



SCHOOL OF MUSIC

presents

**TCU Symphony Orchestra**  
Dr. Germán Gutiérrez, conductor

Tuesday, October 12, 2021  
7 p.m. Ed Landreth Auditorium

Concerto for Clarinet and Orchestra

Trochilidae—Allegro

Spiritual Adaptation to Higher Altitudes—Adagio

Scherzo at the Speed of Light—Vivace

William Grosvenor Neil

(b. 1954)

Corey Mackey, clarinet

World Premiere

Symphonic Dances, op.45

Non allegro

Andante con moto (Tempo di valse)

Lento assai – Allegro vivace – Lento assai – Come prima – Allegro vivace

Serge Rachmaninoff

(1873-1943)

## Program Notes

### *Concerto for Clarinet and Orchestra (2019)*

Composed in collaboration with clarinetist Dr. Corey Mackey, this three-movement concerto presents three distinct musical impressions led by the lyrically virtuosic clarinet solo. Each movement progressively gains a broader perspective of time and space, from the minute movements of the hummingbird, broadening to the majesty of mountains and ending with a vast impression of traveling through the universe at the speed of light.

Movement one, **Trochilidae-Allegro**, celebrates the brilliant animation of the hummingbird. Emily Dickenson called it “a resonance of emerald, a rush of cochineal”. The clarinet solo imitates its mercurial flight darting and hovering in and around the orchestra. The second movement, **Spiritual Adaptation to Higher Altitudes-Adagio**, illustrates the slow and dramatic ascent of the clarinet through a broad and majestic orchestral soundscape culminating with an ecstatic summit vista. The third movement, **Scherzo at the Speed of Light-Vivace**, presents a sonic impression of sound and light in the universe, the clarinet spinning and gliding effortlessly through space arriving triumphantly in its home key of Bb in the final measures.

--Program note by composer

*Symphonic Dances Op. 45 (1940)* was Sergei Rachmaninoff's final completed composition. He wrote the piece after leaving war-threatened England for the United States, seeking solace there during his composition and performance efforts. Struggling with his failing health and busy schedule, Rachmaninoff grew increasingly lonely in his twilight years, a sentiment reflected in his late-period compositions. He found refuge from his stressful schedule in religion, which extended to a musical fascination with chant and traditional church music, elements also present in this piece. He quotes both his First Symphony (1895) and his *All-night Vigil* (1915) within this composition, both of which derive from or directly quote Russian religious music.

*Symphonic Dances* comprises three movements, with the rhythmically active first and third movements bisected by the more fluid and harmonically eccentric second movement. In the first movement, the main theme revolves around a descending broken minor triad played in the high strings, ornamenting the stalwart march of the low strings. As the strings recede, the primary instrument becomes the alto saxophone, an unusual choice for a traditional orchestra, highlighting Rachmaninoff's love of new and unusual sounds. However, immediately following this woodwind passage is a sweeping, string-led Romantic section, betraying the composer's roots. In this way, Rachmaninoff was somewhat on a compositional island, the last living Russian Romantic in an era that deemed many such elements passé. Feeling shunned in his work only heightened his sense of loneliness.

Rachmaninoff's traditional tendencies give way in the second moment as he toys with more unusual harmonies. The entire orchestra lilts in and out of the sonic landscape, never lingering in one tonal area for more than a moment. Adding to the tonal ambiguity are the woodwind flourishes, often playing chromatic figures or diminished-chord arpeggios. The wispy articulation of the flute arpeggio, in tandem with the pizzicato string accompaniment, strongly differentiates this section's timbre from the one prior. Later in

the movement, the piece takes a surprising turn towards bombast, swelling into a louder and more rhythmic passage akin to the first movement. Equally surprising is the conclusion of the movement, which comes after a brisk staccato decrescendo from this bombastic section.

The third movement opens with material similar to the second before adding in striking sforzando hits. These give way to an extremely brisk and articulate passage, demarcated by the tambourine and other percussion instruments. This precision continues as the focus passes from the flute and xylophone to the cellos and basses, until the final triumphant brass chord of this section. Immediately following, the piece takes yet another drastic rhythmic turn, this time into sparsely-scored leaning figures and yet more tonal ambiguity. As the piece draws to a close, the movement once again swells in tempo and precision, returning to the militaristic aspects of the first movement and creating a dramatic climax for this turbulent composition. In Rachmaninoff's original copy of the score for this piece, he wrote at the very end, "I thank thee Lord," ending his compositional career on a note as poignant and spiritual as the very piece he ended with.

--Program note by Maddie Miller

## Biographies



**William Grosvenor Neil's** compositions present the listener with an intense brilliant effect (FANFARE MAGAZINE) and represents contemporary writing at its most intellectual probing (CHICAGO TRIBUNE). His extremely characteristic harmonic world (CLASSICAL CD REVIEW) is fundamental to the unfolding of his music, and the range of sonic experiences (in his music) is

astounding (SOUNDBOARD). In the 1980's Neil was appointed as the first composer-in-residence with the Lyric Opera of Chicago, the first residency of its kind with a major American opera company. His opera, *The Guilt of Lillian Sloan* was premiered by Lyric in June of 1986. He then went on to produce award-winning concerts and events at the New Music Chicago Spring Festival for several years. He has composed music for celebrated musicians including John Bruce Yeh and Chicago Pro Musica, guitarist Michael Lorimer and soprano Barbara Ann Martin. His *Rhapsody for Violin and Orchestra*, commissioned by the Abelson Foundation, was premiered in Prague by the Czech National Symphony conducted by Paul Freeman has been recorded and released on the New Albany label. The Rome Prize and the Charles Ives Award are among his honors and his work has been recognized

through grants from the National Endowment of the Arts, the Illinois Arts Council, fellowships from the Fulbright Commission, and the American Symphony Orchestra League, and awards from ASCAP and BMI. In 2008 he served as the McKnight Visiting Composer with the American Composers Forum for the city of Winona, MN. Significant performances include the premiere of his piano trio, *Notte dei Cristalli*, at the Teatro Alla Specola in Padova by Trio Malipiero, the premiere of his *Symphony No. 1 (Sinfonia delle Gioie)* by The La Crosse Symphony Orchestra, directed by Alexander Platt, and the premiere of *Out of Darkness Into Light* at the Cameron Art Museum in Wilmington, NC. Most recently, Italian pianist, Giacomo Dalla Libera premiered *Nocturne No. 1, Prelude No. 3, and Tango No. 2* at Morely College in London, and clarinetist, Fàtima Boix Canto' premiered *Concerto for Piccolo Clarinet and Chamber Orchestra* at the Music Academy of the West in Santa Barbara, CA. Duo Sureno premiered *Love Poem with a Knife* and pianist Martin Jones premiered *Six Preludes for piano* at Radford University. Recent CD releases have featured his music including *Out of Darkness Into Light* on Ravello Records, *Spiritual Adaptation to Higher Altitudes* on Mark Masters Recordings, *Six Preludes for piano* on PnOVA Recordings. His music was featured on several live broadcasts on WFMT radio in Chicago in 2019 including his *Six Preludes for piano solo* by pianist Martin Jones. In the fall of 2020, Neil served as an Artist in Residence at Badlands National Park in South Dakota. Most recently, his *Sacrum Creaturea* was premeried by the Artaria String Quartet at the 2021 Stringwood Chamber Music Festival in Lanesboro, MN.



**Dr. Corey Mackey** enjoys a multi-faceted career as an educator, orchestral musician, soloist, and chamber musician. He recently joined the faculty of Texas Christian University's School of Music as the Assistant Professor of Clarinet.

Mackey maintains a bustling national presence, while international tours have taken him to Europe and China. He has appeared with Cincinnati-based ensemble *concert:nova*, Orchestra Iowa, Quad Cities Symphony (IA), Cincinnati Chamber Orchestra, Flagstaff Symphony, Richmond Symphony (IN), and has performed and recorded an album with the Cincinnati Symphony Orchestra. During his tenure as Principal Clarinet of the Dubuque Symphony Orchestra (2009-2020) he appeared as a featured soloist in concertos by Mozart and Copland. A proponent of new music, Mackey has premiered and/or commissioned works by Carter Pann, Libby Larsen, Adam Gorb, Jim Stephenson, William Neil, and Nathan Daughtrey. He is a founding member of the

Mackey/Lienert Duo, a dynamic clarinet and percussion chamber ensemble whose debut

album of new works for clarinet and percussion, *Escape*, was released in 2018 on the Mark Custom label.

An in-demand pedagogue, Dr. Mackey has presented masterclasses and guest recitals at universities across the country and in China. He has performed at several conferences, including the International Clarinet Association's ClarinetFest, International Double Reed Society, International Tuba Euphonium Conference, Iowa Music Teachers Association, and the College Music Society's National Conference. Additional endeavors have included his appointment as Artistic Director of the Mineral Point Chamber Music Festival (WI), Founder and Artistic Director of the Blue Dish Music Festival, ICA Wisconsin State Chair, and host of the Dubuque Symphony Orchestra's *Gen S* community outreach events. He has appeared as a guest artist several times on Wisconsin Public Radio's All Classical Network and WDRT's "Symphony Sunday" program.

Dr. Mackey holds a D.M.A. from the College-Conservatory of Music, University of Cincinnati, M.M. from the University of Minnesota – Twin Cities, and B.M. in Music Education and Performance from Northern Arizona University. His principal teachers include Burt Hara, Richie Hawley, Jonathan Gunn, Jeremy Reynolds, and Michael Sullivan. Prior to his appointment at TCU Dr. Mackey was the Assistant Professor of Clarinet at the University of Wisconsin – Platteville. He is a Buffet Group USA Artist – Clinician and D'Addario Performing Artist.



Professor **Germán Augusto Gutiérrez** has served as Director of Orchestras and Professor of Orchestral Studies at Fort Worth's Texas Christian University (TCU) as well as Director of TCU's Latin American Music Center and biennial Latin American Music Festival since 1996. Since 2000, Dr. Gutiérrez has also served as Music Director of the Fort Worth Youth Orchestra (FWYO).

Dr. Gutiérrez is a frequent guest conductor of professional orchestras in the Americas, Europe, Middle East, Asia, Africa and Oceania. He recently recorded a CD with the Hong Kong Chamber Orchestra with Daniel Binelli and Polly Ferman as soloists. Recent invitations include the Qingdao Cosmopolitan Music Festival in China, the Fort Worth Symphony, the Shanghai Conservatory Symphony, the Alcalá de Henares Symphony Orchestra, in Spain; the Lebanon National Philharmonic and the Orquesta Filarmónica of Bogotá, Colombia. In 2011, the TCU Symphony

Orchestra was awarded the Carlos Gardel Musical Prize for its CD "Cantar

Latinoamericano” with Opus Cuatro as soloists. This award led to the invitation for the orchestra to perform in May, 2013 in Buenos Aires and Rosario. For the twelfth consecutive year Dr. Gutiérrez served as guest conductor of the Dallas Symphony’s Hispanic Festival. In 2006, he was invited to conduct the Czech National Symphony in historic Smetana Hall as part of the 110th anniversary of Carl Orff’s birth, where he led the orchestra in a performance of *Carmina Burana*. Maestro Gutiérrez has also appeared with the Argentina, Colombia, Puerto Rico, Perú and Cuba National Symphonies. Other orchestras include the Hu Bei State Symphony of China, the Free State Symphony Orchestra of South Africa, Shanghai Symphony (China), Xalapa and San Luis Potosí in Mexico, the Auckland Philharmonic (New Zealand), Sinfónica del Teatro Municipal de Rio de Janeiro, and Porto Alegre Symphony Orchestra (Brazil), among others. In 2002, Maestro Gutiérrez was invited to the Trentino region of Italy to conduct Rossini’s opera *The Barber of Seville* for the 30th anniversary of the Pergine Spettacolo Aperto.

Under his baton, the TCU Symphony and the FWYO have achieved exceptional levels of recognition in Fort Worth and abroad. Both groups have traveled on numerous international tours, obtaining enthusiastic reviews, including repeat invitations as the featured orchestra to engagements such as the Iberoamerican Music Festival in Puerto Rico, and the Texas Music Educators Association Convention in San Antonio. With the TCU Symphony, Maestro Gutiérrez has also conducted the world premieres of more than fifty contemporary works. In 2017, Maestro Gutiérrez led the FWYO on a tour of Europe that included performances at Salzburg’s Mozarteum, Eisenstadt’s Esterházy Palace in Austria, and a concert in Prague.

Maestro Gutiérrez holds *Músico Bachiller* and *Maestro en Música* degrees from the Tolima Conservatory in Colombia. He also received a master’s degree from Illinois State University and a doctoral degree from the University of Northern Colorado. In recognition to his achievements, Dr. Gutierrez was included in the Hall of Fame of Illinois State University, and was invited to give the Commencement speech in May 2018. For his involvement and dedication to TCU, Maestro Gutiérrez received the Dean’s Teaching Award (1999), the Dean’s Award for Research and Creative Activity (2002), and the 2003 Chancellor’s Award for Distinguished Research and Creative Activity, the highest award that the university bestows.

He makes his home in Fort Worth with his wife Silvia and two sons, Nicolás and Gabriel.

Violin I

Lev Ryadchenko  
 Manuel Ordóñez Sierra  
 Santiago Ariza-Rodriguez  
 Ching-An Hsueh  
 Samuel Rolim  
 Allie Siegwald  
 Eva Shvartcer  
 Joao Perez  
 Preston Robertson  
 Crystal Hernandez  
 Alexia Wixom  
 Rima Abram

*Russia*  
*Cali, Colombia*  
*Bogotá, Colombia*  
*Taiwan*  
*Brazil*  
*Kansas City, KS*  
*Tuscaloosa, AL*  
*Fort Worth, TX*  
*Fort Worth, TX*  
*Newport Beach, CA*  
*Fort Worth, TX*  
*Coppell, TX*

Oboe

Sam Ely  
 Emma Piyakhun

*Crowley, TX*  
*Melissa, TX*

English Horn

Lauren Hanifan

*The Colony, TX*

Clarinet

Diego A. Torres Reyes  
 Tania Betancourt

*Bogotá, Colombia*  
*Ibagué, Colombia*

Bass Clarinet

Erin Reigh

*Mansfield, TX*

Violin II

Jared Austin  
 Karah Cruse  
 Kejin Chen  
 Henry Haas  
 Ada Icduygu  
 Josué Esquivel Mondragón  
 Amanda Ochraneck  
 Gloria Viera  
 Anthony Mata  
 Mia Boles  
 Alexis Lizama  
 Felipe Ramirez  
 Roman Leaña

*Royse City, TX*  
*Roanoke, TX*  
*China*  
*Dallas, TX*  
*Ankara, Turkey*  
*Texcaltitlán, Mexico*  
*Southlake, TX*  
*Irving, TX*  
*Fort Worth, TX*  
*Fort Worth, TX*  
*Katy, TX*  
*Fort Worth, TX*  
*Bedford, TX*

Bassoon

Matt Assis  
 Cole Kirchenbauer  
 Dorian Holley

*Dallas, TX*  
*Hurst, TX*  
*Hurst, TX*

Contrabassoon

Robert Rudolph

*North Richland Hills, TX*

Alto Saxophone

Jakab Macias

*Fort Worth, TX*

Horn

Jesus Garcia Palacios  
 Aidan Lewis  
 Joe Harris  
 James Brandt  
 Brooke Saltar

*Lewisville, TX*  
*Weatherford, TX*  
*Allen, TX*  
*League City, TX*  
*Plano, TX*

Viola

Noah Bowles  
 Jacob Burk  
 Hope Ward  
 Preston Gilpatrick  
 Christian Hilario Ruelas  
 Elissa Hengst  
 Julie Johnson  
 Tabby Pyle  
 Holly Lemoine  
 Kailyn Bradley

*Oklahoma City, OK*  
*Hurst, TX*  
*Tallahassee, FL*  
*Oklahoma City, OK*  
*San Antonio, TX*  
*Boone, NC*  
*Belton, TX*  
*Arlington, TX*  
*Fort Worth, TX*  
*Dallas, TX*

Trumpet

Jonathan Hunda  
 Trey Isenberg  
 Michael Strobel

*Dallas, TX*  
*Mansfield, TX*  
*Colleyville, TX*

Trombone

David Clary  
 Trey Mulkey

*Pflugerville, TX*  
*Mansfield, TX*

Bass Trombone

Brendan Roth

*Thibodaux, LA*

Tuba

Connor Koriath

*Austin, TX*

Timpani & Percussion

Alex Rodzewich  
 Jacob Cauley  
 Ethan Hight  
 Katie Jobe  
 Johnny Naw  
 Ivan Mendoza

*Arlington, TX*  
*Cypress, TX*  
*McAllen, TX*  
*Azle, TX*  
*Haltom City, TX*  
*Mission, TX*

Harp

Augusta Walsh

*Frisco, TX*

Piano

Aleksei Vyghanov

*Russia*

Cello

Nathalie Joy  
 Max Healy  
 Giuliano Bucheli  
 Alejandra Ramirez  
 Riley A. Kee  
 Alexander J. Jaime  
 Emily Torkelson  
 Natalie Benefield

*Tijuana, Mexico*  
*San Antonio, TX*  
*San Antonio, TX*  
*Carrollton, TX*  
*Tomball, TX*  
*Frisco, TX*  
*Dousman, WI*  
*Fort Worth, TX*

Double Bass

Tommy Pusateri  
 Peidong Li  
 Sam Okawa  
 Justino Perez  
 Zhenyuan Lu  
 Chengjin Tian  
 Blaine Bryan

*San Antonio, TX*  
*Tianjin, China*  
*Tokorozawa, Japan*  
*Porterville, CA*  
*Shanghai, China*  
*Shanghai, China*  
*Fort Worth, TX*

Flute

Erika Martinez  
 Nikkie Galindo  
 Mallory Wood

*Keene, TX*  
*Midland, TX*  
*Rowlett, TX*

Piccolo

Shawn Manley

*Grand Prairie, TX*

Academic Program Specialist

Sarah Walters

*Ames, IA*