



University of North Texas Concert Orchestra

Clay Couturiaux, conductor

with

Elisabeth Adkins, violin

Susan Dubois, viola

Wednesday, October 26, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Sinfonia concertante in

E-flat Major, K. 364 (1779) Wolfgang Amadeus Mozart (1756–1791)

- I. Allegro maestoso
- II. Andante
- III. Presto

Elisabeth Adkins, violin • Susan Dubois, viola

--Intermission--

Symphony No. 2 in D Major,

Opus 73 (1877) Johannes Brahms (1833–1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso
- IV. Allegro con spirito

***One hundred seventy-fifth program of the 2022–2023 season
Photography and videography are prohibited***

PROGRAM NOTES

Wolfgang Amadeus Mozart (1756–1791) ***Sinfonia concertante* in E-flat Major, K. 364 (1779)**

Wolfgang Amadeus Mozart had already established himself as an international musical prodigy by the time he composed his *Sinfonia concertante* in 1779. At the age of 23, he was just beginning the height of his compositional maturity, displaying a masterful combination of melodic beauty and formal integrity. These elements coalesce skillfully in the *Sinfonia concertante*, a combination of two major orchestral genres: the symphony and the solo concerto, a combination that enjoyed some popularity at the time. The orchestration is sparse by today's standards, with no percussion and only oboes and horns representing the winds. However, Mozart does split the viola section into two parts, adding a richness to the harmonic forces in the strings. A violin and viola share the spotlight as the two soloists and Mozart, a great violinist but also a lover of the viola, treats them as equals throughout the piece, collaborating in spellbinding duets that show off the abilities of both instruments. Thomas May commented on the combination saying, "One unforgettable characteristic of the *Sinfonia concertante* is the remarkable partnership and equality shared by both soloists and the searingly beautiful sound blend they create."

The first movement, *Allegro maestoso*, is in a "concerto" version of the traditional sonata form. Whereas a typical movement would follow an Introduction-Exposition-Development-Recapitulation-Coda structure, the concerto version adds another exposition (essentially, one for the orchestra and one for the soloists), and a cadenza just before the coda. The *Allegro maestoso* begins with a repeated pattern of chords in the orchestra—a motive that returns again and again throughout the movement—and a gradual staccato fall in the violins. This winds its way into the orchestra's main theme, a skipping melody in the violins that once stated in the violins, builds throughout the orchestra. Fluttering trills rising in the strings signal the beginning of the transition where the orchestra builds to a climax of ostinato repeated notes before falling back down the scale and allowing the soloists to take center stage.

The soloists state and then develop their main theme together, with interjections by the orchestra, at first together and then in alternating passages. After another response from the orchestra the solo violin begins the secondary theme that leans into the minor mode. The solo violist's echo, however, brings it back to the major mode and the pair trade off passages of running sixteenth notes. The solo violin then introduces the third, transitory, theme: this one beginning with a trio of leaps up the scale. The thematic section leads to a series of runs up the scale by both soloists and a long violin trill brings the orchestra back in to complete the exposition together. The mood shifts into the minor mode for the development and the soloists take turns modifying the main themes, often alternating in a quick display of call-and-response. The recapitulation begins with the opening repeated chords from the beginning of the movement and the material from the orchestra's exposition is only briefly iterated before the

PROGRAM NOTES

soloists enter to renew each of their own expositional themes. As with a standard concerto, the movement ends with a cadenza, in this case a duet where the violin and viola are able to show off without the interference of the orchestra. A duo trill signals for the ensemble to come back, and the movement ends in an exciting series of dominant-tonic chords.

The *Andante* is one of Mozart's rare minor-mode slow movements. This songful movement is structured around two main themes, each heard twice, and a cadenza for the soloists. The simplicity allows the emotional nature of the movement to shine. In fact, Maynard Solomon suggested in his biography of Mozart that this movement may be a reflection of the composer's recent experience coping with the loss of his mother. The movement begins with a brief introduction by the orchestra before the violin takes over with the first theme, an aria-like tune that is echoed by the viola. Each subsequent thematic section takes on the same structure: the soloists' introduction of the theme, a "conversation" of the pair fiddling with the melody together, and a brief closing comment by the orchestra. The second theme, begun by both soloists together, is a weaving triplet melody that complements instead of contrasts with the first theme. The first section returns followed by another iteration of the second theme—both slightly modified. The orchestra slows to an unresolved dominant chord and the soloists exhibit their skills in an extended cadenza based on the two main themes. A trill signals the orchestra to return and the piece rocks to a quiet, subdued end.

The third and final movement, *Presto*, consists of two main thematic sections. The first thematic section (A) is heard in the violins, a fast-paced theme that takes off from the very first note. After its immediate repeat the oboes offer an alternative falling motive which is then echoed in the strings. A jaunty horn call then breaks through and the orchestra finishes the section with rocking strings and emphatic repeated notes in the winds. The solo violin introduces the second thematic section (B) with a new, jumpy theme, echoed by the solo violist. After a punctuation in the orchestra, the solo violin then begins a modified version of the B theme, taking it in a new direction and converting its duple feel into triple. The B section is notably longer than the A section, as the soloists and the orchestra develop both the main and modified themes in a playful series of call-and-response and echoes. The A section returns, this time with the soloists beginning the theme and shortened due to the omission of the horn call. The B section appears once more, now led by the solo viola for both the main and modified themes. Finally, the A section is repeated one last time and the horn call is heard once again, leading into the coda. The piece ends excitedly, with a series of dominant-to-tonic chords in the full orchestra that land on a satisfying final E-flat chord.

PROGRAM NOTES

Johannes Brahms (1833–1897) Symphony No. 2 in D Major, Opus 73 (1877)

Johannes Brahms was born in Hamburg, Germany and successfully wrote in most of the celebrated genres of his day including symphonic, chamber, piano solo, and choral works. Still, nineteenth-century orchestral composers, especially German ones, struggled to live up to the legacy left by Beethoven's symphonies in the century or more after his death. Brahms was no exception, feeling his looming shadow with every piece he wrote. Despite this, or maybe because of it, Brahms was able to cultivate a legacy of his own with his four symphonies, blending the aesthetics of the late nineteenth century with the forms and playfulness of the classical era.

While Brahms' first symphony (1876) took him at least fourteen years to write and is stern and moody in character, the second was completed less than a year later and is often considered the First's "sunny counterpart." Indeed, the piece evokes both optimism and calm, but it is not without its own wanderings into darkness. As Brahms explained when asked about the "rumbling timpani" and "gloomy trombones" of the first movement, "I have to confess that I am a severely melancholic person, that black wings are constantly flapping above us."

The first movement, *Allegro non troppo*, is in an extended sonata form in which the typical three main sections (exposition, development, and recapitulation) are extended both in length and in the number of thematic ideas. It begins with a short introduction introduced by the cellos and basses with a four-note motive (three short notes and one long note) that will be the thematic germ of the entire symphony. The main theme emerges in the woodwinds and violins, a pastoral melody with undercurrents of the four-note motive. This winds its way through the orchestra and is allowed to develop slightly before the second theme takes over. In a typical classical symphony, the two main themes of a sonata movement will contrast each other, often with the first taking an upbeat character and the second, a lyrical one. For Brahms' symphony however, both themes are slow and song-like, with the first pastoral and the second a lullaby. In fact, the second theme is reminiscent of Brahms' famous lullaby written several years earlier. The lullaby gives way to a transitory section of hoppy sixteenth-notes and a syncopated drone of repeated notes building to a reprise of the secondary theme that gradually dies back down to end the exposition. Brahms writes in a repeat of the entire exposition, a typical occurrence during the classical era of Haydn and Mozart, but an instruction that had lost much of its commonality by Brahms' generation. The development begins softly, with rising arpeggios interspersed throughout the orchestra and whispers of the four-note motive, sometimes in original form and sometimes inverted. Each of the major themes makes an appearance as the development swells in intensity before dying back down in a falling scale from the woodwinds and the recapitulation begins, repeating the material from the exposition. An extended coda begins

PROGRAM NOTES

with a horn solo accompanied by the strings and the movement ends with offset chords on the upbeats that give way to a fading G chord that diminishes into silence.

The *Adagio non troppo* second movement is also in a modified sonata form. The primary theme is an expressive falling melody heard in the cellos while simultaneously an ascending melodic line is heard in the bassoons. The horns and woodwinds interject briefly, but the strings take back the lead, sweeping the theme into a lush moment with swelling dynamics. The secondary theme is created from tied dotted-quarters and eighth notes that consistently begin on the upbeat, giving a halting, offset feeling to an otherwise serene melody. After a transitional passage that begins in the woodwinds over a flurry of running strings, the oboe, clarinet, and flute trade short, final four-note calls, the violins enter with a reminder of the first theme, and the development begins. Here, as with the previous movement, the main themes are modified and passed around the orchestra. The development ends quickly, however, and the first theme returns for the recapitulation. Instead of a complete recap of the exposition, Brahms modifies the form by reprising the first thematic material and leaving out a full repeat of the second. The two rising and falling themes from the opening are juxtaposed against each other, with each taking turns as the dominant material. Bits of other thematic material are added to the mix, and the piece climaxes in a swell of woodwinds and running strings. The swells recede down to *pianissimo*, there is a final recall of the falling first theme, and the orchestra finally settles on a hushed B-flat chord.

The *Allegretto grazioso* is a series of dances in ABACA form, with the A section dance as the grounding constant of the movement. Its theme is a moderately paced lilting melody in 3/4 time: a country dance style known as a Ländler. The B section shifts suddenly into duple meter with animated fast eighth notes in the strings. These are quickly traded between the strings and woodwinds, sounding much too lively to be a stately dance. The A section briefly returns, but is not stated in full during this second iteration. Instead, it provides a brief calm before leading into another theme just as fast as the B section. This new dance, the C section, is led by the strings with a downward run of triplets. While it has the same fast-paced tempo as dance B, this new section remains in a triple meter instead of a duple. The theme is based on a two-note motive in which the second is the strongest, creating an offset rhythm of strong beats in the middle of the measure instead of the beginning. As with the previous dances, the C section eventually quiets with downward triplet runs tossed around the strings and the A section returns, this time in its entirety. The movement ends with quiet chords in the winds and a final plucked note from the strings.

PROGRAM NOTES

The *Allegro con spirito* finale returns to the sonata form structure. The first theme begins immediately in the strings as a soft, winding melody run. After a brief pause, the full orchestra enters in force and the theme is morphed into a grander, more intense, version of itself. The second theme is first heard in the clarinet, coming out of the climax of the first thematic section with an elongated series of downward moving notes. After a clarinet flourish of arpeggios, the melody is taken up by the other winds. This section builds until the entire orchestra breaks into a series of downward runs and a falling four-note motive that has been brewing under the surface takes center stage, punctuated by staccato upbeats. This leads straight into a transitory passage where wheeling 8th-note runs begin in the upper woodwinds leading to pounding chords and finally, a chirpy two-note pattern that dies away and the quiet of the first theme returns. The development starts with the beginning of the exposition, but the main theme is immediately given a new character with echoing calls in the winds. The main themes are then modulated through a series of fresh moods, first agitated, then tranquil, and finally pensive. Just as the pensiveness is giving way to calm, the main theme enters in its original form and the recapitulation begins, restating the exposition with its first, second, and transitory thematic sections with added vigor and lushness. The finale builds to the end, climaxing in a flurry of excitement and a final triumphant D chord.--Emily Hicks under the direction of Peter Mondelli

BIOGRAPHIES

A Denton native, **Elisabeth Adkins** grew up in Denton public schools, attending Denton High School until her admission to UNT as a violin major. She received a master's and doctorate of musical arts from Yale University, then won the audition for associate concertmaster of the National Symphony in Washington, D.C. at the age of 25. After a long tenure at the Kennedy Center, Ms. Adkins was invited to join the faculty of Texas Christian University in the fall of 2014. She serves as professor of violin at TCU and continues her orchestral career as the concertmaster of the Corpus Christi Symphony Orchestra, Richardson Symphony and Plano Symphony. She has appeared as concerto soloist for the Baltimore Symphony, Dallas Symphony, Maryland Symphony and Seattle Symphony, as well as the Richardson, Plano and Corpus Christi symphonies.



She performs in recital with her husband, pianist Edward Newman; the duo has presented concerts at the Kennedy Center and the National Gallery and was featured as the inaugural program of public radio's "Front Row Washington." The duo was featured at a special concert for both houses of Congress in the Capitol Rotunda. The Adkins/Newman Duo is in residence at the Wintergreen Summer Music Festival in Virginia. Elisabeth is the daughter of Cecil and Alis Adkins, noted musicologists who both served on the UNT faculty. Her seven talented siblings include violinists, cellists, and a soprano/voiceover artist.

Ms. Adkins studied violin with Norma Davidson at Texas Woman's University, James Lerch at the University of North Texas (where she received her BM *summa cum laude*), and Oscar Shumsky at Yale University. While at UNT, Elisabeth won the Concerto Competition in 1973–74 and 1977–78, the Presser Undergraduate Scholar award in 1977–78, and an Honored Alumni award along with her siblings in 2013. She served as concertmaster of the UNT Symphony Orchestra under Anshel Brusilow as an undergraduate. Elisabeth received the Distinguished Alumni award from Yale.

Ms. Adkins is delighted to be appearing in the Mozart *Sinfonia concertante* this evening with Susan Dubois, fellow principal in the Richardson Symphony, and Clay Couturiaux, music director of the RSO.

BIOGRAPHIES

Hailed by *The Strad* as “an impressive protagonist proclaiming a magnetic, outgoing personality, a lustrous, vibrant tone, and excellent intonation,” violist **Susan Dubois** is considered one of the leading young artist-teachers of viola today. From New York's Carnegie Hall to Argentina's Teatro Colón, Dubois has won the hearts of audiences worldwide with her commanding and persuasive performances.



Chosen as the sole viola winner of Artist International's 23rd Annual Auditions, Dubois was presented in her solo New York Recital Debut at Carnegie Recital Hall. She also was selected as a prizewinner and recitalist at the Lionel Tertis International Viola Competition in the United Kingdom. As a member of the jury, Dubois has judged major competitions such as the Corpus Christi International Competition for Piano and Strings and the Primrose International Viola Competition.

Dubois holds a bachelor of music degree, *magna cum laude*, and master of music degree from the University of Southern California where she studied with Donald McInnes. A former teaching assistant of Karen Tuttle at The Juilliard School, Dubois earned the doctor of musical arts degree and was awarded the William Schuman Prize for outstanding achievement and leadership in music.

Dubois has extensive experience as a recitalist and chamber musician, performing and coaching throughout the United States, South America, Australia, Italy and, most recently, Portugal, South Korea and South Africa. She has appeared at such music festivals as Marlboro and La Jolla with notable artists Lynn Harrell, David Soyer, David Finkel, Donald Weilerstein, Menahem Pressler, and Atar Arad.

Formerly the principal violist of the Dallas Opera Orchestra, she is currently principal violist in the Richardson Symphony. Dubois is currently a member of the artist faculty and string-area coordinator at the University of North Texas and serves on the summer faculty of the International Festival Institute at Round Top and the Green Mountain Chamber Music Festival.

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 2022–23 season marks Couturiaux's eleventh 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 ORCHESTRA

Violin I

Yonsoo Park, concertmaster
Lucas Furtado
Pei Jhen Huang
Ella Curb
Polly Klein
Oscar Morales
Gabriel Parker
Alyssa Hall
Michelle Martey
Julia Oh
Pablo Cerdas
Luca Nardelli
Joshua Shapiro

Violin II

Yida Hu, principal
Miguel Guillen
Chloe Svadlenka
DeLane Marsh
Thi Tang
Mia Caliri
Mitchelle Cabrera
Jonathan Ramos
Camryn Cox (B)
Sveva Clay (B)
Emil De Veyra (B)
Seth Castellano (B)
Sofia Vega (B)
Ellie McNally (B)

Viola

Jeremy Mends, principal
Shanya Chynwat
Kelsey Felton
Anthony Couvillion
Rachel Liu
Sarah Shultz
Elizabeth Olson (B)
Caroline Skeels (B)
Ke'Juan Thompson (B)
Cameron Halsell (B)
Andrea San Luis (B)

Cello

Hyelin Yoo, principal
Eric Rau
Rachael Levine (M)
Nathan Davis (M)
Olivia Graber (M)
Camilo Vasquez (B)
Ethan Nelson (B)
Deohanzen Buenafe (B)
Jaya Waugh (B)
Noah Norried (B)
Ashton Gonzales (B)
Ethan Gaskin (B)
Celia Bowen (B)
Yi Lok Choi (B)
Nicolas Clark (B)

Bass

Matthew Luse, principal
Ruben Rodriguez Borges
Bryan Dawn
Emma Catherine Willis (B)
Brittany Hart (B)
Garrett Hicks (B)
Zoe Harris (B)
Aiyana Armstrong (B)

Flute

Alana Bronson
Di Cao*
Jiaqi Li
Shane Salinas

Oboe

Madison Church
Abigail Espinosa^*
Connor Rury

Clarinet

Anna Ferrari
Abby Isley
Charlotte MacDonald*
Kyle Norberg

Bassoon

Georgia Clement*
Aaron Lukenbill
Donovan Neal

Horn

Sam Himes*
Sarah Ismail
Nicole Keller
Benjamin Ruiz^
Rebecca Yang

Trumpet

Jacqueline Hritzo
Tyler Sarver*

Trombone

Tyler Coffman*
Kyle Husby
Kyle Roberts

Tuba

Ji-Woong Hyun

Timpani

Hayden Rackley

^ Principal on Mozart

*Principal on Brahms
(M) Mozart only
(B) Brahms only

FACULTY AND STAFF

Orchestral Studies

David Itkin, Anshel Brusilow Professor of Orchestral Studies
Clay Couturiaux, Assistant Director of Orchestral Studies
Charles Baldwin, Doctoral Conducting Associate/Librarian/Conducting Class
Gregory McDaniel, Master's Conducting Associate/Operations Manager
Jimin Seo, Doctoral Conducting Associate/Personnel Manager

Instrumental Studies & Keyboard Studies (*Adjunct; **Visiting Professor)

| | |
|---------------------------------|---------------------------------------|
| Julia Bushkova, violin | John Holt, trumpet |
| *Eunice Keem, violin | Caleb Hudson, trumpet |
| Chloé Kiffer, violin | Raquel Rodriguez Samayoa, trumpet |
| Philip Lewis, violin | Stacie Mickens, horn |
| Felix Olschofka, violin | *Natalie Young, horn |
| Susan Dubois, viola | Tony Baker, trombone |
| Daphne Gerling, viola | Natalie Mannix, trombone |
| Horacio Contreras, cello | Steven Menard, trombone |
| Nikola Ružević, cello | David Childs, euphonium |
| Jeffrey Bradetich, double bass | *Matthew Good, tuba |
| Gudrun Raschen, double bass | Don Little, tuba |
| Jaymee Haefner, harp | *Stephen Barnes, drumset |
| Mary Karen Clardy, flute | Quincy Davis, drumset |
| Elizabeth McNutt, flute | Mark Ford, percussion |
| *James Scott, flute | David Hall, percussion |
| Terri Sundberg, flute | Paul Rennick, percussion |
| Jung Choi, oboe | *Sandi Rennick, percussion |
| Daryl Coad, clarinet | *Liudmila Georgievskaya, piano |
| Deb Fabian, clarinet | Steven Harlos, piano |
| Kimberly Cole Luevano, clarinet | Pamela Mia Paul, piano |
| Phillip Paglialonga, clarinet | Elvia Puccinelli, collaborative piano |
| *Gregory Raden, clarinet | Gustavo Romero, piano |
| Darrel Hale, bassoon | Vladimir Viardo, piano |
| Eric Nestler, saxophone | Adam Wodnicki, piano |
| | Jesse Eschbach, organ |

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Felix Olschofka - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Jaymee Haefner - Director, Graduate Studies
Kirsten Soriano Broberg - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director, Communications, Marketing and Public Relations

Upcoming Events

Symphony Orchestra - November 16
Concert Orchestra - November 30
Baroque Orchestra - November 19