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"Pastoral" - Symphony Orchestra Concert

Department of Music

Andrews University, music@andrews.edu

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Andrews University Symphony Orchestra
Claudio Gonzalez, director
Meriel Lora, graduate assistant

Violin I
Donn LaTour, concert master
Carlos Lozano
Dana Wilson
Annie Moretta
Nicole Hwang
Andrew Krause
Grace Joo
Ronnie Zanella

Cello
Andrew Gagiu, principal
Jeremy Ahn
Josh LaTour
Josephine Ong
Jonathon Schnep
Calvin Imperio
Alma Cortez
Kyle Reiner
Eileen Horne

Violin II
Richard Clark, principal
Tiffany Steinweg
Patricia Young
Hadid Cortez
Benjamin Norheim
Jade McClellan
Natalie Hwang
Lyshll Prudente
Michele Prodans

Bass
Jacob Willard, principal
Patrick Miller
Ivan Uriegas

Flute
Debra Rosengren, principal
Irene Hwang

Oboe
Pedro Falcon, principal
Willaglys Senior

Clarinet
Gabriel Halsey, principal
David Song

Bassoon
Alexandra Castro, principal
Lisa Bubar

Horn
Alexandra Raney, principal
Debra Inglefield
Ryan Gooden
Austin McBride

Trumpet
Eric Lofgren, principal
Ricardo Reyna

Trombone
Kenneth Andrade, principal
Monika Ansinn
Jonathan Penrod

Timpani
Jose Arauz

Howard Performing Arts Center
Saturday, October 29, 2016
8:00 pm
About the Conductor

Daniel Brier is an emerging conductor committed to compelling and engaging performances of diverse repertoire. He is currently the Resident Conductor of the Kalamazoo Symphony Orchestra, an orchestra he joined as Assistant Conductor in 2014. As Resident Conductor, he leads over a dozen concerts each season. Increasingly active as a guest conductor, Daniel has led performances with the St. Petersburg Chamber Philharmonic, Adrian Symphony, Whiting Park Festival Orchestra, Royal Oak Symphony, Detroit Medical Orchestra, Orion Chamber Orchestra, and the major choral and orchestral ensembles of the University of Michigan. He has collaborated with a diverse range of artists including Rachel Barton Pine, Bobby McFerrin, Ian Greenlaw, Antonina Chehovska, Vince Yi, and more. In the pit, he has conducted opera and ballet productions including Mozart’s Le nozze di Figaro and Tchaikovsky’s Nutcracker.

An ardent advocate for contemporary music, Mr. Brier has collaborated with the studios of Michael Daugherty and Bright Sheng to premiere works by Peter Shin, Zac Lavender, Jon Boggs, and Nate May. In addition to his support of emerging composers, he also regularly performs works written by contemporary masters. In 2016, he is conducting the world premiere of Daniel Cappelletti’s The Night Before Christmas, commissioned by the Kalamazoo Symphony Orchestra.

Previously, Mr. Brier completed successful stints as founding music director of the Spectrum Orchestra, cover conductor for the Lexington Philharmonic, and conductor of the University of Michigan Orpheus Singers. In 2010, he was awarded a prize for his “exceptional conducting” during the St. Petersburg Chamber Philharmonic’s International Conducting Competition. Later, in 2012, Daniel received an invitation to study privately with John Nelson at the Orchestre de chambre de Paris. Additionally, Mr. Brier has conducted in masterclasses with Giancarlo Guerrero, Hugh Wolff, Jorma Panula, Alexander Polishchuk, Victor Yampolsky, Carl Topilow, and Ragnar Bohlin.

Daniel Brier received his musical training at the University of Michigan’s renowned conducting program earning degrees in orchestral conducting with Kenneth Kiesler and choral conducting with Dr. Jerry Blackstone. While at the University of Michigan, he served as an assistant conductor for the world premiere recording of Milhaud’s L’Orestie d’Eschyle conducted by Kenneth Kiesler. Recorded live on Naxos, the album earned a GRAMMY® nomination in 2015. He is a recipient of the Julian and Vera McIntosh scholarship for promising young musicians and conductors, the Dr. Charlene Archibeque scholarship for choral conductors, and the Dorothy Greenwald scholarship.

Composed during the fall of 1807 and early 1808, Beethoven intended his sixth symphony to be encountered by the listener without the hindrance of any explanation. In his sketchbooks, he wrote various comments explaining his thought processes during composition: “The hearers should be allowed to discover the situations / Sinfonia caratteristica—or recollection of country life / All painting in instrumental music is lost if it is pushed too far / Sinfonia pastorella. Anyone who has an idea of country life can make out for himself the intentions of the composer without many titles / Also without titles the whole will be recognized as a matter more of feeling than of painting in sounds.”

Beethoven presented his sixth symphony in a marathon concert on October 22, 1808. He also included his fifth symphony, fourth piano concerto, the Gloria and Sanctus from his Mass in C, the concert aria “Ah! Perfido”, the Choral Fantasy, and a few piano improvisations to round out the concert. Beethoven, provided the following program for members of the audience:

Pastoral Symphony, more of an expression of feeling than painting. 1st piece: pleasant feelings which awaken in men on arriving in the countryside. 2d piece: scene by the brook. 3d piece: merry gathering of country people, interrupted by 4th piece: thunder and storm, into which breaks 5th piece: salutary feelings combined with thanks to the Deity.

Two years after writing the sixth, Beethoven wrote to Therese Malfati, “How delighted I will be to ramble for awhile through the bushes, woods, under trees, through grass, and around rocks. No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo which man desires to hear.” The sixth symphony provides eloquent testimony of the powerful influence of nature on Beethoven’s life.
Ludwig van Beethoven (1770-1827)

Symphony No. 6 in F Major, Op. 68 “Pastoral”

Beethoven composed this symphony in the fall of 1807 into the early part of 1808. He conducted the first performance on December 22, 1808, in Vienna. It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. Approximate duration: 40 minutes.

The depiction of pastoral settings stretches as far back as Vivaldi. Indeed, the tradition is rich, replete with numerous masterpieces including Vivaldi’s “Four Seasons,” Handel’s “Pastoral Symphony in the Messiah,” Haydn’s “Creation and Seasons,” Strauss’ “Don Quixote,” and Vaughan Williams’ “A Lark Ascending.” Ludwig van Beethoven’s Symphony No. 6 rests in the middle of this tradition and remains a hallmark of the genre.

Why would Beethoven attempt to depict the pastoral in a symphony—a genre typically reserved for purely musical discourse free from program and narrative? Musicologists usually point to the symphonies which prefigure Beethoven’s depiction of nature, namely those of Haydn (Symphony 6 “Le matin,” Symphony No. 7 “Le midi”), Symphony No. 8 “Le soire”) and Knocht (“Le portrait musical de la nature”). Others direct our attention to the “back to nature” philosophy of Rousseau and Herder. However, the deepest clues may rest in the composer’s own personal life and state of mind.

In October of 1802, Beethoven acknowledges that he is losing his hearing in his Heiligenstadt Testament. Furthermore, the political climate surely aroused nervous feelings in Beethoven. Since November of 1805, Vienna, the place of Beethoven’s residence, remained occupied by Napoleon’s troops. On May 25, 1806, Beethoven’s brother, Carl, was married. Carl had operated like a secretary to Beethoven—tending to the tedious financial matters and everyday needs of Beethoven. Without his brothers’ help, Beethoven was left to try and handle these matters on his own resulting in complete disarray. Further complicating his personal life, Beethoven was rejected by a potential lover at the end of 1807 (a recurring pattern in his life).

Although he availed himself of the many conveniences of urban living, Beethoven sought every opportunity to escape the bustle of city life. He embarked on nature walks daily—bringing his sketchbooks along to capture all musical ideas as he walked. He frequently escaped to the countryside in the summers to compose. He even visited the country homes of well-to-do friends in Hungary and, on a few occasions, visited spas in Bohemia. It becomes increasingly clear that Beethoven’s frequent forays into nature provided him with the necessary clarity of mind to escape from his own life problems. Beethoven’s Symphony No. 6 arises out of his own personal state of mind.

About the Soloist

Violinist Carla Trynchuk recently performed the Brazilian premiere of the American Barber Violin Concerto, with the National Theater Symphony Orchestra of Brazil in a concert commemorating 200 years of friendship between the United States and Brazil and Astor Piazzolla’s Las Cuatro Estaciones Porteñas (The Four Seasons) at the Oregon Music Festival. She has performed internationally as soloist with orchestra and recitalist in the United States, Canada, Australia, England, France, Austria, Germany, Italy, Croatia, Romania, Moldova, Brazil, and India, including solo performances with the Calgary Philharmonic (Alberta, Canada), the Dubrovnik Symphony Orchestra (Croatia), Orquestra Filarmônica da PUCRS (Brazil), Iasi Philharmonic Orchestra (Romania), Banatul Philharmonic Orchestra (Timisoara, Romania), the National Philharmonic Orchestra (Moldova), the Bacau Philharmonic (Romania), Bostani Philharmonic (Romania), and Oltenia Philharmonic (Craiova, Romania).

Ms. Trynchuk collaborated with Maestro Paul Freeman and the Czech National Philharmonic Orchestra in Prague for the world premiere recording of Tibor Serly Concerto for Violin. The CD has been released on the Albany label.

As an advocate of music by contemporary composers, Ms. Trynchuk gave the premiere recording of Kittyhawk by the American composer Randall Davidson. She has performed Robert MacBride’s Violin Concerto (“Variety Day”), Hartmann’s Concerto for Violin and String Orchestra (Concerto funèbre) and Astor Piazzolla’s Las Cuatro Estaciones Porteñas (The Four Seasons).

A graduate of The Juilliard School of Music in New York City, Ms. Trynchuk was granted the Bachelor and Master of Music degrees studying under the legendary pedagogue Dorothy DeLay and Hyo Kang. Ms. Trynchuk is currently Professor of Music and Director of the String Program at Andrews University, Michigan, and has taught string pedagogy at DePaul University in Chicago, Illinois. She was awarded the Siegfried H. Horn Award for Excellence in Research and Creative Scholarship. She is the director of the string program for the Oregon Music Festival and has served as faculty-artist at numerous music festivals, has given master classes worldwide, and has served as a judge and adjudicator for string and chamber music competitions and festivals throughout the United States and Canada.
**PROGRAM**

Violin Concerto in D Minor, Op. 47

Jean Sibelius (1865-1957)

Allegro moderato

Adagio di molto

Allegro ma non tanto

Carla Trynchuk, soloist

**Intermission**

Symphony No. 6 in F Major, Op. 68 (*Pastoral*)

Ludwig van Beethoven (1770-1827)

The awakening of warm feelings in the countryside

Scene by the brook

Joyous gathering of country folks

Thunder Storm

Shepard’s Hymn - happy and grateful feelings after the storms

***About the Program***

Jean Sibelius (1865-1957)

Violin Concerto in D Minor, Op. 47

Sibelius began work on his Violin Concerto from in 1902 and finished it in 1904, with a later revision in June 1905. The Original version premiered February 8, 1904, with Victor Nováček as soloist and the composer conducting the Helsingfors Philharmonic. Karl Halir premiered the revised version in Berlin on October 19, 1905, with Richard Strauss conducting. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, violin solo, and strings. Approximate duration: 31 minutes.

As a young man, the violin captivated Jean Sibelius. He began lessons at the age of fourteen, a late start by any standard, and devoted all his effort for the next ten years to the instrument. His overriding ambition was to become a great virtuoso. At the time, even the best violin teachers in Finland were not on par with those in the rest of Europe. Furthermore, he lacked the required physical coordination and temperament for such a career. His dream would never materialize. In 1890-91, while studying in Vienna with Robert Fuchs and Karl Goldmark, he played in the conservatory orchestra. He oft complained of the conservatory orchestra's intonation—writing that it gave him headaches. On January 8, 1891, he auditioned for the Philharmonic. Upon returning from his audition, he broke down, wept, and resigned himself to practicing scales on the piano. Ultimately, he gave up his dream and devoted the remainder of his life to composition. Sibelius' Violin Concerto expresses his deep love for the instrument as well as the pain of his farewell to his "overriding ambition." The opening, as atmospheric and otherworldly as any in the repertory, introduces a dreamy theme over the soft strings. The theme becomes more passionate and eventually gives way to a mini-cadenza. Next, an orchestral tutti, builds dramatic tension and eventually subsides. A lovely episode follows which features an affecting duet between soloist and principal viola. The orchestra follows with a long, march-like section. As the orchestral episode fades away, the soloist enters. What follows is a formal feature unique to Sibelius. Rather than allowing the soloist and orchestra to develop the thematic material as is customary, Sibelius gives the role of development exclusively to the soloist. The bassoon signals a recapitulation and the movement leads to a thrilling conclusion. The second movement, *Adagio di molto*, contains some of Sibelius' most intimate music. Pairs of clarinets and oboes introduce brief thematic material which yields to the deep sonority of solo violin in its lowest register playing a theme of great breadth. Michael Steinberg writes of this movement, "... it speaks in tones we know well and that touch us deeply....Sibelius never found, perhaps never sought, such a melody again: This, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and with a delicate rain of slowly descending scales in flutes and soft strings." The final movement, "a polonaise for polar bears" (to quote Donald Francis Tovey), wakes the listener from the reverie of the second movement. This movement's virtuoso bravura is both charming and aggressive. Propelled by rhythmic ostinato, the movement builds to a brilliant, dramatic conclusion.