

Fall 10-21-2017

AU Symphony Orchestra - Music of the Reformation

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SYMPHONY ORCHESTRA

VIOLIN I	VIOLA	FLUTE	HORN	TIMPANI
Dana Wilson~	Jesse Gray+	Debra Rosengren+*	Nehemias Calsin+	Ivana Ticar
Donn LaTour^	Colin Fenwick^	Rebecca Vajdic*	Ana Lozano	Abigail Imperio
Nicole Hwang	Carlos Lozano	Michaela Sousa	Elsy Gallardo-Diaz*	
Jeremy Myung	Anita Gonzalez*		Debra Inglefield#	GRADUATE ASSISTANT
Annie Moretta	Jonathan Logan	OBOE		Edgar Luna
Lysyll Prudente		Pedro Falcon+	TRUMPET	
Hadid Cortez	CELLO	Willaglys Senior	Eric Lofgren+*	
Ronnie Zanella	Jeremy Ahn+		Ricardo Reyna	
	Grant Steinweg^	CLARINET	Carlos Vera	
VIOLIN II	Juliane Johnson	Gabe Halsey+		
Tiffany Steinweg+	John Byeon	Jason Gresl#	TROMBONE	
Jade McClellan^	Calvin Imperio		Tyler Ronto +	
Benjamin Norheim	Kyle Reiner	BASSOON	Kenley Inglefield*	
Adriana Castillo	Eileen Horne*	Alexandra Castro+	Monica Ansinn	
Daley Lin		Tiffany Gillespie*		<i>~concertmaster</i>
Christiane Gallos	BASS		Tuba	<i>+principal</i>
Dorothea Gallos	Jacob Willard+		Alexandra Ansinn	<i>^assistant principal</i>
Nancy Ruiz	Matthew Burkhard*			<i>*community</i>
Amber Kwon	Renn Masters *			<i>#Adjunct Faculty</i>

Andrews  University
Department of Music

MUSIC OF THE REFORMATION

SYMPHONY ORCHESTRA

Dr. Claudio Gonzalez, Director

Charles Reid, Tenor

Pre-Concert talk: Dr. Lilianne Doukhan and Dr. Karin Thompson
7:30 pm

Howard Performing Arts Center
Saturday, October 21, 2017—7:30 pm

About the Music

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

Charles Reid Charles Reid, tenor, is Coordinator for Voice Studies in the Department of Music at Andrews University and Artist in Residence. He also produces the podcast The Opera Life, available through his website and iTunes. Mr. Reid is the recipient of prestigious awards from the Richard Tucker Music Foundation, Loren L. Zachary National Vocal Competition, Florida Grand Opera YPO Competition, Connecticut Opera Competition, and the Marjorie Lawrence International Vocal Competition. Praised in Opernwelt for his "marvelous timbre, consistent throughout, well-focused, excellently agile voice," Mr Reid is being recognized as one of his generation's leading lyric tenors. He has sung on many of the most famous international stages, including nine seasons with New York's Metropolitan Opera, San Francisco Opera, Theater and der Wien, Frankfurt Opera, Deutsche Oper am Rhein, and the festivals of Bayreuth, Salzburg, Spoleto USA, and Glimmerglass. Upcoming events include Mr. Reid's return to Theater Hagen as Don Jose in Bizet's Carmen and concert debuts with Orchestre National de Lyon and Beethoven Orchester Bonn.

Through correspondence with his family we learn that Mendelssohn, while traveling in Britain, began to consider writing a large orchestral work in commemoration of the June 1830 300th anniversary of the Augsburg Confession—the Lutheran confession of faith written by Luther and Melancthon, a defining document of German Protestantism. Mendelssohn, a baptized Lutheran had, the previous year, organized a performance of Bach's *St. Matthew Passion* and was thoroughly immersed in the spirit of the baroque and in particular Bach as the "musical representative of Protestantism." Mendelssohn exhibited much enthusiasm for this project, but a commission to have it performed at the tercentenary festivities in Berlin or anywhere else in Germany never came about. His disappointment grew as several other possibilities of performance vanished one by one: Leipzig, Paris, Munich. The symphony was finally premiered under the title "Symphony to celebrate the Church Revolution" in Berlin two years later to mixed reviews. The work received only one more performance in Mendelssohn's lifetime, and by that time he had lost his resolution to publish it. *Symphony No. 5 in D Major*, Op. 107 was published 20 years after the composer's death, and continues to grow in popularity with concert audiences.

A programmatic work cast roughly in a symphonic structure of four movements, the piece begins with a slow introduction raising from the lower strings; the ensuing *Allegro con fuoco* is certainly meant to depict the Catholic/Protestant conflicts. The *Dresden Amen* is used to fine effect as a point of rest in the midst of the conflicts. The second movement sets a festive mood engaging in turn the woodwinds, strings, then full orchestra. The short contemplative *andante* alludes to a baroque adagio. (An earlier version of this movement included reference to the German chorale *Glory to God on High* the Protestant *Gloria* of the Mass.) This abbreviated movement leads directly to the finale *Chorale* and *Allegro vivace; Allegro maestoso* on Luther's chorale *A Mighty Fortress is our God*. Introduced by solo flute (Luther was a flutist), then woodwind chorus, the chorale leads into new material in sonata form. Phrases of the chorale reappear in the development, growing in strength in the recapitulation. The work concludes with a coda majestically intoning the hymn for full orchestra.

Notes from Linda Mack

About the Music

The dramatic quality of Elijah is undeniable. The aria "If With All Your Heart," sung by the prophet Obadiah, follows a dramatic plea, "Lord! Bow Thine Ear to Our Prayer!" Obadiah adjures the people to forsake their idolatry in the preceding recitative, "Ye People, Rend Your Hearts," then launches into the aria, with its arching lines and poignant message of hope and longing. The hope is expressed through Mendelssohn's setting of "if with all your hearts ye truly seek me, ye shall ever surely find me, thus saith our God," in a major tonality with an upward reaching melodic line. Obadiah's own longing for God is depicted on the text "Oh! that I knew where I might find Him, that I might even come before his presence," with a descending melodic line, and a dramatic shift to minor, creating tension before the return of the opening theme and text.

Thankfully, Schubring and Mendelssohn's story ends happily. Mendelssohn decided to return to the work in 1845, attempting to complete the libretto himself. By December, he realized he would need help with the revisions, and contacted Schubring. At last, Schubring's devotional vision was realized. He suggested that the final numbers be devoted to the Messianic messages associated with Elijah's ministry; after a brief struggle, Mendelssohn acquiesced. The aria "Then Shall the Righteous Shine Forth," set for Tenor, immediately follows Elijah's ascent to heaven in a chariot of fire. The character is distinctly devotional, with a conservative yet lyrical vocal line, and a subdued accompaniment. The spirit of the piece is clearly calculated to raise the listener's mind to the reward awaiting both the prophet Elijah and the faithful who accept and believe the message of Christ, who would come to preach in the Spirit and power of the great reforming prophet. These two arias, reflecting the personalities of both composer and librettist, stand as a testimony to the power cooperation and mutual respect.

Notes from Chelsea Lake

About the Music

Felix Mendelssohn (1809-1847)

Symphony No. 5 in d minor, op. 107 "Reformation"

Andante ~ Allegro maestoso

Allegro vivace

Andante

Choral ~ Allegro vivace ~ Allegro maestoso

Felix Mendelssohn's contribution to the symphony began at a very early age with the composition of his twelve youthful string symphonies which he was able to try out in private concerts held in the large Mendelssohn home in Berlin. With his musical directorship in Düsseldorf and more consequentially, of the Gewandhaus Concerts in Leipzig, Mendelssohn made a lasting contribution to symphonic concerts, tirelessly working to improve the quality of musicianship of the players and their working conditions, programming a balance of the great compositions of the past as well as new works, bringing in top soloists for concerted works, and programming works in their entirety. (The practice had been to break up multi-movement works with solo pieces, the prevailing opinion being that the public couldn't handle large works in one piece.) In short, Mendelssohn pioneered in his few short Leipzig years what is today the conventional public concert arrangement—overture or other short piece; concerted or large symphonic work; an additional large work with perhaps a shorter piece to conclude. In addition to the aforementioned early string symphonies, Mendelssohn contributed concertos, overtures and other orchestral pieces in addition to the five large multi-movement works that he designated "symphonies" to the symphonic repertoire. The numbering of the symphonies may seem confusing as the work that was composed second is actually *Symphony No. 5* due to the fact that it was

Program

Fantasia on a Theme by Tomas TallisR. Vaughan Williams

Mathis der Maler: EngelkonzertPaul Hindemith

Two Arias from Oratorio Elijah Felix Mendelssohn

- If with all your hearts ye truly seek Me
- Then Shall The Righteous Shine Forth

Charles Reid, Tenor

—INTERMISSION—

Symphony No.5 "Reformation" Felix Mendelssohn

Andante-Allegro Maestoso

Allegro Vivace

Andante

Choral-Allegro Vivace –Allegro Maestoso

About the Music

Ralph Vaughan Williams (1872-1958)

Fantasia on a Theme by Thomas Tallis

Revival of interest in folk music and music of the Tudor era—the golden age of English music—was well established when Ralph Vaughan Williams (1872-1958) received a commission from the prestigious Three Choirs Festival for an orchestral work to be performed in the fall of 1910 in Gloucester Cathedral. During the course of his work as Music Editor of the English Hymnal (1904-6) he had discovered Tallis's fine settings (1567) for the metrical psalms for the first archbishop of Canterbury, Archbishop Parker. Vaughan Williams had included two of them in the English Hymnal: one, the famous “Tallis Canon,” the other, set on the Phrygian mode, he used with Addison's text “When, rising from the bed of death.” The original text of the latter from the psalter:

Why fum'th in fight the Gentiles spite, in fury raging stout?
Why tak'th in hand the people fond, vain things to bring about?
The Kings arise, the Lords devise, in counsels met thereto,
Against the Lord with false accord, against His Christ they go.

It was this tune that he chose as the basis for the fulfillment of the commission and the result has become one of his most popular and enduring works, Fantasia on a Theme by Thomas Tallis. Not only did Vaughan Williams use a musical theme from the Tudor period, but also a Tudor form, the fantasia or fancy--taking a theme, developing and discarding it fragment by fragment. The use of strings alone also recalls this period when viols were in their golden age. Other demonstrations of his retrospection are allusions to plainsong, organum, antiphonal writing, and folksong—a marriage of musical styles across the centuries. Written originally for cathedral space and acoustics, the composer has scored the piece for two string orchestras and a solo string quartet with instruction that the three groups should be placed separately if possible.

Following initial pianissimo tutti chords, the opening thematic fragment is stated pizzicato in the lower voices, the middle voices continuing the next fragment in organum-like style. The entire tune is given twice with increasingly elaborate figuration and in Tallis' nine-part harmonization. The remainder of the piece treats the thematic fragments antiphonally and with folksong-like development from the solo viola and violin. In the end the groups come together for a final grand diminuendo marked pppp.

Notes from Linda Mack

Paul Hindemith (1895-1963)

Overture Mathis der Maler

The overture to Paul Hindemith's best-beloved opera—Mathis der Maler—is built around the tune of a simple German folk song, Es Sungen Drei Engel (Three Angels Sang a Song). The text describes three angels singing a sweet song about Christ and the disciples at the last supper, the pain of the crucifixion, and the hope of redemption. But while the angels sang a sweet song, the world was singing an altogether different tune. It was 1933, and Germany's National Socialist Party had just come to power. Hindemith's music was under criticism, being considered by the new regime to be "cultural Bolshevism." In response, he began to sketch out an opera based on the life of the 16th century painter Matthias Grünewald. In Hindemith's libretto, Grünewald joins a peasant revolt, only to realize that he has sought political power at the expense of his true calling as an artist, a theme poignantly relevant to the composer.

About the Music

Wilhelm Furtwängler, conductor of the Berlin Philharmonic, was so taken with the sketches that he asked Hindemith to create a symphony based on the scenario of the opera. The first movement (which is identical to the opera's overture) opens in the key of G, with a gently ascending motif in the woodwinds, supported over long tones in the French horns. The strings gently but resolutely punctuate this texture with open chords, creating a shimmering accompaniment. The composer introduces Es Sungen Drei Engel early in the opening measures with the trombones, but the first appearance of the melody is not in the home key of G, but a tritone away, on D flat. The strings accompany this pleasant melody with a continuous, walking figure, also in D flat. Hindemith moves the theme between the choirs of the orchestra, usually keeping it as a dialogue between the brass and the woodwinds, sometimes cutting the theme short, to increase the drive towards the resolution of the first major division point. At this division, Hindemith introduces a new theme, sprightly and moving with more energy and verve. This theme plays out most often between strings and woodwinds, until the sudden reemergence of Es Sungen, reintroduced in the trombones. Hindemith masterfully combines both themes, creating a sense of the heavenly realms with transparent texture and wide registration, using the glockenspiel and triangle to give the illusion of sparkling stars.

Ultimately, Hindemith's devotion to his personal artistic vision cost him his professional standing in Germany. Following the premier of the Symphonie 'Mathis der Maler,' —an immense public success—Hitler's propaganda minister, Joseph Goebbels, denounced him as an "atonal noise-maker." Hindemith withdrew from his teaching positions for an indefinite time, and devoted his time to composition and study. But though his music was banned, his artistic vision would not be sacrificed; like his hero, Grünewald, Hindemith would continue to persevere in his endeavors, finally completing his opera, now loved and admired by so many.

Notes from Chelsea Lake

Felix Mendelssohn (1809-1847)

Arias

Felix Mendelssohn and Julius Schubring had been friends since childhood. In adulthood, their friendship blossomed into a collaborative working relationship, when Mendelssohn asked Schubring to write the libretto for his oratorio St. Paul. Therefore it must have seemed an elegant solution to request Schubring's assistance in completing the libretto for his oratorio on the life of the Old Testament prophet Elijah. The author Mendelssohn had initially commissioned—Karl Klingemann—withdrew from the project for personal reasons, leaving Mendelssohn with an unfinished manuscript. Schubring set to work with a goodwill, making extensive revisions to Klingemann's text. Success appeared inevitable. But the congenial collaboration did not last.

Composer and librettist quickly found themselves on opposite sides of a rapidly widening chasm of opinion regarding the tone of the proposed work. Mendelssohn envisioned a dramatic setting, to fit the exciting narrative of Israel's greatest reformer-prophet; Schubring preferred a devotional flavor for the oratorio, to raise the listener's thoughts to the spiritual themes and practical applications of the narrative. In the end, creative differences ended the partnership. On February 2, 1839, Schubring wrote to Mendelssohn the following: "I always thought that the Elijah would turn out all right, but it will not, and you must seek help elsewhere."

The dramatic quality of Elijah is undeniable. The aria "If With All Your Heart," sung by the prophet Obadiah, follows a dramatic plea, "Lord! Bow Thine Ear to Our Prayer!" Obadiah adjures the people to forsake their idolatry in the preceding recitative, "Ye People, Rend Your Hearts," then launches into the aria, with its arching lines and poignant message of hope and longing. The hope is expressed through Mendelssohn's setting of "if with all your hearts ye truly seek me, ye shall ever surely find me, thus saith our God," in a major tonality with an upward reaching melodic line. Obadiah's own longing for God is depicted on the text "Oh! that I knew where I might find Him, that I might even come before his presence," with a descending melodic line, and a dramatic shift to minor, creating tension before the return of the opening theme and text.