



University of North Texas Symphony Orchestra and Concert Orchestra

Patricio Gutiérrez, Conductor
David Mery, Conductor
Alexandra Kovatch, Conductor

Clay Couturiaux, Conductor

Wednesday, November 29, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center



PROGRAM

Symphony Orchestra

Egmont Overture, Opus 84 (1810)Ludwig van Beethoven (1770–1827)

Patricio Gutiérrez, conductor

Concerto for Violin, Piano and
Strings in D minor, "Double
Concerto" (1823)Felix Mendelssohn (1809–1847)

I. Allegro

David Mery, conductor

II. Adagio

III. Allegro molto

Alexandra Kovatch, conductor

Soloists: Sardor Djumaev, violin • I-Shan Wang, piano

--Intermission--

Concert Orchestra

D'un matin de printemps (1918)Lili Boulanger (1893–1918)

Daphnis et Chloé, Suite No. 2 (1913)Maurice Ravel (1875–1937)

I. Lever de jour

II. Pantomime

III. Danse générale

Clay Couturiaux, conductor

**Three hundred fifty-first program of the 2023–2024 season
Photography and videography are prohibited**

PROGRAM NOTES

Ludwig van Beethoven (1770–1827) **Egmont Overture, Opus 84 (1810)**

Ludwig van Beethoven was no stranger to impassioned political expression—after all, he furiously removed Napoleon Bonaparte's name from the dedication of his *Eroica* Symphony after Napoleon crowned himself emperor. Beethoven's incidental music for *Egmont*, a play by Johann Wolfgang von Goethe, similarly spurns tyranny by celebrating freedom. The play takes place in sixteenth-century Netherlands during a time of Spanish rule. After Count Egmont attempts to negotiate peace between the two sides, he is imprisoned, where he sees a vision of Freedom. As specified by Goethe, a “victory symphony” plays as Egmont is led to his execution. Beethoven recycled this music for the final section of the overture.

The first two of the three sections are based on new material not found elsewhere in the incidental music. Even so, Beethoven's compositional strategies suggest the conflict to come, with Roger Fiske even describing the main theme in the second section (played by the cellos) as if “the whole fabric of Flanders were falling into limbo” (*Beethoven Overtures*, 58). Despite the conflict, which is represented musically as a dichotomy between martial and lyrical themes, between homophony and counterpoint, and between winds and strings, the closing victory symphony signals triumph even in the face of death.

Felix Mendelssohn (1809–1847) **Concerto for Violin, Piano and Strings in D minor, “Double Concerto” (1823)**

In 1823, the fourteen-year-old Felix Mendelssohn premiered his *Double Concerto* at a private event, playing the solo piano alongside his violin instructor Eduard Rietz. The work has a youthful vigor, drawing on both eighteenth- and nineteenth-century influences. Through the concerto, we learn the capabilities and influences of the young Mendelssohn as both a performer and a composer.

The form of the piece squarely follows the Classical three-movement fast-slow-fast sequence, with a lengthy opening movement in sonata form. Christoph Hellmundt locates the first theme of the opening movement within an eighteenth-century aesthetic, postulating that this D minor melody was inspired by Carl Friedrich Zelter, another of Mendelssohn's teachers. On the other hand, the lyrical secondary theme does not have the same retrospective quality. The slow second movement, in A Major, is also like a song. The string orchestra first introduces the movement, but the central section is essentially a lyrical violin aria with only piano accompaniment. The orchestra later returns, rounding out this ternary structured movement. The final movement returns to D minor and is a rapid rondo that uses speed to showcase the virtuosity of both the piano and the violin, a testament to the talent of the young composer and his teacher.

PROGRAM NOTES

Lili Boulanger (1893–1918)

***D'un matin de printemps* (1918)**

The first woman to earn the prestigious Prix de Rome, the French composer Lili Boulanger also took a strong interest in humanitarian efforts during World War I. In addition to composing works that advocated for peace, she founded the Comité Franco-Américain du Conservatoire National, an aid organization that supported musician soldiers. Deeply concerned with the lives of others, Boulanger was also forced to grapple with her own precarious health.

Boulanger initially composed *D'un matin de printemps* (From a Spring Morning) as a work for violin and piano, but the work shines in its orchestrated version. Twittering flutes, pizzicato strings, rhythmic and muted winds, and sprightly percussion suggest the atmosphere of a spring morning in which the world comes alive. The piece moves seamlessly between rhythmic and mysterious sections, aided by Boulanger's deft orchestration. The energetic work can be interpreted as a panacea for the struggles in Boulanger's own biography which was constantly marred by chronic health problems. *D'un matin de printemps* was Boulanger's last orchestral composition and its vivacity speaks to her strength in the face of illness. She passed away from tuberculosis just two months after the work's completion.

Maurice Ravel (1875–1937)

***Daphnis et Chloé, Suite No. 2* (1913)**

Composed five years before Boulanger's musical evocation of a spring morning, Maurice Ravel's three-part ballet *Daphnis et Chloé* also takes place in spring and treats the sunrise as a symbol of rebirth and awakening. First commissioned for Sergei Diaghilev and the Ballets Russes, the 1912 ballet is now most frequently performed as a concert work. Like other composers such as Tchaikovsky, Bizet, and Stravinsky, Ravel repurposed music from his staged works and published them as abridged suites. Ravel's second suite from *Daphnis et Chloé*, published a year after the premiere of the ballet, is essentially Part III of the ballet split into three movements. The ballet concerns the pastoral romance between a goatherd, Daphnis, and a shepherdess, Chloé. After a harrowing kidnapping by pirates in Part II, the sun rises, and the separated lovers wake up and find each other (Lever du jour [Sunrise]). Placid lyricism offers an anchor to the undulating figures that migrate around the orchestra. In the next section, Daphnis and Chloé enact the tale of love between Pan, the god of shepherds, and Syrinx, a nymph (Pantomime [Les amours de Pan et Syrinx]). A lengthy pastoral flute solo conjures arcadian associations, while shifting textures and tempi hint at various stages of the pantomime. Lush harmonies and orchestration confirm the couple's mutual infatuation at the close of the movement.

The suite ends with an embrace between the two lovers followed by a bacchanale (Danse générale [Bacchanale]). Galloping rhythmic motives and muted brass lead to a frenzied dance characterized by unrelenting triplets. The orchestra repeatedly peaks and falls back, ultimately building to a dazzling conclusion of crashing cymbals, whirling string glissandi, and rapid tremolos in the entire orchestra.

BIOGRAPHIES

Described by the Chilean newspaper *El Centro* as “a bright young talent,” Chilean cellist and conductor **Patricio Gutiérrez** has performed in Canada, the United States, Peru, Argentina, and Chile. A dedicated cello instructor, Gutiérrez has taught in several youth orchestras in Maule and Bio-bio regions in Chile between 2009–2015, as well as in the DFW area from 2018. Patricio is also an active arranger, organizing pieces for cello duets, trios, quartets, and string ensembles. Born into a non-musical family in Santiago, Gutiérrez began studying classical guitar at the age of eight and cello at the age of ten. Patricio graduated from Universidad de Talca in 2012 under the guidance of Alejandro Tagle. In 2013 Patricio was the recipient of the Uniersia Scholarship of Santander Bank in Chile, which allowed him to spend one semester as an exchange student at University of Connecticut, taking lessons with the cellist of the Penderecki Quartet, Katie Schlaikjer. In 2018, Patricio graduated from The Glenn Gould School of the Royal Conservatory in Toronto where he finished his artist diploma, working with both cello teachers Desmond Hoebig and Andrés Díaz. In 2020, Patricio earned his MM in cello performance under the guidance of Andrés Díaz at SMU. In 2020, Patricio received his MM in orchestral conducting under the guidance of Dr. Paul Phillips at SMU. During 2020 to 2023 Patricio served as assistant conductor for the Meadows Symphony Orchestra at Southern Methodist University, Dallas, Texas. Currently, Patricio is pursuing his DMA in orchestral conducting at University of North Texas. An avid photographer and enthusiastic hiker, Patricio enjoys capturing moments and getting to know places as much as practicing cello and conducting.

Alexandra Kovatch served for three years as a music faculty member at Drury University in Springfield, Missouri as well as the music director of the Ozark Festival Orchestra. Previous positions include graduate assistant conductor of the Missouri State University Symphony and 2019 conducting fellow for the Allentown Symphony. In spring 2023, she was the guest conductor for the Kansas City Civic Orchestra in Overland Park, KS. In November 2019, she served as conducting fellow for the Allentown Symphony Orchestra. Growing up in Connecticut, Alexandra studied piano and harp beginning at age 9. As a harpist, Alexandra has played at the American Harp Society National Conference (2016) and the Young Artists' Harp Seminar. She has performed with the Missouri Philharmonic Orchestra, Kansas City Civic Orchestra, University of Missouri Orchestra, and Washburn University Orchestra. She also served as a faculty member for the Elyrica Harp Seminar (2021). Alexandra holds a bachelor of music from Washburn University in harp performance, a master of music from Missouri State University in orchestral conducting, and she is currently pursuing a doctor of musical arts in orchestral conducting from the University of North Texas.

BIOGRAPHIES

David Mery is an international student sponsored by the Fulbright-Garcia Robles program for graduate studies. He currently studies in the master's degree program in orchestral conducting at UNT supervised by Professor David Itkin. His most notable contribution to music life in Mexico comes from his two years as artistic director and conductor of the Alfredo A. Gonzalez Youth Symphony Orchestra in the city of Durango. He was also a theory and analysis instructor in Universidad Juarez del Estado de Durango (UJED). From 2018 to 2020 he studied for a master's degree in orchestral conducting in Universidad Veracruzana (UV) under the supervision of Lanfranco Marcelletti. During this time, he had the opportunity to conduct various ensembles from the city of Xalapa including Nova Funem Ensemble and Orquesta Universitaria de Musica Popular (OUMP). David started his private musical studies in 2006 and in 2010 his bachelor program in music in Saltillo, Coahuila. In this city he has helped develop musical activity by creating and conducting ensembles. One of these ensembles, Camerata Cuarto Creciente, is still active during the summertime and has generated offshoots that still influence the musical life of Saltillo.

BIOGRAPHIES

Clay Couturiaux is the assistant director of Orchestral Studies at the University of North Texas where he currently teaches orchestral conducting and is conductor of the UNT Concert Orchestra. The 2023–24 season marks Couturiaux's twelfth season as music director and conductor of the Richardson Symphony Orchestra. Following a distinguished 16-year tenure, he was named conductor laureate of the Monroe Symphony Orchestra in May 2020. He has also served on the faculty of the UNT Summer Strings Institute since 2015.



Maestro Couturiaux has accumulated over 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.

SYMPHONY ORCHESTRA

Violin I

Xiachu Song ‡
Camryn Cox
André Daniel
Qiang (Kevin) Fu
Emma Milian
Hoigum Park
Emilia Yoon

Violin II

Ming-Wei Hsieh ‡
Olivia Dinardis
Sardor Djumaev
Hyun Jung Kim
Helen Lundy
DeLane Marsh
Yelim Seo

Viola

Jocelyn Kasperek ‡
Kelsey Felton
Cameron Halsell
Amanda Hamilton
Jeremy Mends

Cello

Julia Jiho Choi ‡
Tyler Aguillard
Madeline Dykhousé
Ethan Gaskin
Emily Maher

Bass

Zoe Czarnecki ‡
Kuan-Chieh (Jason) Lo
Han Meng
Xuan Xu

Flute

Kiana Kawahara
Lucy Song *

Oboe

Kit Hawkins
Hayley Monk *

Clarinet

Anna Ferrari *
Erick Morales

Bassoon

Kelliang Li
Aaron Lukenbill *

Horn

Justin Beyer
Zachary McKinon *
Patrick Ring
Benjamin Ruiz

Trumpet

McKenna Hill
Bradley Swanson *

Timpani

Jacob Fullinwider

‡ Concertmaster

‡ Principal

* Principal on Beethoven

CONCERT ORCHESTRA

Violin I

Karim Ayala Pool ‡
Marlon Barrios
Pablo Cerdas
Ella Curb
Alyssa Hall
Polly Klein
Kelly Huang
Jingwei Zhang
Luca Nardelli
Oscar Mata
Chloe Svadlenka
Isaiah Vargas
Ethan Dunn

Violin II

Lucas Furtado ‡
Yida Hu
Mitchelle Cabrera
Julia Oh
Evan Collazos
Juliana Jones
Emil De Veyra
Sofia Vega
Seth Castellano
Emma Swank
Braeden Boyles
Zakkary Diserens
Dylan Garcia
Josue Tachiquin

Viola

Shanya Chynwat ‡
John Sharp
Ke' Juan Thompson
Rachel Liu
Elizabeth Olson
Samuel Yi
Kate Durham
Caroline Skeels
Anthony Brooks
Johnathan Ramos
Angel De Hoyos
Camryn Bourne

Cello

Jacob Reed ‡
Louis Staton
Deohaniz Buenafe
Ethan Nelsen
Noah Sendir
Jaya Waugh
Jin Wang
Claire Cabral
Zhimai Ma
Maya Huber
Ethen Lim
Ashton Gonzalez

Bass

Savannah Hilterbrandt ‡
Joe Ferris
Catherine Willis
Josue Reyes
Garrett Hicks
Aiyana Armstrong
Riley Hale
Zach Seymour
Wyatt Gaugler

Flute

Summer Bruner
Di Cao +
Seungbeom Oh *
Carter Reynolds
Michael Salm

Oboe

Madeline Lee *+
Daniel Moreira
Ava Raymond

Clarinet

Riley Mazziotta
Kyle Norberg
Allyson Verret *+
Wesley Wynn

Bassoon

Megan Gober
Artur Kuchurivskiy
Donovan Neal *+
Omari Wiseman

Horn

Andrew Bennett
Isaac Fowler
Haley Ginn
Brandon Kofahl
Sebastian Ruiz *+

Trumpet

Robert Jones
Henry Lesser
Jacaleb Shepard *+
Joseph Williams

Trombone

Aaron Anderton-Coss
Thomas Spencer
Timothy Wight *+

Tuba

Loghan Runnakko

Timpani

Raina Liao

Percussion

Jase Ballard
Desmond Bigler
Caleb Brown
Brayden Haslam
Aidan Henderson
Jack Spelman
Zeke Strawn
Adam Surak

Harp

Kathryn Horton
Gabi Logan

Celeste

Chiao-Ju Hung

‡ Concertmaster

† Principal

* Principal on Boulanger

+ Principal on Ravel



FACULTY

Orchestral Studies

David Itkin, Anshel Brusilow Professor of Orchestral Studies

Clay Couturiaux, Assistant Director of Orchestral Studies

Charles Baldwin, Doctoral Conducting Associate/Librarian/Conducting Class

Patricio Gutiérrez, Doctoral Conducting Associate/Operations Manager

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

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin

Chloé Kiffer, violin

Philip Lewis, violin

*Dina Nesterenko, 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

Raquel Samayoa, trumpet

*Kyle Sherman, trumpet

Katherine McBain, horn

Stacie Mickens, horn

Tony Baker, trombone

Natalie Mannix, trombone

Steven Menard, trombone

David Childs, euphonium

*Matthew Good, tuba

Don Little, tuba

Quincy Davis, drumset

*Stockton Helbing, drumset

*Steven Pruitt, 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

Kirsten Soriano - Associate Dean, Operations

Emilita Marin - Assistant Dean, Business and Finance

Raymond Rowell - Assistant Dean, Scholarships and External Affairs

Jaymee Haefner - Director, Graduate Studies

Mark Montemayor - Director, Undergraduate Studies

Joel D. Wiley - Director, Admissions

Matt Hardman - Director, Communications, Marketing and Public Relations