

Spring 3-9-2019

Andrews University Symphony Orchestra- Spring Concert

Department of Music
Andrews University, music@andrews.edu

Follow this and additional works at: <https://digitalcommons.andrews.edu/events-2018-2019>



Part of the [Music Performance Commons](#)

Recommended Citation

Music, Department of, "Andrews University Symphony Orchestra- Spring Concert" (2019). *Concerts and Events 2018-2019*. 18.
<https://digitalcommons.andrews.edu/events-2018-2019/18>

This Book is brought to you for free and open access by the Concerts and Events at Digital Commons @ Andrews University. It has been accepted for inclusion in Concerts and Events 2018-2019 by an authorized administrator of Digital Commons @ Andrews University. For more information, please contact repository@andrews.edu.

Andrews  University
Department of Music

SPRING DESTINY

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

Soloists:

Carla Trynchuk – Violin
Claudio Gonzalez – Viola

Chris Wild - Director

Howard Performing Arts Center
Saturday, March 9, 2019, 8:00 p.m.

About the Soloists

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.

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, United States and Canada; under the direction of Leonard Bernstein, M. Tilson-Thomas and Nikolas Weiss.

In 1975, he co-founded with a group of Venezuela young musicians the National Youth Symphony Orchestra.

From 1978 to 1982, Gonzalez studied at the Royal College of Music in London where he received his diploma under Jaroslav Vanacek. The summers of that period was 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 master 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 as well as the University Simon Bolivar in Caracas.

From 1985 to 2003, he was part of the Rios Reyna String Quartet, a group with which he has carried out different types of activities which range from participation in courses with the famous Amadeus Quartet, Concert tours in and outside Venezuela, as well as two CD productions that include Latin American music.

In 2004, he accepted the position as music faculty and director of orchestral studies at Andrews University, Michigan where he received the CAS Award for excellence at Andrews University for his devoted work for the orchestra program at Andrews. In 2009 he was 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 the his death.

In addition to his conducting responsibilities at Andrews, he teaches violin and viola in the Department of Music.

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

VIOLIN I	CELO	HORN
Danya Wilson*	Jamison Moore*	Nehemias Calsin
Stephanie Guimarães	Kilim Chung	Elsy Gallardo
Jade McClellan	Grant Steinweg*	Ryan Gooden
Chaelynn Lee	Alma Cortez Alvarez	Edgar Luna
Jeremy Myung	Hee Yun Oh	TRUMPET
Janelle An	Eileen Horne	Ricardo Reyna
Tiffany Steinweg	BASS	Eric Logfren
Simon Brown	Diana Ford	Jared Wallen
DahEun Harning	FLUTE	TROMBONE
VIOLIN II	Betania Canas	Tyler Ronto
Migena Wilcox*	Debra Rosengren	Tyler Braithwaite
James Cobett	Becky Vajdic	Monika Ansinn
Daley Lin	OBOE	TUBA
Jonathan Homan	Pedro Falcon	Alexandria Ansinn
Raier Rada	Willaglys Senior	HARP
Christiane Gallos	CLARINET	Megan Barrett
Dorothea Gallos	Gabe Halsey	CELESTE
VIOLA	Shelly Rauser	MuYu Zou
Colin Fenwick*	Andy Hernandez	TIMPANI
Jesse Gray	BASSOON	Kelly Gabriel
Tunisia Peters	Alexandra Castro	PERCUSSION
Anita González	Lisa Bubar	Anna Rorabeck
Neesa Richards		Tianna Zindler
		Linda Sanchez
		Kleberson Marcos Calanca
GRADUATE ASSISTANT: Edgar Luna		Winner Silvestre

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.

Program

Sinfonia concertante Wolfgang Amadeus Mozart

Allegro maestoso

Andante

Presto

—INTERMISSION—

Overture to la Forza del Destino.....Giuseppe Verdi

Rapsodie EspagnoleMaurice Ravel

Prélude à la nuit

Malagueña

Habanera

Feria

Maurice Ravel (1875-1937) *Rapsodie Espagnole*

Ravel composed a number of works in the Spanish idiom, from his early piano pieces to the notoriously popular Bolero of 1928, and his very last composition was the song cycle Don Quichotte. Dulcinie, a by-product of his abortive score for a film treatment of the Cervantes classic. The impetus for these Spanish-flavored works was not provided by Bizet's Carmen (whose premiere, incidentally, took place only four days before Ravel's birth), or by Chabrier's España (though Ravel revered Chabrier and acknowledged him as his model for some of his early works), or by the general French fascination with Spanish music, but may be explained largely in terms of his lineage, which was by no means entirely French. His father was a descendant of an old Swiss family, and his mother was Basque. Spanish was spoken and sung in his home throughout his childhood, and when the family moved to Paris his closest friend among his classmates at the Conservatoire was the Spanish pianist Ricardo Vives, whose mother was a frequent visitor to the Ravel home. Alexis Roland-Manuel, Ravel's pupil, confidant and biographer, noted that throughout his life

Ravel was so attracted to Spain that he sometimes took to composing in the Spanish manner during the course of a page of pure music when his subject did not demand it. He confessed that he was attracted to a certain type of Spanish music shamelessly derived from the Italian, a tradition which lasted throughout the nineteenth century to emerge as the zarzuela. Amused and delighted by what he called "the Louis-Philippe habaneras," he abandoned a false Andalusia to conquer a Spain which, though not genuine, seems to be more convincing than the real Spain because its creator knew how to give it the semblance of the natural and necessary. . . . Thus the French Ravel created a virtue out of flanquisme, which according to his friend Manuel de Falla is the vice common to Spanish composers. This virtue enlivens the habaneras, Malagueñas and boleros which crowd his work With this in mind, it is hardly surprising that the first of Ravel's original orchestral compositions should be in the Spanish idiom. Actually, the Rapsodie espagnole was not Ravel's very first work for orchestra, but it was the first he cared to release for publication. He did not begin work on it until 1907, and the third of its four sections is the Habanera he had composed for two pianos a dozen years earlier. He was careful to point this out himself by having the date of the original version of that section printed in the orchestra score. Roland-Manuel stated:

It was not chance that led Ravel to introduce the Habanera of 1895 without modification into his Rapsodie. It is so much more appropriate there that it seems to have given something of its spirit to the other sections of this fantasy in the Spanish manner. In the Prelude a la nuit, the imitative Malagueña or the vehement final FERIA, stereotyped Andalusian formulas are boldly introduced into the symphonic structure.

[Within that structure,] there is shown for the first time that taut and subtle orchestration, exemplified in the transparency, vigor and clarity of its outlines; that pervading dry and silky quality in the orchestral coloring that serves to distinguish Ravel.

At the premiere of the Rapsodie espagnole, at the Theatre du Chatelet, an encore of the Malagueña was demanded from the upper gallery and duly performed. This set off some agitated murmurs in the audience, provoking the composer Florent Schmitt to rise again from his gallery seat and call out, "Just once more, for the gentlemen below who haven't been able to understand!"

About the Music

Giuseppe Verdi (1813-1901) ***Overture La Forza del Destino***

Giuseppe Verdi was to Italian opera what Beethoven was to the symphony. He was considered a national treasure, serving as the successor to the great Italian opera composers Donizetti, Rossini, and Bellini. Verdi became the most influential opera composer of the 19th century, and during his lifetime also became the most monetarily successful, thanks to the newly adopted implementation of royalty payments.

He was considered a nationalist composer, but unlike the nationalism found in the music of Dvorak or Mussorgsky, Verdi's use of nationalism is found in the use of nationalist plots in many of his operas, especially those written during the quest for Italian unification. In doing so, he was able to popularize Italian opera by placing it firmly at the center of national culture. "Viva Verdi" became a phrase associated both with Verdi's music and the political climate of the time. Verdi's name was an acronym for Victor Emmanuel King of Italy (Vittorio Emanuele Re d'Italia).

The libretto for La forza del destino (The Force of Destiny) was written by Verdi's frequent collaborator, Francesco Maria Piave. Piave based his four-act libretto on the 1835 Spanish play, Don Alvaro, o La fuerza del sino, by Angel de Saavedra (1791–1865), who was influenced by Victor Hugo. Into this, Verdi inserted a scene from Friedrich Schiller's (1759–1805) Wallenstein's Camp, as translated by Andrea Maffei, which the composer had long wished to set. By November 1861, La forza del destino was complete except for the orchestration, which Verdi usually finished after experiencing the acoustics in the proposed theater. The final product is Verdi's most sprawling, dramatically intricate opera.

The premiere was planned for the first part of the 1861–1862 season, but the prima donna became ill and the production was postponed. The premiere, on November 10, 1862, was not as successful as Verdi had wished, and the next year he began altering the score. On February 27, 1869, a revised version with additions by Antonio Ghislanzoni, was first performed at the Teatro alla Scala in Milan.

Verdi and Piave create a tangled tale in which the characters come together through coincidence. Melitone and Preziosilla provide asides and comic elements, as the three main characters Donna Leonora, Don Carlo, and Don Alvaro play out their tragic parts. The chorus, appearing in nearly every scene, is of greater importance than in any other of Verdi's operas and has some of the most famous numbers in the opera, including, "Compagni, sostiamo" (new for 1869) and "Rataplan, rataplan," both found in Act III.

One of the major differences between the 1862 and 1869 versions is the overture. In the first version, we find a concise prelude. Verdi expanded this in 1869 to a lengthy assemblage of melodies from the opera, stressing a three-note motive that is often called the "fate" motive, and a rising, four-note scale associated with Leonora. Verdi was not concerned with overall structure in this potpourri of tunes.

The finale of the last act underwent the greatest changes between versions. In the original, Alvaro kills Carlo in a duel, Leonora enters to be reunited with Alvaro only to be stabbed by the dying Carlo, and Alvaro throws himself from a mountaintop (this was not the lighthearted Italian opera the St. Petersburg audience expected). In the revised version (more likely to be staged today), the duel occurs offstage, as does Carlo's stabbing of Leonora, who returns to the stage for the trio, "Non imprecare, umiliati." Alvaro prays over the dying Leonora and as the mode shifts from minor to major, he does not commit suicide, but rather exclaims that he has been redeemed.

Program notes by Lori Newman

About the Music

Wolfgang Amadeus Mozart (1756-1791) ***Sinfonia Concertante for Violin and Viola in E-flat Major, K. 364***

Allegro maestoso
Andante
Presto

Late 18th century Europe saw the rise of the public concert and the rather short-lived genre, the Symphonie Concertante. A combination of concerto and symphony, these works supported the desire of the public to see and hear various combinations of first-rate instrumentalists perform as soloists as well as in ensemble. Mozart began five pieces in this form during his 1778-9 Mannheim-Paris journey and return to Salzburg. Two sketches were never completed; a work for four wind instruments and orchestra was written for four friends who were Mannheim wind players; a piece for flute and harp ended up being titled Concerto for Flute and Harp. It was also during the years of 1778-9 that, in many ways, Mozart came of age personally and musically. At age 22 he had lost his status as a child prodigy, his mother became ill and died while they were in Paris, he was rebuffed in love by Aloysia Weber, and economic necessity forced him back to the Salzburg he detested. The Sinfonia Concertante for Violin and Viola in E-flat Major, the last and crowning glory of Mozart's efforts in this genre, was completed at Salzburg during the summer or autumn of 1779.

It shows a new musical independence that ushers in his final, mature compositional period. More concerto than symphony, this radiant work allows the equally treated solo parts to grow organically from the orchestral texture. In all three movements listen for exquisite dialogue, not only between the soloists, but also between horns and oboes, winds and strings, soloists and orchestra. Notice the assertiveness of the orchestra in the first and last movements, contrasted with the accompanying role it serves in the pensive Andante movement. The ascending horn calls with answering oboes of the first movement are balanced with descending horn calls and oboes in the final, succinct Rondo

Program notes by Linda Mack