



University of North Texas Symphony Orchestra

David Itkin, conductor

Wednesday, February 8, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Danzón No. 2 (1994)Arturo Márquez (b. 1950)

Suite No. 2, "The Three-Cornered

Hat" (1919).....Manuel de Falla (1876–1946)

- I. Los vecinos
- II. Danza del molinero (Farruca)
- III. Danza final

--Intermission--

Symphony in D minor (1888) César Franck (1822–1890)

- I. Lento - Allegro non troppo
- II. Allegretto
- III. Finale (Allegro non troppo)

***Three hundred second program of the 2022–2023 season
Photography and videography are prohibited***

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Arturo Márquez (b. 1950)

Danzón No. 2 (1994)

Arturo Márquez is a Mexican composer with a broad oeuvre, ranging from orchestral concert music to theatre to cinema. After studying at the Conservatorio Nacional (1970–75), he traveled to Paris to study with Jacques Castérède. He was then awarded a Fulbright fellowship to study at the California Institute of the Arts, graduating with his MA in 1990. His compositions blend the classic with the modern in what scholar Ricardo Miranda Pérez describes as “a steady exploration of medium and language.” Despite this, Márquez has not opted to follow the trend of his late twentieth-century contemporaries into the heavy use of electronic compositional techniques or the avant-garde, but rather to blend the elements of popular urban music into the classical idiom.

Danzón No. 2 comes from the heart of Latin ballroom dancing, which had maintained a popularity amongst the citizens of urban Mexico even to the end of the twentieth century and into the twenty-first. A favorite dance style of these urban dance halls is the *danzón*, a formal couple-dance in rondo form (ABACA) derived from the *contredanse* and the *habanera* traditions of the nineteenth century. Márquez saw this dance as ideal for blending the popular and classical, stating in an interview, “It is like taking a little piece of Latin America, Mexico, Veracruz to be known by many people in the world. I am very glad that people have embraced it in this way.”

Part of the flavor of the dance comes down to the Latin American rhythms and their execution. Márquez explains, “There are certain parts in percussion that you have to be careful about. You have to take accents into account. [...] Much of this Latin American music has made orchestras revalue how percussion is played.” In particular, *Danzón No. 2* makes use of two distinct rhythms: the *cinquillo* and the *tresillo*. The *cinquillo* is made up of syncopated notes in a long-short-long-short-long pattern, while the *tresillo* is slower, in an isorhythmic pattern of 3 long notes (in this case, two dotted-quarter notes, and a quarter note) juxtaposed over the four-beat time of the rest of the orchestra.

Danzón No. 2 unfolds in an ABAB-Coda form. Section A begins immediately with a cantabile and legato melody in the solo clarinet that winds its way around the mid-upper register of the instrument as it develops. Underneath the iconic *tresillo* rhythm is played on the *claves* (a pair of wooden sticks). The volume builds and the melody is taken over by the strings, horn, and flute while the *tresillo* rhythm is replaced with the faster *cinquillo* rhythm on the *güiro* (a Puerto Rican scraper instrument). Section B provides the contrasting secondary theme, a heavy, driving theme in the horns and strings. In the second half of the B section, the orchestra backs away and the *piccolo* and *piano* give a brief respite from the intensity of the rest of the section. The *claves'* *tresillo* rhythm marks the return of Section A. The primary melody is now heard in a quartet of solo clarinet, bassoon, violin, and piano while the percussion and string bass provide the underlying pulse. The section ends with a winding duet between the flute and clarinet over the *claves*, which quiets to a long note and a pause. The strong entrance of the bass and *timpani* start the return of section B, this

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time with a trumpet solo playing over the first iteration of the B theme. This builds in speed and intensity with a call-and-response between the brass and woodwinds until the piccolo and piano duet from before returns and leads into the final statement of the B theme. The coda begins as the volume drops suddenly and the strings take up the *cinquillo* rhythm. Other groups join in, one after the other, building the volume back up excitedly until the full orchestra lands on an emphatic, fortissimo final note of triumph.

Manuel de Falla (1876–1946) **Suite No. 2, "The Three-Cornered Hat" (1919)**

Manuel de Falla was a Spanish composer who combined modernist, romantic, and classical aesthetics into a personal style that accentuated the Spanish ideals for art and dance music. He had a fondness for the music of Debussy and Stravinsky, both his contemporaries, and even worked in the same circles: in 1918 he presided over a memorial concert for Debussy, and in the following year de Falla provided music for Diaghilev's ballet company (which produced Stravinsky's famous ballets).

The Three-Cornered Hat has a winding history that includes the ballet company before culminating in its final form at *Suite No. 2*. This practice of extracting a suite from a longer ballet was common during in the late nineteenth and early twentieth centuries: well-known examples include Tchaikovsky's *Nutcracker* and Stravinsky's *Firebird*. De Falla first wrote some of the music for a pantomime titled *El corregidor y la molinera* in 1916 which built on two scenes from Antonio de Alarcón's comic novella *El sombrero de tres picos* (*The Three-Cornered Hat*). In discussion with Diaghilev, de Falla increased the orchestra size and made other expansions and cuts to the music. Pablo Picasso designed the sets and costumes and also requested the composition of a new song to be included in the work. The resulting ballet premiered in London in 1919 as *Le tricorne*. Finally, de Falla combined the music from the ballet, focusing on the dances specifically, into the three-movement instrumental *Suite No. 2* in 1919.

The original novella (and subsequently the ballet and suite), tells the story of a miller, his wife, and a lecherous *corregidor* (the local magistrate who wears the three-cornered hat as a symbol of his position). The magistrate is in constant pursuit of the miller's beautiful wife but is thwarted at every turn. The three movements of the suite follow the story via the dances performed during various scenes.

De Falla incorporates Spanish elements at every turn. The first movement, *Los Vecinos* (*The Neighbors*), has a simple ABA form. Theme A is a lilting, dotted-rhythm melody that moves down the octave. It starts in the first violins, followed by other instrumental groups making full or partial statements. Theme B contrasts with a running melody that rises and falls, first in the basses and cellos, then gradually by the rest of the orchestra. An oboe solo leads into a transitional section before Theme A returns, first in the solo flute and then echoed by the piccolo, celeste, and clarinet. The movement ends with a slow iteration of the first theme started in the solo clarinet and finished sweetly by the solo flute.

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The second movement, *Danza del Molinero* (Farruca) or Dance of the Miller, is a farruca dance, a form of flamenco music, and is also in ABA form with a coda. It begins with a short introduction: a horn fanfare followed by a warm and exotic English horn solo. Then, a pounding rhythm in the strings, horns, and bassoons marks the beginning of the first section and Theme A is introduced by the oboe as another winding exotic melody that briefly provides calm amongst the thudding accompanying rhythm. Theme B is a contrasting low, creeping melody heard in the clarinet, bassoon, violas, and cellos, showing off the darker colors of the orchestra. After a return of Theme A, soft horn solos mark the transition to the coda. Driving repeated notes, starting in the strings with accented punctuations by the horns and timpani, anxiously increase in speed as the full orchestra takes up the momentum and the movement ends in a final flurry.

The final movement *Danza final* comes in the form of a *jota*, a Spanish dance in 3/4 or 6/8 time. The dance steps are similar to the waltz but with more variation, and dancers hold castanets to add percussive rhythms as they move through the steps. After an introduction of muted trumpets and sweeping strings, de Falla uses no less than seven dances from the ballet for his finale, arranging them one after the other in a sort of jubilant dance review. Theme A presents a waltz-like melody in the strings, keeping with the expectations of the traditional *jota*. This is followed by a more staccato, chirping Theme B in the upper woodwinds in duple meter (6/8), with driving accompaniment in the brass, strings, and percussion. Theme C contrasts this with a running sixteenth-note melody in the lower strings, with fluttering trills in the woodwinds and punctuating calls in the brass. Theme D returns solidly back to the triple (3/4) time, marked by the driving repeated notes in the strings. This is followed quickly by Theme E, consisting of short two-measure phrases in the woodwinds over running eighth notes that swell from soft to loud and back again. Theme F is just as short, with emphatic, fanfaric chords in the brass. Finally, Theme G rounds out the dances with a suddenly softer and more linear melodic line that is smooth, but no less slower than the other dances. The frantic moods of the previous sections gradually work their way back in and the orchestra builds in intensity until the first theme breaks through, this time with the added flavor of the castanets. Themes A (the waltz), B (the chirping woodwinds), D (driving strings), and F (fanfaric brass) all return for an encore before the grand finale where all the themes are mixed together. The piece ends excitedly as the orchestra races with gusto to its conclusion and, with a quick drum roll from the percussion, lands on a final, emphatic chord.

César Franck (1822–1890) **Symphony in D minor (1888)**

César Franck was born in the city of Liège, which at the time was occupied by France but would become a part of Belgium only eight years later. Sensing his son's capabilities at an early age Franck's father, Nicholas-Joseph, supported his musical endeavors, enrolling him first in the Liège Conservatoire and then later the Paris Conservatoire after the family had moved to Paris. He eventually left the school to focus on a career as a concert pianist.

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Franck's compositions combine the formal coherency of the classical period with the inventiveness of the romantic. As scholar John Trevitt described, "Franck communicated both the Beethovenian idealism inherent in the cultivation of the strict genres of symphony, quartet and sonata and the harmonic innovations of late Romanticism." Franck's approach to harmony is especially striking: he insists on constant modulations to new keys, thus his pieces rarely feel at rest. This can be readily heard in his first and only symphony, the *Symphony in D minor* from 1888.

The first movement, *Lento-Allegro non troppo*, starts in the low strings with a slow, mysterious melody. A swelling of the volume leads into the first theme, a martial version of the opening, now quicker and sharper in tone. However, this is not the true start of the exposition. Instead, the orchestra slows to a brief halt and the *lento* introduction is repeated before another slow build to fortissimo leads back into the martial first theme and the exposition truly begins. The first theme settles organically into a sweet cantabile secondary theme heard first in the woodwinds, and then in the strings. This grows slowly, transforming into a rocking melody that is swept up by the full orchestra and then subsides into a series of solo passages and fermatas.

The development section begins quietly, with the rocking motive from the previous section being passed down the strings from first violin to the basses. Then motives from the various exposition themes are interspersed and developed, creating new combinations and modulating through new key areas. After a moment of calm that highlights the rocking motive once more, the orchestra builds to a flurry of strong downward chords and running passages that drive straight into the *lento* melody from the opening. The recapitulation begins, but the *lento* has been transformed from a mysterious slow passage into one of bold, forceful fervor. The return of the first theme is equally as agitated, but it soon calms into the serene nature of the secondary theme. As before, the section closes with a series of solo passages and fermatas. The coda begins by building out of the calm as first the strings, then the woodwinds, and finally the brass join in with a swelling of volume that climaxes in a grand iteration of the *lento* melody.

A traditional symphony would include two inner movements, typically a slow one followed by a dance movement. For his symphony, however, Franck opted to combine the two ideals into a single movement, creating, as Tom Service described it in his review, "a hybrid of slow movement and scherzo." A scherzo is a dance movement similar to a waltz, with an ABA form, an upbeat tempo, and often with a slightly sinister or mysterious mood. To create his hybrid, Franck combines this mood and the 3/4 time of the dance with a slower, *allegretto* tempo.

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The *Allegretto* opens with a lyrical melody in the solo English horn serving as the primary (A) theme. The secondary (B) theme in the strings does not contrast with the first, but rather compliments it with a similar, lyrical melody in the first violins. After a brief return of Theme A, a third thematic section (C) begins with soft but quick sixteenth-note runs in the violins that gradually increase the pace and generate a mood of quiet excitement. This theme continues in the strings and eventually the English horn's A Theme returns above it. The secondary theme returns with a lushness that gradually fades away and the movement ends with a serene harp arpeggio.

After a brief introduction of repeated string notes and fortissimo chords in the winds, the first theme of the *Allegro non troppo* third movement is stated in the bassoons and cellos. This is a downward spiraling theme that is legato and smooth, yet keeps pace with the repeated note accompaniment. The theme is developed as it progresses through various instrumental sections until it finally breaks out grandly with the full orchestra. The key shifts rather suddenly and the secondary theme, a rising and falling cantabile, is introduced by the trumpets and trombones. Echoes of the melody are passed around the orchestra and the key changes again, landing in the symphony's relative minor key of d. With the mood now shifted into a mysterious atmosphere, the English horn sings out with a plaintive closing theme that is gradually taken up by other members of the woodwind section.

The development section begins with a teasingly brief shift back into the Major and the return of the primary theme. The spiraling theme is passed around the orchestra and builds in intensity until the secondary theme bursts forth from the full orchestra, now as a bold and energetic version instead of its previous song-like nature. The theme quiets down into a series of hushed woodwind and string passages and long fermatas. After a grand pause, the recapitulation begins, not with the primary theme, but with short reminiscences of the closing theme played brokenly by the English horn. The orchestra, led by the strings, develops the motive and builds from a soft whisper to a flurry of loud triplets that jump straight into the grand return of the primary spiraling theme. This is followed with an equally grand and triumphant version of the closing theme in full. Finally, a rocking motive taken from the secondary theme of the exposition brings the excitement back down to a quiet contemplative mood. The coda begins with arpeggios in the harp and subdued thematic motives given by different sections between continued rolls of the harp. These motives are allowed to expand with each iteration and the orchestra gradually builds upon these, culminating in a grand finale of the themes and ending on a final triumphant D chord.--Emily Hicks under the direction of Peter Mondelli

BIOGRAPHY

The 2022–2023 season marks Maestro **David Itkin**'s 15th year serving as Professor of Music and Director of Orchestral Studies at the University of North Texas College of Music, where his recent performances have included Mahler's *Symphony No. 4*, Verdi's *Requiem*, Beethoven's *Symphony No. 9*, Puccini's *Turandot* with the UNT Grand Chorus, and Janáček's *The Cunning Little Vixen* with UNT Opera. This is also his 18th season as music director and conductor of the Abilene Philharmonic Orchestra. During the 2018–2019 season he joined the Abilene Opera Company for Handel's *Messiah* and a fully staged production of *West Side Story*. During the 2019–2020 season he led the Lubbock Symphony Orchestra in February and returned to the Abilene Opera for *Messiah*.



Following a distinguished 17-year tenure, Maestro Itkin was named Conductor Laureate of the Arkansas Symphony Orchestra in July 2010. Previously he served as music director and conductor of the Las Vegas Philharmonic, artistic director and conductor of the McCall Summerfest (McCall, Idaho), and as music director and conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony (TN), Birmingham Opera Theatre, and Lucius Woods Music Festival (WI). During past seasons Maestro Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, Slovenska Filharmonija, San Diego Symphony, and Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth Symphony, Illinois Symphony, Delaware Symphony, New Hampshire Symphony, Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

His book *Conducting Concerti* was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro" and "highly recommended," and Samuel Adler wrote that it is "an invaluable addition to the world of conducting textbooks." Mr. Itkin's first film score, *Sugar Creek*, was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, *Exodus*, an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. *Exodus* was released worldwide on CD in 2007. In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas. In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra, Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and several Texas all-region Honors Orchestras. Also in demand as a speaker and lecturer, Mr. Itkin has been asked to lecture for a wide variety of organizations, including SilverSea cruise lines, two consecutive years as a featured lecturer for the Arkansas Governor's School, the Texas Association of Symphony Orchestras, and a keynote address at the National Federation of Music Clubs national conference.

SYMPHONY ORCHESTRA

Violin I

Annie Barnette‡
Sardor Djumaev
Kevork Esmeryan
Diana Galimova
Crissanti García Tamez
Oriana González
Fedor Malykhin
Joseph Reding
Emilia Yoon
Ae-lin Youn
Jiazhi Zhang

Violin II

Tiffany Chang
Andre Daniel
Justin Daniels
Olivia Dinardis
Christopher Djinov
Keyu Fan
Kevin Fu
Michael Holtzapfle
Helen Lundy
Oscar Morales
Lauren Nelson
Hoigum Park
Xiachu Song
Yirong Tang†

Viola

Brenton Caldwell
Fang Chen
Jianhe Chen
Brittney Geurink‡
Amanda Hamilton
Jocelyn Kasperek
Haley Kruse
RJ McDowell
Jeremy Mends
Grace Remmer

Cello

Tyler Aguillard
Manuela Barić
Jacob Guidi
Garrett Hayes
Mengmeng Huang
Jasmine Lin
Qiaojiannan (Gamma) Ma†
Emily Maher
Peter Morales
Jin Wang

Double Bass

Savannah Hilterbrandt
Jacob Hoch†
Kuan-Chieh Lo
Han Meng
Ricardo Puche
Roberto Ramon
Cole Rouse

Flute

Taylor FrancisμΦ
Kiana Kawahara§
Amanda Welch
Natalie Zeles

Oboe

Suji Chang
Kit Hawkins§μ
Hyungju OhΦ

English Horn

Kit Hawkins
Hyungju Oh

Clarinet

Julia Klein§μ
David Molina
Erick Morales
Hannah WellerΦ

Bassoon

Victoria Donaldson
Erica HaasΦ
Molly Smit§μ

Horn

Nathan Howton
Elijah Kee
Zachary McKinon
Steven Phan†
John Pickett

Trumpet

Aleyna Ashenfarb
Lane Hensley
McKenna HillμΦ
Bradley Swanson§
Abby Ward

Cornet

Lane Hensley
Bradley SwansonΦ

Trombone

Benjamin Hahn§
Tim Wight

Bass Trombone

Collin Ewing

Tuba

Parker Burkey

Timpani

Jacob Fullinwider

Percussion

Ryan Blankenship
Megan Campbell
Matt Noll†
Adam Surak
Graham Viegut

Harp

Gabi Logan

Piano/Celesta

Ishan Wang

‡ Concertmaster

† Principal

In rotation

§ Principal on de Falla

μ Principal on Márquez

Φ Principal on Franck

FACULTY AND STAFF

Orchestral Studies

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

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin	Caleb Hudson, trumpet
*Eunice Keem, violin	Raquel 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	*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
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 - February 17, April 14

Concert Orchestra - March 8 (with Felix Olschofka, Nikola Ružević, Jung Choi, Darrel Hale), April 19 (with Chloé Kiffer)

Symphony Orchestra - March 1 (with student conductors), April 26 (Beethoven's Ninth Symphony with Grand Chorus, Molly Fillmore, Megan Gackle, William Joyner, Stephen Morscheck)