

Spring 4-20-2019

WAUS Thank You 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, "WAUS Thank You Concert" (2019). *Concerts and Events 2018-2019*. 23.
<https://digitalcommons.andrews.edu/events-2018-2019/23>

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

Presents

BREATH BECOMES THE WIND

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

Dr. Chi Yong Yun - Piano Soloist

Chris Wild - Director

Howard Performing Arts Center
Saturday, April, 20, 8:30 p.m.

About the Soloists

Pianist **Chi Yong Yun** has been hailed by audiences and critics alike as an artist of rare poetic insight and pianistic brilliance. Dr. Yun's performances as a soloist, recitalist, and chamber musician has received critical acclaim throughout the United States, Europe and Asia. Born in Seoul, Korea, Dr. Yun moved to the United States at the age of six where she continued her musical studies.

The top prizewinner of numerous international and national competitions, Dr. Yun received her Bachelor and Master of Music degrees, and Performer's Diploma on full scholarship from Indiana University Jacobs School of Music as a Thomson Star Fellow, studying under Karen Shaw, Edmund Battersby, and Menahem Pressler. She received her Doctor of Musical Arts Degree under Ian Hobson at University of Illinois Urbana Champaign.

Dr. Yun has performed in international music festivals such as Aspen, Atlantic, Folgarida, International Keyboard Institute and Festival, DPS, Shandeleo, Prague, and Oregon Music Festival. She has appeared as a soloist with numerous orchestras including Indianapolis Symphony Orchestra, Indianapolis Philharmonic, Camerata, and the Folgarida Festival Orchestra. As a recitalist and active collaborative musician, she has performed throughout the US, Prague, Italy, Austria, Germany, Hong Kong, Philippines, and South Korea.

An avid pedagogue, teaching has been an important and substantial part of Dr. Yun's career. She has given master classes throughout the US and worldwide and is currently Associate Professor of Music and Director of Piano Studies at Andrews University. Prior to Andrews University, she has also held teaching positions at Indiana University, University of Illinois Urbana Champaign, and Illinois Wesleyan University. Dr. Yun serves as a Faculty-Artist at numerous festivals and workshops, and as an adjudicator for piano competitions in the United States.

The Brazilian tenor **Fabio Siniscarchio** started his vocal studies with the internationally recognized tenor Benito Maresca. He earned a degree in music education from Adventist University of Sao Paulo (UNASP) in Brazil, under the guidance of Dr. Jetro De Oliveira. He gave his debut in 2011 as Tybalt in Gounod's Roméo et Juliette at Teatro São Pedro in São Paulo, Brazil. Fabio had opportunity to sing excerpts from the roles: Monostatos from Mozart's Die Zauberflöte, Don Curzio from Mozart's Le Nozze di Figaro, Rodolfo from Puccini's La Bohème, and Hoffmann from Offenbach's Les Contes d'Hoffmann. He attended masterclasses with famous singers such as Renato Bruson, Giovanna Casolla, Gregory Kunde, Annick Massis, and conductors such as Steven Mercurio and Marco Boemi. In 2014 Fabio moved to Rovigo, Italy, where he took voice classes with soprano Luisa Giannini at Conservatorio Statale di Musica "Francesco Venezze" di Rovigo preparing the roles: Duke of Mantua from Verdi's Rigoletto, Alfredo Germont from Verdi's La Traviata, Don Jose from Bizet's Carmen, and Don Ottavio from Mozart's Don Giovanni. Being in Italy he performed in the 48th conference of the Ventaglio Novanta in Badia Polesine; at the Teatro comunale di Rovigo in the opera the Water Babies by Paolo Furlani in Rovigo; at the Chiesa di San Giovanni Battista singing with the Cycle Symphony Orchestra Die Jahreszeiten (the Seasons) by Haydn in Camposampiero, Italy; and in the commemorative concert of the centenary of birth of Mario Del Monaco in Villorba, Italy. In 2016 he won a scholarship at the Haute école de musique de Genève as Erasmus programme student. Currently living in the United of States, Fabio is pursuing a Master of Music in vocal performance, studying with Charles Reid, tenor, at Andrews University

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

VIOLIN I

Simon Brown*

Stephanie Guimarães

Tiffany Steinweg*

Jade McClellan

Jeremy Myung

Migena Wilcox

James Cobett

Chaelynn Lee

VIOLIN II

Danya Willson*

Janelle An

Daley Lin

Raier Rada

DahEun Harning

Jonathan Homan

Christiane Gallos

Dorothea Gallos

VIOLA

Colin Fenwick*

Jesse Gray

Anita González

Tunisia Peters

Neesa Richards

CELLO

Grant Steinweg*

Kilim Chung*

Alma Cortez Alvarez

Jamison Moore

Hee Yun Oh

Eileen Horne

BASS

Diana Ford

FLUTE

Betania Canas*

Becky Vajdic

Debra Rosengren*

OBOE

Pedro Falcon*

Willaglys Senior *

CLARINET

Gabe Halsey*

Andy Hernandez

BASSOON

Alexandra Castro*

Lisa Bubar

HORN

Nehemias Calsin*

Elsy Gallardo*

Edgar Luna

Ryan Gooden

TRUMPET

Eric Logfren*

Ricardo Reyna*

Jared Wallen

TROMBONE

Tyler Ronto*

Tyler Braithwaite

Monika Ansinn

TUBA

Alexandria Ansinn*

TIMPANI

Kelly Gabriel

PERCUSSION

Cliff Reppart

Tianna Zindler

Anna Rorabeck

Winner Silvestre

HARP

Megan Barrett

PIANO

Emily Jurek

GRADUATE ASSISTANT: Edgar Luna

** Denotes principal players*

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

Piano Concerto No.2 Op.18Sergei Rachmaninoff

Moderato

Adagio Sostenuto

Allegro Scherzando

Dr. Chi Yong Yun, Piano

—INTERMISSION—

Dance Suite.....Béla Bartók

Moderato

Allegro Molto

Allegro Vivace

Molto Tranquillo

Comodo

Finale Allegro

Guadalajara, Guadalajara.....Jose Guizar

Fabio Siniscarchio, Tenor

Polovtsian Dances.....Alexander Borodin

Jose Guizar (1906-1980)
Guadalajara, Guadalajara

"Guadalajara" is a well-known mariachi song written and composed by Pepe Guizar in 1937. Guizar wrote the song in honor of his hometown, the city of the same name and state capital of the Mexican state of Jalisco. The song was first popularized by Lucha Reyes, a Mexican singer who was born in Guadalajara and is often regarded as the "mother of ranchera music." In the 1940s, Mexican singer Irma Vila recorded the song and sang it in the musical film *Canta y no llores...* (1949). Her rendition was later remastered and released in the compilation album *Irma Vila, La Reina del Falsete: Todos sus éxitos*. In 1950, Mexican singer Flor Silvestre recorded the song for Columbia Records; her version also became a success and was included in several compilation albums. Demetrio González, a Spanish-born singer of Mexican music, performed the song in the film *Los cinco halcones* (1962). One of the most popular interpretations outside of Mexico was that of Elvis Presley in the final scene of the film *Fun in Acapulco* (1963).[7] Other notable non-Mexican interpreters of this song were Nat King Cole, Percy Faith, and Desi Arnaz

Alexander Borodin (1833-1887)
Polovtsian Dances

Alexander Borodin was not a full-time musician: he was by profession a chemist and physician, and while an important one, as documented by the statues erected in Russia in honor of Borodin the scientist. Prince Igor, his most ambitious musical work, occupied him for some 18 years, but his other commitments left him no time for completing the opera. He wrote his own libretto, with the help of the critic Vladimir Stasov, based on *The Epic of Igor and His Army*. He studied the lore and music of the Turkomans and Tatars, and he set about to write a thoroughly Russian opera, as Mussorgsky had done, owing little or nothing to Italian or German tradition. Portions of Prince Igor were performed during Borodin's lifetime, but he never got to orchestrating the opera or drawing it together in finished dramatic shape. Both of these tasks were left to his friend Nikolai Rimsky-Korsakov and Rimsky's brilliant young pupil and colleague, Alexander Glazunov. One of Glazunov's feats was the reconstruction of the opera's overture, which Borodin had played once on the piano but had never written down. He and Rimsky divided the orchestration between them, and Rimsky is generally credited with orchestrating the entire second act, in which the famous dances occur. More recent research, however, indicates that Borodin himself had actually completed the orchestration of the Polovtsian Dances, leaving little for Rimsky to do in this section beyond a little editorial polishing. The epic on which the opera is based is the story of Prince Igor Sviatoslavich of Sversk and his campaign, in 1185, to save his city of Putivl from raids by the Tatar tribe of Polovtsi. He and his son Vladimir are captured by the Polovtsi, whose chief, Khan Konchak, treats them as honored guests and offers Igor his freedom in exchange for his pledge not to resume the fight. Igor, refusing that offer, manages to escape, rejoin his wife, and deal with the intrigues that have arisen in his absence. The Polovtsian Dances which end Act II represent the culmination of the lavish entertainment the Khan stages for Igor. For these musical numbers, Borodin incorporates folk themes from the Caucasus and as far from Russia as the Moorish segments of North Africa.

Béla Bartók (1881-1945)

Dance Suite

Béla Bartók was fascinated by folk music. While spending six months of 1904 in the resort village of Gerlice Puszta in northern Hungary (now Ratkó, Slovakia), he became entranced by the pieces he overheard sung by a Transylvanian chambermaid. He notated some of her songs, and in December 1904, wrote to his sister: "Now I have a new plan: to collect the finest Hungarian folk songs and to raise them, adding the best possible piano accompaniment, to the level of art-song." Within a couple of months the composer published his first such effort, a group of Transylvanian and Hungarian pieces, and after that there was no turning back. In 1905 he met Zoltán Kodály, who at that time was working on a doctoral dissertation about stanzaic structures in Hungarian folk song, and they became ardent colleagues in championing the study of traditional music. Kodály's interests would remain mostly centered on Hungarian music, but over time Bartók's interests would range farther afield. By 1906 he began to collect Slovak folk music and two years later plunged into the repertoire of Romania. Later research trips would bring him into direct contact with the folk musics of Ruthenia, Serbia, Croatia, and Bulgaria, and would even take him as far away as Turkey and North Africa. Most of these excursions left their mark on Bartók's own compositions, sometimes in an obvious way, as in his many pieces that consist of harmonizations of intact melodies, sometimes more profoundly absorbed into his distinctive brand of modernism. His Dance Suite is an example of the latter. Not a single one of its themes is an actual transcription of a folk melody, yet every one of them sounds as if it could be. What's more, it's a virtual travelogue of the principal regions in which Bartók had conducted ethnomusicological research, with the exception of Slovakia — though early on he had explicitly intended to include a "Slovakian" movement in this suite as well. In an essay he wrote in 1931 Bartók clarified that the first and fourth movements — especially the fourth — display an essentially Arabic character (mirroring his research in North Africa). The second movement he identified as Hungarian, a style that also governed the ritornello that recurs through the Suite (the Hungarian aspect of the ritornello referring to the verbunkos style familiar from the many "Hungarian dances" popular among classical composers). In the third movement Hungarian, Romanian, and Arab musical influences take turns; and of the fifth movement Bartók wrote that its theme "is so primitive that one can only speak of a primitive-peasant character here, and any classification according to nationality must be abandoned." All of the six movements are connected into a single, unbroken span, though a very brief space separates the opening three movements from the fourth. This has inspired some analysts to view the Dance Suite as a miniature symphony, with the first three movements joining together to make an opening symphonic allegro of increasing vigor, followed by a slow movement (*Molto tranquillo*) and two further movements (somewhat linked through the recurring ritornello). While Bartók was quite well known by the time he wrote this piece, it was the first work for which he had received a commission. The request came from the Budapest City Council for festivities surrounding the 50th anniversary of the unification of the once-separate municipalities of Pest and Buda into the consolidated city of Budapest. The gala concert on which it was to be unveiled would include premieres of works by the three leading Hungarian composers of the day: Bartók, Kodály, and Dohnányi. Given the festive plans, Bartók settled on writing a structurally uncomplicated piece along generally popular lines. His Dance Suite was greatly overshadowed on the premiere concert by Kodály's *Psalms Hungaricus*, which was based on authentic Magyar folk music. (Dohnányi's Festive Overture for Two Orchestras failed to stake a place in posterity.) Bartók complained afterwards that his piece had been sunk by an inept performance, but in time it grew greatly in popularity, becoming one of his most frequently performed symphonic pieces.

Sergei Rachmaninoff (1873-1943)

Piano Concerto No.2 in C minor,Op.18

Moderato

Adagio Sostenuto

Allegro Scherzando

Rachmaninoff, Russian by birth, was not a nationalist or particularly innovative composer, but in the tradition of the romantics of the West he created beautiful, yet architecturally impressive works that continue to delight and enthrall. The composer was a man burning with music, compelled to write, study, perform. He wrote in a number of genres, but, being one of the outstanding piano virtuosos of his day, much of his creative output is centered around that instrument. In addition to his vocal and orchestral works, he produced five concerted works for piano and orchestra, chamber music that includes the piano, eleven sets of solo piano music, four large works for piano duet, and numerous songs with piano. Grove's Dictionary of Music and Musicians (1954 edition) snarkily predicted: "The enormous popular success some few of Rachmaninoff's works had in his lifetime is not likely to last, and musicians never regarded it with much favor." Nothing could be farther from the truth today. Rachmaninoff's music is greatly loved by pianists and audiences alike. We of the twenty-first century love our piano concertos—that great dialoging/dueling of piano and orchestra--and there is rarely a lack of enthusiasm for another hearing of "Rach II" or of pianists who relish the chance to respond to its challenges for them.

Composed ten years after his first piano concerto, the Piano Concerto No. 2 in c minor, Op. 18 nearly didn't come to be. In 1897, the twenty-four year old Rachmaninoff suffered a severe blow to his creative confidence. The premiere of his first symphony had been a total fiasco—the orchestra was badly prepared and the critics were merciless. Fellow composer and critic César Cui wrote, "If there were a conservatory in hell, Rachmaninoff would get the first prize for his Symphony, so devilish are the discords he places before us." These events caused the composer to fall into such a black depression that he was unable to compose for two years. He even went so far as to destroy the score of the symphony (fortunately the piece survived through the preservation of manuscript parts). Rachmaninoff had promised to write a second piano concerto for the people of London who had so appreciated his first, but his melancholia prevented it. Fortunately, friends put him in touch with a Dr. Dahl, a psychologist who sought to restore the composer's self-confidence through hypnosis. The treatment was no doubt enhanced by the fact the doctor was also an amateur musician. In a darkened room he would repeat over and over such phrases as "You will begin your concerto...you will work with great facility...the concerto will be of excellent quality." The treatment was a success and by the fall of 1900 the composer's creativity was reignited. The second and third movements were completed and he performed them to great acclaim at a Moscow concert. This gave him the confidence to complete the first movement by the next spring. In gratitude to Dr. Dahl, the work was dedicated to him.

After an unconventional introduction of a series of increasingly intense chords from the piano, the work unfolds in a most gratifying way, full of wonderful dialog between piano and orchestra (no dueling here), soaring melodies, and refined turns of harmonies. After the reflective second movement, the finale brings us to the triumphant last statement in C major. Although the concerto essentially conveys a melancholic atmosphere, it concludes with a statement of affirmation.