



University of North Texas Symphony Orchestra

Charles Baldwin, Conductor

Ella Castro, Conductor

Patricio Gutiérrez, Conductor

Alexandra Kovatch, Conductor

Chelsea (Qiuxian) Lu, Conductor

David Štech, Conductor

Caleb Thompson, Conductor

Wednesday, November 1, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center



PROGRAM

Die Zauberflöte Overture,
K. 620 (1791) Wolfgang Amadeus Mozart (1756–1791)

Patricio Gutiérrez, conductor

Pavane pour une infante
défunte (1899; orch. 1910) Maurice Ravel (1875–1937)

Alexandra Kovatch, conductor

Symphony No. 1 in D Major,
"Classical," Opus 25 (1917) Sergei Prokofiev (1891–1953)

- I. Allegro
- II. Larghetto

Charles Baldwin, conductor

- III. Gavotte (Non troppo allegro)
- IV. Finale (Molto vivace)

Caleb Thompson, conductor

--Intermission--

Symphony No. 6 in F Major,
"Pastoral," Opus 68 (1808) Ludwig van Beethoven (1770–1827)

- I. Awakening of Happy Feelings on
Arriving in the Country (Allegro ma non troppo)
- II. Scene by a Brook (Andante molto mosso)

Ella Castro, conductor

- III. Joyful Gathering of the Country Folk
(Scherzo [Allegro]) - Trio
- IV. Thunder, Storm (Allegro)

David Štech, conductor

- V. Shepherds' Song: Happy and Thankful
Feelings After the Storm (Finale [Allegretto])

Chelsea (Qiuxian) Lu, conductor

***Two hundred eighteenth program of the 2023–2024 season
Photography and videography are prohibited***

PROGRAM NOTES

Wolfgang Amadeus Mozart (1756–1791)

Die Zauberflöte Overture, K. 620 (1791)

The overture to *Die Zauberflöte* (The Magic Flute) opens one of the most famous operas in history. The hasty speed at which the overture was composed belies its enduring fame. After all, in the weeks leading up to the premiere of the opera, Mozart was sidetracked with composing *La clemenza di Tito*; it was not until the month of its premiere in September 1791 that he completed the overture. Today, *Die Zauberflöte* remains a staple of the repertory and is a favorite of operagoers. The *Singspiel* (comic German opera) is built on a libretto by Emanuel Schikaneder and follows the prince Tamino as he seeks to free the princess Pamina from the clutches of Sarastro, who holds her in his temple. In reality, Sarastro sought to protect Pamina from her mother, the Queen of the Night. In the end, Tamino engages in a series of trials to achieve enlightenment, likely a direct reference to Freemasonry. Finally, the Queen is cast out at daybreak, and light triumphs over the darkness.

The overture begins with a slow introduction in E-flat Major before launching into a quick and nimble fugue on a theme borrowed from Muzio Clementi (1752–1832). Fugues and other forms of counterpoint had long held associations with the Church and scholasticism. Mozart seems to rely on this compositional technique to evoke the mysticism and ritual of Freemasonry. The introductory and fugal themes continue to alternate for the remainder of the overture.

Maurice Ravel (1875–1937)

Pavane pour une infante défunte (1899; 1910 orch.)

Like his famous *Bolero*, Maurice Ravel's *Pavane pour une infante défunte* (Pavane for a Dead Princess) attests to the French composer's fascination with Spanish culture. Evidently, Ravel was inspired by a portrait of a princess by the Spanish painter Diego Velázquez (c. 1599–1660). According to Ravel, the provocative title does not mean that the work is tragic:

Don't attach more importance to the title than it warrants; avoid dramatizing. It's not the funeral deploration of a princess who died, but the evocation of a pavane that the princess may have danced, painted by Velázquez, once upon a time, at the Spanish court. So, a serious character, a little melancholy, but remaining that of a slow dance.

Ravel's comments combat Romantic rhetoric that emphasized extreme emotions; his piece is a simple vignette rather than an intense outpouring of grief or pain. The work is indeed slow but is expertly orchestrated. The smooth and largely stepwise theme is first stated by a solo horn while forward motion is provided by the moving eighth notes on beats three and four—a motif that recurs throughout the piece, even as the theme undergoes subtle transformations. Various characteristics, including nuanced orchestration, parallel harmony, and slow tempo contribute to the placid, distant, and archaic soundscape. The listener looks back in time, as if through an occluded looking glass. Harp arpeggios and glissandi contribute to the far-off character of the pavane, which ends with open fifths.

PROGRAM NOTES

Sergei Prokofiev (1891–1953)

Symphony No. 1 in D Major, “Classical,” Opus 25 (1917)

Just as Ravel looked to the past for his *Pavane*, the Russian composer Sergei Prokofiev also looked to a bygone era for his “Classical” symphony. Indeed, the work is scored for a typical classical orchestra, the same as for the overture of *Die Zauberflöte* but without the trombones. In this symphony, which served as his graduation piece from the Moscow Conservatory, Prokofiev sought compositional inspiration in the formal structures and thematic characteristics of the eighteenth century. In contrast with symphonies of the nineteenth century which had grown in virtually every measure—especially length and orchestra size—Prokofiev’s symphony offered a striking departure through its emphasis on lightness. In this symphony, Prokofiev demonstrates expert orchestration and clarity of form despite the restrained instrumentation when compared with that of late Romantic composers. He wrote the symphony without relying on a preliminary piano reduction, resulting in an orchestration wrought by great intention.

The symphony begins with a fast movement in sonata form, each section clearly delineated. A martial opening theme in D Major, an elegant and stately secondary theme, a grand pause before the development, and repeated, incessant outlines of the tonic before the recapitulation demonstrate Prokofiev’s indebtedness to eighteenth-century composers. He even expresses some Classical wit at the start of the recapitulation when the opening theme returns in the “wrong” key of C Major. In typical eighteenth-century fashion, the second movement is slow and restrained. The short third movement is an archaic French dance: a gavotte. Prokofiev evokes the past through an extended harmonic pedal and repeated harmonies. The fourth movement is again in sonata form. Marked *Molto vivace*, the brisk movement begins with an opening theme in D Major. Quick figuration in the flutes and oboes followed by a secondary theme reminiscent of patter aria race by in a flurry. Likewise, the short development leaves little time for reflection as thematic fragments flit in and out, a cornucopia of sonic delight. The recapitulation races to the finish, sweeping the listener along to a jubilant conclusion.

Ludwig van Beethoven (1770–1827)

Symphony No. 6 in F Major, “Pastoral,” Opus 68 (1808)

Although Beethoven’s *Symphony No. 6* remains eclipsed in popularity by his fifth (which premiered alongside it), the “Pastoral” represents a milestone in the symphonic genre. Written in five movements rather than the traditional four, and employing a program about the momentary disruption of idyllic pastoral life by a storm, the symphony anticipates the story-driven inclinations of many nineteenth-century composers. Although many of the various movements employ traditional symphonic forms, each has its own descriptive title that suggests an additional layer of interpretation. Rather than depicting a literal plot, however, Beethoven sought to evoke the feelings (*Gefühle*) associated with pastoral life.

PROGRAM NOTES

The first movement, described as “Awakening of Happy Feelings on Arriving in the Country” and composed in sonata form, begins with a folk-like theme in the strings. Typical of this symphony, the melody is repeated by the whole orchestra with straightforward harmonies. Such static color characterizes this movement devoid of tension. In a departure from other sections of the symphony, the second movement favors pictorialism over feeling. Like the first movement, this “Scene by a Brook,” is also in sonata form. Rather than employing lyrical melodies, Beethoven relies on shorter motifs that he transforms, including a running water gesture. The conclusion of the recapitulation again privileges pictorialism—the recapitulation notably concludes with passages in the woodwinds that imitate various bird calls: a nightingale in the flutes, quail in the oboes, and cuckoos in the clarinets. The third movement, “Joyful Gathering of the Country Folk,” is a scherzo. The opening jolly, dance-like theme alternates with a nimble first trio section and a rustic second trio. The fourth movement, “Thunder - Storm,” disrupts the cheerful emotions of the previous movement. Brash timpani and offset brass outbursts depict lightning and thunder, and descending scalar passages in the strings and a piercing piccolo represent the gusts. Just as soon as it arrived, the storm moves on. Bucolic motives in the oboe, flute, clarinet, and horn signal the start of the final movement, “Shepherds’ Song: Happy and Thankful Feelings After the Storm.” The shepherds’ melody begins in the violins before the brass take it up triumphantly. Rather than move toward an exhilarating ending, Beethoven concludes the symphony peacefully, as if suggesting the close of the day.—*Chandler Hall under the direction of Bernardo Illari*

BIOGRAPHIES

Charles Baldwin is a DMA orchestral conducting student at the University of North Texas. He currently serves as assistant conductor of the Lewisville Lake Symphony, as music director of the Texas Academy of Math and Science Orchestra, and as librarian and teaching fellow for the Orchestral Studies area. In Spring 2024, Charles will serve as assistant conductor for the UNT Opera production of *Hansel and Gretel*. In addition to conducting, Charles studies piano with Adam Wodnicki. Charles completed a master of music in orchestral conducting at UNT in 2021 and a bachelor of music in piano performance at Furman University (Greenville, SC) in 2019, where he studied piano with Derek Parsons. At Furman, 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 2019, Charles performed the first movement of Prokofiev's Third Piano Concerto with the FSO as a winner of their biennial concerto contest. In 2016 and 2018, he earned Honorable Mention awards as a pianist in the South Carolina MTNA Young Artist Competition. Charles has participated in conducting workshops, institutes, and festivals around the country.

Ella Castro is a Filipino soprano, conductor, and composer. As a conductor, she had led both choirs and orchestra: she was the interim director of Northwestern State University Men's Chorus for almost two years. Back in the Philippines, she conducted college and community choirs. She was the musical director of Teatro Kalsayeño, Caloocan City Science High School's theatre group for almost seven years (2014–2020) and has made different musicals with them. She made her debut in the orchestra performing with the Natchitoches Northwestern Symphony Orchestra and Northwestern State University Men's Chorus during their 2022 St. Patrick's Day Pops Concert, and had assisted and conducted the orchestra for two semesters. She also had a private voice studio in NSU School of Creative and Performing Arts, and taught students ranging from teenagers to college students. Currently, she is working on her doctorate in orchestral conducting at the University of North Texas under Maestro David Itkin.

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 Universia 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 graduated from his MM in cello performance under the

BIOGRAPHIES

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.

Chelsea (Qiuxian) Lu is a passionate conductor, composer, and performer. She is pursuing her doctor of musical arts in orchestral conducting at the University of North Texas under the tutelage of Maestro David Itkin. She received her master of music in orchestral conducting from University of Oklahoma, where she frequently conducted the OU Symphony Orchestra and OU Opera. She has conducted various major works and world premieres throughout her studies. She also has composed multiple works for solo instruments, chamber ensembles, and large ensembles. She has been actively performing as an orchestral pianist and flutist in multiple orchestras in China and the United States. Lu is a proponent of contemporary music and is devoted to bringing a diverse array of twenty-first-century orchestral works to the stage. Outside the world of music, she indulges her interests in figure skating and swimming.

BIOGRAPHIES

David Štech began his academic journey at California State University, Chico, earning a bachelor of arts in organ performance and a minor in choral conducting. Subsequently, he secured his master of music in orchestral conducting from Northwestern University and a professional studies diploma in collaborative piano from the Manhattan School of Music. He is currently pursuing a doctor of musical arts at UNT. Štech is the founder and artistic director of the New York Conducting Institute. His dedication to pedagogy is further evidenced by his tenure at esteemed institutions, including the University of Illinois Chicago, Roosevelt University, and, notably, the Manhattan School of Music, where he taught for eight years. Štech's mentors include David Itkin, Donald Schleicher, Paul Nadler, and Michael Morgan. He was in the conducting class at Tanglewood where he participated in masterclasses with Sir Roger Norrington, Christoph von Dohnányi, and Kurt Mazur. Professionally, Štech has held key roles such as associate conductor for the dell'Arte Opera Ensemble and the New York Lyric Opera. He is music director emeritus of the American Opera Group in Chicago and the Astoria Symphony Orchestra in New York City. He was assistant conductor at Sarasota Opera and the long-time assistant conductor and chorus master at St. Petersburg Opera. David's recent guest conducting engagements include The Florida Orchestra and Brooklyn Ballet. Next summer, he will conduct at the inaugural season of the Lyric Arts Festival in southern France.

Caleb Thompson is a second-year master's student in the University of North Texas orchestral conducting and vocal performance programs. 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, in addition to 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 multiple years. He has performed multiple opera and musical theatre roles, including Papageno (*The Magic Flute*) and Dulcamara (*The Elixir of Love*), and prepared 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. He has also conducted concerts with the UNT Symphony Orchestra and UNT Concert Orchestra. Caleb studies conducting with David Itkin and voice with Dr. Stephen Morscheck. When he is not conducting, Caleb enjoys a wide variety of board games.

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 Kasparek ‡
Kelsey Felton
Cameron Halsell
Amanda Hamilton
Jeremy Mends

Cello

Julia Jiho Choi ‡
Tyler Aguiard
Madeline Dykhouse
Ethan Gaskin
Emily Maher

Bass

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

Flute

Taylor Francis
Kiana Kawahara &
Lucy Song *#+

Oboe

Kit Hawkins *#+
Hayley Monk &

Clarinet

Anna Ferrari &
Erick Morales *#+

Bassoon

Keliang Li &
Aaron Lukenbill *#+

Horn

Justin Beyer
Zachary McKinon &
Patrick Ring *#+
Benjamin Ruiz

Trumpet

McKenna Hill *+
Bradley Swanson &

Trombone

Robert Caney
Benjamin Hahn *&
Patrick Perry

Harp

Kathryn Horton

Timpani

Jacob Fullinwider

Percussion

Luke Gibson
Logan Scott

‡ Concertmaster
‡ Principal
* Principal on Mozart
Principal on Ravel
+ Principal on Prokofiev
& Principal on Beethoven

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

