University of North Texas
CONCERT ORCHESTRA

CLAY COUTURIAX, CONDUCTOR

WITH

MOLLY FILLMORE, SOPRANO

WEDNESDAY, OCTOBER 25, 2017
8:00 PM
WINSPEAR HALL
MURCHISON PERFORMING ARTS CENTER

Two hundredth program of the 2017-2018 season.

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### CONCERT ORCHESTRA

**VIOLIN I**
- Seowon Lee+
- GaLeoung Kim
- Veronika Fister
- Raymond Chen
- Victoria Klaunig
- Nicholas Hasapes
- Ciana Rosenblad
- Katelin Smathers
- Sara Holtgrew
- Isabel Castilho
- Chloe Curry
- Collins McLaughlin
- Jason Colon
- Cindy Park

**VIOLIN II**
- Karina Sim*
- Sarah Hunt
- Timothy Ramos
- Henry Lim
- Youngmin Kim
- Jenna Galyon
- Elijah Evans
- Bailey Anderson
- Robert Nance
- Sebastian Grajeda
- Victor Granados
- Yeonsuk Jung
- Leo Orsi

**VIOLA**
- Hollie Dzierzanowski*
- Tomas De La Rosa
- Wanlin Cui
- Kathryn Hinton
- Andrew Molina
- Charles Stolze
- Kylah Kaneta
- Kalista Nguyen
- Weldon Phan
- Michael Childs
- Megan Oshiro

**VIOLONCELLO**
- Manuela Baric*
- Alina Park
- Austin Kline
- Rachael Levine
- Ernest Lucio
- Zoltán Csikós
- Emma Bittner
- Jin Seo Rhee
- David Lescaleet
- Kayla Castro

**BASS**
- John Cleere*
- Harrison Dearman
- Irmak Sabuncu
- Ian Grems
- Yuhanheng Lu
- Yuxin Wu
- Yueming Xia

**FLUTE**
- Laura Pillman**
- Huong Thu Le**
- Faith Ann Santucci
- Sarah Canzonetta

**OBOE**
- Catherine Miller**
- Maggie Ng**
- Rachel Evans

**CLARINET**
- Quang Tran*
- Sarah Seagraves**
- Olivia Hamilton
- Michael Thompson

**AUTO SAXOPHONE**
- Colin Crawford

**TENOR SAXOPHONE**
- Eric Vazquez

**BASSOON**
- Dallas Lauderdale**
- Draven Simmons**
- David Franz
- Robert Richter

**HORN**
- Corina Munoz**
- Aranka Barba**
- Elyssa Munden
- Jamie Trevino
- Kiersten Gustafson

**TRUMPET**
- Aaron Montoya**
- Olivia Funkhouser**
- Ethan Berkebile

**TROMBONE**
- Patrick Anderson*
- Carlito Chavez
- Byron Sleugh

**TUBA**
- James Soria

**TIMPANI**
- Tyler Necamkin

**HARP**
- Ruth Mertens*
- Marti Moreland

**PIANO/CELESTE**
- Jieun Lee

**PERCUSSION**
- Hunter Langhans*
- Eric Lennartson
- Britany Baptista
- Eric Amerine

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* Concertmaster  
** Co-Principal
She graduated magna cum laude from American University, holds a master of music degree from The University of Maryland, and attended the Franz-Schubert-Institut for the Study and Performance of the German Lied in Baden-bei-Wien, Austria. She taught voice at Michigan State University for ten years and recently joined the faculty at the University of North Texas, where she holds the position of Professor of Voice and Interim Chair of the Division of Vocal Studies.

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 2017-18 season marks Couturiaux’s sixth season as music director and conductor of the Richardson Symphony Orchestra and his fourteenth season as music director and conductor of the Monroe Symphony Orchestra in Louisiana.

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 also has 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 Honor 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.

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**PROGRAM**

Dances from the Ballet *Estancia*,
Opus 8a (1941)..................................................Alberto Ginastera (1916-1983)
I. Los trabajadores agrícolas (The Land Workers)
II. Danza del trigo (Wheat Dance)
III. Los peones de hacienda (The Cattlemen)
IV. Danza final - Malambo (Final Dance - Malambo)

from *Songs of the Auvergne* (Chants d’Auvergne) (1930)......................................... Joseph Canteloube (1879-1957)
L’Antouèno (L’Antoine) (Series 2, No. 2)
Bailèro (Chant de bergers de Haute-Auvergne) (Series 1, No. 2)
L’ailo de rotsom from *Trois Bourrées* (L’eau de source) (Series 1, No. 3a)
La pastrouletta e lou chibalie (La bergère et le cavalier) (Series 2, No. 3)
La delaissádo (La delaissée) (Series 2, No. 4)
Lo fiolairé (La fileuse) (Series 3, No. 1)
Malurous qu’a uno fenno (Malheureux qui a une femme) (Series 3, No. 5)

Molly Fillmore, soprano

--Intermission--

Concerto Grosso No. 1 for String Orchestra and Piano Obbligato (1925)......................Ernest Bloch (1880-1959)
I. Prelude (Allegro energico e pesante)
II. Dirge (Andante moderato) -
III. Pastorale and Rustic Dances (Assai lento - Allegro)
IV. Fugue (Allegro)

Boléro (1928).....................................................Maurice Ravel (1875-1937)

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Grammy award-winning soprano Molly Fillmore made her Metropolitan Opera debut in 2011 as Helmwige in the Met’s new production of Der Ring der Nibelungen, conducted by James Levine and directed by Robert Lepage. She returned to the Met to sing a principal role in Satyagraha by Philip Glass. Both Satyagraha and Die Walküre were shown live in movie theaters around the world as part of the Met’s Live in HD series as well as on PBS stations nationwide as part of their Great Performances series. She can be heard and seen on Deutsche Grammophon’s recent releases of the CD and DVD/Blu-Ray of Die Walküre from The Metropolitan Opera under the musical direction of James Levine and Fabio Luisi.

Her soprano debut was in the title role of Salome at San Francisco Opera with music director Nicola Luisotti conducting. She covered the role of Brünnhilde and sang the role of Ortlinde in Francesca Zambello’s San Francisco Opera production of Die Walküre, conducted by Donald Runnicles. Other American opera appearances include Seattle Opera, Arizona Opera, Spoleto Festival, and Washington National Opera. In the 2013-2014 season she made her role debut as Marietta/Marie in Die tote Stadt with Theater St. Gallen, Switzerland in a production directed by Jan Schmidt-Garré and conducted by Otto Tausk.

Before her switch to dramatic soprano repertoire, Molly Fillmore had an international career as a mezzo-soprano, including five seasons as a principal soloist with Oper der Stadt Köln (Cologne Opera), where she appeared in numerous roles, including Cherubino in Le nozze di Figaro, Romeo in I Capuleti e I Montecchi, Don Ramiro in La finta giardiniera, Smeraldine in L’amour des trois oranges, Mercédès in Carmen, Wellgunde in Das Rheingold, and Waltraute in Die Walküre.

She worked with conductors Sir Jeffrey Tate, Robert Carsen, Daniele Callegari, Graeme Jenkins, and Philippe Auguin as well as stage directors Christof Loy, Günter Krämer, and Torsten Fischer. Other mezzo-soprano roles were Marguerite in La damnation de Faust, Orfeo in Orfeo ed Euridice, and Margret in Wozzeck. She appeared in recital with tenor Ernst Haefliger at the International Beethoven Festival in Bonn, and as the mezzo-soprano soloist in Saint-Saëns’ Oratorio de Noël on DeutschlandFunk Radio.

On the concert stage she has appeared as a soloist in an operatic concert with the Boston Symphony Orchestra at Tanglewood, Mozart’s Requiem and Handel’s Messiah with the Detroit Symphony, La damnation de Faust with Utah Symphony, Vaughan Williams’ Magnificat and 5 Symphonies with the Choral Arts Society of Washington, Mozart’s Requiem at Carnegie Hall, a Gershwin celebration and Mozart’s Requiem at Avery Fisher Hall, Isolde’s “Liebestod” at the Interlochen Arts Festival and Stravinsky’s Les Noces at the Great Lakes Chamber Festival. On the concert stage she has worked with Gerard Schwarz, Hans Graf, Lothar Koenigs, Keith Lockhart, John Rutter, Norman Scribner, and Nicholas McGegan.

Molly Fillmore made her solo operatic debut with the Washington National Opera at the Kennedy Center Opera House while a sophomore at American University. By the time she had completed her university studies, she had appeared in seven roles with the Washington National Opera and as a soloist in numerous concerts at the Kennedy Center Concert Hall.
La delaïssádo/The Forsaken Girl

A shepherdess is waiting over there at the top of the wood for the one she loves, but he does not come! ‘Alas, I am forsaken! I do not see my lover; I thought he loved me, and I love him so much!’

The star comes out, the star announcing the night, and the poor little shepherdess stays alone to weep.

Lo fiolairé/The Spinning Girl

When I was a little girl, I looked after the sheep.

‘Ti lirou... lala diri tou tou la lara!’

I had a distaff and I took a shepherd.

‘Ti lirou... lala diri tou tou la lara!’

For watching over my flock, he asked me for a kiss.

‘Ti lirou... lala diri tou tou la lara!’

I am not ungrateful; instead of one I gave him two!

‘Ti lirou... lala diri tou tou la lara!’

Malurous qu’o uno fenno/Unhappy He Who Has a Wife

Unhappy he who has a wife, unhappy he who hasn’t!

He who hasn’t, wants one, he who has, doesn’t!

Tradera, laderi derero, ladera laderi dera!

Happy the woman who has the man she needs!

But happier still she who has none!

Tradera, laderi derero, ladera laderi dera!

PROGRAM NOTES (cont’d)

Maurice Ravel (1875-1937)
Boléro (1928)

Like Ginastera’s Estancia, Maurice Ravel’s Boléro began as a commission for a dance company, but is now much better known as a concert hall favorite. The commission came from the Russian dancer and impresario Ida Rubenstein, who sought a dynamic piece of music with Spanish flair for her newly formed ballet company. The premiere took place at the prestigious Opéra Garnier in Paris on November 22, 1928 with choreography by Bronislava Nijinska, a former member of the Ballets Russes who had already collaborated with her brother, Vaslav Nijinsky, on the choreography for Debussy’s The Afternoon of a Faun. A detailed scenario by designer Alexandre Benois outlined the plot of Boléro in the printed program for the evening. The story takes place inside a Spanish tavern, where dancers swirl by the light of a single brass lamp suspended from the ceiling. The crowd calls to a female dancer (Rubenstein’s lead role in the premiere), entreat her to join the dance. She leaps onto the table and dances with ever-increasing speed and intensity.

Though Ravel was heard to say that the scenario did not match his own image of the piece, it does match its structure and mood remarkably well. Just as the dancer might maintain the same basic step, adding a new flourish or nuance each time, Boléro consists of a single, two-part melody played over and over again in a long crescendo over an insistent, ostinato rhythm that begins in the snare drum and slowly gains other instrumental support. Each iteration of the melody offers new instrumental colors through Ravel’s thoughtful orchestration choices. Over eighteen repetitions, the texture gradually thickens from a solo to the full orchestra; the melody, first heard in a whimsical flute solo, swells to become a grandiose melodic outpouring accompanied by a parade of fanfares and special sound effects (notably from the trombones). The single discernible modulations take place shortly before the end of the piece, and this brief transition from the main key of C Major to E Major lasts only a few measures before the original key returns emphatically.

The piece is not devoid of connections with the Spanish dance that provides its name; the ostinato rhythm, with triplets emphasizing beat two of each measure, is one variation of typical early boléro rhythms. Ravel also used the genre’s customary opening formula in which a repeated, percussive rhythm is established before the melody enters. Yet it is clear that in the work’s premiere, Rubenstein and Ravel simply sought a musical style that was new and unexpected enough to be accepted as vaguely exotic. Separated from the vaguely Spanish context of the ballet, Boléro enjoyed uninterrupted popularity with concert audiences who are drawn to its intrinsically relentless quality and Ravel’s constantly unfolding array of new orchestral colors and textures.—Emily Hagen under the direction of Hendrik Schulze

TEXT (cont’d)

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Alberto Ginastera (1916-1983)
Dances from the Ballet Estancia, Op. 8a (1941)

One of the best-known South American composers of the twentieth century, Alberto Ginastera was born in Argentina of European descent. He was educated in his homeland at the Williams Conservatory in Buenos Aires, and even early in his career, his ability to combine European musical resources with elements of his nation’s folk culture led him to become a leading figure in the Argentine nationalist cultural movement. In addition to actual folk melodies from South America, Ginastera’s works often contain representations of the gauchesco tradition, which celebrates the image of the guitar-strumming gaucho (an Argentine cowboy) as a symbol of national heritage. His set of dances from Estancia, composed soon after his graduation from the Conservatory, uses typical European orchestral instruments and yet invokes the gauchesco tradition through pizzicato strings (suggesting gently-plucked guitar strings) and harmonies that use the notes of the open strings in guitar tuning.

This dance suite’s striking evocations of specific movements and characters derive from its origins as a ballet commissioned for the American Ballet Caravan’s tour of South America in 1941. In its original form, the ballet was made up of five scenes depicting country life on an estancia, a large ranch on the Argentinian pampas. A romantic storyline drawn from a poem by José Fernández united the five scenes: a young man from the big city has fallen in love with the rancher’s daughter, and he follows her home to her family’s estancia. This savvy young woman is not impressed by his urban ways, however, and seems to prefer the customs and values of her own culture. Undaunted, he decides to stay on the ranch and compete with the rugged rural workers to prove his courage and strength. The four scenes that make up the orchestral suite depict this story only in a fragmentary way. The concert setting premiered a decade before the ballet itself would have a full performance, and its abridged plot and lack of choreography invite the audience to experience the four scenes more subjectively. Nevertheless, the repeated rhythms and frequent references to guitar sounds naturally evoke the motions of workers bringing in the harvest or a frenzied dance by firelight.

The brief first movement, Los trabajadores agrícolas, depicts the farm workers’ relentlessly repetitive motions as they cultivate the land. Percussion and brass sounds help to simulate the laborers’ powerful but methodical movements, as well as the grandeur of the open-air scene on the sweeping pampas. Unpredictable rhythms drive the movement’s steady momentum until it ends in a sudden flourish.

The powerful closing fugue in five voices clearly references those of Bach, particularly in the way that Bloch groups the solo strings and places them in opposition to the full string sections and the piano. Yet he simultaneously appeals to a modern audience through the fugue’s harmonic language, which is decidedly modern rather than Baroque. Many elements of Bach’s fugues are present, from pedal points to melodic sequences to the traditional counterpoint techniques of inversion and stretto (quick, overlapping entries in different voices). The violas present the fugue’s subject, which is lengthy and contains melodic sequences within itself—both typical elements of Bach’s own subjects. The second violins soon enter with the subject, beginning a fifth higher than the violas’ original entry. The cellos and basses enter next, followed by the first violins, with the piano making the final entry. The piano will not complete the subject, however, as the texture quickly changes to favor the first violins as the melodic leaders with a supportive chordal texture in the lower instruments. A second brief fugue follows, and both of the fugal subjects and the original theme from the Prelude return for an energetic ending section combining Bach’s techniques with modern harmonies.
Danza del trigo depicts the Wheat Dance, and it offers a lyrical interlude after the frenzied labor of the first movement. A flute solo floats peacefully over gentle piano and pizzicato strings that mimic the gentle strumming of a guitar and set a pastoral mood. The horns carry the melody momentarily, then subside to provide gentle rhythmic momentum as the woodwinds lend the melodic line greater volume and intensity. A plaintive solo violin ends the movement peacefully.

Los peones de hacienda, timpani and accented brass sounds depict the rough-and-tumble culture of the cattlemen on the ranch. Unpredictable rhythmic patterns and frequent contrasts give this movement an impulsive, energetic atmosphere. Alternating thematic fragments are traded between the percussion and the low brass in an interchange that brings to mind the tense but familiar relationship between the powerful steers and the experienced cowboys, as well as the easy confidence these workers project during cattle drives. The two groups finally unite to restate the movement’s main melody.

The suite’s finale is the most closely tied to the ballet’s plotline, as the city boy decides to solidify his newfound ruggedness and win his love’s heart by participating in a Malambo, a traditional dance popular among gauchos. This competitive dance usually takes place out in the fields by firelight after the day’s work is done. As night is falling, the participants take turns in a solo dance contest that demonstrates each individual’s athleticism and competitive spirit. As a proponent of his native cultural heritage, Ginastera celebrated this Argentine tradition and helped introduce it into the concert arena. Representations of the Malambo through concert music, such as this one, solidified its prominence in national culture, which had previously been based on its choreographic aspects rather than its musical features. In this lush cello concerto grosso, Ginastera again explored the Baroque style that had set the standards for this genre, in which Arcangelo Corelli, Johann Sebastian Bach, and George Frideric Handel had excelled.

The Prelude uses a simplified version of the ritornello form that traditionally begins a concerto: it is built from alternating sections featuring a small group of soloists (the concertino) interacting with the larger group (the ripieno). Bloch’s interpretation is more textural than literal, however; instead of soloists, most concertino sections use thinner, polyphonic textures with only a few sections of the orchestra playing, whereas the full updated-Baroque string orchestra of violins, violas, cellos, and basses plays together in ripieno sections. After the powerful chords of the opening tutti, an obbligato section begins for the keyboard; here, the Baroque harpsichord is replaced with a piano, and its role is more prominent than in most historical concertos. The thinner texture that follows is a nod to the solo episode that an eighteenth-century composer would write here for the concertino group, but the full texture of the movement’s emphatic chordal opening quickly returns. These sections of spare, ornamental lines for individual instruments and thicker, heavier textures continue to alternate throughout this brief movement.

The second movement in ternary form begins with a plaintive melody in the strings featuring dotted rhythms. An obbligato piano line adds an atmospheric effect through its smooth arpeggios. The strings begin a gentle, floating descent in pairs of slurred notes to signal the beginning of the middle section, which is repeated. In the middle section, the harmonies grow more chromatic, but the repeated rhythms, gently shifting blocks of sound, and smooth melodic lines maintain the floating effect and suggest the influence of Claude Debussy that Bloch absorbed during his formative time in Paris. Sudden accented chords from the piano indicate a return to the original tempo and melody, but it appears this time in the low strings and the piano’s lower register for a darker effect than before. From here,
Joseph Canteloube (1879-1957)
Excerpts from Songs of the Auvergne (1923/7)

One of French composer Joseph Canteloube’s most popular works, the Songs of the Auvergne collection, connects the composer’s ancestral heritage with his unusual approach to folk music and the nationalistic influence of his tutelage under Vincent d’Indy. Canteloube was born near Lyons in the city of Annonay, but lived in Paris for most of his life. He studied music at the Schola Cantorum, a Parisian music institution that Vincent d’Indy founded in order to address what he considered to be misguided practices in the teaching at the Paris Conservatoire. The Schola curriculum was built on its founder’s desire to recapture the essence of French culture in music. As the name of the institution suggests, one of the pillars of this identity was the tradition of medieval Roman Catholic chant that flourished at Notre Dame Cathedral, but another major component of the composition curriculum was a focus on French folk music traditions as expressions of the nation’s cultural spirit. Thus, despite his growing up as a musician “la-la-la” sections that are an ornamental and structural feature in many of the songs. As the selections here demonstrate, the texts vary from somber topics as in La delaïssádo to the lighthearted and mischievous, as when the singer taunts her lover in L’Antouèno.

Ernest Bloch (1880-1959)
Concerto Grosso No. 1 for Strings and Piano Obbligato (1925)

In the 1920s, while Igor Stravinsky’s early pieces exploring neo-Classical techniques were capturing the attention of concertgoers, the Swiss composer Ernest Bloch was serving as the founding director of the Cleveland Institute of Music and preparing to try his own hand at this fashionable approach to the music of the past. Bloch’s own musical education had been rather cosmopolitan: after leaving his native Switzerland, he had studied with prominent teachers and composers in various European cities, notably Brussels and Paris. He became interested in the works of Debussy during the flowering of French Impressionism, including its intersection with music. He also delved deeply into the musical heritage of Judaism, including producing several works with ties to Jewish traditions. After accepting an invitation to conduct performances for a dance troupe on its American tour, he found opportunities to have his own works performed in Boston, Philadelphia, and New York. By 1925, when the Concerto Grosso No. 1 premiered, he had accepted the directorship at the Cleveland Institute and developed a diverse background in composition and music education, including teaching roles as varied as teaching music to young children, leading the Institute’s orchestral performances, and directing amateur adult choral groups. One important tenet of his philosophy of music teaching was primarily engaging not with textbooks and lectures, but with historical music itself. He felt that the best textbooks were the scores of past masterworks, and he proposed restructuring the Institute’s curriculum to reflect this focus.