THE TCU SYMPHONY ORCHESTRA
GERMÁN GUTIÉRREZ, DIRECTOR

FEATURING
HAROLD MARTINA, PIANO
GUAFATRIO
ALFREDO ROLANDO ORTIZ, PARAGUAYAN HARP

Roque Cordero

Capricho Interiorano

Manuel Ponce

Mexican Ballade for Piano and Orchestra

Harold Martina, Piano

Guafatrio

Traditional Latin American Folk Music

Armando Gonzalez, Cuatro Llanero
Julian Gomez, Double Bass
Ignacio Ramos, Flute

Intermission

Alfredo Rolando Ortiz, Orch. by Paul Hurst

South American Suite for Harp and Orchestra

1. Colombiana
2. Venezolana
3. Andina
4. Ecuador
5. Paraguaya

Alfredo Rolando Ortiz, Paraguayan harp

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TCU SYMPHONY
GERMÁN GUTIÉRREZ, DIRECTOR

Violin I
Alejandro Gómez Guillén*
Concertmaster
Bogotá, Colombia
Desislava Marinova
Plodiv, Bulgaria
Mauricio Oliveros-Romero
Cali, Colombia
Emily Grosshans
Plano, TX
Yevgeni Pronenko
Jerusalem, Israel
Natalia Pronenko
Jerusalem, Israel
Katie Kellogg
Rapid City, SD

Violin II
Violeta Trapcheva*
Sofia, Bulgaria
Rebecca Colborg
Granbury, TX
Amber Rogers
Arlington, TX
Savanna Griffith
Roanoke, TX
Malindi Gowen
Omaha, NE
Scott Larson
Garland, TX
Christian Morgan
The Colony, TX
Yuri Ronin
Arlington, TX

Viola
Rumen Cvetkov*
Plodiv, Bulgaria
Ashley Sirkel
Grand Prairie, TX
Andrew Pierce
Fort Worth, TX
Sarah Millen
Dallas, TX
Jhoana Pino
Colombia
Fernando Valcárel
Lima, Perú
Michelle Harvick
Arlington, TX

Cello
Belinda Viesca Heyl*
Mexico City, Mexico
Christopher Phillipott
Richardson, TX
Taide Prieto Carpio
Lima, Perú
Jessica Ziebarth
Sioux Falls, SD
Philip Durrett
Shreveport, LA
Kristen Blair
Fort Worth, TX
Hwa Ryoung Lee
Mexico City, Mexico
Lincoln W. Wiseman
Fort Worth, TX
Jamie Moore
Cedar Hill, TX

Contrabass
Elise Peyrot*
Richardson, TX
Justin Brown
Arlington, TX
Kody Poteet
Arlington, TX
Andrew Schnitzius
Grapevine, TX

Flute
Jessica Fulkerson*
Fort Worth, TX
Kelli Bahner
Fort Worth, TX
Lauren Novak
Plano, TX
Lara Cason
N. Richland Hills, TX

Oboe
Ryan Estes*
Irving, TX
Amelia Isbell
Fort Worth, TX
Ashley Coffman
New Boston, TX

Clarinet
Jeanene Ioppolo Johnson*
Bedford, TX
Corey W. Parks, Eb Cl.
Exeter, TX
Gina Grant
Coppell, TX
Joshua Duermeyer
Fort Worth, TX
Kurt Shafer, Bass Cl.
Houston, TX

Bassoon
Bret Newton*
Gainesville, TX
Emily Ahrens, Contrabassoon
Pflugerville, TX
Beth Calender
Keller, TX

Trumpet
John C. Heinen*
Fort Worth, TX
Vince Gerrish
Filer, ID
Pablo Benavides
Cali, Colombia
Andrew Fowler
Fort Worth, TX

Horn
Sean Dacy
Haltom City, TX
Matthew Utter
Vicksburg, MS
Rachel Chilton
Trophy Club, TX
Marilyn Angel
Spring, TX
Michelle Victory
Richardson, TX
David Weuste
Guthrie, OK

Trombone
Jon Bell*
Burleson, TX
Joey Emerson
Fort Worth, TX
Mickey Hensel
Dallas, TX

Tuba
Hunter Lewis
Fort Worth, TX

Percussion
Jeffrey L. Willis*
Orlando, FL
Adrian Castillo
Fort Worth, TX
Timothy Harshfield
Spring, TX
Curtis A. Pettaway, Jr.
Houston, TX
Zac Robason
Burleson, TX
Kyle Voss
Haltom City, TX

Harp
Lauren DeMattia
Richardson, TX
Shanna Griffith
Roanoke, TX

Piano/Celesta
Juan Pablo Luna
Colombia

Orchestra Personnel
Lizbeth Branch
Mexico City, Mexico
Silvia Gutierrez
Colombia
Lindsey Stortz
St. Louis, MO

*Principal
Capricho Interiorano (1939)
Roque Cordero

I wrote my first orchestral piece, Capricho Interiorano, after I organized the Orquesta de la Union Musical, in 1938, which, in 1941, was transformed by the government into the present Orquesta Nacional de Panama.

In this work I exploit the rhythmic and melodic elements of the “Mejorana”, an important folk dance of Panama, and blend them with original motives of my own. When I showed this score to Maestro Dimitri Mitropoulos, at that time conductor of the Minneapolis Symphony Orchestra (while I was on a small scholarship to study at the University of Minnesota), he offered to finance my next four years of composition studies with Ernst Krenek at Hamline University in Saint Paul, Minnesota, allowing me to become the Panamanian composer known today.

The premiere of the work took place in Panama, by the Orquesta Nacional conducted by Maestro Herbert de Castro, on August 10, 1944. This was also my first composition performed by an orchestra in the United States; it was performed by the NBC Orchestra and conducted by Maestro Ori Nozco, on February 24, 1944.

Roque Cordero

Ballade for Piano and Orchestra
Manuel Ponce

Written in 1914, this piece is considered the best example and the most characteristic piano score of Ponce’s Romantic Nationalistic period. Four years later he made the present transcription for piano and orchestra. The work is structured in three large sections (A-B-A’) as in the piano version. The theme in the first section is the popular song “El Durazno.” It is initially exposed in four-part polyphony and then fully elaborated in several tonalities, establishing a long dialogue between the piano and different instruments of the orchestra. A short improvisation-like cadenza leads to the last presentation of the theme played by strings with sordino and accompanied by delicate arpeggios in the piano, creating an impressionist ambiance. After a brief orchestra introduction, the piano presents the second theme of the Ballade (B) “Acuerdate de mi,” a romantic song taken from popular Mexican music as well. The woodwinds and strings set forth the theme while the piano runs through the keyboard in semiquavers and sextuplets. An eight bars quotation of “El Durazno” is followed by an episode where a cantabile melody supported by arpeggios leads to the recapitulation (A’), where the orchestra plays the first theme while the piano sings the lyrical second one. Then the orchestra comes with a spectacular crescendo by the gradual increase of movement and dynamics. The piano second cadenza although vigorous and whirling, ends in pianissimo giving way to the splendid final coda, where the orchestra merges the themes and the piano sparkles with a counterpoint in octaves.

South American Suite for Harp and Orchestra
Alfredo Rolando Ortiz

“Villavicencio.” This is a “joropo,” a lively harp music genre from the plains of Colombia and Venezuela. This piece is dedicated to the city of Villavicencio, where every year a music festival celebrates the traditional music of the llanos (plains).

“El Rio.” The River, this is a “tonada”, a traditional harp music genre from the Venezuelan plains. I dedicate this piece to Venezuela and to Juan Vicente Torrealba, Venezuelan harpist and composer whose music had a great impact on me upon my arrival in Venezuela as a child.

“Andina.” The Andes, the valleys, the mountains reaching high in the sky, from jungle to snow, from Machu Pichu to Cuzco, from Inca to Spanish, the elements of this rich culture are the basis of this piece. In its two very distinctive parts I have used the same mixture of indigenous and Spanish elements present in much of their music.

“Ecuador.” Dedicated to that beautiful South American country, this piece is in the genre of “pasillo”, very popular in its mountain regions.

“Improvisation.” A repeated pattern of two notes at the beginning and end of the improvisation were originally part of “A Light in the Sea,” another of my compositions.

“Zayante.” This final movement is a “polka paraguaya” (a genre in 6/8 against ¾), the most characteristic harp music genre of Paraguay. Originally a solo harp piece dedicated to friends in the area of Santa Cruz, California, who had fallen in love with the harp and music from Paraguay. I gave it the title “Zayante,” a beautiful word that identifies an indigenous tribe that used to live in the area of Santa Cruz. I dedicated this new version of “Zayante” to Paraguay, land of the harp, and to the memory of my Paraguayan harp teacher, Alberto Romero.

Alfredo Rolando Ortiz