

Fall 10-17-2015

Symphony Orchestra Fall Concert

Claudio Gonzalez

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Andrews University Symphony Orchestra

Dr. Claudio Gonzalez, director

Meriel S Lora, graduate assistant

Andrews  University

DEPARTMENT OF MUSIC PRESENTS

**ANDREWS UNIVERSITY SYMPHONY
ORCHESTRA**

DR. CLAUDIO GONZALEZ, DIRECTOR

FALL CONCERT

CARLA TRYNCHUK, SOLOIST

**FEATURING WORKS BY
PROKOFIEV, AND DVORAK**

**HOWARD PERFORMING ARTS CENTER
SATURDAY, OCTOBER 17, 2015
8:00 PM**

Violin I

Pablo Sánchez, *concert master*
Richard Clark
Donn Latour
Nicole Hwang
Grace Joo
Daniela Perez
Hayden Leung
Elvis Choi
Sarrah Dominique
Haddid Cortez
Kristal Uzuegbu
Rachel Lynne Brantley
Ronnie Zanella

Violin II

Carlos Lozano, *principal*
Andrew Krause
Patricia Young
Megan Correces
Jo Ann Johnson
Yasmin Philipp
Rachelle Silver
Rachelle Gensolin
Nancy Ruiz
Heylin Lee
Tamara Williams
Kenreah Brown
Michelle Podrans
Hyesun Im
Joeong Hun

Viola

Jesse Gray, *Principal*
Colin Fendwick
Whitney Watson
Tunisia Peters
Anita Gonzalez

Cello

Roberth Quevedo, *Principal*
Andrew Gaggiu
Nathan Lee
Rachel Gray
Calvin Imperio
Josephine Ong
Alma Cortez
Jessica Young
Sung-sil Park
Aaron Sinnett
Meriel Lora

Bass

Jacob Willard, *Principal*
Ivan Uriegas
Konner Dent

Flute

Irene Hwang, *Principal*
Isabelle Hwang
Stacey-Ann DePluzer

Oboe

Willaglys Senior
Jim Nagano

Clarinet

Richard Ulangca
Gabriel Halsey
Dave Ratajik

Bassoon

Alexandra Castro
Lisa Bubar

Horn

Matthew Rajarathinam
Analiz Lozano
Alexandra Raney
Debra Inglefield

Trumpet

Michael Orvek, *Principal*
Ricardo Reyna

Trombone

Kenneth Andrade, *Principal*
Kenneth Inglefield
Drew Kaptur

Tuba

Andrew Walayat

Timpani

Kaleb Chamberlain

Percussion

Zaveon Waiters
Lady Abigail D. Imperio

Piano

Rachelle Gensolin

About the Director

Dr. Claudio Gonzalez began his music education in his native Venezuela. In 1974, he joined the studio of Jose Francisco del Castillo. That year, he attended as the Venezuelan delegate to the Youth Symphony World Orchestra in a concert tour through Austria, England, the United States and Canada under the direction of Leonard Bernstein, M. Tilson-Thomas and Nikolas Weiss.

In 1975, he co-founded the National Youth Symphony Orchestra with a group of Venezuela young musicians. From 1978-1982, Gonzalez studied at the Royal College of Music in London where he received his diploma under Jaroslav Vanacek. The summers of that period were spent at Meadowmount School in New York studying with Margaret Pardee.

In 1992, sponsored by a Fulbright Scholarship, he came to the United States to study at Michigan State University where he was awarded a Masters degree in violin performance in 1994 and a doctoral degree in Orchestral Conducting in 2003 under Leon Gregorian. Claudio Gonzalez oriented his career as a pedagogue in Venezuela where he taught at important educational institutions, as well as at the University Simon Bolivar in Caracas.

In 2004, he accepted the position as music faculty and director of orchestral studies at Andrews University where he received the CAS Award for excellence for his devoted work for the orchestra program at Andrews. In 2009, he was the recipient of the “University Award of Excellence” by the Adventist University of the Philippines for his leadership and direction of the International Adventist Youth Music Festival celebrated during the Andrews University Orchestra Tour in May 2009. In December 2011, he organized and directed the Second International Adventist Youth Music Festival “Costa Rica 2011” where 83 young Adventist musicians performed the Gustave Mahler First Symphony, commemorating the 100th Anniversary of Mahler’s death.

An ardent nationalist himself, Dvorák often encouraged his American students to draw inspiration from indigenous American music and literature to cultivate a distinctive national music. He was an enthusiastic student of the spirituals and plantation songs of the African-Americans (one of the students in the conservatory, H.T. Burleigh, introduced him to many of these songs). He was also quite taken with Longfellow’s epic poem *The song of Hiawatha* in which the author wove together old Native American legends to create an American literary classic. The two middle movements were particularly inspired by Longfellow’s poem: the *Largo* by the funeral of the Minnehaha, “deep in a snowbound forest”, and the *scherzo* by the dance of Pau-Puk-Keewis at the wedding feast. Rather than quoting American folk melodies in the symphony, the composer said “I merely tried to write in the spirit of those national melodies.” (Although the composer denies quoting specific tunes, do not be surprised if you hear something that sounds like *Swing Low, Sweet Chariot* or *Three Blind Mice*.) All in all, the piece remains a fusion of Dvorák’s American experience and who he was—a homesick Czech composer.

This symphony abounds in thematic relationships between the movements. The first movement begins with a slow introduction anticipating the main theme. Following solemn chords on the winds, the English horn, accompanied by muted strings, introduces the lovely largo theme of the second movement, subsequently used for the text “Going Home” by a later writer. The first theme of the opening movement reappears dramatically in the middle section and two further appearances in the scherzo movement. The finale begins with an assertive march theme derived from the middle section of the largo. Listen for the reappearance of the the largo theme—first on flutes and clarinets, then stated with various instrumentations, rhythms, and also in minor—as well as the main motive of the scherzo. The solemn chords of the largo’s introduction take a final bow in the coda of this popular fusion of musical themes and emotions.

About the soloist

Antonín Dvořák

(*Born* in Nelahozeves, Czech Republic in 1841; *died* in Prague, Czech Republic in 1904)

Symphony No 9 in E minor Op. 95 “From The New World”

1. Adagio-Allegro molto
2. Largo
3. Scherzo
4. Allegro Fuoco

Czech composer Antonin Dvorák’s *Symphony No. 5* (renamed his 9th upon the discovery of his first four), remains one of the most popular symphonies in the concert repertoire. Completed midway through the composer’s tenure as director of the National Conservatory of Music of America, the piece was premiered by the New York Philharmonic Orchestra in Carnegie Hall, December 15, 1893. After the second movement and again at the conclusion, the audience gave wildly enthusiastic ovations. The work received a similar reception in subsequent performances in Boston and Vienna.

The meaning of the subtitle “From the New World” and the origin of the themes that Dvořák used in the symphony have been a matter of discussion since its premiere. The subtitle, added hastily at the last moment, seems to connote a letter from a homesick ex-patriot telling of his impressions and experiences in a new land, the bustle and excitement of New York (where he composed the piece), the broad expanse of the landscape, the generosity and openness of the people.

Violinist **Carla Trynchuk** this 2015 season has performed the Brazilian premiere of the American Barber Violin Concerto, with the National Theater Symphony Orchestra of Brazil in a concert commemorating 200 years of friendship between the United States and Brazil and Astor Piazzolla’s *Las Cuatro Estaciones Porteñas (The Four Seasons)* at the Oregon Music Festival. She has performed internationally as soloist with orchestra and recitalist in the United States, Canada, Australia, England, France, Austria, Germany, Italy, Croatia, Romania, Moldova, Brazil, and India, including solo performances with the Calgary Philharmonic (Alberta, Canada), the Dubrovnik Symphony Orchestra (Croatia), Orquestra Filarmônica da PUCRS (Brazil), Iași Philharmonic Orchestra (Romania), Banatul Philharmonic Orchestra (Timisoara, Romania), the National Philharmonic Orchestra (Moldova), the Bacau Philharmonic (Romania), Bostani Philharmonic (Romania), and Oltenia Philharmonic (Craiova, Romania).

Ms. Trynchuk collaborated with Maestro Paul Freeman and the Czech National Philharmonic Orchestra in Prague for the world premiere recording of Tibor Serly Concerto for Violin. The CD has been released on the Albany label. As an advocate of music by contemporary composers, Ms. Trynchuk gave the premiere recording of *Kittyhawk* by the American composer Randall Davidson. She has performed Robert MacBride’s *Violin Concerto (“Variety Day”)*, Hartmann’s *Concerto for Violin and String Orchestra (Concerto funèbre)* and Astor Piazzolla’s *Las Cuatro Estaciones Porteñas (The Four Seasons)*.

A graduate of The Juilliard School of Music in New York City, Ms. Trynchuk was granted the Bachelor and Master of Music degrees studying under the legendary pedagogue Dorothy DeLay and Hyo Kang. Ms. Trynchuk is currently Professor of Music and Director of the String Program at Andrews University, Michigan and has taught String Pedagogy at DePaul University in Chicago, Illinois. She was awarded the Siegfried H. Horn Award for Excellence in Research and Creative Scholarship. She is the Director of the String Program for the Oregon Music Festival and has served as Faculty-Artist at numerous music festivals, has given master classes worldwide, and has served as a judge and adjudicator for string and chamber music competitions and festivals throughout the United States and Canada.

Program

Romeo and Juliet Suite No. 2 Op. 64

Sergei Prokofiev
(1891- 1953)

I. Montagus and Capulets

III. Friar Laurence

IV. Dance

Meriel S Lora

(In partial fulfillment for the masters in orchestral conducting)

Violin Concerto No. 1 in D major Op. 19

Sergei Prokofiev
(1891-1953)

Andantino

Scherzo

Moderato

Carla Trynchuk, Violin

Intermission

Symphony No 9 in E minor Op. 95

Antonín Dvořák
(1841-1904)

Adagio- Allegro molto

Largo

Scherzo

Allegro con fuoco

composure with a wonderfully lush and dark melody. As that theme saunters lightly on the surface, the harmonic changes that Prokofiev creates underneath in the orchestral accompaniment are some of his finest. The movement, however, keeps us at the edge of our seats, with outbursts, trance-like passages, strident and grand moments, and that beautiful dark theme, all twirling about each other, unveiling surprises, and demanding that the soloist be both poet and pyrotechnics expert.

The most unexpected moment in the third movement, however, is the *Concerto's* ending. Prokofiev closes the work with what is perhaps the most uneventful ending to ever be penned. His listeners expecting a culmination into a majestic finale will find the soloist has now put down his bow and the orchestra is done and ready to pack up their instruments. In actuality, the ending of the finale is an exact copy of the last three measures of the first movement. Among Prokofiev's many talents, humor ran deep, and this ending is but an early example of his delight in near-prank surprises. And it is also one of the reasons why this beautiful, quirky, off-kilter masterpiece has always been a favorite in the concert hall.

But despite Prokofiev's propensity for aggressive and dissonant music in those early works, they also showed his talent for the beautiful with lovely melodic lines and gorgeously rendered harmonic progressions, and his uncanny ability to create vast aural soundscapes.

Perhaps because of that very unpredictability, between 1915-1917 Prokofiev began working on two new pieces that are, above all, splendidly tuneful – a concertino for violin and his *First Symphony* (the “Classical”). He set himself the task of composing without relying on the piano keyboard, and this technique seemed to have inspired in him the freedom to write grander, more sweeping themes. This made way to a *Concerto for Violin*, which he premiered in 1917.

The first movement opens with the solo violin playing a beautiful theme in a relaxed tempo, showing Prokofiev at his tender best. It showcases the composer's numerous skills. Over the course of his career, Prokofiev, never failed to reveal unexpected inventiveness in composing. The middle movement Scherzo is a perpetual motion gallop of near manic energy, exhilarating in nearly every measure, and a tour-de-force for the violin soloist and orchestra alike. This movement draws from the composer's love of percussive and feverish ferocity.

The third movement then creates an oddly different tone. It begins with a wonderful introduction – the orchestra presents a clock-like march, setting the stage for what seems like impending doom. As the violin soloist enters, it reestablishes the first movement's

About the Music

Excerpts from Suite No. 2 of the Ballet: *Romeo and Juliet*, Op. 64

1. Montagues and Capulets – Suite 2, #1
2. Friar Laurence – Suite 2, #3
3. Dance – Suite 2, #4

Prokofiev left Russia in 1917 during the heat of the Revolution and toured the globe as a pianist – Europe, Japan, America, among others. But in 1933 he began his repatriation into Russia (the Soviet Union), and when he finally settled at home in 1936, the critics lavished its praise on him. It was during this phase that Prokofiev began his ballet *Romeo and Juliet*.

Romeo and Juliet was completed in three months – Prokofiev was noted for his speed in composing, but in this, one of his first large works created back at home in Russia, he was truly inspired. The ballet was a perfect venue for Prokofiev's talents, especially his exploration of the psychological aspects of the famous Shakespeare tale of two star-crossed lovers, their family's hate, and their tragic deaths. This is Prokofiev at the height of his craft in orchestration, melody, mastery of visual allusion and psychological potency.

Although the ballet eventually gained its rightful place in the repertoire, getting *Romeo and Juliet* to the stage proved challenging. The theatres contracting Prokofiev didn't consider the music suitable

for dancing, pushing him to redo the orchestration to emphasize rhythm.

In contrast, his two orchestral suites truly depict the composer's original intentions (three of its numbers from the Second Suite will be played tonight).

This concert begins with the musical depiction of the grand party and the two feuding families, the *Montagues and the Capulets*. Included in this scene is the remarkable *Dance of the Nobles*, an extraordinary melody over incessant brass, depicting a bizarre and satirical kind of gruesome Pavane, followed by the sweet and lilting, yet troubled, *Pas des deux* between Paris (Juliet's first suitor) and Juliet.

Next, the delightful portrait of *Friar Laurence*, the one character who remains above reproach in the entire story. Prokofiev paints a simple, somewhat plodding, sweet-natured portrait, while intertwining character themes heard earlier from the ballet.

In the end there is the Dance which takes place during the Carnival in fair Verona. Here, Prokofiev creates some of his most enchanting melodies – almost outlandish chromaticism, portraying not only the revelry of Carnival, but the hyper-psychotic scheming of the feuding families. A soaring theme emerges in the strings over the freneticism, giving the notion that Fate is behind it all, pushing the tragedy inexorably forward. The effect is of music somewhat outside of itself, ethereal, yet almost menacing in its beauty.

Sergei Prokofiev

(*Born* in Sontskova, Ukraine in 1891; *died* in Moscow, Russia in 1953)

Violin Concerto No. 1 in D Major, Opus 19

1. Andantino
2. Scherzo – Vivacissimo
3. Moderato - Andante

At the turn of the 20th Century, Russia's art scene was on fire, especially in classical music. In the decades following 1850, Russian composers like Tchaikovsky, Rimsky-Korsakov, and Mussorgsky created some of the greatest masterpieces of any age, putting Russia on the musical map and inspiring younger artists to blossom and forge ahead. It was into this extraordinary time that Prokofiev was born and began creating music that stunned audiences and won both praise and damnation from the critics. Prokofiev's *Scythian Suite* and his *Piano Concerto No. 1* of 1914, for example, were full of ferocity, brashness and shock-value.

The composer rather relished the attention he was given as the music world's "L'enfant terrible" (Wild child), and audiences seemed to be split over the young composer's works – they either hated them or loved them.