Bizet

I. Prélude

(1838–1875)

II. Aragonaise

arr. Ernest Guiraud

III. Intermezzo

IV. Séguedille

V. Les Dragons d'Alcala

VI. Les Toréadors

Chelsea (Qiuxian) Lu, conductor

-INTERMISSION-

Piano Concerto No. 1 in E minor, Op. 11 (1830) Frédéric Chopin

I. Allegro maestoso

(1810–1849)

II. Romanze – Larghetto

III. Rondo – Vivace

Liudmila Georgievskaya, piano

Program three hundred fifteen of the 2024–2025 season
Photography and videography are prohibited

Program Notes

by Sarah Addison, doctoral teaching assistant in music history, supervised by Brian Anderson, Senior Lecturer of Music History Pedagogy and Bernardo Illari, Associate Professor of Music History and Musicology Area Coordinator

Symphony No. 35 in D Major, K. 385 "Haffner" (1782) by Wolfgang Amadeus Mozart (1756–1791)

Mozart's Symphony No. 35, known as "Haffner," was not originally conceived as a large-scale concert symphony. It began its life as a lighter serenade meant for evening entertainment, commissioned in 1782 by the Haffner family of Salzburg to celebrate the ennoblement of Sigmund Haffner Jr., with whom the Mozarts had long-standing ties. Despite his hectic schedule, Mozart produced the serenade in remarkably short order, sending it to his father in sections. He reworked this music into the symphony we know today in 1783.

The "Haffner Symphony" bridges the world of the recreational serenade and Mozartian serious symphonic ideals. Its combination of festive radiance and structural sophistication foreshadows Mozart's later symphonies, including the "Prague" and "Jupiter." The Haffner is a jubilant work in D major, showcasing Mozart's ability to combine elegance and brilliance with emotional depth, and simultaneously reinterprets the conventions of the Classical symphony. He omitted the traditional repeat of the first movement, an unusual decision for the time that alters the structural balance and listening experience. The Haffner is a concise, energetic piece in four movements, lasting around 20 minutes. The first movement opens boldly with an assertive unison phrase, establishing its celebratory character. Rhythmic energy, wide leaps, and sharp contrasts drive the music forward, while the development section fragments and reworks the main motif, heightening dramatic tension before the triumphant return of the main theme and ending with a comic note. The Andante provides a lyrical contrast, its orchestration—without trumpets or timpani—creating a more intimate, flowing texture between strings and woodwinds. The Minuet is stately and dignified, its Trio offering a contrasting warmth with pastoral woodwind timbres. The Presto finale in rondo form, performed at maximum velocity as was customary, bursts with buffo exhilaration, emphasizing drive and virtuosity together with thematic contrast.

Carmen Suite No. 1 (1882) by George Bizet (1838–1875) arr. Ernest Guiraud

Surprisingly, Carmen first was a failure. Georges Bizet lived a tragically short life, passing away at 36, three months after the premiere of his now famous opera. At the time of the premiere, the opera's shocking themes of passion, betrayal, and murder were considered too provocative for the Parisian bourgeois audience. Yet, within a year, Carmen found acclaim in Vienna and beyond, and became one of the most beloved works in the operatic repertoire; and while Bizet did not live to witness his triumph, his music has endured and left an indelible mark on the operatic world, spreading beyond the theater through concert excerpts and band arrangements. In order to bring Carmen to wider audiences, Bizet's colleague Ernest Guiraud compiled two suites, which distill the opera's fiery passion, festive energy, and underlying tragedy into vivid orchestral experiences.

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The Suite No. 1 opens with an excerpt from the opera's "Prélude", with rapid violin tremolos that introduce the fateful cello theme that recurs throughout the opera. The "Aragonaise," based on the folk triple-meter jota, is light, diatonic, and playful; its major-mode exuberance provides

contrast to the opera's darker undercurrents. The "Intermezzo" shifts to a delicate, introspective mood, its floating flute melody framed by a serene harp accompaniment. The "Séguedille," drawn from Carmen's seduction of Don José, features lively Spanish dance rhythms, while "Les Dragons d'Alcala" offers a cheerful military march whose steady gait contrasts with Don José's personal turmoil. The suite closes with "Les Toréadors," a bold, brassy pasodoble (two-step or fast march) that captures the swagger and spectacle of the bullring.

Piano Concerto No. 1 in E minor, Op. 11 (1830) by Frédéric Chopin (1810–1849)

Frédéric Chopin was a composer profoundly shaped by his Polish heritage, which remained a central source of inspiration throughout his life. Born near Warsaw, he quickly gained recognition as a prodigy, impressing audiences with his delicate and poetic pianism. The Piano Concerto No. 1, composed when Chopin was just 20 years old, demonstrates his mastery of the instrument and his ability to infuse classical forms with personal expression.

The Concerto played a key role in the composer's early professional years. It was premiered at his farewell concert in Warsaw on October 11, 1830, marking his departure from Poland and the start of his international career. Chopin performed it in Vienna and later in Paris, where it introduced him to the city's audiences and helped to cement his reputation.

Celebrated for its lyrical beauty and the technical brilliance of the piano soloist, the Piano Concerto follows the traditional three-movement, fast-slow-fast structure: "Allegro maestoso," "Romanza: Larghetto," and "Rondo: Vivace." Indeed, the heart of the piece lies in the piano writing, in which the composer's lyrical artistry shines with an extraordinary intensity as the orchestra provides a modest framework. Often criticized for his conservative orchestration, Chopin intentionally kept the accompaniment unobtrusive to highlight the piano's expressive qualities and delicate virtuosity.

The "Allegro maestoso" opens with a grand orchestral introduction that presents bold and lyrical themes in smooth succession before the soloist enters, expands and embellishes the melodies with virtuosic passagework. The second movement, "Romanza: Larghetto," is a quiet, introspective song. Chopin described it as "not meant to create a powerful effect," but rather "a Romance, calm and melancholy... a kind of reverie in the moonlight on a beautiful spring evening." Muted strings lend the movement a silvery, distant quality, while the piano's ornamented melody unfolds with delicate nuance, evoking nostalgia and quiet longing. Inspired by the lively Krakowiak—a Polish folk dance—the final "Rondo: Vivace" bursts with rhythmic energy. Syncopations, rapid figurations, and playful exchanges between piano and orchestra create an exuberant momentum, leading to a spirited close.

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.

Concert pianist, recording artist, and highly regarded pedagogue, **Dr. Liudmila Georgievskaya** was hailed for her "absolute art, technique, and musicality" by Scherzo Magazine (Spain) and "a sharp, inquisitive mind shaping the performance" by The Guardian (UK). She has performed as a recitalist in Russia, Italy, Uzbekistan, Ukraine, France, the Netherlands, England, Hungary, Panama, and the United States. Winner of top prizes in more than a dozen national and international piano competitions, her performances have been broadcast on radio and television programs in Russia, the United States, Uzbekistan, Italy, and Vatican City. She appeared as a soloist with orchestras in Russia, Asia, Latin America, and the United States. In addition to solo concertizing, she often performs in piano duos with her husband, Thomas Schwan, and her sister, Olga Georgievskaya. She frequently champions contemporary music and is a long-time member of Voices of Change, one of the most distinguished new music ensembles in the United States. Her solo CD with music by Beethoven and Schumann (Odradek Records, 2013) was hailed by the international press and won two Global Music Awards.

Equally devoted to piano performance and to high-level piano teaching, Liudmila Georgievskaya expresses her life-long dedication to music through a busy performance schedule and teaching at the University of North Texas and in masterclasses worldwide. As a piano professor at the University of North Texas College of Music, she is deeply committed to providing her students with the strongest musical and technical training as well as with a sense of humanity, understanding of tradition, and appreciation of the art.

An inheritor of the Russian piano school, she studied in Moscow with Tatiana Galitskaya and Liudmila Roschina, both former students of the legendary Russian pianist and composer Samuil Feinberg, Alexander Goldenweiser's pupil and disciple. She graduated from the Moscow State Tchaikovsky Conservatory cum laude. She also completed her post-graduate studies with Sergio Perticaroli at the Santa Cecilia National Academy in Rome (Italy), followed by the Artist Certificate at Southern Methodist University with Joaquín Achúcarro and the Doctorate in Piano Performance at the University of North Texas with Dr. Pamela Mia Paul.

Chelsea (Qiuxian) Lu is a conductor, composer, and performer. A native of Zhejiang, China, she began musical training on the piano at the age of five and traveled to the United States to pursue musical studies at the age of eighteen. She studied piano, flute, and conducting at Western Michigan University and was awarded Summa Cum Laude at graduation. She earned the Master of Music degree in Orchestral Conducting from the University of Oklahoma, where she served as assistant conductor of OU Symphony Orchestra and OU Opera. She is currently pursuing her Doctor of Musical Arts degree in Orchestral Conducting at the University of North Texas College of Music under the tutelage of Dr. Clay Couturiaux and serves as teaching assistant in Advanced Instrumental Conducting and Symphonic Literature courses. Lu has conducted major orchestral and operatic works in various large ensembles throughout her studies. She also conducted world premieres in large ensembles and chamber ensembles. Lu is a proponent of contemporary music and is devoted to bringing a diverse array of late 20th-century and 21st-century compositions to the stage. She is currently the conductor of UNT Nova contemporary ensemble. Lu has established contemporary musical ensembles in Hangzhou City, Zhejiang Province, where she organized concert series, coached chamber ensembles, and conducted large ensembles. Praised by Hangzhou Daily and Qianjiang Evening News, "Qiuxian Lu has unique and in-depth insights into contemporary music and is very experienced with a variety of contemporary repertoire." She has composed multiple works for solo instruments, chamber ensembles, and large ensembles. Her solo and chamber works have been frequently commissioned and performed by instrumentalists and ensembles in China. Lu has actively performed as a pianist and flutist in multiple orchestras and top wind bands as well as a chamber musician across China and the United States. Besides standard repertoire and contemporary music, she has developed an interest in early music and is currently a harpsichordist in the UNT Baroque Orchestra. Lu has taught music theory and aural skills for over 7 years in both China and the United States and has established a scientific training system. She has served as music theory and aural skills instructor in music festivals and summer camps. Outside the world of music, Lu enjoys figure skating and swimming.

Concert Orchestra Personnel

Violin 1

Polly Klein ‡
Phoebe (Pei-Hsuan)
Tang
Rowan Ingraham
Sophie Thiessen
Monica Limberg
Mitchelle Cabrera
Travis Pota-Birkhoff
Braeden Boyles

Violin 2

Pablo Cerdas †
Alexis de Leon
Juliana Jones
Lancelot Clark
Seth Castellano
Sofia Vega
Valeria Tuesta

Viola

John Sharp †
Audrey Lewis
Kseniya Klyukina
Camryn Bourne
Aidan Shannon

Cello

Claire Cabral †
Elise Abbott
Maya Huber
Jonathan Scoggins
RJ Lux
Dawn Mansfield
Gilbert DeWitte
Dylan Branam

Bass

Emma Willis †
Andrew Lakly
Camryn Lafargue
Aiyana Armstrong
Lalo Flores

Flute

Hui Lam Mak *
Shane Salinas #
Meige Yang +

Oboe

Taylor Darnell +
Madeline Lee *#

Clarinet

Riley Mazziotta *
Anthony Piñeiro
Stoney Shelton #+

Bassoon

Anthony Coito +
Landon Murr *#

Horn

Eva Gomez *#
Edward Hernandez
Emily Moore
Samantha Sheats +

Trumpet

Zach Dyess +
Michael McWhorter *#

Trombone

Ashlee Thompson *+
Michael Pair

Bass Trombone

Joan Martinez

Timpani

Jack Spelman

Percussion

Brayden Haslam
Hannah McDowall

Harp

Zoë Winn

‡ Concertmaster

† Principal

* Principal on Bizet

Principal on Mozart

+ Principal on Chopin