THE TCU SYMPHONY ORCHESTRA
GERMÁN GUTIÉRREZ, DIRECTOR
AND THE TCU CHORAL UNION
RONALD SHIREY, DIRECTOR
WITH TCU STEEL BAND
DR. BRIAN WEST, DIRECTOR

MARLOS NOBRE

Kabbalah

SAMUEL ZYMAN

Triple Concerto for Violin, Cello, and Piano (2006)
I. Allegro con brio
II. Adagio
III. Energico

Dr. Curt Thompson, violin
Dr. Jesús Castro-Balbi, cello
José Feghali, piano

WORLD PREMIERE

INTERMISSION

GLENN McCLURE

St. Francis in the Americas: A Caribbean Mass for Steel Band & Voices
I. Altissimo (Italian)
II. Kyrie: (Greek-Italian) Samba
III. Gloria (Latin)
IV. Alleluia: Lodi al Dio Altissimo (Italian-Calypso)
V. Credo: (Latin) Salsa
VI. Santo: Canto dell'agnello-song of the Lamb (Italian)

Friday, April 28 at 7:30 p.m.
Ed Landreth Auditorium
Texas Christian University
Fort Worth, TX

SPRING 2006
### TCU Symphony

**Director**

**Germaine Gutiérrez**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
<th>City, Country</th>
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<tbody>
<tr>
<td>Violin I</td>
<td>Alejandro Gómez Guillén*</td>
<td>Bogotá, Colombia</td>
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<td></td>
<td>Concertmaster</td>
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<td></td>
<td>Desislava Marinova</td>
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<td>Yevgeni Pronenko</td>
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<td></td>
<td>Natalia Pronenko</td>
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<td></td>
<td>Katie Kellogg</td>
<td>Rapid City, SD</td>
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<td>Violin II</td>
<td>Violeta Trapcheva*</td>
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<td></td>
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<td></td>
<td>Yuri Ronin</td>
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<td>Viola</td>
<td>Rumen Cvetkov*</td>
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<td></td>
<td>Ashley Sirkel</td>
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<td>Fernando Valcárcel</td>
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<td>Cello</td>
<td>Belinda Viesca Heyl*</td>
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<td>Hwa Ryoung Lee</td>
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<td>Lincoln W. Wiseman</td>
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<td></td>
<td>Jamie Moore</td>
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<td>Contrabass</td>
<td>Elise Peyrot*</td>
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<td>Justin Brown</td>
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<td>Flute</td>
<td>Jessica Fulkerson*</td>
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<td>Oboe</td>
<td>Ryan Estes*</td>
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<td>Amelia Isbell</td>
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<td>Clarinet</td>
<td>Jeanene Ioppolo Johnson*</td>
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<td>Corey W. Parks, Eb Cl.</td>
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<td>Joshua Duermeyer</td>
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<td>Kurt Shafer, Bass Cl.</td>
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<td>Bassoon</td>
<td>Bret Newton*</td>
<td>Gainesville, TX</td>
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<td>Emily Ahrens, Contrabassoon</td>
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<td>Beth Calender</td>
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<td>John C. Heinen*</td>
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<td>Matthew Utter</td>
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<td>Rachel Chilton</td>
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<td>David Weuste</td>
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<td>Trombone</td>
<td>Jon Bell*</td>
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<td>Hunter Lewis</td>
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*Principal
TCU Choral Union
Ronald Shirey, Director

Acosta, Lindsay  
Aguebor, Randy  
Allen, Megan  
Auxier, Marie  
Barnett, Leah  
Bauman, Mary  
Bess, Daniel  
Brei, Becca  
Bryant, Chris  
Carl, Annie  
Carpenter, Mary Clare  
Carr, Alex  
Carruth, Casey  
Castillo, David  
Chapman, Kristen  
Chan, Sheung Chi  
Chestnut, Mac  
Chlipala, Stephanie  
Cisneros, Frankie  
Coleman, Kathryn  
Coyne, Chelsea  
Cunningham, Kendra  
Donovan, Corrie  
Dowling, Kaitlyn  
Duffey, Blythe  
Duvall, John  
Edmondson, Leah  
Edwards, Clare  
Eichman, Aundrea  
Embler, Rachael  
Eversmeyer, Suzanne  
Farris, Katelyn  
Fleischer, Melissa  
Forester, Emily  
Fossas, Eric  
Fowler, Jacqueelyn  
Franklin, Robert  
Frazier, Evangelina  
Fultz, Tyler  
Gastinell, Laura  
Glennon, Christen  
Gorin, Tanya  
Gonzalez, Humberto  
Goode, Courtney  
Gray, Cleorese  
Gutierrez, Debbie  
Haines, Melissa  
Hall, Jonathan  
Hamre, Kat  
Harshfield, Timothy  
Head, Holly  
Herrero, Karen  
Hoehle, Carolyn  
Huffman, Laura  
Hurst, Rachel  
Ipae, Babs  
Johnson, Christopher  
Johnson, Jeffrey  
Knot, Alliston  
Knutzen, Jason  
Kryst, Heather  
Laing, Annie  
Lopez, Linda  
Lorentzen, Maria  
Mangum, Michael  
Martin, Reagan  
Martinez, Alicia  
Mathena, Jeff  
McClung, Marla  
McFarland, Ryan  
McMillen, Sam  
Meyers, Jen  
Michaelis, Jason  
Mikolaj, Joseph  
Millen, Sarah  
Motet, Leilani  
Motet, Marina  
Munsell, Christina  
Myrick, Paige  
Odabashian, Stephanie  
Pepper, Stacy  
Pomponio, John

Potter, Charles  
Purcell, David  
Rathburn, Chris  
Rice, Rachel  
Richards, Glenton  
Reese, Yendor  
Riley, Jennifer  
Rosenberg, Marc  
Ross, Anna  
Russell, Summer  
Seung, Oscar  
Sewell, Lacey  
Skipper, genie  
Sladden, Nicholas  
Smith, Jay  
Spray, Melinda  
Styles, Aaron  
Sweet, Daniel  
Timmins, Nick  
Thiessen, Kelly  
Torres, Felix  
Ugolini, Toni  
Valverde, Matthew  
Vanderholm, Jennifer*  
Van Auken, Vanessa  
Vinnik, Suzanne  
Walters, William  
Webster, Michelle  
Weilert, Richard  
Wilemon, Tanner  
Wilkerson, Courtney  
Williams, Amber  
Williams, Lauren  
Winters, Ashley  
Woika, Samantha  
Wright, Anne  
Young, Amanda  

*Denotes Graduate Assistant

TCU Steel Band
Brian A. West, Ben Scearce and Jeff Willis, Directors

Tim Harshfield, sophomore  
Jake Remington, sophomore  
Zac Robason, sophomore  
Ben Scearce, graduate

Michael Serbantez, senior  
Ryan Sirna, graduate  
Jeff Willis, graduate  
Lacey Wright, junior

Houston, TX  
Fort Worth, TX  
Burleson, TX  
Grapevine, TX

Houston, TX  
Kansas City, MO  
Orlando, FL  
Crowley, TX
This piece is essentially rhythmic and traverses constant and slow creation of tension, reaching two culminating points. In one, the piece allows a lack of conscious control and spontaneous inspiration. But for me, the most important concept is that imagination and inspiration represent the base truths and percent remains unused. “According to the cabalistic science, everything we want is Light and Energy. Cabal, humans use only 3 to 4 percent of their actual brain capacity while the remaining 96 to 97 percent remains unused. “According to the cabalistic science, everything we want is Light and Energy. Cabal, humans use only 3 to 4 percent of their actual brain capacity while the remaining 96 to 97 percent remains unused.”

According to Maestro Nobre, he worked on Kabbalah in two levels: one rigorously mathematical to organize the micron and the macron-structure of the piece; and, the second, in a totally free form of intuition to explore the use of “mistakes” and casualties of composition allowing a lack of conscious control and spontaneous inspiration.

This piece is essentially rhythmic and traverses constant and slow creation of tension, reaching two culminating points. In one, the piece turns inwards to itself, referring to the past and present. The second leads to a Coda that combines all elements used in the music.

Triple Concerto for Violin, Cello, and Piano

Samuel Zyman

The process of composing my Triple Concerto for Violin, Cello, Piano and Orchestra has been rather unusual. The idea for this work came in the year 2000 from my friend, the Mexican violinist and pedagogue Gabriel Pliego, who at the time was the founder and violinist of the Trio Silvestre Revueltas, based in Mexico City. The other two members of the ensemble were cellist Fabiola Flores and pianist Claudia Corona. Gabriel secured funding to commission the work from the Mexico-USA Fund for Culture. The concerto was originally scheduled to be completed by the end of 2001 and it was intended to be premiered by the Trio Silvestre Revueltas in a series of concerts in both countries, to be planned at a later date. However, it took me longer than anticipated to even start writing the piece, and I soon realized that I was going to need more time to finish the project. As the timetable to complete the work got extended, other projects with impending premiere dates kept coming, making me put the Triple Concerto aside numerous times to meet other deadlines. In the meantime, the Trio Silvestre Revueltas has disbanded, as its three members have pursued other interests.

Between 2001 and 2005, I wrote a septet; a concertino for violin, piano, and large wind ensemble; "Reflection" for eight cellos; a double concerto for flute, harp and orchestra; a major string quartet (my first); an arrangement of Copland's "El Salón México;" a "Mexican" fantasia for two flutes and orchestra; a short work for guitar and chamber ensemble; "Cycles" for wind ensemble; a new arrangement for chamber orchestra of an earlier octet of mine; and last (but not least), my third piano trio, entitled "Search." Throughout all of this, the Triple Concerto never disappeared entirely from my radar screen, but whatever sporadic progress I made with it wasn't enough to bring it to completion. By the time my trio “Search” [a Texas Christian University (TCU) commission] was premiered by the Feghali/Thompson/Castro-Balbi Trio at Weill Hall of Carnegie Hall in New York in March 2005, I was close to finishing the orchestration of the first movement of the Triple Concerto. It was precisely after that concert that I met German Gutierrez, the conductor of the TCU Orchestra, who proposed to me the idea of performing the first movement in February 2006 at the Texas Music Educators Convention in San Antonio with the TCU Orchestra and the Feghali/Thompson/Castro-Balbi as soloists. The premiere of the complete work, he said, would follow in late April in Fort Worth within the Latin American Music festival. I was elated with these proposals, which provided the final impetus for me to finally finish the composition of the piece.

I would describe the first movement as highly energetic, charged, rhythmic, and outgoing. Indeed, one of this movement's most characteristic ideas is primarily rhythmic, with a kind of syncopation that reminds me of a "Latin" beat. The three solo instruments get the spotlight sometimes individually and other times together. The orchestra proudly shows off its percussion section, which includes, among other instruments, bongos, xylophone, vibraslap, claves, drums, and cymbals. Most of the time, everyone seems to be powerfully driven to move forward, with little opportunity to reflect or look back. To the extent that there is any introspection, it happens in the cadenza, towards the end of the movement, and is mostly assigned to the solo cello. Still, the movement ends with a fast and loud return of its energetic nature. The overall feeling of the movement is almost festive. In stark contrast, the second movement is slow, dark, and elegiac. It opens with the solo cello playing an introspective version of one of the main themes of the first movement. The music is intense, sad, and mournful, a reflection of the senseless and shocking killing of thousands of human beings that we are witnessing in our own time in many parts of the world on a daily basis. After two orchestral climaxes are reached in the central section of the movement, the music comes to a cadenza, starting with the solo cello and following with the piano and then the violin. The material of the cadenza is meant to evoke ancient Jewish prayer-like chanting, a style that, I think, can convey the lamentation and despondency prompted in me by the incomprehensible loss of so many lives.

Kabbalah was composed in June/July 2004, commissioned by the 35th Festival Internacional de Inverno de Campos do Jordao, and dedicated to Roberto Minczuk, who conducted its world premiere on July 23th, 2004, with the Academic Orchestra.

Kabbalah was inspired by fundamental rules of cabal, meaning “what is received” in Hebrew. Cabal is the source of energy and knowledge and also unveils the ways to Superior Knowledge. The piece was conceived upon cabalistic numbers that define its rhythmical and melodic structure. According to cabal, humans use only 3 to 4 percent of their actual brain capacity while the remaining 96 to 97 percent remains unused. “According to the cabalistic science, everything we want is Light and Energy. Cabal, humans use only 3 to 4 percent of their actual brain capacity while the remaining 96 to 97 percent remains unused.”

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Kabbalah Op.96

Marlos Nobre

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A central theme from the second movement reappears, powerfully reenergized, to launch the frantic third movement, marked "Energico" and displaying the direction “feroce” (ferocious). This movement makes me think of someone running, looking for something, relentlessly pushing forward. Only a chorale-like section in the center of the movement provides some respite. In this movement, the three soloists mostly play together and engage in a series of vigorous give-and-takes with the orchestra. The movement ends loudly, with the three soloists joining the orchestra in the final tutti. My Triple Concerto is warmly dedicated to Gabriel Pliego.

Samuel Zyman

Caribbean Mass for Steel Band & Voices
Glenn McClure

St. Francis in the Americas: A Caribbean Mass celebrates the marriage of Latin American cultures and the spiritual legacy of the medieval Italian saint, Francis of Assisi. Followers of “Il Poverello,” the little poor man from Assisi, have left their mark on this hemisphere with cities named for the saint (San Francisco, Los Angeles) and customs such as the Christmas nativity scenes we see at holiday time. This concert mass sets several of Francis’ writings into languages and musical styles of the New World. The instrumentation features steel drums (invented in the islands of Trinidad and Tobago in the mid 20th century) and other percussion instruments from Latin American traditions. Just as Francis said that his cathedral was the whole world, we see that his simple wisdom could not be limited to one language or musical tradition. We hope you enjoy this musical mosaic of the writings of one of the world’s most beloved saints.

The Kyrie from the mass weaves the Greek text “Lord have mercy, Christ have mercy, Lord have mercy” and a prayer written by Francis of Assisi (1182-1226) into the fabric of a Caribbean Samba. Francis wrote this prayer at a pivotal moment of conversion. After he had given up the lavish life of rich young man, he prayed before a crucifix in broken down church that commanded him to go “rebuild my church.” This humble prayer was the beginning of Francis’ life of service, just as the Kyrie marks the humble beginning of our liturgy, a liturgy that calls us to a life of service.

In contrast to more lively settings of the “Gloria” text, this piece creates a melancholy mood with the presence of two melodies: Amazing Grace (a British tune entitled "New Britain," and text written by reformed slaver trader, John Newton) and "Sometimes I feel like a Motherless Child" (a mournful African-American Spiritual). Even though Old Testament scriptures commented on the tragedy of slavery, Christianity still inspired both the slaves and slave owners of the New World. The “Gloria” explores this painful paradox of our history by placing a melody of a slave trader next to a melody of a slave. This piece resonates with the Book of Job by exploring the mysteries of innocent suffering. Latin American cultures were born out of the conflicts and collaborations of Native populations, Europeans and West Africans, therefore, this piece expresses “Glory to God” within the context of their tragic history.

Unlike the mysterious nature of the "Gloria," the "Credo" is a powerful, confident statement. The soloist sings over a pulsating salsa rhythm. The complex overlapping drum rhythms are combined with a subtle rhythm pattern sung by the choir. In this way, the choir becomes another rhythm instrument. The overall form, a 12-bar blues chord progression, makes an additional reference to the African contributions to Latin American cultures while hand clapping refers back to the contributions of Spanish music culture.

The “Santo” sets another one of Francis of Assisi's poems in the liturgical context. The music includes references to a traditional Mexican melody and a"comparsa" rhythm. The driving rhythm of this piece is reminiscent of a great deal of Latin American liturgical music. Whereas Northern European liturgical music often emphasizes the solemnity of prayer, Latin American and African liturgical music often emphasizes the lively, dance-like quality of prayer.

The "Agnus Dei" or "Lamb of God" is arranged in the style of African singing for choir and percussion. The call and response form is a regular feature of African-American singing. The Kenyan work entitled “Missa Luba” inspired the rhythmic style of singing that you find in this movement.