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"The four Seasons"

Department of Music

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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, assistant
Donn Latour
Dana Wilson
Nicole Hwang
Grace Joo

Violin II
Carlos Lozano, principal
Andrew Krause
Patricia Young
Sarah Dominique
Daniela Perez
Hadid Cortez

Viola
Jesse Gray, principal
Colin Fendrick
Hayden Leung
Haley Butler

Cello
Robert Quevedo, co-principal
Andrew Gagiu, co-principal
Aaron Sinnett
Rachel Gray

Bass
Jacob Willard

Harpsichord
Dr Kenneth Logan

Department of Music presents
Andrews University Symphony Orchestra

“The Four Seasons”

Featuring:
Pablo Sánchez, Richard Clark,
Dana Wilson, and
Donn Latour

Howard Performing Arts Center
Saturday, April 9, 2016
9:00 pm
About the Director

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.

L’Inverno (Winter)

I. Allegro non molto

“Frozen and trembling among the chilly snow,” Entering, one part at a time, the strings paint a picture of the frozen landscape. Trembling is heard with trills on the violins. “Our breathing hampered by horrid winds, as we run, we stamp our feet continuously,” Our teeth chatter with the frightful cold:” Running passages in the solo bring in the horrid winds; repeated notes, the feet stamping; soloist double stops, the teeth chattering.

II. Largo

“We move to the fire and contented peace, While the rain outside pours in sheets.” The most beautiful of movements, the violin melody represents contentment in front of the fire, while the pizzicato strings depict the rain outside.

III. Allegro

“Now we walk on the ice, with slow steps, attentive how we walk, for fear of falling;” The solo slithers along on thin ice with no supporting harmonies; tutti enters tentatively, afraid of falling. “If we move quickly, we slip and fall to earth, again walking heavily on the ice, until the ice breaks and dissolves;” Solo and tutti keep trying to stay upright, but keep falling with descending passages. "We hear from the closed doors Boreas and all the winds at war - This winter, but such as brings joy." A brief lento settles us in again cozily by the fire, and even though we hear the north winds roaring outside, we are joyful in the comforts of hearth and home.
III. Presto. Tempo impetuoso d'Estate

"Alas, his fears prove all too grounded, thunder and lightning split the heavens, and hail-stones slice the top of the corn and other grain." Tutti and solo bring back the north wind to wreak destruction over the landscape.

L'Autunno (Autumn)

I. Allegro

"The country-folk celebrate, with dance and song, the joy of gathering a bountiful harvest." A joyful celebration of harvest is in full swing with the violin solo fiddling the dance. "With Bacchus's liquor, quaffed liberally, their joy finishes in slumber." As more and more wine is consumed, the drunks begin falling down, hiccupping, while some try to continue their dance, others fall into slumber. Those still standing finish their dance.

II. Adagio

"Each one renounces dance and song. The mild air is pleasant and the season invites ever increasingly to savor a sweet slumber." Muted strings and Il cembalo arpeggia--lazy broken chords on the harpsichord--set the drowsy scene.

III. Allegro: La caccia

"The hunters at dawn go the hunt." Set in the key of F, the natural key of the horn, the orchestra, and later, the solo violin sound signal the hunt. "With horns and guns and dogs they sally forth, the beasts flee, their trail is followed:" The animals try to escape through the triplets in the solo violin, dogs bay with wildly repeated thirds. "Already dismay'd and exhausted, from the great noise of guns and dogs, Threaten'd with wounds, they flee, languishing, and die, cowering." Interspersed between tutti statements of the hunt theme, the solo depicts the exhausted animals, the fleeing, the fear, the dying.

Program

Concerto No. 1 in E major Op. 8, RV 269 “La Primavera” Antonio Vivaldi
(1678-1741)
I. Allegro (in E major)
II. Largo e pianissimo sempre (in C-sharp minor)
III. Allegro pastorale (in E major)
   Pablo Sanchéz, Soloist

Concerto No. 2 in G minor, Op. 8, RV 315 “L’estate”
I. Allegro non molto (in G minor)
II. Adagio e piano - Presto e forte (in G minor)
III. Presto (in G minor)
   Richard Clark, Soloist

Concerto No. 3 in F major, Op. 8, RV 293 “L’autunno”
I. Allegro (in F major)
II. Adagio molto (in D minor)
III. Allegro (in F major)
   Dana Wilson, Soloist

Concerto No. 4 in F minor Op. 8, RV 297 “L’inverno”
I. Allegro non molto (in F minor)
II. Largo (in E-flat major)
III. Allegro (in F minor)
   Donn Latour, Soloist
Program Notes
Antonio Vivaldi (1678-1741)
La Quattro Stagioni (The Four Seasons), Op.8, nos.1-4

"La primavera"
"La'estate"
"L'autunno"
"L'inverno"

Antonio Vivaldi was known variously as the red priest, the teacher of orphan girls in the Venetian Pio Ospedale della Pietà, a renowned violin virtuoso, and an innovator in the composition of concertos of various types. He composed over 500 of them, more than 230 for solo violin. His contributions to this genre include: regular use of ritornello form (tutti theme alternating with solo episodes) in the fast outer movements, new virtuosic standards for soloists, new strong effects, such as orchestral unison. These innovations became part of the expected language of the concerto. Published in 1725 as part of a larger set (Il cimento dell'armonia e dell'inventione, Op. 8), Vivaldi's most popular work, The Four Seasons, paints a picture of the passing of a year in Italy's Veneto (not so unlike the changing seasons of Southwest Michigan) with four concertos for solo violin, strings, and basso continuo. The published version was accompanied by sonnets (written by Vivaldi?), repeated in the score where the description applies.

La Primavera (Spring)
I. Allegro
"Spring has come and with it gaiety, the birds salute it with joyous song." The opening tutti in E Major announces the joy of spring, returning between each subsequent picture; soloist and orchestral violins toss various bird trills back and forth. "And the brooks, caressed by Zephyr's breath, flow meanwhile with sweet murmurings:" The soft running notes of the violins depict the gentle brooks. "The sky is covered with dark clouds, announced by lightning and thunder." Repeated 16th notes (dark clouds and thunder), scales rushing upwards (stormy wind), rapid triplets on the solo violin (lightning). "But when they are silenced, the little birds return to fill the air with their song:"