

TCU Symphony Orchestra

Germán Gutiérrez, Conductor

Dvořák: The New World

Dedicated to Megan and Victor Boschini



October 1st

7 pm

Van Cliburn Concert Hall At TCU

TCU

SCHOOL OF MUSIC



SCHOOL OF MUSIC

Presents

TCU Symphony Orchestra
Dr. Germán Gutiérrez, Music Director and Conductor

October 1st, 2026

7:00pm

Van Cliburn Concert Hall at TCU

Program

Carnival Overture, Op.92

Antonín Dvořák
(1841 – 1904)

Symphony No.9, Op.95

Antonín Dvořák

“From the New World”

- I. Adagio – Allegro Molto*
- II. Largo*
- III. Scherzo: Molto Vivace*
- IV. Allegro con Fuoco*

Dr. Germán Augusto Gutiérrez

Dr. Germán Augusto Gutiérrez has served as Director of Orchestras and Professor of Orchestral Studies at Texas Christian University since 1996. Over three decades, he has distinguished himself as an internationally acclaimed conductor whose career encompasses six continents and an extraordinary breadth of artistic collaborations. He has conducted leading orchestras and ensembles throughout the Americas, Europe, Asia, the Middle East, Africa, and Oceania, establishing a reputation for compelling performances, exceptional musicianship, and a deep commitment to orchestral excellence.

His international engagements include guest appearances with the City of Hong Kong Chamber Orchestra, including recordings featuring acclaimed Argentine musicians Daniel Binelli and Polly Ferman; the Shanghai Conservatory Symphony; the Lebanon National Philharmonic; and the Orquesta Filarmónica de Bogotá. He has also appeared at the Qingdao Cosmopolitan Music Festival and conducted performances in Spain, China, Brazil, Argentina, Colombia, South Africa, and New Zealand.

A passionate advocate for Latin American music and cultural exchange, Professor Gutiérrez served for twelve consecutive years as guest conductor of the Dallas Symphony's Hispanic Festival. Among the distinguished highlights of his career was his 2006 performance of *Carmina Burana* with the Czech National Symphony in Prague's historic Smetana Hall, commemorating the 110th anniversary of Carl Orff's birth.

Under his leadership, the TCU Symphony has achieved national prominence, receiving the 2024 American Prize for Best College/University Orchestra. His artistic and academic accomplishments have earned numerous distinctions, including induction into the Illinois State University Hall of Fame and an invitation to deliver the university's 2018 Commencement Address. The City of Fort Worth proclaimed April 29, 2006, as Germán Gutiérrez Day. At TCU, his honors include the Dean's Teaching Award, the Dean's Award for Research and Creative Activity, and the Chancellor's Award for Distinguished Research and Creative Activity.



TCU Symphony Orchestra

The 70–90-member TCU Symphony Orchestra, under the direction of Dr. Germán Gutiérrez, has developed into a dynamic and diverse ensemble composed of students from 10 to 14 countries. The orchestra has earned national and international recognition for its artistic excellence and commitment to high-level orchestral training.

Faculty members in the TCU School of Music are closely involved in the orchestra's development, participating in auditions and maintaining a continuous rotation of players that provides students with extensive and varied performance opportunities.



The TCU Symphony Orchestra performs repertoire spanning all major musical styles and historical periods and presents six to eight concerts each year in the new Van Cliburn Concert Hall, one of North Texas's premier acoustic spaces. The ensemble has also been invited to participate in seven international tours, performing in Mexico, Puerto Rico, Italy, and Argentina.

Throughout its history, the TCU Symphony has collaborated with an exceptional roster of internationally renowned soloists, including Paquito D'Rivera, Lynn Harrell, Olga Kern, Jose Feghali, Ralph Kirshbaum, Pacho Flores, Daniel Freiberg, Gary Karr, and Carlos Prieto, among many others. The orchestra has also premiered more than 50 works by TCU faculty members and distinguished Latin American composers, including Jimmy López, Edgar Valcárcel, Blas Emilio Atehortúa, Roque Cordero, Marlos Nobre, and others.

The TCU Symphony Orchestra's accomplishments have been recognized with prestigious honors, including the American Prize in Orchestra Performance, College Division. The ensemble also received the "Carlos Gardel" Music Award in Argentina for Best Recording in recognition of its recording celebrating the 40th anniversary of the Argentine vocal quartet Opus Cuatro.

Through its commitment to artistic excellence, international engagement, new music, and comprehensive student training, the TCU Symphony Orchestra continues to provide its musicians with exceptional opportunities to perform, collaborate, and develop as accomplished artists.

TCU Symphony Orchestra

Violin I

Dustin Cunningham	Houston, TX+
Arnaldo Figueroa	Venezuela*
Oriana González	Venezuela
Alejandro Sánchez	Colombia
Danielle Barbosa	São Paulo, Brasil
Esther Koo	Fort Worth, TX
June Kim	South Korea
Victoria Phan	Fort Worth, TX

Violin II

Laura Pollack	Edmond, OK
Eva Renaudat	Colombia
Samuel Castro	Venezuela
Camille McLean	Olympia, WA
Amalia Torrealba Adames	Houston, TX
Shiqi Wang	China
Emma Swank	Tulsa, OK
Gabriela Cruz	Dallas TX
Kate Johnson	Long Beach, CA

Viola

Juan F Duran Chang	Venezuela
Daniel Compton	Frisco, TX
Kaylan Walker	Tomball, TX
Naiomy Jimenez Alba	Puerto Rico
Lilliana Chiu	Sachse, TX
Sarah Fuentes	Mansfield, TX
Lina Gomez	Colombia
Abby Douglas	Granbury, TX

Cello

Joe Brackmann	Wheaton, IL
Nathan Hoang	Murphy, TX
Everlin Roark	Golden, CO
Nancy Olivares	Mexico
Caio De Godoy Sousa	Brazil
Neria Ho	Malaysia
Kurt Kowar	CO
Jason Vierra	Ewa Beach, Hawaii
Arnav Agarwal	Plano, TX
Avery Wiggings	Edmond, OK
Bentley Altman	Anchorage, Alaska

Double Bass

James Tsang	Naples, FL
Kaleb Comstock	San Antonio, TX
Sixto Elizondo V	San Antonio, TX
Arturo Zamora	San Antonio, TX
Graysen Malek	McKinney, TX
David Gutierrez	Mesquite, TX
Preston Quintero	McKinney, TX
Quinn Judge	Saint Louis, MO
Richard Barrientos	Fort Worth, TX

Flute

Abby Losos	Aledo, TX
Autumn Bell	Melissa, TX
David Zachariah	Roanoke, TX

Oboe

Bella Evans	Richardson, TX
Lincoln Orwosky	Mt. Vernon, TX
Rori Vandever	Burlesone, TX
Lauren Hanifan	The Colony, TX
Chloe Caudill	Fort Worth, TX

Clarinet

Ryan Rodarte	Wylie, TX
Samuel Brown	Philadelphia, PA
Pablo Albert	Keller, TX
Dawson Bauman-Herl	Hurst, TX

Bassoon

Landon Peugh	Arlington, TX
Elizabeth Johnson	Trophy Club, TX

Horn

Nicolas Hernandez	Fort Worth, TX
Cole Reed	Flower Mound, TX
Langston Winkler	Fort Worth, TX
Marina Reyna	Flower Mound, TX
Roman Wetherbee	Keller, TX

Trumpet

Dhruv Patel	Roanoke, TX
Jack Grimm	Aledo, TX
Ethan Vinson	Mansfield, TX
Ben Pritchard	Midlothian, TX

Trombone

Nick Shea	Mansfield, TX
Keith Strong	Saginaw, TX
Nicholas Richa	McKinney, TX
Paul Duhon	Hurst, TX

Bass Trombone

Zach Long	San Antonio, TX
Colin Odum	Frisco, TX

Tuba

Ethan Mathews	Arlington, TX
---------------	---------------

Timpani/Percussion

Logan Scott	Georgetown, TX
Jackson Perez	Timnath, CO
Josiah Fuentes	Mansfield, TX
Jonathan Cotten	Cedar Park, TX
Logan Grubbs	Euless, TX

Harp

Silvia Torres Rodarte	Mexico
Lauren Holder	Rowlett, TX

*Concertmaster for Overture

+Concertmaster for Symphony No.9

Program Notes

Dvorak – Carnival Overture

Antonín Leopold Dvořák was born at Mühllhausen (Nela-hozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed his *Carnival* Overture between July 28 and September 12, 1891, as the second of three overtures conceived originally as an orchestral triptych entitled “Nature, Life, and Love,” but ultimately published under the separate titles *In Nature’s Realm*, *Carnival*, and *Othello*. Dvořák led the first performance of all three overtures (as the originally intended triptych) on April 28, 1892, with the expanded orchestra of the National Theatre in the Rudolfinum in Prague, subsequently leading the American premiere of the triptych on October 21 that year, in Carnegie Hall.

International success came late to Dvořák. After early musical training from a local schoolmaster, he began his formal musical education in 1859 at the Prague Organ School, having also spent some time as an assistant to his butcher-innkeeper father. He played viola in a Prague concert band, and then in the orchestra of the Czech Provisional Theatre, supplementing his income by working as an organist and giving private lessons.

Dvorak came to America to head the National Conservatory of Music in New York while on leave from his post as Professor of Composition, Instrumentation, and Musical Form in Prague. It was in New York that his final symphony, *From the New World*, had its premiere on December 16, 1893, and where, during his final year at the National Conservatory (1894-95), he composed his B minor Cello Concerto and began his last work for chamber ensemble, the string quartet in A-flat. From 1901 until his death he was the director of the Prague Conservatory.

At Symphony concerts we know Dvořák mainly as the composer of symphonies, the Cello Concerto, and perhaps the Violin Concerto. But there are overtures, too, including three conceived as a triptych (*Nature, Life, and Love*) and slated for publication as his Opus 91; Dvořák composed these one after another between the end of March 1891 and January 1892, when he was fifty. (*Carnival* was to have been Opus 91, No. 2, set between the two we know now as *In Nature’s Realm* and *Othello*.) There are also four symphonic poems from 1896, based mainly on stories from Czech folklore, and another from 1897, after which Dvořák chose to focus his attention on opera; there are three of these from his final years, the “fairy tale opera” *rusalka* being the best-known. In that late series of symphonic poems, Dvořák’s intent was to depict in musical terms the specific characters and events of the tales that inspired him. In his previous orchestral program music—notably the *Nature, Life, and Love* triptych—his aim was a more general depiction through music of atmosphere and mood, allowing him, as he commented to a friend, to be “a poet as well as a musician.”

Dvořák led the first performance of the triptych on April 28, 1892, the night before he left for America; on that occasion the program listed the works as *Nature, Life (Czech carnival)*, and *Love (Othello)*. With Dvořák out of the country, it was Brahms who ultimately corrected the proofs for the three overtures, which were published by Simrock in March 1894 as Dvořák’s opus numbers 91 (*In Nature’s Realm*), 92 (*Carnival*), and 93 (*Othello*), the composer by then having decided that each of the three—in F major, A major, and F-sharp minor, respectively—should be viewed as “a self-contained whole.”

In his biography of Dvořák, Otakar Šourek writes that, to judge from the composer’s own notations in the scores and also from contemporary statements,

Dvořák wished in this cycle to draw in overture-form musical pictures of three of the most powerful impressions to which the human soul is subjected: the impression of the solitary, wrapped about by the exalted stillness of the summer night; the impression of a man seized into the joyous vortex of life, and finally the feeling of a man in the power of a violent love poisoned by jealousy. In more concise terms: to present nature itself, free acceptance of it, and distortion of it.

With this in mind, the composer unified the three overtures musically through use of a motto “nature theme” that appears originally as the principal idea of *In Nature’s Realm*, recurs occasionally in *Carnival*, and returns, darkened or distorted, in *Othello*. Beyond that, suffice to say that *Carnival* is marked by exuberance, high spirits, tenderness, occasional shadows, and that airiness of musical texture so uniquely Dvořák’s, with, midway through the sonata-form structure, a pastoral, open-air interlude (including a reference in the clarinet to the “nature theme”) that bears striking witness to the composer’s love of nature and his native land.

—Marc Mandel
Boston Symphony Orchestra

Dvorak – Symphony No. 9

“From the New World”

Dvořák might never have come to the new world—or composed a symphony by the same name—had it not been for the tenacity of a dedicated, indefatigable, and fabulously wealthy woman. Jeanette M. Thurber, the wife of a millionaire green-grocer, had single-handedly established the National Conservatory of Music in New York City. When the conservatory needed a new director in 1892, Mrs. Thurber set her sights on Dvořák. At first Dvořák wasn’t interested. But Mrs. Thurber persisted, and after a long series of cables culminating in an offer of twenty-five times his current salary, Dvořák finally relented.

Once in America, Dvořák was drawn to American folk music of every kind. He frequently asked a Black composition student, Harry T. Burleigh, to sing and play him Negro spirituals and plantation songs. According to Burleigh, “Dvořák just saturated himself with the spirit of these old tunes.”

Dvořák said: “I am convinced that the future music of this country must be founded on what are called the Negro melodies. In the Negro melodies of America I have discovered all that is needed for a great and noble school of music. America can have her own music, a fine music growing up from her own soil and having its own special character—the natural voice of a free and great nation.” Dvořák set out to capture that spirit in his new symphony. (The composer was correct in his assessment in every particular save one: he could not have known that the “great and noble school of music” he predicted would one day become known as “jazz.”)

The debut of the Ninth sparked a debate over just how American it really was. No one can miss the resemblance of the first movement’s flute solo to “Swing Low, Sweet Chariot.” The second movement’s English horn melody is so like a Negro spiritual that someone later turned it into one, writing words to go with Dvořák’s music. And we have it from Dvořák that Longfellow’s Song of Hiawatha inspired the symphony’s middle movements—the second movement by Minnehaha’s funeral scene, the third by the ritual Indian dance. But the music was Dvořák’s: “I have simply written original themes embodying the peculiarities of Negro and Indian music and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color.”

Yet when European audiences heard the Ninth, they found it to be as Bohemian as anything Dvořák ever wrote—and they were correct. Despite his enthusiasm, Dvořák's knowledge of American music was superficial; when he wasn't actively trying to sound American he sounded just like Dvořák. And those who hear the landscapes of America in the Ninth might be surprised to know that Dvořák composed it before he had set one foot outside New York City. Perhaps it is, as Kurt Masur has observed, a great tragic symphony written on the theme of homesickness.

All such questions are insignificant beside the achievement of the symphony itself. It brims over with melody and drama. Its emotional span runs from quiet tenderness to sheer ferocity. It is full of magical moments—one thinks of the other-worldliness of the second movement's opening chords, and how they are reincarnated with fearsome power in the Finale. If Dvořák took little that was truly American, he gave back what is arguably the greatest symphony composed on these shores: a magnificent gift from a generous man. Our gratitude is due him—and, of course, to Mrs. Thurber.

—Mark Rohr
Portland Symphony Orchestra

JOIN US FOR OUR UPCOMING EVENTS

November 5, 2026

TCU Symphony Orchestra & TCU Chorale

Missa Latina

November 16, 2026

TCU String Orchestra

December 5 & 6, 2026

TCU Symphony Orchestra & Choir

Christmas Concert

February 9, 2027

Concerto Competition Winners

March 4, 2027

TCU Symphony Orchestra

Opera

April 12, 2027

TCU String Orchestra

April 27, 2027

TCU Symphony Orchestra