

Fall 11-18-2017

AU Symphony Orchestra's Fall Concert

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Andrews  University
Department of Music

MUSIC OF THE ROMANTIC PERIOD

ANDREWS UNIVERSITY SYMPHONY
ORCHESTRA

Dr. Claudio Gonzalez, Director
Carla Trynchuk, Soloist.

Howard Performing Arts Center
Saturday, November 18, 2017– 8 pm.

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, and 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. In 1992, he came to the United States on a Fulbright Scholarship to study at Michigan State University where he received a masters degree in violin performance (1994) and a doctoral degree in orchestral conducting (2003) under Leon Gregorian. In 2004, he accepted the position as director of orchestral studies at Andrews University, where he received the CAS award for excellence for his work with the orchestra program. In 2009, he organized the International Adventist Youth Music Festival at the Adventist University of the Philippines as part of the Andrews University Orchestra Tour. In 2011, he organized and directed the 2nd International Adventist Youth Music Festival in Costa Rica where 83 young Adventist musicians performed Mahler's First Symphony on the 100th anniversary of Mahler's death.

About the Soloist

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.

Program

SYMPHONY ORCHESTRA

VIOLIN I

Dana Wilson - Concert Master

Donn LaTour -Assistant

Nicole Hwang

Jeremy Myung

Annie Moretta

Lysyll Prudente

Hadid Cortez

Ronnie Zanella

VIOLIN II

Tiffany Steinweg- Principal

Jade McClellan-Assistant

Benjamin Norheim

Adriana Castillo

Daley Lin

Christiane Gallos

Dorothea Gallos

Nancy Ruiz

Amber Kwon

VIOLA

Jesse Gray-Principal

Colin Fenwick-Assistant

Carlos Lozano

Anita Gonzalez*

Jonathan Logan

CELLO

Jeremy Ahn-Principal

Grant Steinweg-Assistant

Juliane Johnson

John Byeon

Calvin Imperio

Kyle Reiner

Eileen Horne*

BASS

Jacob Willard-Principal

Matthew Burkhard- Assistant

Renn Masters *

HARP

Megan Barrett

FLUTE

Debra Rosengren-Principal

Rebecca Vajdic-Assistant

Michaela Sousa

OBOE

Pedro Falcon-Principal

Willaglys Senior-Assistant

CLARINET

Gabe Halsey-Principal

Jason Gresl-Assistant

BASSOON

Alexandra Castro-Principal

Lisa Bubar

HORN

Nehemias Calsin-Principal

Ana Lozano-Assistant

Elsy Gallardo-Diaz*

Debra Inglefield#

Edgar Luna

TRUMPET

Eric Lofgren-Principal

Ricardo Reyna-Assistant

Carlos Vera

TROMBONE

Tyler Ronto-Principal

Monica Ansinn-Assistant

Drew Kaptur

Tuba

Alexandra Ansinn

TIMPANI

Ivana Ticar

Abigail Imperio

GRADUATE ASSISTANT

Edgar Luna

Scottish Fantasy Max Bruch

- Introduction
- Scherzo
- Andante sostenuto
- Allegro guerriero

Carla Trynchuk, Violinist

—INTERMISSION—

Symphony No.3 “Rhenish” Robert Schumann

I. Lebhaft (Lively)

II. Scherzo

III. Nicht schnell (Not Fast)

IV. Feirlich (Solemnly)

V. Lebhaft (Lively)

About the Music

Max Bruch (1838-1920)
Scottish Fantasy, op. 46

German romantic composer Max Bruch (1838-1920) wrote melodically and successfully in many genres, but during his lifetime was known primarily as a conductor, teacher and for his choral compositions. (Vaughan Williams and Respighi were two of his students.) Today Bruch's reputation rests mostly on a handful of concerted string works—notably his *Violin Concerto in g minor*, Kol Nidrei for cello and orchestra, and the Scottish Fantasy for violin, harp, and orchestra. Friendship with eminent violinists such as Ferdinand David, Joseph Joachim, and Pablo Sarasate inspired nine works for violin and orchestra. Bruch was not a string player but was drawn to the violin because “it can sing a melody better than a piano, and melody is the soul of music.” Drawing on his passion for folk music as a source of melody, he set and utilized traditional Jewish, Swedish, Russian, and Scottish tunes in his compositions. While holding a conducting post in Berlin, Bruch wrote the *Scottish Fantasy, Op. 46* during the winter of 1879-80. It was dedicated to Spanish violinist Sarasate, but Bruch's friend Joachim also played a significant role in advising him on violinistic matters. Its original title was *Fantasie* for violin with orchestra and harp, with the free use of Scottish folk melodies. Considering its scope and the virtuosity demanded of the soloist, the piece rivals any violin concerto, in fact it was often called the *Scotch Concerto* in early concert programs.

Because Bruch considered the violin and harp to be indigenous to the folk music of northern England and Scotland, the harp plays a major role as it supports and accompanies the soloist. The piece begins with somber statements from the brass, alternating with recitative-like passages for the violin. Bruch, who like Mendelssohn, was fascinated with the novels of Sir Walter Scott, was said to have described this opening as “an old bard, who contemplates a ruined castle and laments the glorious times of old.” This rather gloomy beginning flows into a lovely rendering of the enchanting melody, *Auld Rob Morris*. The vivacious scherzo movement, featuring the tune *Hey, the Dusty Miller*, evokes bagpipes and fiddles at the village dance. The tender air, *I'm a-Doun for Lack o' Johnnie*, used in the andante movement is set as variations demanding exquisite virtuosity from the soloist. The finale, *Allegro guerriero*, presents variations on an old war song, *Scots Wha Hae*, concluding the work with increasingly more brilliant fireworks.

Notes from Linda Mack

About the Music

Robert Schumann (1810-1856)
Symphony No.3 in E-flat Major, Op.97, "Rhenish"

Prior to his marriage in 1840, Robert Schumann had composed primarily for the piano. With enthusiastic encouragement from his wife, Clara, in 1841 he threw much of his creative energy into orchestral works. In 1839 she had written in her diary, “I believe it were best if he composed for the orchestra: his imagination cannot expand sufficiently on the keyboard ... My highest wish is that he compose for orchestra.” Although pianists may disagree with her assessment of his piano music, concertgoers certainly appreciate the symphonies and other orchestral works that came from his pen. The Schumann family's 1850 move to Düsseldorf, where Robert took the conductorship of the Düsseldorf orchestra, inspired a burst of orchestral composition, so that by the end of the year he had completed a cello concerto and the *Symphony No. 3 in E-flat*. Having spent most of his life previously in Saxony, Schumann spent those first months relishing their new environment, including a memorable trip down the Rhine to Cologne where the massive gothic cathedral made a tremendous impression on him.

The symphony, nicknamed “*Rhenish*” exudes Schumann's exuberance in his new position and new environment. Without an introduction, the full orchestra launches immediately into a soaring theme which dominates the entire movement. Skillful syncopations in the opening serve to propel a sense of restlessness throughout, relieved by a lyrical contrasting theme. Both themes are intertwined in the development section. A memorable moment is the four horns restating the theme in unison in the recapitulation. While Beethoven had established a scherzo as the dance movement of symphonic structure, Schumann takes us to a gentler world, more of a folk dance, perhaps a Ländler for the second movement. Rather than the typical slow movement, the third also has a folk quality, a graceful miniature intermezzo. With the fourth, added movement, we have the slow movement. Originally inscribed: “In the manner of an accompaniment to a solemn ceremony,” this movement is a tone poem describing the ceremony of Archbishop Geissel of Cologne's elevation to cardinal, an event at which the Schumanns were present. Trombones enter the orchestral palate and polyphony is utilized to conjure religiosity and the grandeur of the gothic cathedral. The lively finale is like a step outside the dark cathedral to the bright sunlight. Themes from the previous movements are heard as the symphony comes to a triumphant close.

Notes from Linda Mack