Spring 4-25-2016

"Hymn of Praise" - AU Orchestra, Singers and Chorale

Department of Music

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AU Symphony
Claudio Gonzalez, director

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Pablo Sánchez, concert master
Richard Clark
Alejandra Castillo
Daniela Pérez
Nicole Hwang
Hayden Leung
WayAnne Watson
Sarrah Dominique
Hadid Cortéz
Elvis Choi
Rachel Lynne Brantley

Violin II
Tiffany Steinweg, principal
Andrew Krause
Patricia Young
Carlos Lozano
Rachelle Gensolin
Christina Goosey
Tamara William
Kenreah Brown
Wynique Wright
Hyelim Lee
Glori Yu
Hye-young Byeon

Viola
Bryan Urbina, Principal
Jose Gray
Whitney Watson
Tunisia Peters
Priscilla Soto

Cello
Aaron Sinnett, Guest Principal
Nathan Lee
Robert Quevedo
Rachel Gray

Alma Cortéz
Jessica Young
Sung-sil Park

Bass
Jacob Willard, Principal
Sean Hsu
Ivan Uriegas
Jessie Link

Flute
Debra Rosengren, Principal
Irene Hwang
Becky Vajdic, Piccolo

Oboe
Willaglys Senior
Kelly Rosselit

Clarinet
Shaly Torres
Richard Ulangca

Bassoon
Alexandra Castro
Lisa Bubar
Erik Vyhmeister

Horn
Jonathan Sharley, Principal
Lisha Torres
Ryan Gooden
Debra Inglefield

Trombone
Kenneth Andrade, Principal
Jonathan Penrod
Drew Kaptur

Tuba
Andrew Walayat

Timpani
Ellen Yoon

Andrews University Symphony Orchestra
Claudio Gonzalez, director

Mendelssohn Symphony No. 2
“Hymn of Praise”

Soloists: Charles Reid, tenor; Julia Lindsay Grenon, soprano;
Julie Reid, mezzo soprano

with
the Andrews University Singers and University Chorale
Stephen Zork, director

Howard Performing Arts Center
Saturday, April 25, 2015
8:00 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.

**Andres University Singers**  
Stephen Zork, Conductor

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Andrews University Chorale
Stephen Zork, Conductor

**Soprano**
- Anne Loura
- Barbara Johnson
- Christovia Culmer
- Jeannie Pedersen-Smith
- Jessica Cheever
- Kara Terrell Benavides
- Kristen Abraham
- Luz Ruiz-Tenorio
- Ruth Castro
- Taylor Troup
- Toni-Ann Ross

**Alto**
- Brigette Hinds
- Clemence Uwimana
- Cyndi Caballero
- Emily McAuliffe
- Emily Oxley
- Georgina Zambrano
- Jennifer Clough
- Joan Banks
- Karin Erickson
- Pat Spangler
- Rachel Middaugh
- Sharon Dudgeon
- Willyta Wamack

**Tenor**
- Handel Fraser
- Isaac Munguia
- Panankosi Mbuyiwa
- Ryan Clough
- Stephen Batchelor
- Stephen Zork

**Bass**
- Carlan Cogan
- Carl Cunningham
- Greg Offenbach
- Harold Smith
- Kenneth Moore
- Kyler Morrison
- Richard Parke
- Ruben Muñoz
- Vladimir Slavujevic

Julie Reid, mezzo-soprano
Serving as adjunct voice faculty at Indiana University South Bend and Andrews University, mezzo-soprano, Julie Reid, is well known for concertizing throughout the U.S. and Europe with her husband, Metropolitan Opera tenor, Charles Reid. Julie’s 2014-15 season includes a Howard Present’s concert of Love Songs, Handel’s Messiah with First Presbyterian Church, South Bend, IN, and a Christmas Concerts at Frederick SDA Church, Frederick, MD. On the oratorio stage, she has performed Mozart’s Requiem with the Indiana University South Bend Orchestra and Chorus and Mendelssohn’s Elijah with the New England Symphonic Ensemble. As a recitalist, appearances include concerts in Ackerman Hall at Southern Adventist University in Tennessee; the Arts Series of the Frederick SDA Church, in Maryland; and several appearances at the Howard Performing Arts Center. Mrs. Reid is a graduate of Westminster Choir College in Princeton, NJ. As a member of the world-renowned Westminster Choir, Julie toured in France and Korea, performed opera at the Spoleto Festival USA, and sang under the batons of Zubin Mehta, Kurt Masur, Zdeněk Mácal, and Joseph Flummerfelt. A talented music educator, Julie holds specialized certification in the methods of Kodaly.

Charles Reid, tenor
About Charles Reid’s recent performances of Don Jose, Monika Willer writes, “Reid’s voice possesses unstrained volume, secure high notes, and a precious shining enamel, which makes the emotions believable of passionate desire, despair and jealousy.” An international tenor, Charles Reid’s 2014-15 season has been filled with performances of Rachmaninoff’s The Bells, Handel’s Messiah, Mendelssohn’s Elijah and Wagner’s Das Rheingold and recitals; performing with the Hong Kong Philharmonic (Jaap van Zweden), Buffalo Philharmonic Orchestra (JoAnn Falletta), Kalamazoo Symphony Orchestra (Raymond Harvey), and others. Upcoming performances include Britten’s War Requiem under the baton of Jane Glover and performances of Mahler’s Das Lied von der Erde with the Virginia Symphony, conducted by Maesta Falletta, and Matthias Goerne at the Schubertiada a Vilabertran, conducted by Josep Pons. Mr. Reid’s discography includes recordings for Deutsche Grammaphon, Opus Arte, OEHMS Classics, Naxos, and others. Charles is the recipient of prestigious awards from the Richard Tucker Music Foundation, Loren L. Zachary Foundation, Marjorie Lawrence International Vocal Competition and more. In addition to an active performance schedule, Charles is Associate Professor of Voice and Artist in Residence at Andrews University, Producer and Host of This Opera Life Podcast, and a dedicated family man.
Julia Lindsay Grenon, soprano, started singing with her two brothers and sister when she was five years old for camp meeting at Shenandoah Valley Academy in Virginia. About ten years later, she sang her first public, sacred solo concert in her pastor father's church in Hyattsville, Maryland. Upon graduation from Columbia Union College in Takoma Park, Maryland with a BS in Music Education, she auditioned for Norman Scribner, director of the Choral Arts Society of Washington, DC. As a result, she became a chorus member and was afforded the opportunity to perform at the Kennedy Center of the Performing Arts in Washington, DC; in London, England; and Salzburg, Austria.

Before making her way to Berrien Springs, Michigan in 1985 to begin her studies at Andrews University, Julia spent almost two years traveling throughout the United States giving sacred music concerts in hundreds of venues.

After graduating from Andrews University with a Masters in Voice Performance in 1987, she was hired by the Andrews University Department of Music to teach in the vocal area. In addition to performing and teaching, Julia served as the assistant choral director with the Southwest Michigan Symphony Orchestra; produced and directed many musicals and a few select operas; and facilitated many performance opportunities for her students and others from the community. During her tenure at Andrews, she had the opportunity to perform in many different countries in the world with one of the highlights being the performance of Henryk Gorecki's Symphony No. 3 in Zagreb, Croatia under the direction of Zvonimir Hacko.

Some of the conductors under whom she has had the honor of performing include Eric Leinsdorf, Norman Scribner, Leonard Bernstein, Herbert von Karajan, Robert Vodnoy, and our very own James Hanson, Claudio Gonzalez and Linda Mack with the Early Music Ensemble. Julia Lindsay Grenon has performed the great Classical music of dozens of composers from every historical period, including many and varied musical styles and several different languages including Italian, French, English, Danish, Polish and, tonight's featured language, German.

About the Music

Dietrich Buxtehude (1637-1707) was one of the most prominent organists and composers of his time. From 1668 until his death, he served as the organist and *Werkmeister* (secretary and treasurer) of the Marienkirche in Lübeck, Germany, one of the most significant posts in the region. His organ works and cantatas were quite influential, and had an impact upon contemporaries such as Bach, Handel, and Pachelbel, as well as other, lesser-known composers.

The *chaconne* originated as a fast, popular dance during the latter part of the sixteenth century in the Spanish colonies of the New World. However, by the time of the Baroque, it had evolved into a majestic piece in triple meter, with a repeating bass or chordal pattern.

Buxtehude's *Chaconne in E minor* is grounded on 31 four-measure repetitions of a descending four-note bass line: E, D, C, B. While this type of repetition could be monotonous, there is a high level of variety achieved through melodic, harmonic, textural, and orchestral variation in the melodies spun above the descending bass line. The bass line itself is eventually varied in interesting ways from the middle of the work onward through chromatic and rhythmic alterations.

One of Mexico's greatest composers and cultural figures, Carlos Chávez (1899-1978), arranged and orchestrated Buxtehude's *Chaconne*, which was originally composed for organ. Chávez was known for his adeptness at orchestration. His orchestral mastery is certainly on vivid display in this piece. Each variation features mixtures of instruments which create fascinating kaleidoscopic effects.

Felix Mendelssohn-Bartholdy (1809-1847) was one of the greatest composers, conductors, and pianists of the first half of the nineteenth century. His works include masterpieces in every genre—orchestral, chamber, choral, vocal, piano, and organ—except opera. In addition to his musical gifts, he was also a talented artist, spoke five languages, and studied philosophy.

In 1840, the city of Leipzig organized a large festival celebrating the 400th anniversary of Johann Gutenberg’s invention of moveable type printing. The Leipzig town council commissioned Mendelssohn, then the conductor of the Leipzig Gewandhaus orchestra, to write a piece for the celebrations. Mendelssohn’s preferred title for the work was “Symphony-Cantata.” The work consists of three orchestral movements followed by ten choral and solo vocal movements. Mendelssohn wrote, “All the movements—vocal and instrumental alike—are composed on the words, ‘All that hath breath, praise the Lord!’ you understand, of course, that first the instruments offer praise in their way, and then the chorus and the individual voices.”
Mendelssohn's skill in using counterpoint is used to exhilarating effect.

The second movement of the Cantata, Adagio religioso, has a solemn, hymn-like worship atmosphere that is reminiscent of some of Beethoven's religious music (e.g. the Missa Solemnis). While the fanfare motto is not explicitly stated, it is possible that Mendelssohn sought to remind the listener of it by including its characteristic dotted rhythm and melodic idea as part of its main theme. During the second part of this movement, a rhythmic dotted figure begins to accompany the main theme. This dotted rhythm not only reinforces the reference to the motto idea, but also becomes important in the following movement.

The next movement is the beginning of the "Cantata," with the vocal forces now joining the orchestra in praise to God. The movement begins with the dotted rhythmic figure of the preceding slow movement and the fanfare motto returning in its full force. Soon, the chorus joins in proclaiming the fanfare motto—"Alles, was Odem hat, lobe den Herrn" ("All that has breath, praise the Lord"). A further theme in the movement is reminiscent of the leaping arpeggio in the Allegro of the Sinfonia. Another contrasting idea uses the minor mode and chromatic harmonies. Throughout this movement, Mendelssohn's skill in using counterpoint is used to exhilarating effect.

The second movement of the Cantata features a soprano soloist with an accompanying female chorus. Again, the fanfare motto is alluded to by a dotted musical figure.

The third movement of the Cantata, also in G minor, is for tenor solo. The text continues the idea of themes of praise to God for His mercies and the deliverance from darkness are explored with music that conveys the emotions of the text.

The third movement, Allegretto un poco agitato, evokes the style of Mendelssohn's Lieder ohne Worte (Song Without Words) for the piano. It is a flowing, yet reflectively melancholic air. The middle section of this movement consists of a chorale-like theme in which the motto idea appears in the inner voices.

The fourth movement of the Cantata, also in G minor, is for full chorus. The text continues the idea of a bittersweet text: "He reckons our tears in times of trouble and consoles our distress with His Word." There are some glimmers of hope at the words "awake thou that sleepest, and arise from the dead." But these glimmers are nearly extinguished in the following section—"Watchman, will the night soon pass?" with a contorted version of the fanfare motto in the anguished melody. Three times, this cry is repeated—each time rising one step higher. Finally, like a light faintly beginning to shine, the solo soprano enters—"The night is departing."

This leads directly into the seventh movement of the Cantata in the heart of the work, and its structural and dramatic apex. Not only is the main theme of this movement reminiscent of the fanfare motto in its basic outline, but it is also directly related in both text and music to the great chorus "Mache dich auf, werde Licht" from Mendelssohn's earlier oratorio Paulus (St. Paul). There the chorus celebrates the conversion of Saul from darkness to light. Similarly, here in the Lobgesang, the chorus sings, "The night is departing, the day is approaching. Therefore let us gird on the armor of light."

The eighth movement of the Cantata is a setting of the German chorale Nun Danket alle Gott (Now Thank We All Our God). The first verse is sung a cappella by the chorus, while the second verse is accompanied by flowing sixteenth notes in the orchestra.

The ninth movement of the Symphony-Cantata is a gentle interlude for tenor and soprano. Again, the themes of praise to God for His mercies and the deliverance from darkness are explored with music that conveys the emotions of the text.

The final, tenth movement of the work begins with strong, punctuated chords in the orchestra and rhythmic declamations in the chorus that summon all the nations to offer praise, glory, and might to the Lord. A quicker, more vigorous section leads to a fugue on the words, "Praise the Lord; exalt his name and praise his glory." As the music increases in triumphant intensity, the sopranos soar up to a high and prolonged B-flat—a fitting climactic gesture for a work that begins and ends with exultant praise. As a final summation, the fanfare motto appears again as it did at the opening, in all its pomp and splendor, bringing this great work triumphantly full circle.

Timothy Arena serves as the Seminary Chorus pianist and Music Materials Center graduate assistant. Marianne Kordas serves as the Director of the Music Materials Center for the James White Library.

The preparation of the choir for this performance was done by Stephen Zork who is not present at this time due to other teaching and artistic commitments in Florida.