

Spring 3-10-2018

Andrews University Winter Concert

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Andrews  University
Department of Music

WINTER CONCERT

ANDREWS UNIVERSITY SYMPHONY ORCHESTRA

Chi Yong Yun, Piano Soloist

Dr. Claudio Gonzalez, Director

Howard Performing Arts Center
Saturday, March 10, 2018, 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 Venezuelan 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 master 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

Pianist Chi Yong Yun is the new Director of Piano Studies and assistant professor at Andrews University. Yun was born in Seoul, Korea, and moved to the USA at the age of six. The recipient of many honors and awards, she received both her undergraduate and graduate degrees with honors from the Jacobs School of Music at Indiana University as a Thomson Star Fellow. As an undergraduate, she pursued dual degrees having been accepted into the prestigious Performers Diploma program. Her piano studies at Indiana University were under the tutelage of Edmund Battersby, Karen Shaw, and Menahem Pressler. Yun is currently pursuing her Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign with the internationally acclaimed pianist Ian Hobson. Her performances as a recitalist, collaborative musician, and lecturer, have taken her throughout United States, Korea, and Europe. The top prizewinner of numerous international and national competitions, she has been invited to participate in such music festivals and workshops as Deeper Piano Studies with Frederic Chiu, Aspen Music Festival, Folgarida Summer Festival, Prague and Shandee International Piano Festivals. She performed in masterclasses for legendary artists Leonard Hokanson, Gyorgy Sebok, Abbey Simon, Janos Starker, Andre Watts, and Earl Wild. Additional studies include voice with Camilla Williams, Alan Bennett, and Cynthia Hayman and in conducting with Carmen Tellez and David Efron. Prior to coming to Andrews University, she held teaching positions at Indiana University, University of Illinois, and Illinois Wesleyan University.

Andrews University Symphony Orchestra

VIOLIN I

Dana Wilson - Concert Master

Donn LaTour - Assistant

Nicole Hwang

Jeremy Myung

Lyshll Prudente

Hadid Cortez

Rachelle Gensolin

Ronnie Zanella

Benjamin Norheim

VIOLIN II

Tiffany Steinweg - Principal

Jade McClellan - Assistant

Megan Correces

Daley Lin

Christiane Gallos

Amber Kwon

Rachel Manuel

Nathaly Manrique

GRADUATE ASSISTANT

Edgar Luna

VIOLA

Jesse Gray - Principal

Colin Fenwick - Assistant

Carlos Lozano

Ruth Burn

Anita Gonzalez

TUNISIA PETERS

CELLO

Jeremy Ahn - Principal

Grant Steinweg-Assistant

Juliane Johnson

John Byeon

Calvin Imperio

Kyle Reiner

Eileen Horne

BASS

Jacob Willard - Principal

Mathew Burkhard

FLUTE

Debra Rosengren - Principal

Rebecca Vajdic - Assistant

OBOE

Pedro Falcon - Principal

Willaglys Senior - Assistant

CLARINET

Gabe Halsey - Principal

Dave Ratajik - Assistant

BASSOON

Alexandra Castro-Principal

Lisa Bubar

HORN

Nehemias Calsin - Principal

Erin Penrod

Ana Lozano - Assistant

Elsy Gallardo - Diaz*

Edgar Luna

TRUMPET

Eric Lofgren - Principal

Ricardo Reyna - Assistant

Carlos Vera

TROMBONE

Tyler Ronto - Principal

Monika Ansinn - Assistant

Drew Kaptur

TIMPANI

Zachary Verhelle

PERCUSSION

Ana Rorabeck

Abigail Imperio

Program Notes

Johannes Brahms (1833-1897)
Symphony No.3 in F Major, Op. 90

Allegro con brio
Andante
Poco allegretto
Allegro

Symphony No. 3 in F Major, Op. 90 Johannes Brahms Scored for: two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings. Performance time: Approximately 33 minutes.

Brahms began his Third Symphony in 1882 and completed it at Wiesbaden the following summer. Keeping in mind that his symphonies come as two pairs, the First is heroic and the Second is pastoral and cheerful. Although the Fourth inhabits a tragic world, the Third leads neither to victory nor to tragedy. It ends in resignation and hard-won calm. The symphony, a work that is subtle in its discourse, reticent in its tone of voice, and difficult to perform, was very well received at its premiere performance, a concert that was one of the greatest triumphs Brahms was ever to experience. The opening of the symphony is assertive and fiery, a rich broth of ambiguities that pits F major against F minor with full force. In less than thirty seconds, all traces of ambiguity and assertiveness are gone. A gentle, *grazioso* theme, presented by the clarinet, takes over in an unexpected harmonic territory, the key of A major. After the close of the exposition, the development section begins exhilaratingly as the cellos turn the clarinet theme into a passionate, agitated aria in C-sharp minor. The music progresses swiftly and purposefully, marked by the appearance of the horn solo. Then, the world grows dark and melancholy, moving slowly and softly, stating the descending theme that began the symphony, now in a slower tempo and at a very soft dynamic level. A tremendous suspense builds and the harmony becomes darker and more mysterious. Slowly, the music is released from this tension and the recapitulation begins and proceeds without major surprises. Next comes a splendid and expansive coda in two parts: the first part impassioned, the second meditative. At the end, we hear the lyric poetry of the opening theme. The second movement, gentle and pastoral, opens with the clarinets and bassoons singing a reflective, hymn-like chorale. Then comes a wistful theme, again in the clarinets and bassoons, that begins with two notes: short-long. This sigh motive is echoed again and again by the accompaniment, foreshadowing the chorale of the finale. Towards the end, the violins, on a new theme, lead the orchestra into a great crescendo. The music subsides into a deep calm over a lengthy tonic pedal with the solemn chords of a minor-mode A-men. In the third movement, Brahms gives us one of his most cherished, most wonderful melodies, a tune that sounds very natural, even though it is full of rhythmic subtleties and surprises. It is first presented by the cellos. Later, it is stated as a wonderful combination of flute, oboe, and horn; as a solo for horn; and finally in the violins and cellos. Between the second and third appearances of the theme, there is a dance-like interlude. The finale begins quietly but energetically, growing from the deep rumblings of the bassoons and strings into effervescence. The theme from the second movement, comprised of the two-note sigh and triplets, returns to provide contrast. Additional themes are introduced, one arch-shaped, the other rhythmically vigorous. Brahms does away with a true development section and, instead, combines its function with that of the recapitulation. Instead of a powerful ending that one may expect of a Brahms symphony, the finale ends softly, returning to F major. All tension subsides as the soft, ethereal ghost of the first movement's main theme appears.

Source: College Orchestra Directors Association

Program

Overture La gazza ladra.....Gioachino Rossini

Piano Concerto No. 4 in G Major, Op.58.....Ludwig van Beethoven

-Allegro moderato

-Andante con moto

-Rondo

Chi Yong Yun, Piano

—INTERMISSION—

Symphony No. 3 in F Major, Op. 90.....Johannes Brahms

-Allegro con brio

-Andante

-Poco allegretto

-Allegro

Dr. Claudio Gonzalez Director

Program Notes

Gioachino Rossini (1792-1868)

Overture to *La gazza ladra*

It is a testimony to Gioachino Rossini's fecund sense of humor that he was able to see comedic possibilities in even the darkest of tragedies.

During Napoleon's final exile on St. Helena, theater-goers in Paris were flocking to see *La pie voleuse*, a populist drama that exposed the depravity of Florentine aristocracy. A lady of wealth is so determined to recover her missing pearl necklace that she tortures and finally puts to death her housemaid, whom she suspects of thievery in the case.

Soon thereafter, when a lightning bolt strikes the city- symbolically toppling the municipal Statue of Justice - a nest of magpies is revealed beneath the sculpture's crumbled remains. There, entwined among the twigs and straw of the nest, lies the priceless jewelry.

Rossini and his librettist somehow managed to metamorphose this somber tale of greed into a two-act comedy called *La gazza ladra* (The Thieving Magpie) that was ready for stage at La Scala on the evening of May 31, 1817. It proved to be the composer's first and only triumph in that historic Milanese theater. Indeed, it would be fair to say that *La gazza ladra* was a sensation even before the curtain was ever raised. The opening drumrolls of the overture (presaging the guillotine scene to come) captured the public's fancy at once, and the subsequent ten minutes of witty orchestration brought shouts of "Bravo!" from the audience - along with a frenzied standing ovation.

Special mention must be made of the charmingly scored introductory march, the masterful use of contrasting dynamics, the mischievous woodwind commentary, crescendos that seem to extend for pages at a time, Rossini's challenging horn passages (he himself was a practitioner of that most unforgiving of instruments), and of course - in common with most of his curtain raisers - the almost embarrassing riches of melodic interest throughout.

Source: College Orchestra Directors Association

Program Notes

Ludwig van Beethoven (1770-1827)

Piano Concerto No. 4 in G Major, Op. 58

Allegro moderato

Andante con moto

Rondo: Vivace

Despite the distress that his increasing deafness brought, and the turbulence of ongoing wars Austria suffered at the hand of Napoleon, the decade between 1802 and 1811 was a very productive compositional one for Beethoven: seven symphonies, chamber music, five concertos, several of his large piano sonatas, the opera *Fidelio*--just to mention some of the larger works. The *Piano Concerto No. 4 in G, Op. 58* was the last in this genre that Beethoven wrote for himself as soloist. The piece was completed in 1806 and received its first performance at a private concert at the palace of Prince Lobkowitz, Vienna in March, 1807. The first public performance took place on December 22 the following year at the Theatre an der Wien. In his earlier concertos, Beethoven had followed the conventional classical concerto form perfected by Mozart--a grand sonata for soloist and orchestra. Works in this form were crafted in three movements: the first beginning with a tutti (everyone plays) orchestral exposition presenting the upcoming major themes, a respectful pause before the soloist's entrance, and following a working out of the sonata form, a cadenza showing off the performer's technical and improvisational skills, and concluding with a brief coda. The second, slow movement displayed poetical/lyrical dialogue between soloist and orchestra, with the final movement, usually a rondo, devoted to pure fun.

Imagine the amazement of Beethoven's fourth concerto's first audience, to hear not the expected orchestral exposition, but the gentle tones of the piano at the beginning. This surprising start sets the tone for the pervading lyricism of the entire concerto. The piece is not without vital intensity, but the essence of tranquility is preserved throughout. Built around a remarkable dialogue between stern unison strings and the piano's serene chorale-like theme, the second movement displays another break with the conventional classical piano concerto. The effect of the piano standing aloof from the orchestra recalls the desolation expressed by the composer upon realization of his isolation due to increasing deafness, "Forgive me then, if you see me shrink away when I would fain mingle among you ... All alone ... I must live like an exile" (*Heiligenstadt Testament*). Immediately following, as from a distance, the march-like Rondo theme is briefly introduced by the strings. The rollicking entrance of the piano confirms the transformation of the mood from despair to gaiety.

Program notes by Linda Mack