



University of North Texas Concert Orchestra

Clay Couturiaux, conductor

with

Felix Olschofka, violin

Nikola Ružević, cello

Jung Choi, oboe

Darrel Hale, bassoon

Wednesday, March 8, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

PROGRAM

Capriccio (1938) Jacques Ibert (1890–1962)

Sinfonia Concertante in B-flat Major,

Hob. I:105 (1792) Joseph Haydn (1732–1809)

I. Allegro

II. Andante

III. Allegro con spirito

Felix Olschofka, violin • Nikola Ružević, cello

Jung Choi, oboe • Darrel Hale, bassoon

--Intermission--

Symphony No. 40 in G minor,

K. 550 (1788) Wolfgang Amadeus Mozart (1756–1791)

I. Molto allegro

II. Andante

III. Menuetto (Allegretto)

IV. Allegro assai

***Five hundred forty-eighth program of the 2022–2023 season
Photography and videography are prohibited***

PROGRAM NOTES

Jacques Ibert (1890–1962) *Capriccio* (1938)

Jacques Ibert was a French composer who, although a contemporary of modernists such as Arnold Schoenberg and Charles Ives, did not pursue experimental idioms. Instead, Ibert preferred to blend the concepts of modern, twentieth-century, tonality, with the traditional. As described by scholar Alexandra Laederich, “Neither atonal nor serial, and very rarely polytonal, all the elements of his musical language bar that of harmony relate closely to the Classical tradition. [...] His modernity is also apparent in the contrapuntal writing that is the motor element in many of his works, though the sense of a tonal centre is preserved through the use of traditional cadential formulae.”

After serving as a nurse, then a naval officer in World War I, Ibert won first prize in the Prix de Rome in 1919, after which he began his professional compositional career while maintaining a jack-of-all-trades employment within the musical world. In the years that followed he worked as a music lesson teacher, accompanist, program note writer, and even a cinema pianist. His work with staged productions—this era now beginning to include film in this category—led him to develop a flair for cinematic compositional techniques. Over the course of his career he wrote seven ballets, had several more symphonic works adapted for dance, composed six operas, and contributed widely to film music during the early days of the industry.

Ibert's 1938 *Capriccio*, although written as a chamber symphony piece, demonstrates his effectiveness at cinematic stylings. Designated as a piece for ten instruments, it is meant to display the skillfulness of each member of a small orchestra instead of the dominating force of a large ensemble. For the string section, it calls for violins, viola, cello, and harp, while a flute, oboe, clarinet, bassoon, and trumpet make up the only winds. There is no percussion, leaving the aforementioned instruments to provide any and all percussive effects.

Each instrument is called upon to perform with great technical skill. Tremolos and flutters in the woodwinds and muted brass produce colorful effects while many of the instrumentalists are required to perform in the extremes of their registers. The strings—including the harp—are often asked to play harmonics, which requires the player to lightly touch the vibrating string to produce the sounding note's overtones. In other cases the string players are required to play double- or triple-stopped chords (where two or three strings/notes are played simultaneously).

Capriccio does not follow a traditional structure like that of a symphony or concerto so much as it unfolds like a series of tableaux, taking the audience on a journey from one scene to the next. There are chase scenes and pastoral moments, romanticisms à la Max Steiner and film noir reminiscences. The entire work evokes the cinematic while highlighting the capabilities of the purely instrumental.

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Joseph Haydn (1732–1809)

Sinfonia concertante in B-flat Major, Hob. I:105 (1792)

Joseph Haydn is known as one of the three “Viennese Classicists,” along with Mozart (1756–1791) and Beethoven (1770–1827). The nature of his music, with its subtle witticisms, playful winks to the audience, and masterful execution, resulted in him becoming one of the most celebrated composers of his time. He is also known to history as “the father of the symphony” but his output extends beyond this genre to concertos, string quartets, numerous stage works, and even masses.

Haydn's *Sinfonia concertante* falls into a genre that had been gaining popularity in Europe in the late eighteenth century: one that combines the older *concerto grosso* form with that of the symphony. In a typical concerto, a soloist is juxtaposed against the orchestra in a three-movement work that showcases the soloist's skills; in a *concerto grosso*, the soloist is replaced by a small ensemble of anywhere between two players to a small chamber orchestra. Haydn's former student and friendly rival Ignaz Pleyel had just recently written his *Symphonie concertante in F* for six soloists and orchestra (his third of what would be six total compositions in this genre). Haydn, not about to be upstaged, proceeded to write his own *Symphonia concertante in B-Flat* for solo oboe, bassoon, violin, cello, and orchestra for the second season of the Salomon Concerts in England in 1792.

The first movement, *Allegro*, follows the form of a typical concerto. There are two expositions of the main thematic material: one for the full orchestra, followed by another for the soloist (or in this case, soloists). The theme is introduced immediately in the strings and woodwinds: a lilting, buoyant melody that gets passed playfully amongst the orchestra sections. Near the end of this exposition, the solo group enters, beginning a short back-and-forth dialogue of the material between them and the larger orchestra.

After a few turns in the strings, the section cadences to a close with a few short chords, and the second exposition for the solo group begins. Here, the main theme is repeated and passed between the soloists in quick succession—from violin to oboe and bassoon to cello, and so on—all over a sparse orchestral accompaniment. Once each instrument in the solo group has had a say with the original material, they move into a transitional section that ends with another series of violin turns (this time in the solo violin) and a brief fermata. Out of the fermata, the solo group expresses a short chorale-like two measures before bursting into a series of fast-paced runs that overlap, racing straight into extended trills that signal the full orchestra's return. The combined groups then jump into an exciting statement of the opening material.

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The sense of finality and closure is short-lived, however, as the orchestra diminuendos into a series of repeated, soft notes and the solo violin begins the development section. Here, the main theme is altered by the various soloists, most notably by shifting away from the original key of B-flat, elongating certain phrases, and embellishing others. The recapitulation (return to the opening material) is signaled by a rising line in the solo violin that slows dramatically before diving into the main theme. The orchestra repeats its expositional material from the beginning of the movement. Then, instead of a repeat of the solo group's exposition, the soloists return with a cadenza-like section, playfully adding trills, unexpected twists, and dramatic pauses to the main thematic material. A series of elongated trills brings the orchestra back in and the movement ends on a trio of B-flat chords.

The middle movement, *Andante*, is slow, with a calm yet expressive melody from which all subsequent material is derived. This movement showcases the solo group, leaving the orchestra in an accompanying role. The melody is heard at the beginning, first as a duet in the solo violin and bassoon, then in a response by the solo oboe and cello. Once stated, various motives from the theme are extrapolated out and developed, either on their own or in conjunction with other motives. First, the solo violin takes the fall from the end of the oboe's thematic statement and reiterates it with several alterations. Then the cello begins a four-note motive derived from the first notes of the theme, restating and altering it until it is combined with other elements and finally taken up by the full orchestra. The original main theme is stated once more, this time by the orchestra, followed by echoes and responses in the solo group, and the movement ends peacefully with short staccato chords.

The third movement, *Allegro con spirito*, prominently features the solo violin, though the other instruments in the solo group are also showcased. Here, Haydn teases the concept of a recitative—an operatic singing style used for dialogue between characters or for expressing a lot of text quickly—using the violin as the “voice.” Indeed, the opening of the movement sounds more akin to that of an opera scene than a concerto and, when the solo violin enters, its melody is expressed with a plaintive tone interrupted by dramatic exclamations from the orchestra. The main theme is passed back and forth between the soloists and the full orchestra in a playful section of solo vs. group juxtapositions.

Once the main theme has been stated fully and completely, a middle section begins which highlights the solo group. First the solo violin takes the main theme and embellishes it, running away with a fast-paced sixteenth-note line. This passes to the bassoon, who is then joined by the oboe and the other members of the solo group. In a second attempt, the solo violin takes off again, with a trill in its upper register inviting the bassoon and cello to join back in before the cello takes over with its own solo run. This time its ending trill signals for the full orchestra to return, initiating the final section of the movement where another series of alternating turns occurs between the solo group and the orchestra,

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plus a return of moments from the recitative-like opening. The piece ends in a sequence of cadential V-I chords as the two groups come together with a sense of finality.

Wolfgang Amadeus Mozart (1756–1791) **Symphony No. 40 in G minor, K. 550 (1788)**

Wolfgang Amadeus Mozart is the second of two Viennese Classicists on this program. Joseph Haydn's junior by twenty-four years, he continued and broadened the classical tradition, excelling in all of its forms and genres. A child prodigy, Mozart spent his younger years touring Europe with his father, Leopold, and sister, Maria Anna ("Nannerl"), both also accomplished musicians. In his mature years, he wrote and performed a breathtaking number of pieces, culminating in a massive output of compositions including forty-one numbered symphonies, twenty-two operas, and at least forty-three concertos.

Mozart's penultimate symphony is also one of his rare minor-mode ones (the only other one, *Symphony No. 25*, was written in 1773 and is also in the key of G minor). Doing so may have allowed him to connect with the *Sturm und Drang* movement popular at the time. Translating to "Storm and Stress," this movement emphasized strong and dark emotions, often juxtaposed against lighter ones, and was an idiom utilized by visual artists and writers in addition to musicians. While Mozart's symphony is ostensibly in the key of G minor, he constantly shifts the tonality back and forth between this minor mode and its relative major, creating moments of brightness, sometimes unexpectedly, amongst the otherwise dark tone of the piece.

The first movement, *Molto allegro*, follows the traditional sonata-allegro format of exposition, development, and recapitulation sections. The exposition consists of two large thematic sections. The first is based on a three-note motive that serves as the germ that will remain constant throughout the movement, though in various guises. The secondary theme contrasts the serious foreboding of the primary theme with a falling, sighing melody in the major mode. After a transitional section that is centered on the material from the primary theme, the exposition may be repeated before moving on to the development. As the name implies, the two themes are "developed" beyond their original forms, mainly through key changes and extensions. The section ends with quiet repetitions of the three-note motive while the bassoons hold long chords softly underneath. The recapitulation begins as the strings enter with the primary theme and the exposition material returns. This time, the secondary theme does not modulate to the major as before, but stays in the minor. A brief coda begins the final section where the three-note motive is constant, and the orchestra runs down the scale to emphatic, full-bodied chords. The movement ends with pounding chords landing resolutely in the key of G minor.

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The second movement, *Andante*, follows a broad ABA structure. The A section theme is a light, dainty melody in the violins over soft repeated notes. Eventually, a two-note sighing motive appears in the accompaniment, chirping over the melody. The B section shifts the tone suddenly into the minor mode. The falling sighs become intense and the repeated-note accompaniment now drives the pace forward—not quickly, but with stern determination. The intensity gradually calms, and Section A returns in full.

It is typical of a classical-era symphony to have a dance as the third movement, such as the *Menuetto*. What is surprising here is that the dance is in minor, giving it an inauspicious feel instead of the expected bright and dainty atmosphere of a courtly dance. Like the previous movement, the dance is in ABA form. Section A has two parts: the first, a short fourteen-bar phrase introducing the melody and the second, an answer of twice that length. Either of these can be repeated at the conductor's discretion. The middle B section, called the *Trio*, modulates to the major key of G with a smooth melody that contrasts in mood and texture from the preceding section. The *Trio* also consists of two main sections that can be repeated before the *Menuetto* returns and Section A is repeated (traditionally, without the repeats).

The finale, *Allegro assai*, is in the same sonata-allegro form as the first movement. The exposition's primary theme is a hopping arpeggiated melody that moves heavily but quickly in the strings. The secondary theme is contrastingly smooth and lilting, introduced by the violins and repeated darkly in the woodwinds. The development is based primarily on the upward hopping arpeggios, while repeated notes in the violins gradually build up the tension. The development ends suddenly and sneakily: the violins and woodwinds run through a series of the arpeggio motives to stop abruptly after an expectant chord that begs to be resolved. There is the briefest of pauses, but instead of resolution, Mozart jumps straight into the primary theme. The effect here is teasingly startling: we are left waiting for closure and only when it does not appear do we realize that the piece has continued into the recapitulation without us. The primary and secondary themes are heard again, and the piece ends without a coda, running straight to the end without pause or breath to land on a final G minor chord.--*Emily Hicks under the direction of Peter Mondelli*

BIOGRAPHIES

Oboist **Jung Choi**, a native of South Korea, has quickly established a career of both performing and teaching. She was honorably mentioned twice as the finalist for the Gillet-Fox International Oboe Competition and started teaching and giving master classes at a collegiate level.

Having made her concerto debut at the age of 16, Choi has since appeared as soloist with the Seoul Yego Orchestra, SNU Wind Ensemble, Buchoen Youth Philharmonic, Seoul Youth Philharmonic, Seoul Chamber Orchestra and Eastman Philharmonia. She also has appeared internationally as a chamber and orchestral musician in Germany, France, Thailand, Malaysia, Singapore and Japan.

While she was working on her master's degree at the Eastman School of Music, Choi was appointed as oboe/English horn player at the Binghamton Philharmonic. She taught at Nazareth College and Roberts Wesleyan College in Rochester, NY as well. Upon graduation from Eastman where she was appointed assistant principal for the Korean Symphony Orchestra and gave up to 90 concerts annually. Choi also taught oboe at Seoul National University, her alma mater. As a devoted teacher her students won major music competitions in Korea, were invited to compete in oboe competitions such as the Muri Competition and Prague Spring Competition, and were invited to Pacific Music Festival, American Institute of Musical Studies, Norfolk Chamber Music Festival and Interlochen Summer Arts Camp.

Choi is an avid chamber musician and a member of wind ensemble Winds, the Piri oboe ensemble and a woodwind quintet, Sunyul. She was invited as principal oboist of Daegwanryoung Music Festival, Incheon and Arts Festival and Malaysia Festival Orchestra. Apart from classical music, Choi's interest lies in other genres of music as well. She has recorded music for movies, musicals, and K-pop songs. She also performed the oboe on a Korean national television show collaborating with a poet.

Choi earned degrees from Seoul National University (BM) and Eastman School of Music (MM, performance certificate, DMA). Her principal teachers include Richard Killmer, Yun Jung Lee, Myung Jin Lee, Soo Keum Kim and Jong Duk Kim. She comes to UNT from Missouri State University.

BIOGRAPHIES

Darrel Hale joined the UNT College of Music in August of 2021 as the associate professor of bassoon. A native of Denver, Colorado, he is Principal Bassoon of the Baton Rouge Symphony Orchestra. Prior to his position at UNT, he was a member of the faculty at Louisiana State University. He served as acting principal bassoon of the Knoxville Symphony Orchestra under Lucas Richmond. An active orchestral performer, he has also served as the principal bassoonist of the Kentucky Symphony Orchestra and Springfield Symphony Orchestra and has performed with several other orchestras including the Fort Worth Symphony, Dallas Chamber Orchestra, Cincinnati Symphony Orchestra, Louisiana Philharmonic, Dayton Philharmonic, Cincinnati Chamber Orchestra, Gulf Port Symphony, Shreveport Symphony, Meridian Symphony, Chattanooga Symphony and Cincinnati Symphony Chamber Players. As a fellow at the Aspen Music Festival, Hale performed as a member of the Aspen Academy of Conducting Orchestra under Maestro David Zinman and for three summers as the second bassoon in the Aspen Festival Orchestra alongside Per Hannevold. he comes to the University of North Texas from Louisiana State University where he was an associate professor.

A dedicated teacher, Hale has presented masterclasses in a variety of venues including the International Double Reed Society Conference in 2019, Meg Quigley Symposium Pre-College Camp in 2021, Hot Springs Festival, Midwest Musical Imports Master Class Series, and at many universities and conservatories throughout the United States including the College-Conservatory of Music, University of Texas Austin, Baylor University, Ohio State University, University of Kentucky, University of Southern Mississippi and University of Georgia Athens. During the 2020 Covid pandemic, Hale worked with colleagues Ann Shoemaker (Baylor) and Yoon Joo Hwang (UCF) to create a series of online master classes that virtually connected students from around the globe with major international professional bassoonists for a series of masterclasses. Dr. Hale also currently serves as a co-editor with Amy Pollard (UGA) of the IDRS Online Fingering Chart Project and as a Competition Committee member of the Meg Quigley Vivaldi Competition.

As an active advocate for the expansion of the bassoon repertoire, Darrel Hale has commissioned several new works for bassoon and voice with his duo partner, mezzo-soprano Megan Ihnen. These new works include *Ahead of All Parting* (2019) by Jenni Brandon, *Aurora* (2019) by Hannah Rice, *White Ash* (2019) by Mara Gibson, *Washing Water Buffalo in the Ocean* (2019) by Gregory Brown, and *Millary Songs* (2020) by Dana Kaufman. Hale has also been a consortium member on works by Drew Baker, Jenni Brandon, and Nico Muhly. In May 2021, Darrel Hale premiered a new concerto for bassoon and orchestra written for him by Mara Gibson entitled *Escher Keys*.

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As a recitalist, Darrel Hale has performed at several International Double Reed Society Conferences including those held in Spain and Tokyo, Japan as well as at the Meg Quigley Symposiums in 2019 and 2021 and International Clarinet Association Conferences in 2014 and 2016. As a soloist, Hale has appeared with the ensembles at Louisiana State University performing the Mozart Concerto in Bb Major, K. 191, Weber's Andante and Hungarian Rondo, and Ellen Taaffe Zwilich's Concerto. In January 2020, Hale appeared with his colleagues in the Baton Rouge Symphony Orchestra to perform the Mozart Sinfonia Concertante with BRSO under the direction of Maestro Timothy Muffitt.

Darrel Hale received a bachelor of music degree in bassoon performance from the University of Colorado at Boulder where he studied with Yoshiyuki Ishikawa. He continued his training at the College-Conservatory of Music in Cincinnati, Ohio where he completed his DMA while studying with the late William Winstead. His other teachers include Per Hannevold, Martin James, and Chad Cognata.

German-born and raised violinist, **Felix Olschofka** has toured as a soloist, concertmaster and chamber musician throughout Europe, Asia, North America and South America. His playing has been described as "violinistic pyrotechnics" (TheaterJones Dallas), "charged with beauty" (Gramophone), "a true dream of romantic melodiousness" (General-Anzeiger-Bonn) and "remarkable for dramatic power" (Star-Telegram Fort Worth).

Olschofka is currently Associate Dean for Operations and Professor of Violin at the University of North Texas (UNT) College of Music in Denton, and formerly served as Director of Graduate Studies from 2018-2020. Olschofka founded the UNT Summer String Institute in 2014, and serves as both Director and faculty for this two-week long workshop for highly talented pre-college and college students. His previous teaching engagements include serving as Associate Professor at San Diego State University and teaching at summer festivals such as Round Top Music Festival, Bay View Music Festival, Summit Music Festival and the CICA International Music Festival. Olschofka is a winner of numerous awards and competitions. He was awarded two first prizes in the prestigious German Youth Music Competition (solo and chamber music category), second prize in the International Chamber Music Competition Charles Hennen in The Netherlands and a grant from the Oscar and Vera Ritter Foundation. His former students are members of world-renowned orchestras such as Los Angeles Philharmonic, San Diego Symphony and Houston Symphony, and prizewinners at national and international competitions such as the Boyer Music Competition, Fischhoff National Chamber Music Competition and Osaka International Chamber Music Competition.

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Olschofka has given master classes at renowned institutions such as Yale University, Eastman School of Music, Temple University, New York University, Arizona State University, China Conservatory, Renmin University, Seoul National University, Ewha Womans University, National Taiwan Normal University, Academy of Music and Theater Rostock, Universidad de Sao Paulo, Universidad de Santiago and Universidad Nacional Autónoma de México.

In 1993, Olschofka gave his international solo debut at the Seoul Arts Center with the Seoul Symphony Orchestra under the baton of Roman Kofman, with whom he made several recordings for Korean television and radio. His performances have been recorded and released by several radio and TV broadcasting stations such as NPR (USA), KBS (South-Korea), Megavision and ATB (South America), NRPR (Rumania), Deutsche Welle, ZDF and WDR (Germany). As a proponent of contemporary music, Olschofka is a co-founder of SWARMIUS and TrioPolis with Kimberly Cole Luevano (clarinet) and Anatolia Ioannides (piano), commissioning new works and forging innovative, interdisciplinary collaborations across the performing arts. His orchestral background includes serving as concertmaster of the Terre Haute Symphony Orchestra, associate concertmaster with the Brandenburg Philharmonic Potsdam (Germany) and guest concertmaster with the Dallas Chamber Symphony and Shreveport Symphony. From 2011-14, he also led the Ensemble du Monde in New York City as their concertmaster.

Aside from his active performing and teaching career, Olschofka serves as an adjudicator on various juries of national and international competitions such as the National Violin Competition Hermilo Novelo in Mexico, International Queen Sophie Charlotte Violin Competition and International Max Bruch Violin Competition Cologne in Germany.

Olschofka holds bachelor's and master's degrees from the Music Conservatory Hanns Eisler in Berlin, a performance certificate from Indiana University, and a doctorate from the University of California San Diego. His teachers and mentors include Hannelore Olschofka, Michael Gaiser, Werner Scholz and Mauricio Fuks.

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A native of Croatia, **Nikola Nino Ružević** has performed in many countries around the world where he has received critical acclaim for his artistry. The Los Angeles Times writes about his playing: "... thrilling intensity and apprehensible projection", "... compelling narrative skills and imaginative coloring. Each piece told a story the listener could immerse in."

An active soloist and chamber musician, Mr. Ružević has performed in world-renowned halls such as The Concertgebouw Amsterdam, Musikverein Vienna, and Suntory Hall Tokyo. He has, among others, collaborated with Zubin Mehta, Valery Gergiev, Milan Horvat and performed with Prague Radio Symphony Orchestra, Baden-Baden Philharmonic, Zagreb Philharmonic, Solisti di Zagreb, Bartók String Quartet, Emerson String Quartet, Zagreb String Quartet, Viotti String Quartet, Apple Hill Chamber Players.

As a juror, Mr. Ružević has judged numerous international competitions including the Alice and Eleonore Schoenfeld International Violin and Cello Competition, Salzburg = Mozart International Chamber Music Competition, Antonio Janigro International Cello Competition, Rudolf Matz International String Competition, Alpe-Adria International String Competition and Republic of Croatia String Competition.

Nikola Ružević has held teaching positions at the University of Southern California, Los Angeles, University of Texas at Arlington and University of Zagreb, Croatia. He has given master classes at some of the most prestigious music programs: Moscow State Conservatory "P. I. Tchaikovsky", Toho Gakuen School of Music, Yamaha Ginza Concert Association, University of Southern California, Grandmaster Orchestral Music Society Hong Kong. Moreover, Mr. Ružević has been invited to teach at Apple Hill Chamber Music Festival, Uzmah Hvar International Summer School, Texas Cello Academy and Festival, Accent Music Festival, TCU CelloFest and Upbeat International Music Festival.

Presently, Mr. Ružević is associate professor of cello and chamber music at the University of North Texas.

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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

Polly Klein†^d
Pei Jhen Huang
Yida Hu
Ella Curb
Alyssa Hall
Michelle Martey
Jingwei Zhang
Pablo Cerdas

Violin II

Lucas Furtado†^d
DeLane Marsh
Mia Caliri
Julia Oh
Luca Nardelli
Sveva Clay

Viola

Shanya Chynwat†^d
Wing Chin Liu
Anthony Couvillion
Sarah Shultz

Cello

Eric Rau†^d
Ethan Nelsen
Camilo Vasquez
Jaya Waugh
Ashton Gonzalez
Deohanz Buenafe

Double Bass

Ruben Rodriguez Borges†
Bryan Dawn
Garrett Hicks
Catherine Willis

Flute

Di Cao

Oboe

Connor Rury^{a,b}
Abigail Espinosa^c

Clarinet

Anna Ferrari^b
Kyle Norberg^c

Bassoon

Aaron Lukenbill^{b,c}
Donovan Neal^a

Horn

Sam Himes^a
Benjamin Ruiz^c

Trumpet

Tyler Sarver^{a,b}
Marcel Williams

Timpani

Emma Kieselhorst

Harp

Gabi Logan

‡ Concertmaster

† Principal

^a Principal on Haydn

^b Principal on Ibert

^c Principal on Mozart

^d Solo Strings on Ibert

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 D. McDaniel, Master's Conducting Associate/Operations Manager
David Štech, Doctoral Conducting Associate/Personnel Manager

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin	Caleb Hudson, trumpet
*Eunice Keem, violin	Raquel Rodriguez Samayoa, trumpet
Chloé Kiffer, violin	Stacie Mickens, horn
Philip Lewis, violin	*Natalie Young, horn
Felix Olschofka, violin	Tony Baker, trombone
Susan Dubois, viola	Natalie Mannix, trombone
Daphne Gerling, viola	Steven Menard, trombone
Horacio Contreras, cello	David Childs, euphonium
Nikola Ružević, cello	*Matthew Good, tuba
Jeffrey Bradetich, double bass	Don Little, tuba
Gudrun Raschen, double bass	*Stephen Barnes, drumset
Jaymee Haefner, harp	Quincy Davis, drumset
Mary Karen Clardy, flute	Mark Ford, percussion
Elizabeth McNutt, flute	David Hall, percussion
Terri Sundberg, flute	*Stockiton Helbing, 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
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 - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director, Communications, Marketing and Public Relations

Upcoming Events

Baroque Orchestra - April 14
Concert Orchestra - April 19
Symphony Orchestra - April 26 (with Grand Chorus, Molly Fillmore, Megan Gackle,
William Joyner, Stephen Morscheck)

