



University of North Texas Concert Orchestra

Clay Couturiaux, conductor

with

Raquel Samayoa, trumpet

Wednesday, February 28, 2024
7:30 pm
Winspear Hall
Murchison Performing Arts Center



PROGRAM

Suite symphonique (1930) Jacques Ibert (1890–1962)
I. Le Métro
II. Faubourgs
III. La Mosquée de Paris
IV. Restaurant au Bois de Boulogne
V. Le Paquebot “Ile-de-France”
VI. Parade foraine

Concerto in
E-flat Major (c. 1750) Johann Baptist Georg Neruda (c. 1708–c. 1780)
I. Allegro
II. Largo
III. Vivace

Raquel Samayoa, trumpet

--Intermission--

Symphony No. 39 in E-flat Major,
K. 543 (1788) Wolfgang Amadeus Mozart (1756–1791)
I. Adagio - Allegro
II. Andante con moto
III. Menuetto (Allegretto)
IV. Allegro

***Five hundred SOMETHING program of the 2023–2024 season
Photography and videography are prohibited***

NOTES

Jacques Ibert (1890–1962)

Suite symphonique (1930)

Jacques Ibert's *Suite symphonique* derives from a series of musical interludes that he composed for a stage adaptation of Jules Romains' *Donogoo*, a satire of French colonialism in which investors and adventurers are duped into seeking riches in an African village that does not even exist. In Ibert's suite, these interludes are recast as short movements that capture both the hustle and bustle of life in a vibrant Paris and the wickedly fun mood of the play.

In the first movement, *Le Métro* (The Metro), the lazy atmosphere of a Parisian morning transforms into hasty commotion as citizens board the train and head into town. Varied and inventive instrumentation brings the cityscape to life: chimes announce the time of eight o'clock and the trumpet mimics train horns. The second movement, *Faubourgs* (Suburbs), similarly combines the sounds of the street with more abstract representations of residents getting to work. Trumpet, woodwind, and trombone calls each announce the start of the day. Later in the movement, the woodwinds and harmonium combine forces to mimic a street organ, whose wistful tune alternates with the sounds of a violinist and the interruptions of busy passersby.

La Mosquée de Paris (The Grand Mosque of Paris) captures an exoticized portrayal of the Parisian Mosque. The oboe plays a long and winding melody atop a quietly pulsing bass drum and staccato drone built from a whole-tone chord. This supporting harmony remains throughout the movement, but just before the end, the strings switch techniques and play *col legno*, meaning with the wood of their bow. In a startling departure from the entrancing sounds of the oboe, the fourth movement, *Restaurant au Bois de Boulogne* (Restaurant in the Bois de Boulogne), depicts a luxurious dance hall complete with competing dances: a slinky foxtrot and various waltzes.

The fifth movement, *Le Paquebot "Ile-de-France"* (The Steamboat "Ile-de-France"), is a return to the mechanized sounds of the urban French outdoors. Ibert described this vignette as such:

Rue Auber, before the windows of the Transatlantic Shipping Company. A young couple dreamily studies the model of the "Ile-de-France". For them it is the symbol of escape, of leaving for a world which will perhaps be better. Suddenly, the model seems to come to life....Hear the bell, the loud blast of departure, the cry of the sirens, the deep, slowly fading wake.

Just as the sounds of the model of the steamboat came to life for the couple, so too do the sounds of the Parisian landscape come alive for the listener of Ibert's suite.

The final movement is the shortest of all and is even more buoyant than the scene from the dance hall. Here, in *Parade Foraine* (Parade at the Fair), visitors are greeted with lively circus music. A police whistle attempts to stifle the ebullient romp, but these calls for civility eventually go unheeded as ostentatious trombone glissandi blast through the orchestra, leading to a campy and convivial conclusion.

Johann Baptist Georg Neruda (c. 1708–c. 1780) **Concerto in E-flat Major (c. 1750)**

Although Johann Baptist Georg Neruda composed most frequently for strings, his *Concerto in E-flat Major* is among his best-known works to audiences today. Himself a violinist by trade, Neruda likely composed the concerto when he was surrounded by clarino players in Dresden. One of Neruda's colleagues in the Dresden court orchestra was the horn player Johann Georg Knechtel, and the concerto may have been composed around 1750 with Knechtel in mind.

Above all else, Neruda's concerto is a delight to the ear, a piece that is easy to follow and easier to enjoy. Lightly orchestrated for strings and continuo, the piece makes use of the soloist's talent with beautiful themes built from the harmonic series and systematically opposes trumpet and orchestra. Like concertos from earlier in the century, the lively first movement separates solo episodes with orchestral ritornelli. The first ritornello introduces the main thematic material of the movement. The soloist builds on this material in the first episode. After, ritornelli alternate with solo episodes, marking the tonal trajectory of the movement. The movement is rounded off by a cadenza, originally meant for the soloist to improvise. Beyond the modulations, Neruda creates interest through memorable thematic material and moments of syncopation. The appeal of the slow second movement lies in its modulations and multiple cadenzas. It begins in E-flat and makes its way to B-flat with a short cadenza midway through the movement. Although the movement eventually modulates back to E-flat and features another cadenza, the music finally settles for a suspensive ending on B-flat, priming the listener for the energetic third movement. Here, Neruda continues alternating ritornelli and episodes to delineate form through modulation and instrumentation. And like in the first movement, the ear is drawn to syncopation and simple themes. In customary fashion, the third movement concludes with a virtuosic cadenza and a final ritornello, capping off this charming work.

Wolfgang Amadeus Mozart (1756–1791) **Symphony No. 39 in E-flat Major, K. 543 (1788)**

The summer of 1788 represented a financial nadir for Wolfgang Amadeus Mozart. Increasingly removed from the patronage system that had previously sustained his career, Mozart borrowed money, complained about lower subscription numbers for his newly published compositions, and moved from Vienna to the suburbs. Although he composed less during this time, he did complete his final three symphonies, and this is the first of the three. His *Symphony in E-flat Major* is marked by its use of contrasts that spin simple themes into more complex material. Like Neruda's concerto in the same key, Mozart's use of E-flat opens the door to sparkling and valorous trumpets. However, the key, along with other characteristics, also invite comparisons to Beethoven's later *Symphony No. 3, Eroica*.

NOTES

The first movement, in E-flat Major, begins with a slow introduction. Such a beginning is uncharacteristic of Mozart's symphonies, but the dotted rhythms hearken back to the established tradition of the French overture. The curiosities continue: the symphony includes clarinets but no oboes, a highly unusual orchestration. Another unusual feature for Mozart is the opening allegro in 3/4, yet another commonality with Beethoven's *Eroica*. The triadic primary theme, which first features a distant horn call, is also similar to Beethoven's third symphony. Between the stillness of the two main theme groups is a whirl of transitions in which the themes function as dignified, dance-like moments within a larger outburst. Beethoven definitively parted ways with Mozart with his enormous development; the older composer preferred to keep music tight and light. Mozart's short development highlights melodies from the exposition that were introduced only in passing; soon, the opening theme returns unambiguously, announcing the recapitulation with the composer's customary gracefulness.

The slow second movement begins with a calm string theme in two parts followed by an agitated section supported by the woodwinds. The musical materials of these sections form the basis of the movement, which relishes in their manipulation. Constructed from just a few contrasting ideas, the reordering and transformation of these musical ideas add distinction to the movement.

The rustic third movement is the most immediately appealing of the four. The simple minuet gives way to a trio built from the tune of a *Ländler*, a kind of Austrian folk dance. Although the theme is in the clarinet, it is echoed in the flute and features light support from distant horns, as if recalling the horn call of the opening movement.

Like the first movement, the final movement is in sonata form and brings us back home to the key of E-flat Major; but now there are no horn calls or court dances—just the pleasure of educated comedy. It begins with no introduction, launching straight into a quick theme in the first violins. The development proves that Haydn does not have a monopoly on symphonic wit. Here, Mozart creates humor with stark contrasts, false starts, and breaks in the sound. Back in E-flat, the recapitulation rounds out the symphony with an ending hardly more elaborate than that of the exposition. What results is a symphony unique in Mozart's oeuvre yet deeply connected to later symphonic endeavors.--Chandler Hall under the direction of Bernardo Illari

BIOGRAPHIES

Raquel Samayoa leads a multi-faceted career as a teacher, soloist, chamber and orchestral musician. She is currently Associate Professor of Trumpet and co-director of the UNT Brass Band at the University of North Texas College of Music. Dr. Samayoa is a founding member of Lantana Trio, a brass trio comprised of UNT Brass Faculty. Dr. Samayoa was previously on faculty at Tennessee Tech University and Northern Kentucky University.



Raquel is principal trumpet with the Richardson Symphony Orchestra (TX) and a Yamaha Performing Artist and a Denis Wick Artist and Clinician. Passionate about chamber music, Raquel is a member of the award-winning Seraph Brass and Lantana Trio chamber ensembles and frequently tours the United States and abroad performing concerts and presenting masterclasses and clinics. As a member of Lantana Trio, she will perform at the Festival Internacional De Mujeres Instrumentistas de Metal (FIMIM) in Mexico in 2023.

As a pedagogue, clinician, and proponent of diversity in the arts, she is regularly invited to give masterclasses, recitals, and panel discussions at universities and professional conferences, most recently the College Music Society Southern Conference, Midwest Clinic, Historic Brass Society Symposium, International Women's Brass Conference (IWBC) and the International Trumpet Guild (ITG) Conference. She has been a guest artist at Prairie Music Residency (SK, Canada), Oklahoma Summer Arts Institute at Quartz Mountain, Interlochen Trumpet Intensive, Brass Day of the Melbourne Conservatorium (AU), and the Brass Day of the Moscow Conservatory (RUS). Dr. Samayoa is a member of both the ITG and IWBC Board of Directors and served as a co-host for the 2022 and 2014 IWBC.

Her articles have been published in *The Instrumentalist*, *The Brass Herald* and the *ITG Journal*. In January 2020, Dr. Samayoa released her first publication with Mountain Peak Music entitled *Dueling Fundamentals for Two Trumpets*. She released her 2nd solo album entitled, *Trumpet Songs*, with Summit Records in 2021. As a member of Lantana Trio, Raquel released *Crossing Barriers* with MSR Classics in the Fall of 2022. This album features works by women and BIPOC composers, including five new commissions. As a member of Seraph Brass, Raquel recorded an album of new compositions for brass quintet for Tower Grove Records. This album will be released later in 2024.

Dr. Samayoa holds the DMA in trumpet performance from the University of North Texas where she studied with renowned trumpet pedagogue, Keith Johnson. She earned the MA and bachelor's degree in music education from West Texas A&M University where she studied trumpet with Mr. David Ritter and wind conducting with Dr. Gary Garner.

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 2023–24 season marks Couturiaux's twelfth 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 three 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

Polly Klein ‡
Marlon Barrios
Alyssa Hall
Ethan Dunn
Oscar Mata
Jingwei Zhang
Isaiah Vargas

Violin II

Pablo Cerdas †
Julia Oh
Mitchelle Cabrera
Juliana Jones
Evan Collazos
Yuma Okada
Dylan Garcia
Valeria Tuesta

Viola

Shanya Chynwat †
Ke'Juan Thompson
Wing Chin Liu
Caroline Skeels
Elizabeth Olson
Samuel Yi

Cello

Louis Staton †
Ethan Nelsen
Jin Wang
Noah Sendir
Zhimai Ma

Bass

Ruben Borges †
Savannah Hilterbrandt
Catherine Willis
Wyatt Gaugler
Josue Reyes

Flute

Di Cao *
Michael Salm #

Oboe

Madeline Lee #

Clarinet

Allyson Verret
Wesley Wynn *#

Alto Saxophone

Maxwell Borah #

Bassoon

Donovan Neal *
Keliang Li

Horn

Sebastian Ruiz *
Samantha Sheats

Trumpet

Henry Lesser
Jacaleb Shepard *#

Trombone

Katie Glading #

Timpani

Raina Liao

Percussion

Adam Surak †
Nicolas Fryar
Ezekiel Strawn
Cody Tedder

Keyboard

Chiao-Ju Hung

‡ Concertmaster

† Principal

Principal on Ibert

* Principal on Mozart

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
Patricio Gutiérrez, Doctoral Conducting Associate/Operations Manager
Qiuxian (Chelsea) Lu, Doctoral Conducting Associate/Personnel Manager

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin	Raquel Samayoa, trumpet
Chloé Kiffer, violin	*Kyle Sherman, trumpet
Philip Lewis, violin	Katherine McBain, horn
Susan Dubois, viola	Stacie Mickens, horn
Daphne Gerling, viola	Tony Baker, trombone
Horacio Contreras, cello	Natalie Mannix, trombone
Nikola Ružević, cello	Steven Menard, trombone
Jeffrey Bradetich, double bass	David Childs, euphonium
Gudrun Raschen, double bass	*Matthew Good, tuba
Jaymee Haefner, harp	Don Little, tuba
Mary Karen Clardy, flute	Quincy Davis, drumset
*Jeong Hoon Lee, flute	*Stockton Helbing, drumset
Elizabeth McNutt, flute	Mark Ford, percussion
Terri Sundberg, flute	David Hall, percussion
*Amy Taylor, piccolo	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
John Holt, trumpet	Jesse Eschbach, organ

College of Music Administration

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



UPCOMING EVENTS

February 29-March 3 – Concert Orchestra & UNT Opera

Puccini's *La Rondine*

Conductor - Stephen Mulligan

March 6 - Symphony Orchestra

Hector Berlioz (1803-1869): *Le Carnaval romain* Overture (1844) –

Conductor - Caleb Thompson

Richard Strauss (1864-1949): *Don Juan*, Opus 20 (1888) –

Conductor - David Itkin

Pyotr Il'yich Tchaikovsky (1840-1893): *Symphony No. 5 in E minor*,

Opus 64 (1888)

Conductors - Charles Baldwin, Patricio Gutierrez, Ella Castro, Qiuxian Lu

April 17 – Concert Orchestra

Nikolai Rimsky-Korsakov (1844-1908): *Russian Easter Festival Overture*,

Opus 36 (1888)

Franz Schubert (1797-1828): *Symphony No. 8 in B minor, "Unfinished,"*

D. 759 (1822)

Serge Rachmaninoff (1873-1943): *Rhapsody on a Theme of Paganini*,

Opus 43 (1934) with Gustavo Romero, piano

April 12 - Baroque Orchestra & Vox Aquilae

April 24 – Symphony Orchestra & Grand Chorus – Conductor - Allen Hightower

Igor Stravinsky (1882-1971): *Symphony of Psalms* (1930; rev. 1948)

Francis Poulenc (1899-1963): *Gloria* (1960) with Nereida Garcia, soprano soloist