



# University of North Texas Concert Orchestra

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Clay Couturiaux, conductor

and Graduate Student Conductors

Charles Baldwin

Gregory D. McDaniel

Caleb Thompson

David Štech

featuring winners of the  
William Gammon Henry Concerto Competition

Guobi Malcolm Liu, piano

Alaina Clarice, flute

Ricardo Puche Bravo, double bass

Margaret Anne Gunter, harp

Polly Klein, violin

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Wednesday, April 19, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

# PROGRAM

from *Piano Concerto No. 2 in G minor*, Opus 16 (1913) .....Sergei Prokofiev (1891–1953)  
I. Andantino - Allegretto

Guobi Malcolm Liu, piano • Charles Baldwin, conductor

from *Flute Concertino*, Opus 30a (1948) .....Hisatada Otaka (1911–1951)  
II. Lento

Alaina Clarice, flute • Gregory D. McDaniel, conductor

from *Double Bass Concerto No. 2 in B minor* (1845) .....Giovanni Bottesini (1821–1889)  
I. Allegro moderato

Ricardo Puche Bravo, double bass • Caleb Thompson, conductor

from *Concertstück*, Opus 39 (1901) .....Gabriel Pierné (1863–1937)  
I. Allegro moderato  
III. Allegretto scherzando

Margaret Anne Gunter, harp • David Štech, conductor

from *Violin Concerto No. 2 in B minor*, Opus 7 (1826) .....Niccolò Paganini 1782–1840  
III. Rodo, "La Campanella" (Andantino - Allegretto moderato)

Polly Klein, violin • David Štech, conductor

--Intermission--

from *Nocturnes* (1899) .....Claude Debussy (1862–1918)  
I. Nuages (Clouds)  
II. Fêtes (Festivals)

Alborada del gracioso (1919) .....Maurice Ravel (1875–1937)

Clay Couturiaux, conductor

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

# PROGRAM NOTES

**Sergei Prokofiev (1891–1953)**

**Piano Concerto No. 2 in G minor, Op. 16 (1912–1913, unpublished; rev.1923)**

**I. Andantino – Allegretto**

Sergei Prokofiev was born in Sontsovka, a village that at the time was a part of the Bakhmutsk region of the Russian Empire (now a part of Donetsk, Ukraine). He grew up comfortably thanks to his father's job as manager of the Sontsovka estate, and received an excellent general education that included the arts, foreign languages, and the natural sciences. He began taking piano lessons at the age of four, and at eleven he started additional music lessons in theory, composition, and instrumentation. Two years later, in 1904, Prokofiev passed the entrance exam for the St. Petersburg Conservatory where he earned degrees in composition (1909), piano performance (1914), and conducting (1914). His teachers included Nikolai Rimsky-Korsakov and pianist Anna Yesipova.

Prokofiev wrote the original version of his *Piano Concerto No. 2* during his final years as a student at the St. Petersburg Conservatory. Already a regular performer in the Evenings of Contemporary Music recitals and similar concert series held in St. Petersburg and Moscow, he premiered the piece in 1913 under the direction of Aleksandr Aslanov in Pavolvsk, where it received a mixed reception. Progressive critics gave it favorable reviews, while conservative ones condemned it. One, Yuri Kurdyumov, described it in *Peterburgsky Listok*, as “a babel of insane sounds heaped upon one another without rhyme or reason.” Prokofiev went on to perform it during his international debut in March 1915, in Rome.

Unfortunately, Prokofiev did not have the concerto published and the score was destroyed by a fire. He therefore chose to reconstruct it, with several alterations, in 1923. The new version was premiered in Paris on May 8, 1924, where he had moved the previous year after a short stay in Germany. (He had left Russia for European prospects in 1918 after the October Revolution, only to move back to what had become the Soviet Union in 1936.) Despite the new version and a new audience, the critics were still divided on its reception. As James M. Keller of the San Francisco Symphony explains, “The audience [...] in 1924 in Paris, proved to be as resistant as the Russian listeners had been at the ‘first premiere’ a decade earlier, but now it was for the opposite reason: Prokofiev was criticized for not being edgy enough for Roaring-Twenties Paris.”

The first movement, Andantino – Allegretto, begins calmly, but mysteriously with short staccato notes in the strings and clarinets. The piano enters after just two bars with rocking, arpeggiated chords and a stilted melody played in octaves in the right hand. The dynamics and intensity build then calms, and the piano executes fast, glissando-like runs in the treble. The orchestra builds again in momentum with sixteenth-note runs while modulating eerily from the key of G minor to E minor, and into the Allegretto. This section is dominated by a quirky, dance-like theme that is introduced light-heartedly, and then repeated with a sense of heaviness. This heaviness builds until the piano quickly executes a series of triple marcato runs that feels as though it should end grandly, but instead backs away into a calmer, dreamlike moment of rolling arpeggios.

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The orchestra modulates back to the key of G minor and the piano returns with the opening theme. This begins a long and notoriously difficult cadenza filled with juxtaposed, off-set rhythms, wide leaps, large chords, and fast runs that cover the entire span of the keyboard. The fact that sections of the cadenza are written on three staves instead of the typical two in the score is a testament to the chaos the performer is meant to execute. Prokofiev himself even complained about the amount of time it took to learn the solo part when preparing it for the premiere. The cadenza ends with a flourish of pounding chords (labeled “tumultuous” and “with full force”), and the orchestra returns in full fortissimo with frantic arpeggios in the strings and woodwinds while the brass blast out a foreboding statement. Finally, the calm from the beginning returns, along with the short, mysterious staccato notes, and the movement ends in a gently rocking line that ends in a whispered pizzicato low G.

## **Hisatada Otaka (1911–1951)** **Flute Concerto, Opus 30b (1948)** **II. Lento**

Hisatada Otaka was a Japanese composer and conductor who aimed for a combination of German romantic aesthetics and Japanese characteristics in his works. In 1931, prior to graduating from high school, he traveled to Vienna where he began his musical training, thus beginning a series of moves back and forth between Vienna and Tokyo: he returned to Japan in 1932, then back to Vienna from 1934–1940, then finally back to Tokyo in 1940 where he became conductor of the Japanese Symphony Orchestra (also known as the Nippon Symphony Orchestra at the time). In 1936 he won the Weingartner Prize for his piece *Nihon kumikyoku* (Japanese Suite), and after his premature death at the age of 39, the Japanese Symphony Orchestra initiated the Otaka Prize for composition in his honor.

Otaka composed almost exclusively for instruments. Among his most famous compositions are his *Symphony No. 1* (1948), *Rhapsody for Piano and Orchestra* (1943), and *Flute Concerto*. The *Flute Concerto* reflects Otaka's inclination to combine the tonal, romantic styles of his teachers with his personal, traditional Japanese style. The original version (Opus 30) was written in 1948 for chamber orchestra and billed as the first Japanese flute concerto. In 1951, Otaka began to rewrite it for the larger, standard orchestra, though he died before completing the new version. It was finished by his student Hikaru Hayashi that year as Opus 30b.

The second movement of the *Flute Concerto*, Lento, is in a simple ABA form, with additional opening and closing sections serving as cadential passages bookending the main thematic section (A) and its contrasting middle section (B). The piece begins serenely, with the cadential-like melody introduced in the flute. It is simultaneously mournful, yet soaring and bright, which ends in several sighs and a brief pause. Section A begins by the strings lightly rapping their bows against their strings, creating a light, staccato effect. The flute then introduces the arching, wandering main theme. While the melodic line is calm, it includes a series of repeated notes throughout that—depending on the tempo—the performer must double-tongue while maintaining the smoothness of the line. This melody turns into a sweet, songful passage reminiscent of many romantic-

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era pastoral settings. After another brief pause, the middle section begins. The mood shifts into a mysterious and foreboding atmosphere and the flute's melody line becomes frantic, with phrases that run up the scale. High pitched trills build the intensity until the orchestra falls away and the flute moves down the scale slowly, releasing the tension and resolving back to the serenity of the first theme. Section A then returns, followed by the cadential opening section, and the movement ends calmly with whimsical arpeggios in the harp.

## **Giovanni Bottesini (1821–1889)** **Bass Concerto No. 2 in B minor** **I. Allegro moderato**

Giovanni Bottesini, known as the “Paganini of the Double Bass,” was an Italian composer, conductor, and performer whose contributions to the double bass performing style and literature helped promote the instrument in the minds of the nineteenth-century public. He grew up learning timpani and violin, but when he applied to the Milan Conservatory in the fall of 1835, there was only a scholarship available for bassoon and double bass. Undeterred, Bottesini set about learning the instrument and in only a few weeks had won entry into the Conservatory. He graduated only four years later at the age of eighteen with a prize of 300 francs for solo playing.

Bottesini had his concert début at the Teatro Comunale in Crema in 1840, and was appointed principal bass at the Teatro S Benedetto in Venice. There he met Giuseppe Verdi, beginning a lifelong friendship. In 1846 he went to Havana, Cuba, as principal bass at the Teatro de Tacón (also the site of the premiere of his first opera), then embarked on concert tours and engagements across the United States and Europe. Alongside with performing for theaters, orchestras, and as a soloist, Bottesini actively pursued a conducting career. In 1855 and 1857 he directed the Italian Opera in Paris, was musical director of the Real Teatro Bellini in Palermo, Italy from 1861–1863, then held similar appointments in Spain and Portugal. In December 1871 he directed the first performance of Verdi's *Aida* in Cairo in honor of the opening of the Suez Canal.

During the 1860s, Bottesini began to devote more time to composing, and his output focused primarily on operas and pieces for the double bass. However, as scholar Rodney Slatford points out, many of his pieces are seldomly played “on account of their great difficulty.” Indeed, Bottesini put his virtuosic style into the compositions and extending the range of the instrument beyond what had been its accepted range in the nineteenth century. The *Bass Concerto No. 2 in B minor*, composed in 1845, is a true showcase of what the double bass is capable of and the virtuosity of the player.



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The first movement, *Allegro Moderato*, opens with a short orchestral introduction. Then the bassist enters with the primary theme: a skipping, triplet melody that first arches upward before running down into the lower register of the bass. This fast weaving from the top to the bottom of the instrument's range will be a key feature of the entire movement. A secondary thematic line follows the first, ending in triplets—runs climbing into the upper register, sharp falls, and a brief cadential passage in the solo bass before a satisfying cadence and the beginning of the second section. Here, the violins and woodwinds begin the primary melody while the bassist interjects with a series of fast runs. The soloist retakes the melodic line, embellishing it with large leaps and strong punctuations. The section ends with another series of runs beginning in the lower register of the bass and running up the scale followed by an orchestral cadence that pauses expectantly as the soloist begins the cadenza (an extended section, sometimes composed and sometimes improvised, in which the soloist is allowed to shine without the orchestra). True to Bottesini's nature, this cadenza shows off the instrument by pushing the bass to both its low and high extremes in range, with extremely large leaps executed in split-seconds, double and triple stops (playing two or three notes at once), and harmonics—all with a dexterity that highlights the player's agility. A series of trills signals for the orchestra to return and the piece ends in a flash of frantic runs that land on a satisfying B minor chord.

**Gabriel Pierné (1863–1937)**

**Concertstück, Op. 39 (1903)**

**I. *Allegro moderato***

**III. *Allegretto scherzando***

Gabriel Pierné was a French composer and conductor of the late Romantic and early modernist period. He studied at the Paris Conservatory, earning premiers prix for organ, harmony, and counterpoint before winning the coveted Prix de Rome at the age of 19. After studying at the Villa Medici in Rome for three years (part of the Prix prize), he returned to Paris where he taught at his parents' private music school. In 1910 he took over as principal conductor of the Concerts Colonne, a series of concerts started by Edouard Colonne in Paris in which Pierné had been deputy conductor along with Colonne since 1903. For this concert series, he conducted not only the classic repertory of Mozart and Beethoven, but also new works by leading composers of the day, such as Debussy, Ravel, and Stravinsky.

In his compositions, Pierné first worked on piano works and light opera; however, by the beginning of the twentieth century, he had begun to focus more on instrumental, orchestral works. In everything he incorporated a personal style that, as scholar Georges Masson describes, was “classical in form and modern in spirit, balancing technique and individuality, discipline and instinct.” Like many of his contemporaries, Pierné did not completely do away with the technical forms of the classical and romantic eras, but also chose to structure his works on other elements such as tonal color. His *Concertstück* for harp and orchestra is a testament to these impressionistic tendencies.

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The *Concertstück* was commissioned in 1901 by Albert Blondel, the director of the Maison Érard, in honor of longtime Paris Conservatory harp instructor Alphonse Hasselmans. It was premiered in 1903 by Henriette Renié at the Concerts Colonne. While *Concertstück* does have many similarities to a standard concerto, it differs in that the three movements are not presented in the typical multi-movement format. Instead they are, as Ruth Mertens explains in *The American Harp Journal*, a "'compressed' concerto, consisting of three sections or miniature 'movements' that are attached to each other without breaks."

In the first movement, *Allegro moderato*, an opening melody is heard in the violas and low strings at the very beginning. This is repeated several times between arpeggios in the harp before the soloist introduces what will become the primary theme of falling octaves over rolling triplets. This falling theme is echoed by a solo horn, and the opening and primary themes then alternate between various sections of the orchestra and the harpist. The falling theme begins to dominate, culminating in lush strings and sweeping harmonies until a series of glissandi in the harp calms the atmosphere and the first movement ends with rapid, but quiet arpeggios over a prolonged B-flat in the basses.

The third movement, *Allegretto scherzando*, is a tour of all the preceding themes of the piece coming together for an exciting conclusion. The movement begins with a new theme, a skipping melody introduced by the solo harp over a flurry of arpeggios. It is taken over by the woodwinds briefly before the harp restarts the melody, this time over sparse, pizzicato string accompaniment. It is passed once more to other sections of the orchestra: the violins, then oboes, then gradually to others. This transitions into a new section and the downward-leaping, slow and methodical theme from the second movement. After a brief interlude with the skipping melody, another section begins with the main falling theme from movement one, stated grandly by the full orchestra. This theme continues as it did in the first movement, but instead of leading to a hushed ending, the arpeggios of the harp transition into a brief four-bar interlude of the second movement theme. Finally, the harp initiates a series of rolling arpeggios over protracted chords in the orchestra and the movement ends in a flourish of glissandi.

## **Niccolò Paganini (1782–1840)** **Violin Concerto No. 2 in B minor, Op. 7 (1826)** **III. Rondo "La Campanella"**

Niccolò Paganini was an Italian violinist and composer who gained popularity throughout Europe for his dynamic playing style, his extreme skill, and his alluring personality both on and off the stage. Although known primarily as a violin virtuoso, Paganini also composed many works throughout his life, including not only those for violin, but also guitar, voice, and chamber ensembles. Even though he composed constantly, he did not have most of his works published during his lifetime because, as Paganini scholar Edward Neill puts it, he "had presumed that these works could be played only by himself."

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The *Violin Concerto No. 2* shows much of Paganini's playing and compositional style. In almost all of his violin concertos, Paganini often calls for the orchestra to play pizzicato (plucking the strings), giving an effect that it is a giant guitar accompanying the soloist. This was a favorite technique as the guitar was one of Paganini's early instruments, composing his first piece for violin and guitar at the age of twelve. He completed and performed the concerto in 1826 in Naples where it was an immediate success. The last movement, the Rondo, was a particular crowd favorite and Paganini named it "La Campanella" (The Bell) after the bell imitation in the triangle when he performed it again in Germany. The movement became so popular that Paganini began to perform it alone, without the other movements.

The Rondo follows the form of alternating a primary (A) thematic section with new ones (BC...), creating an ABACA structure. Each of these has a first and second half with its own melodic material. The A section is begun immediately by the soloist with a melodic line that tumbles down the scale. This is repeated by the orchestra and the violin introduces the second half, a moving line that is embellished by many quick turns as it gradually works its way back up the scale. In this section the iconic "bell" can be heard in a rapid back-and-forth between the soloist and the triangle. After an orchestral transition and cadence, the solo violin enters with the B section's first theme. It starts low in the violin, on a repeated B that suddenly leaps up to the extreme high register in a quick run of arpeggios. The second half has a relatively calmer, triplet melody that is marked "dolce," or "sweetly" in the solo part, but this is short-lived as the soloist transitions into a series of running sixteenth-note, double-stopped chords. This extremely difficult and exciting section hints at the cadenza later in the piece and ends in a set of trills, transitioning back to the opening thematic material (A). This ends like before, with an orchestral transitional passage, however instead of moving into the B theme, the orchestra announces a new section (and key area) with several grand D chords. This (C section) is marked "trio" in the score, much like the calm, middle part of a march, but serves in reality as a cadenza for the soloist. The violinist enters with the theme, which begins waltz-like with a double-stopped lilting melody. After some flashes up the scale, the melody is repeated in the violin's extreme upper register. The second half of this section is a tour de force of Paganini technique, with the soloist performing rapid-fire octave runs and leaps, double stops and double harmonics (lightly touching the string to sound the overtones), slides, ricochet bowing (bouncing the bow on the strings), and left-hand pizzicato. A long trill on a high G signals the end of the cadenza and the soloist slides down the scale, jumping straight into the A theme for one last rendition with the full orchestra before landing on a satisfying, final B chord.



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## **Claude Debussy (1862–1918)** **from *Nocturnes* (1899)**

### **I. Nuages**

### **II. Fêtes**

Claude Debussy was a French composer who purposely moved away from the Wagnerian-style of composition popular during his youth and set about creating a musical aesthetic focused on timbre and harmonic innovation. While he disliked being labeled as an “impressionistic” composer during his life, his style was inspired by the visual artists of this genre along with a multitude of other influences he gathered along the way, including Bach, Palestrina, Annam theater, Javanese gamelan, gypsy, Spanish folk, and Sufi Indian music.

The *Nocturnes* are a triptych of movements inspired by a set of paintings (by the same name) created by American artist James McNeill Whistler in the 1870s. Debussy was inspired by Whistler's nuanced use of light and dark to create impressions of landscapes and objects. He worked on the *Nocturnes* between 1897 and 1899, premiering the first two movements in Paris in 1900, and the full set in 1901. The piece was not received well and Debussy—as he did with many of his works—revised the music constantly throughout the rest of his life. (He had particular trouble with the third movement, *Sirènes*, where he felt he could never quite get the women's ethereal voices to adequately blend with the orchestra.) Debussy wrote an extended introduction to *Nocturnes*, in which he described his vision of each movement:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the *Nocturne*, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. *Fêtes* (Festivals) gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* (Sirens) depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

## **Maurice Ravel (1875–1937)** ***Alborada del gracioso* (1919)**

Maurice Ravel was a French composer born in the Basque region on the border between France and Spain. His father was Swiss but his mother was Basque, and despite the family moving to Paris while he was still an infant, Ravel maintained a fondness to his Basque heritage, and by extension, to Spain and its music, throughout his life. As Spanish composer Manuel de Falla once described,

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Ravel's was a Spain he had felt in an idealized way through his mother. [...] I enjoyed so much when she evoked the years of her youth, spent in Madrid, an epoch earlier than mine, but traces of its habits that were familiar to me still remained. Then I understood with what fascination her son must have listened to these memories that were undoubtedly intensified by the additional force all reminiscence gets from the song or dance theme inseparably connected with it.

Ravel's compositions were not widely accepted in France for most of his career. He failed to win the Prix de Rome (the famed, and often career-establishing, prize given by the Paris Conservatory) on five occasions, from 1900–1905. Although his failure to get past the first round of competition during his fifth and final attempt was met with public shock, with even his critics surprised that he had not been given the chance to compete further, those same critics were not so welcoming themselves to admit him into their own social and professional circles. He took time off from composing to serve as a driver during World War I, but returned to it immediately afterwards with *Frontispice* (a piece for two pianos and “five hands”).

Despite his rocky start in the compositional community, Ravel had forged ahead with his career in a variety of genres including orchestral, opera, and ballet, and by the time of Debussy's death in 1918 Ravel was considered France's leading composer. He was offered the Légion d'Honneur in 1920, but refused to accept it. In 1928 he undertook a whirlwind four-month tour of North America, supported by the Association Française d'Expansion et d'Echanges Artistiques in Paris, in which he made stops in the United States and Canada, conducting, performing, giving interviews, and where he delivered a lecture titled “Contemporary Music” at the Rice Institute in Texas. This was followed by a tour of Europe in 1932, and Ravel's success abroad helped to fully establish his reputation back in France.

The short orchestral piece *Alborada del gracioso* shows Ravel's inclination to Spanish influences blended with his modernist tendencies. The piece is a reimagining of the fourth movement of his earlier piano suite *Miroirs*, which had the same title. He reworked the movement in 1918 for full orchestra and premiered it in 1919 in Paris. The piece has a distinct Spanish flavor, with pizzicato strings and harp imitating the sound of a Spanish guitar and the use of castanets. The primary melody that frames the movement is a seguidilla, a fast Castilian dance form in triple meter. However, there is also a quirkiness about the piece—the title is roughly translated as “Morning Song of the Jester,” and this is best heard in the extended bassoon solo in the middle section of the piece. As John Mangum describes, it “begins the jester's awkward, but earnest, serenade, which is punctuated by rhythmic interjections from [the] strings.” The “jester's song” gives way to an interlude with a foreboding, mysterious atmosphere, in which the rhythmic dance is first hinted at underneath in short, subtle whispers, then eventually breaks through and the seguidilla returns to close out the piece. —Emily Hicks under the direction of Peter Mondelli

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## SOLOISTS

Born in Maracaibo, Venezuela, at age 9 **Ricardo Puche Bravo** began his double bass studies with the National System of Symphonic Orchestras of Venezuela under the guidance of professors Fernando Caicedo and Luis Mora. As a member of the Rafael Urdaneta Symphony Orchestra, he represented Venezuela in several national and international tours, including the Festival of Culture in Bergamo, Italy in 2011. In 2015 Ricardo settled in Bogotá, where he was accepted at the National University of Colombia led by Master Jaime Ramírez Castilla. Ricardo won the Pirastro Elite Soloist Festival led by maestro Jeff Bradetich at the University of North Texas in Denton representing all Latin America and was one of the winners of the Young Performers of the Bank of the Republic in Colombia for the 2019 season. He also participates in the Orchestra of the Americas as a principal and director representing Colombia and Venezuela. Ricardo is finishing his master's degree with professor Jeff Bradetich at the University of North Texas.

**Alaina Clarice** resides in the Dallas-Fort Worth area where she performs and maintains a large private flute studio of all ages. She has served as a flute faculty member at Texas A&M University-Commerce and is on the Board of Directors of the Texas Flute Society. Alaina made her Carnegie Hall debut in 2018 as a first prize winner of the Golden Classical Music Awards International Competition. She has performed and presented at the National Flute Association, Florida Flute Association, and Mid Atlantic Flute conventions. Additionally, Alaina spent two summers as a flute apprentice at the National Music Festival in Chestertown, Maryland, and attended the Mostly Modern Festival in Saratoga Springs, New York as a fellowship recipient. Currently, Alaina is pursuing a doctor of musical arts degree in flute performance at the University of North Texas under the guidance of Terri Sundberg. She received her master of music degree from Bowling Green State University and a bachelor of music degree from Southern Illinois University Edwardsville.

From Opelika, Alabama, **Margaret Anne Gunter** is a sophomore at the University of North Texas studying harp performance under Dr. Jaymee Haefner. Her natural enthusiasm and dedication to collaboration and service have led to opportunities to work with world-renowned harpists and conductors. In her freshman year alone, she joined Maestro David Itkin and UNT's Symphony Orchestra for Verdi's *Otello*, played for Britten's *The Rape of Lucretia*, and pioneered the harp position in Scott Tixier's Jazz Strings Lab. Equally adept in the solo sphere, Margaret Anne attended the Sewanee Summer Music Festival in 2022 where she won the Jacqueline Avenet Concerto Competition. The inaccessibility of the harp is at the forefront of Margaret Anne's efforts to work with composers, leading her to premiere new works at UNT and Sewanee. Currently the harpist for UNT's Wind Symphony under Eugene Corporon, Margaret Anne has taken the advice "every performance is an audition" to heart. With the longtime ambition of joining a U.S. military band, she continues to take every opportunity that best equips her to serve others through music

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**Polly Klein** is the fifth generation of musicians in her family. She started to play the violin at the age of five and by the age of nine she had her debut with the Bach Chamber Orchestra in Russia. During her early formative years, both in Russia and in Israel, she won several competitions such as the International Mstislav and Leopold Rostropovich Competition in 2015, XII Delphic Games in 2017, and David Grits Competition in 2021. Since 2021 she moved to the United States to study at the University of North Texas with Professor Julia Bushkova and during the summer of 2022 attended the Brevard Music Center Festival. In her free time in Israel, Polly Klein used to perform in ensembles with her family. They performed different styles of music, such as klezmer, gypsy jazz, classical music, and arrangements from her father.

Pianist **Guobi Malcolm Liu** received many honors in national and international competitions and has worked with a lot of maestros under a masterclass setting. Malcolm began studying piano at age 6 and began to study professionally with Ling Gao at age 9. At age 12 he was admitted to the Affiliated Middle School of Sichuan Conservatory of Music (China) with the first-place score. He studied with Dr. Chenggang Yang, graduated as the first-place student, and acquired his high school diploma there. He was then awarded a substantial scholarship and invited to attend the School of Music at the University of Kansas (KU) and earned his bachelor of music degree in 2019. As a graduate teaching assistant, he pursued his master of music degree (2021) at KU on a full scholarship. During his study at KU, he studied with piano pedagogue Dr. Scott McBride Smith and American pianist Dr. Eric Zuber. Now as a teaching fellow, Malcolm studies piano with artist-in-residence Prof. Vladimir Viardo at UNT as a candidate of the graduate artist certificate.

## CONDUCTORS

**Charles Baldwin** is a DMA orchestral conducting student at the University of North Texas studying with David Itkin. He currently serves as conductor of the TAMS Orchestra and teaching fellow in the Orchestral Studies department. From November 2020 to January 2021 Charles taught orchestra, string lessons and music theory at Decorah High School (Decorah, IA). In spring 2021 Charles completed his master's studies in orchestral conducting at UNT. Throughout his undergraduate education at Furman University (Greenville, SC), Charles was active in the music department as a cellist in the Furman Symphony Orchestra, assistant conductor of the FSO, a teacher in the Piano for Young People program, and a teaching assistant for music theory, ear training, keyboard harmony and orchestration courses. In 2016 and 2018 Charles earned Honorable Mention awards as a pianist in the South Carolina MTNA Young Artist Competition. In 2019 Charles performed the first movement of Prokofiev's Third Piano Concerto with the FSO as a winner of their biennial concerto contest. Charles has participated in conducting workshops, institutes and festivals around the country.

**Gregory D. McDaniel** is a passionate conductor active in many different musical surroundings. Praised for his "impeccable musicality and technique" (La Presse – Montreal), Mr. McDaniel was recently featured in concert with the Orchestre Metropolitain, conducting Boulanger's D'un Matin de Printemps. This past summer, as a member of the Orchestral Conducting Academy at the Académie du Domaine Forget de Charlevoix, he worked with the Orchestre



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Symphonique de Quebec under the tutelage of conductors Thomas Rosner and Yannick Nezet-Seguin. Last season, Mr. McDaniel worked as a conducting workshop participant with the Boise Baroque Orchestra in works by Mozart and Haydn. He was also the guest conductor for the Prizm Ensemble (Memphis) in a concert that featured baritone Reginald Smith, Jr. Some of Mr. McDaniel's past conducting opportunities include working as assistant conductor for Fort Bend Symphony Orchestra (TX), conducting fellow with Allentown Symphony, and as a workshop participant for Henderson Symphony. Later this season, McDaniel will make his Opera Ithaca debut, leading performances of one-act operas William Grant Still's Highway 1, USA, and Missy Mazzoli's Proving Up. A native of Houston, Texas, Gregory McDaniel received his bachelor's degree in music education from the University of Houston. He is currently pursuing a master's degree in orchestral conducting at the University of North Texas under the tutelage of Professor David Itkin.

Pianist and conductor **David Štech** is a doctoral student at the University of North Texas, where he studies conducting with Maestro David Itkin. He is the associate conductor of the dell'Arte Opera Ensemble in New York City, organist/choirmaster at St. John's Episcopal Church in Passaic, NJ, and artistic director of the New York Conducting Institute. After studying at Northwestern, Štech was selected to be a conducting fellow with the League of American Orchestras, Chicago Civic Orchestra, and Chorus America. At Tanglewood he was awarded the Leonard Bernstein Conducting Fellowship. There he worked closely with Kurt Masur, Christoph von Dohnányi, and Michael Morgan. Štech's other teachers include Gustav Meier, Larry Rachleff, Paul Nadler, Bill Eddins, and Kirk Trevor, and he is an alumnus of the Pierre Monteux School for conductors. Recent collaborations include the Midwest premiere of John Harbison's Fifth Symphony with baritone soloist Nathan Gunn, filling in for Mr. Harbison as conductor. Štech has conducted performances with The Florida Orchestra, New Symphony Orchestra (Bulgaria), Sarasota Opera, St. Petersburg Opera, New York Composers' Collective, Astoria Symphony (Queens), and New York Lyric Opera. As a vocal coach, he has worked at the Opera Theater of Lucca, Hong Kong Academy of Performing Arts, Roosevelt University, and Manhattan School of Music, where he served for eight years.

**Caleb Thompson** is a first year master's student in the University of North Texas orchestral conducting program. Caleb possesses a wide range of musical experiences both on and off the podium. Growing up in south-central Virginia, he began his musical studies as a violinist at a young age. Orchestral music found a prominent place in Caleb's musical language early in his studies. During high school, he was encouraged to pursue music by his youth orchestra directors and became fascinated with conducting. Caleb's undergraduate experience presented him with a variety of performance opportunities in a multitude of guises. He performed frequently as a violinist, a singer, and a student conductor with the Cairn University Chorale, Symphony Orchestra, and Opera Theater programs, as well as in solo recitals. During his senior year, he performed the Tchaikovsky Violin Concerto as a soloist with the Cairn University Symphony Orchestra and as a violin soloist for the Fauré Requiem. He participated in the David Kim Orchestral Institute, a string intensive based in Philadelphia, for several years. He has performed multiple opera and musical theatre roles, including Papageno (The Magic Flute) and Dulcamara (The Elixir of Love), and prepared



# BIOGRAPHIES

full-length vocal and violin recitals. Caleb has served as junior faculty at Csehy Summer School of Music and the Philadelphia International Music Festival as a conductor and a chamber music coach. Caleb studies conducting with Prof. David Itkin. When he is not conducting, Caleb enjoys cooking and rock climbing.

**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

Yida Hu†  
Gabriel Parker  
Kelly Huang  
Ella Curb  
Alyssa Hall  
Luca Nardelli  
Pablo Cerdas  
Jingwei Zhang  
Michelle Martey  
Julia Oh  
Chloe Svadlenka  
Joshua Shapiro

## Violin II

Lucas Furtado†  
Miguel Guillén  
DeLane Marsh  
Thi Tang  
Mia Caliri  
Mitchelle Cabrera  
Sofia Vega  
Sveva Clay  
Rowan Black  
Camryn Cox  
Seth Castellano  
Ellie McNally

## Viola

Shanya Chynwatt†  
Kelsey Felton  
Wing Chin Liu  
Caroline Skeels  
Anthony Couvillion  
Sarah Shultz  
Ke'Juan Thompson  
Jonathan Ramos  
Elizabeth Olson  
Cameron Halsell

## Cello

Eric Rau†  
Ethan Nelsen  
Hyelin Yoo  
Camilo Vasquez  
Deohanz Buenafe  
Jaya Waugh

Celia Bowen  
Ethan Gaskin  
Ashton Gonzalez  
Nathan Davis  
Yi Lok Choi  
Olivia Graber

## Double Bass

Ruben Rodriguez Borges†  
Bryan Dawn  
Matthew Luse  
Garrett Hicks  
Catherine Willis  
Zoe Harris  
Brittany Hart  
Aiyana Armstrong

## Flute

Alana Bronson k  
Di Cao c m  
Jiaqi Li h r

## Piccolo

Jiaqi Li

## Oboe

Madison Church h  
Abigail Espinosa k c m  
Connor Rury r

## English Horn

Connor Rury

## Clarinet

Anna Ferrari r m  
Abigail Isley h  
Charlotte MacDonald c  
Kyle Norberg k

## Bassoon

Georgia Clement c m  
Aaron Lukenbill h k  
Donovan Neal r

## Contrabassoon

Donovan Neal

## Horn

Sam Himes x m  
Nicole Keller r  
Benjamin Ruiz h k c  
Rebecca Yang

## Trumpet

Remy Gilboe r  
Jacqueline Hritzo h  
Tyler Sarver k c m

## Trombone

Tyler Coffman†  
Kyle Husby

## Bass Trombone

Aaron Anderton-Coss

## Tuba

Ji-Woong Hyun

## Timpani

Matt Estrada

## Percussion

Emma Kieselhorst†  
Jase Ballard  
Ryan Blankenship  
Alex Coronado  
Ryan Minniear

## Harp

Gabi Logan m  
Zoe O'Shaughnessy k

† Concertmaster

† Principal

k Principal on Debussy  
h Principal on Paganini  
r Principal on Pierné  
c Principal on Prokofiev  
x Principal on Otaka  
m Principal on Ravel

## Upcoming Events

April 14 - Baroque Orchestra

April 26 - Symphony Orchestra performs Beethoven's Ninth Symphony (with Grand Chorus, Molly Fillmore, Megan Gackle, William Joyner, Stephen Morscheck)

# 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 Stech, Doctoral Conducting Associate/Personnel Manager

## Instrumental Studies & Keyboard Studies (\*Adjunct)

Julia Bushkova, violin

\*Eunice Keem, violin

Chloé Kiffer, violin

Philip Lewis, violin

Felix Olschofka, violin

Susan Dubois, viola

Daphne Gerling, viola

Horacio Contreras, cello

Nikola Ružević, cello

Jeffrey Bradetich, double bass

Gudrun Raschen, double bass

Jaymee Haefner, harp

Mary Karen Clardy, flute

Elizabeth McNutt, flute

Terri Sundberg, flute

\*Amy Taylor, piccolo

Jung Choi, oboe

Daryl Coad, clarinet

Deb Fabian, clarinet

Kimberly Cole Luevano, clarinet

Phillip Paglialonga, clarinet

\*Gregory Raden, clarinet

Darrel Hale, bassoon

Eric Nestler, saxophone

John Holt, trumpet

Caleb Hudson, trumpet

Raquel Samayoa, trumpet

Stacie Mickens, horn

\*Natalie Young, horn

Tony Baker, trombone

Natalie Mannix, trombone

Steven Menard, trombone

David Childs, euphonium

\*Matthew Good, tuba

Don Little, tuba

\*Stephen Barnes, drumset

Quincy Davis, drumset

\*Stockton Helbing, drumset

Mark Ford, percussion

David Hall, percussion

Paul Rennick, percussion

\*Sandi Rennick, percussion

\*Liudmila Georgievskaya, piano

Steven Harlos, piano

Pamela Mia Paul, piano

Elvia Puccinelli, collaborative piano

Gustavo Romero, piano

Vladimir Viardo, piano

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 - Director, Undergraduate Studies

Joel D. Wiley - Director, Admissions

Matt Hardman - Director, Communications, Marketing and Public Relations

**Concerto Competition** Finals held on October 4, 2022. Judges: conductor Bohuslav Rattay, pianist Daredjan Baya Kakouberi and flutist Brian Luce. First Prize Winner, Guobi Malcolm Liu, will perform as soloist with the El Paso Symphony during the 2023–2024 season. Second Prize Winner, Polly Klein, will perform with the Blue Candlelight Chamber Series in Dallas during the 2023–2024 season.