

Spring 2-11-2016

AU Symphony Orchestra - Second Concert Winter Cycle

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Andrews University Symphony Orchestra

Dr. Claudio Gonzalez, director

Meriel S Lora, graduate assistant

Ronnie Zanella, graduate assistant

Violin I

Pablo Sánchez, *concert master*
Richard Clark
Donn Latour
Danna
Nicole Hwang
Grace Joo
Daniela Perez
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
Heylin Lee
Tamara Williams
Kenreah Brown
Michelle Podrans
Hyesun Im
Joeong Hun
Dorothea Gallos
Christiane Gallos

Viola

Jesse Gray, *Principal*
Colin Fendwick
Hayden Leung
Haley Butler
Anita Gonzalez

Cello

Robert Quevedo, *Principal*
Andrew Gagi
Aaron Sinnett
Rachel Gray
Calvin Imperio
Josephine Ong
Alma Cortez
Kyle Reiner
Sung-sil Park
Eileen Horne
Meriel Lora

Bass

Jacob Willard, *Principal*
Ivan Uriegas
Konner Dent

Harp

Christina Goosey

Flute

Irene Hwang, *Principal*
Isabelle Hwang

Piccolo

Rebecca Vajdic

Oboe

Willaglys Senior
Pedro Falcón

Clarinet

Richard Ulangca
Gabriel Halsey

Saxophone

Sebastian Serrano

Bassoon

Alexandra Castro
Marat Rakhmatullaev

Horn

Matthew Rajarathinam
Analiz Lozano
Alexandra Raney
Debra Inglefield

Trumpet

Eric Lofgren, *Principal*
Ricardo Reyna

Trombone

Kenneth Andrade, *Principal*
Jonathan Penrod

Timpani

Ronald Hull

Percussion

Lady Abigail D. Imperio

Andrews  University

DEPARTMENT OF MUSIC PRESENTS

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

DR. CLAUDIO GONZALEZ, DIRECTOR

SECOND CONCERT WINTER CYCLE

FEATURING WORKS BY
MOZART, BIZET AND STRAUSS

HOWARD PERFORMING ARTS CENTER
THURSDAY, FEBRUARY 11, 2016
7:00 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. 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.

Bizet had not done much travel prior to the trip to Rome, therefore the journey through the landscapes of the south of France and Italy made a particularly strong impression on the young man. This experience proved fruitful when in 1872 Bizet was engaged to provide incidental music for the Théâtre Lyrique production of Daudet’s *L’arlésienne* (*The Woman of Arles*). The composer provided twenty-seven pieces for stage orchestra to accompany the action, much of it played under spoken dialogue. Daudet was thrilled with the music that so eloquently captured the essence of Provence and its people, but the whole enterprise was not well received by the Parisian audiences and theater critics.

A few musicians, including Massenet, understood the quality of the music and encouraged the composer to recast the music for concert use. Bizet quickly arranged four pieces for full orchestra, and that group, *Suite No. 1*, proved a success in the concert hall from its first hearing in November of that same year. It wasn’t until after the composer’s death that his lifelong friend, Ernest Guiraud, arranged four more pieces (*Pastorale*, *Intermezzo*, *Menuet*, and *Farandole*) into the *Suite No. 2* that we hear tonight. Some will recognize Guiraud’s arrangement of the second movement as being set for solo voice to the liturgical text *Agnus Dei* (*Lamb of God*). It is also interesting to note that the Farandole is one of three Provençal folk tunes utilized in the complete incidental music.

Program notes for Strauss and Bizet provided by Linda Mack

Bülow also introduced the young composer into the musical circles of the time, enabling his musical career in conducting and composition to flourish. While Strauss later considered the *Serenade* to be little more than a “respectable work of a music student,” concert audiences and wind players alike enjoy the charm of the short work. It is scored for pairs of flutes, oboes, bassoons, four horns and bass instrument (contrabassoon, tuba, or string bass). Loosely cast in sonata form, the five-part piece begins with an exposition of two themes, the principal theme in E-Flat stated by the reed instruments. As the second theme comes to a conclusion, it is the task of the oboe to guide us through a series of ingenious modulations to the very remote key of b minor and a quicker section—not quite a development, but contrasting nonetheless. The full ensemble brings the proceedings triumphantly back to the recapitulation now stated by the horns. The coda features some fine solos for clarinets, horn/bassoon and flute.

Georges Bizet (1838-1875)
L'Arlesienne Suite no. 2

Pastorale
Intermezzo
Menuet
Farandole

Bizet's short life of thirty-six years was largely filled with disappointments. In the end he was not even to know that his opera *Carmen* would become one of the most popular operas of all time, as he died three months following its disastrous premiere. Following early studies with his parents, he was enrolled in the Paris Conservatoire. There he excelled, winning many prizes including the premiere composition prize, the Prix de Rome, at age 19.

Program

Symphony No 25 in G minor K. 183

Wolfgang Amadeus Mozart
(1756-1791)

Allegro con brio
Andante
Menuetto and Trio
Allegro

Intermission

Serenade in E-flat Major Op.7

Richard Strauss
(1864-1949)

L'Arlesienne Suite No. 2

Georges Bizet
(1838-1875)

I. Pastorale
II. Intermezzo
III. Minuet
IV. Farandole

Meriel S Lora, *Conductor*
(*In partial fulfilment of the master in Orchestral Conducting*)

Wolfgang Amadeus Mozart (1756-1791)

Symphony no 25 in G Minor K 183

Allegro con brio

Andante

Menuetto

Allegro

Sometimes known as 'the little G minor symphony', no. 25 is 'little' in neither scope nor size, except perhaps in relation to the great G minor symphony, no. 40, of fifteen years later. With this single composition, the seventeen-year-old Mozart may be said to have come of age emotionally. Heard in the context of contemporary symphonies such as Nos. 28 and 29, the G minor work shocks with its violent and uncompromising language.

The opening is unprecedented. Four long notes are intoned by the oboes over strenuous syncopated violins and violas following the same line while the basses underpinning the whole structure in even quarter notes. There immediately follows a vicious violin unison repeated five times and descending via a hectic dotted rhythm to an abrupt halt. The music seems to prepare to repeat this gripping opening paragraph, but instead the first oboe repeats its four-note theme quietly, as if pleading for tolerance. The violins cast aside this plea and launch into a succession of sixteen notes and syncopations while violas and basses reiterate the thrusting figure and the two pairs of horns hurl a fanfare back and forth in support of the lower strings. The development section seems set to outdo even the exposition in violence, and the vehement recapitulation removes any hope of consolation.

The Andante is in E flat, but despite the major key it offers little relief. Scored for muted violins and a full wind complement, it is the answering phrases of the bassoons that weigh down the music with a drooping sadness that even the oddly nervous second theme is unable to shake off.

The strong Minuet brings a return to G minor, at last providing a brief moment of grace and sunshine. This respite is short lived, however. The Finale commences with an ominous piano unison that devolves on to violas and basses with wind support as violins reintroduce their syncopations from the first movement. The second subject brings a more confident note, but this is crushed by the return of the first theme as second violins force the music onward with savage whip-like descants. A brief coda brings this astonishing symphony to an end with two fortissimo chords.

Richard Strauss (1864-1949)

Serenade for Winds, Op. 7

The son of the principal horn player in the Munich court orchestra, Richard Strauss grew up in a household surrounded by music and was provided with fine teaching in the classical tradition. Beginning to compose in childhood, the teenaged Richard's career was truly initiated with the composition and premiere of his *Serenade for Winds, Op. 7*. Bored by traditional education, in 1882 the young man tried a brief sojourn in academia at the University of Munich where he read philosophy, aesthetics, art history, and literature. His real life-music-commenced with a notable performance of his *Serenade* by the Dresden Court Orchestra that November. It was well received and immediately accepted for publication. The publisher in turn brought the work to the attention of the famous conductor, Hans von Bülow, who was so impressed with the work that he not only took the piece into his repertoire, but requested Strauss to write another, a more extended work for winds.