

Fall 10-27-2018

AU Symphony Orchestra Fall Concert

Department of Music
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ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

VIOLIN I

Dana Wilson*#
Migena Wilcox
Simon Brown#
Stephanie Guimaraes
Jeremy Myung
Jade McClellan
James Corbett
Tiffany Steinweg#
Chaelynn Lee

VIOLIN II

Annie Moretta*
Janelle An
Daley Lin
Rachel Scuka
Jonathan Homan
Raier Rada
Audrey Fenwick
Sydney Lapham
Samantha James
Hyun Bee Choi

VIOLA

Jesse Gray Principal*
Colin Fenwick
Anita Aviles
Tunisia Peters

Neesa Richards

CELLO

Grant Steinweg*
Jamison Moore
Kilim Chung
Alma Cortez
Jeremy Ahn
Hee Yun Oh
Eileen Horne

BASS

Diana Ford

FLUTE

Betania Canas*
Debra Rosengren
OBOE
Pedro Falcon*
Willaglys Senior

CLARINET

Gabe Halsey *
David Song

BASSOON

Alexandra Castro*
Lisa Bubar

HORN

Nehemias Calsin*
Elsy Gallardo
Edgar Luna
Ryan Gooden

TRUMPET

Ricardo Reyna*
Jared Wallen

TROMBONE

Tyler Ronto*
Tyler Braithwaite
Drew Kaptur

TIMPANI

Nathan Horvart

PERCUSSION

Kelly Gabriel

GRADUATE ASSISTANT

Edgar Luna

* = PINCIPAL

= Concertmaster rotation

Andrews  University
Department of Music

HEALING

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

Carla Trynchuk— Violin Soloist

Dr. Chris Wild - Director
Edgar Luna- Graduate Assistant

Howard Performing Arts Center
Saturday, October 27, 2018, 8 pm

About the Director

Conductor & cellist Chris Wild's performances have been lauded as "insatiable" (The New York Times), resulting from his enthusiastic pursuit of musical connections. He is currently conductor for the Andrews University Symphony Orchestra, conductor and co-director of *Après L'Histoire*, and cellist for Ensemble Dal Niente, a contemporary music collective noted for its "bracing sonic adventures" (Chicago Tribune). Chris' recent and upcoming activities include performances at Walt Disney Concert Hall, the Metropolitan Museum of Art, the Art Institute of Chicago, and the Palacio de Bellas Artes (Mexico). He has led subscription and education concerts as a guest conductor with the Peninsula Music Festival, Oregon Bach Festival Orchestra & Chorus, Windsor Symphony Orchestra, Illinois Valley Symphony Orchestra, and Camerata Antonio Soler (Spain). Chris is a recent graduate of Northwestern University's Bienen School of Music, receiving a DMA in orchestral conducting (and minor in musicology), culminating in the final project "Charles Ives' Three Places in New England: an Interpretation and a Conducting Guide."

Chris began his cello studies at the age of five in British Columbia, Canada, where he would later win first place in the strings category of the Canadian Music Competition. He moved stateside to attend the University of Michigan, where he also won first place in the school's Concerto Competition. His solo performances have included classical and contemporary repertoire with the Vancouver Symphony Orchestra (Canada), Third Coast Percussion (Chicago), Experimental Sound Studio SWR (Germany), and University of Michigan Philharmonia Orchestra. Chris' debut cello album, *Abhanden*, is described by New Music Box as "a virtuosic tour-de-force for solo cello... Wild's approach to the material is soaring, lyrical, and bold... confirms that Wild is not only an exciting performer to watch, but also a wise programmer and collaborator." Chris' work as a conductor grew out of a love for teaching that has included work with orchestras, chamber ensembles, and private cello students of all ages. Recently, he has begun sharing his love for music in the YouTube video series *Great Moments in Orchestral History* and through teaching in the music department at Andrews University.

Jean Sibelius (1865-1957)

Symphony No. 2 in D, Op. 43

Allegretto

Tempo andante, ma rubato

Vivacissimo

Finale

"I love the mysterious sounds of the fields and forests, water and mountains," wrote Finnish composer Jean Sibelius. "It pleases me greatly to be called a poet of nature, for nature has truly been the book of books for me." His genius was in his gift of translating his love of his country—forests and lakes, as well as heroic elements of traditional literature and history—into music. Although he does not use actual folk songs, his musical language is so permeated with the idioms of his country that the listener naturally senses the spirit of Finland.

The provincial garrison town of Hämeenlinna where Sibelius was born and spent his early years might not seem a likely place for a budding composer to be exposed to great music, but the mixed population of Finns, Swedes, and Russians regularly supported ambitious concert seasons. The composer also received a good grounding in piano and violin and he had the good fortune to be sent to a Finnish-speaking school (uncommon for the times—the language of the middle class was Swedish) where his imagination was stirred by the wonderfully rich Finnish folk legends. Sibelius's early performing and compositional efforts were devoted primarily to chamber music.

Continuing his studies in Helsinki, he was unfortunately barred from experiencing the early symphonic efforts being launched in the Finnish capital because of a feud between his teacher Wegelius and the conductor Kajanus (the former's students were forbidden to attend concerts conducted by Kajanus). However, after three productive years of study with Wegelius, Sibelius's genius was recognized with a government stipend and scholarship to study in Berlin and Vienna. It was in attending concerts in these great musical centers that Sibelius discovered his real voice—that of the symphony orchestra. Although the composer's output included an enormous quantity of music in a variety of forms, his international reputation rests on his large symphonic works—primarily the seven symphonies and various tone poems. His orchestrations are characterized by dark colors and lower registers of the instruments (notice the prominent role of the tuba in tonight's performance), punctuated by moments of brilliance.

The closing years of the 19th century saw Czarist Russia tightening its grip on Finland and the growing resistance to this oppression. Although Sibelius kept aloof from overt political activities, he subtly engaged in patriotic activities by nurturing nationalism through his art. On more than one occasion, Sibelius denied that his symphonies were intended to be programmatic or descriptive. However, it is not reasonable to believe that his works were divorced from the times and environment in which he composed them. Although not as obviously political as the tone poem *Finlandia* of 1899, the second symphony (1901-1902) impresses one as being the most nationalistic of the seven. The first movement evokes images of the Finnish landscape—the trees, lakes, mountains, the traditional life. A musical saga, the second movement offers folk-like melodies intertwined with the tentative pizzicato of the strings, giving a sense of the small country surrounded by its powerful neighbors. The agitated *scherzo* of the third movement strikes one as a call to arms, the awakening of the national spirit. The dramatic change of mood of the middle section returns at the end of the movement to create a bridge to the final movement—a song of triumph.

About the Soloist

Astor Piazzolla (1921-1992)

Melodia en La menor

The subtitle for Argentinian composer Astor Piazzolla's *Melodia en La menor* is *Canto de Octubre* ("Song for October"), which he composed in the key of A minor. Long before he composed *Melodia*, he was born in 1921 in Buenos Aires, but was mostly raised in New York City, where his family moved in 1925. Piazzolla first drew attention as a performer on the bandoneón, a specific type of concertina instrument (related to the accordion) popular in South America. The bandoneón is a key component of the Argentinian tango style, used in both the traditional orquesta típica ensembles and also the more provocative tango nueva style that Piazzolla later revolutionized. In 1938, Piazzolla moved back to his native Argentina to further both his performance opportunities and composition studies, beginning his mentorship with renowned Argentine composer Alberto Ginastera. In 1953, Piazzolla won a prize for his composition *Buenos Aires Symphony in Three Movements* that enabled him to study with the acclaimed composition pedagogue Nadia Boulanger in Paris. Boulanger has been recognized for her ability to encourage a unique and personal voice in her students' work, including American composers Aaron Copland, Philip Glass, Elliott Carter, and even record producer Quincy Jones. After his brief year in Paris, Piazzolla and his wife returned to Argentina, where he formed his tango nueva ensemble, then regarded as fairly controversial, and also began composing concert music in earnest. Although his *Melodia en La menor* is much slower than many tango dances, it still bears the familiar tango pattern of 3+3+2, plucked by the cello and bass partway through. Whereas the music and context of our concert opener, Mozart's *Overture to Don Giovanni*, is catastrophic and eerie, Piazzolla's song for October is more reflective.

-Chris Wild

Eliza Brown

Filaments

"Anyhow, I heard voices, a sob on the stair late at night. It is the end of their relationship. Thus we spin round us infinitely fine filaments and construct a system."

-Virginia Woolf, *The Waves*

Violinist Carla Trynchuk has performed as soloist with orchestras across North America and Europe, including the Calgary Philharmonic in Canada, and the Banatul and Iasi Philharmonic Orchestras.

Ms. Trynchuk, an advocate of contemporary composers, has recorded the premier recording of the Tibor Serly Violin Concerto with the Czech National Symphony Orchestra, gave the premiere recording of *Kittyhawk* by U.S. composer Randall Davidson in April 2001, and has performed the Arizona premiere of Robert McBride's Violin Concerto ("Variety Day"), and Hartmann's *Concerto Funebre*. As a recitalist, she has performed throughout Europe, Asia, and North America, including New York City at Lincoln Center's Alice Tully Hall.

A graduate of the Juilliard School, Ms. Trynchuk studied under Dorothy DeLay and Hyo Kang. She is Professor of Music and Director of the String Program at Andrews University where she was the recipient of the 2000 Faculty Award for Excellence in Research and Creative Activity. She has served as Faculty-Artist at numerous summer festivals, given master classes worldwide, and served as adjudicator for string and chamber music competitions and festivals throughout the United States and Canada.

About the Assistant

Edgar Luna was born in Mexico City. At the age of 5, he began his musical studies in piano and trumpet. In 2010 he entered Montemorelos University to pursue a degree in music. During his studies, he took the position of director of the Choir of Education, the Youth Orchestra, and the Bells Choir of the University. In 2013 he was accepted to participate in an orchestral conducting workshop with Michael Jimbo, and in 2014 with Kenneth Kiesler and Alondra de la Parra. Edgar Luna finished his studies in 2015, and soon after he began to work at Montemorelos University as a music teacher. In that same year, he founded the ISAR orchestra, and a year later, he won the first place at the state level of the contest for the interpretation of the national anthem with the youth choir. Edgar Luna is currently pursuing a Master's degree in orchestral conducting, and he is the assistant conductor of the Andrews University Symphony Orchestra.

Program

Don Giovanni OvertureWolfgang Amadeus Mozart
Edgar Luna, conductor

Melodia en La menor..... Astor Piazzolla
Chris Wild, conductor

FilamentsEliza Brown
Carla Trynchuk , violin

—INTERMISSION—

Symphony No.2 in D major, Op.43 Jean Sibelius
-Allegretto
-Tempo Andante, ma rubato
-Vivacissimo
- Finale: Allegro Moderato

About the music

Wolfgang A. Mozart (1756-1791)
Overture to Don Giovanni

Today's concert is comprised of music depicting love—love both passionate and tragic. The overture to the concert is indeed itself an overture to an opera depicting love— satirical, passionate, and tragic—Mozart's *Don Giovanni*.

Following the great success of *The Marriage of Figaro* at the National Theater in Prague, Mozart received a commission for another opera buffa for that house. The resulting work, *Don Giovanni*, develops the legend of the rakish nobleman Don Juan, his sidekick Leporello, the Don's various conquests, and other characters that weave in and out of the plot. In the end the work is neither opera buffa nor opera seria, and so received the designation *dramma giocoso*. The work was completed and premiered in Prague on October 29, 1787. The National Theater where *Don Giovanni* was first performed still holds a place of honor in that city and numerous performances of the work are given each year. Although the opera itself was completed before the premiere, the overture remained incomplete until the last moment. Legend has it that the night before the performance (or dress rehearsal) Mozart attended a party. Upon returning home, his wife kept him awake throughout the night with stories as he wrote down the notes to the overture, finally providing the score to copyists at 7 o'clock the next morning. As Mozart's compositional method most often comprised of completing a work in his head and then writing it down, and as he was a known procrastinator, the veracity of this story is quite believable.

The opening of the overture gives a premonition of Don Giovanni's final fate. The ominous treading of the stone statue from the last scene of the opera is heard in the somber opening section. What follows is nothing less than a magnificent mini-symphonic movement. The various musical motives create an ambivalent atmosphere directly related to the opera's conflicted characters and themes. The original opera version of the overture leads directly into the action of Act I, but the piece with its concert ending, as heard today, has proved to be also immensely popular.