

Spring 4-22-2017

AU Symphony Orchestra - Nationalist Music from Latin-America and Europe

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Andrews University Symphony Orchestra

Dr. Claudio Gonzalez, director
Ronnie Zanella, graduate assistant

Violin I

Donn LaTour, *concert master*
Nicole Hwang
Dana Wilson
Annie Moretta
Rachel Scuka
Andrew Krause
Caitlin Jankiewicz
Ronnie Zanella

Violin II

Richard Clark, *principal*
Tiffany Steinweg
Anita Dyman
Patricia Young
Lyshll Prudente
Adriana Castillo
Benjamin Norheim
Jade McClellan
Natalie Hwang
Haddid Cortez
Christiane Gallos
Dorothea Gallos

Viola

Jesse Gray, *principal*
Colin Fenwick
Carlos Lozano
Anita Gonzalez
Johann Moore

Cello

Andrew Gagi, *principal*
Jeremy Ahn
Josh LaTour
Juliane Johnson
Calvin Imperio
Johnny Schnepf
Alma Cortez
Kyle Reiner
Eileen Horne

Bass

Jacob Willard, *principal*
Ivan Uriegas

Flute

Debra Rosengren
Irene Hwang

Piccolo

Becky Vajdic

Oboe

Pedro Falcón
Willaglys Senior

Clarinet

Gabriel Halsey
David Song

Bassoon

Alexandra Castro
Lisa Bubar

Horn

Debra Inglefield
DeLain Bomer
Alexandra Raney
Ryan Gooden

Trumpet

Eric Lofgren
Ricardo Reyna
Michael Orvek
Alexandria Ansinn

Trombone

Kenneth Andrade
Jonathan Penrod
Kenley Inglefield

Timpani

Jose Arauz

Percussion

Taemin Yoon
Lady Imperio
Warren Garrido
Rebecca Kim
Ivana Ticar

Piano

Ronnie Zanella

Andrews  University

Department of Music presents

Andrews University Symphony Orchestra

Dr. Claudio Gonzalez, director

Nationalist Music From Latin-America And Europe

Featuring works by
Rimsky-Korsakov, Moncayo, Márquez, and Tchaikovsky



Howard Performing Arts Center
Saturday, April 22, 2017
8:30 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. 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, Mr. 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, including 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 Gustav Mahler First Symphony, commemorating the 100th Anniversary of Mahler’s death.

Intermission

Danzón No. 2

Arturo Márquez
b. 1950

Overture 1812, Op. 49

Pyotr Tchaikovsky
(1840-1893)

Program

Capriccio Espagnol

Nikolay Rimsky-Korsakov
(1844-1908)

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

Ronnie Zanella, Graduate Student Conductor

**In partial fulfillment of the requirements for the degree of Master of Music
in Orchestral Conducting.
Ronnie Zanella is a student of Claudio Gonzalez.**

Huapango

José Pablo Moncayo
(1912-1958)

With *Cadenza Quasi una fantasia* by Carlos Flores, *Piano*

**This is the final concert Dr. Flores will perform with the AU Symphony
Orchestra before his retirement this summer. With your applause, please
join the Department of Music in honoring his many years of service to
Andrews University.**

About the Soloist

Carlos Flores was born in Mexico City and began his musical training at the age of six. He obtained Bachelor of Music and Master of Music degrees in Piano Performance from Andrews University. He earned a Ph.D. in Music Theory, with related areas in musicology and performance, at the University of North Texas in Denton.

His professional career has included positions in higher education as a music teacher, pianist, choral director, orchestra conductor, department chairman and administrator. As a performer, he has presented numerous concerts and recitals in Mexico, Puerto Rico and the United States. As a teacher, he has guided many talented students in their careers as pianists and has taken several students to successful participation in piano competitions. As lecturer, he has accepted frequent invitations to be guest speaker at seminars and conferences. He is the author of a music theory textbook which has been published both in Spanish and English, as well as of numerous articles on music. Some of his latest professional activities are related to research and development in the pedagogy of music theory, the development of music theory in the American continent, and the integration of music technology into the music curriculum.

Program Notes

Capriccio Espagnole, Op. 34 – Nikolay Rimsky-Korsakov

Nikolay Rimsky-Korsakov, admired as an unrivaled master of orchestration and important for his contribution to Russian opera, is best known today by most concert goers as the composer of the colorful works *Scheherazade*, *Capriccio Espagnole*, and *Russian Easter Festival*. While the young Nikolay showed early talent for music, he initially pursued a naval career taking a commission in the Imperial Russian Navy. Back on shore after fulfilling a three year round-the world tour he became increasingly involved with music, resigning his naval commission in 1873. Despite limited theoretical training, he was offered, and accepted, a position teaching Practical Composition and Instrumentation at the St. Petersburg Conservatory where by studying furiously he managed to stay just ahead of his students. His compositional path was clearly influenced by the nationalistic works of Glinka, Russian folk music, orientalia, and anything else exotic. Glinka had brought a taste for Spanish music to Russia following his 2-year journey in Spain. Rimsky-Korsakov's own tribute to Spanish music *Capriccio Espanol*, *Op. 34* was meant to be a sequel to his *Fantasy on Russian Themes*, *op. 33* for violin and orchestra. In writing the *Capriccio*, the composer changed his mind about the violin solo (saving that for his later work, *Scheherazade*) and instead made it a brilliant showpiece for the entire orchestra—although solo violin is featured prominently. He conducted the premiere at a public concert in St. Petersburg in November, 1887. His memoir reports its success with orchestra and public alike.

The fifteen-minute piece is organized around the Spanish dance *Alborada* or morning song, a serenade accompanied by pipe and tabor. The *Alborada*'s first appearance is a larger-than-life serenade with full orchestra, plenty of percussion for the tabor, and solo clarinet playing the role of the pipe. The mood changes to variations on an *Andalusian* theme heard first on the horns, then in dialog with English horn. A flute cadenza leads us to the return of the *Alborada* with the addition of alternating solos of violin, flute, and clarinet. A brass fanfare announces *Scena e canto Gitano* (Scene and Gypsy Song). A variety of solo passages begins with violin and continues with flute, clarinet, and oboe (with bassoons). This parade of tonal and rhythmic efforts leads directly into the final dance *Fandango asturiano*. A final revisit to *Alborada* with ever increasing speed serves as the coda to this colorful and popular work.

Written by Linda Mack

Huapango – José Pablo Moncayo

Born in Guadalajara, Moncayo studied composition with Carlos Chávez, played jazz piano in local cabarets, and eventually became the conductor of the Mexican National Symphony Orchestra. He was one of the “Group of Four” Mexican composers who were dedicated to promoting a national music. He and another member, Blas Galindo, once visited the town of Alvarado in the state of Veracruz to collect folk music. There they encountered a dance called the “huapango.” Depending on the source, “huapango” is a corruption of the word “fandango,” or a word from the Náhuatl language meaning “the site where the wood is placed,” namely, the wooden planks for dancing.

Moncayo used three of these huapangos in an orchestral work first performed on August 15, 1941 by Orquesta Sinfonica de Mexico, conducted by Carlos Chávez. It has become a second Mexican national anthem. A lyrical central section with solos for harp and winds is flanked by more rhythmic parts. In the last section, trumpet and trombone engage in a kind of musical duel.

Written by Charley Samson

Danzón No. 2 – Arturo Márquez

Born in the Mexican state of Sonora in 1950, Arturo Márquez studied piano, violin and trombone as a youth in California, and returned to Mexico for conservatory training. Following composition studies with Jacques Castède in Paris, he received a Fulbright fellowship to study at the California Institute of the Arts, receiving his MA in 1990. Throughout his compositional life he has explored new means and languages of expression, evident in his various interdisciplinary works involving theater, dance, cinema and photography. His series of *Danzones* combine a popular idiom of café music and classical elements. A *Danzón* is a formal ballroom dance of Cuban origin still danced by couples in Cuba and Mexico of an older generation.

Márquez's most famous composition is the *Danzón No. 2*. He was inspired to write it following a trip to Malinalco with friends, experts in salon dances, with a particular passion for the danzón. He later took trips to Veracruz and a famous salon, “Colonia” in Mexico City and listened to classic recordings, further helping him to internalize the rhythms, form and melodic outline of the danzón. The composer states: “*Danzón 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms ... its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.” The piece was commissioned by the Universidad Nacional Autónoma de Mexico in 1994 and was dedicated to the composer's daughter, Lily. It begins as if in a café with clarinet, piano, claves, and pizzicato strings. The oboe is drawn into the conversation punctuated by brass, and as the pace picks up, more and more of the orchestra is drawn in. A serene middle section is followed by a return to the main theme bringing the piece to a rousing conclusion.

Written by Linda Mack

1812 Overture, Op. 49 (with sound effects for the cannons) – Pyotr Tchaikovsky

The 1812 Overture is among Tchaikovsky's most famous compositions, but not one of his favorites. Tchaikovsky wrote the Overture for his friend Nikolai Rubenstein, director of the Moscow Conservatory, who wanted music to commemorate the consecration of the Cathedral of Christ the Savior in Moscow, built to mark the Russian victory in 1812 over Napoleon, and the 25th anniversary celebration of Alexander II as Czar.

Rubenstein envisioned a grand outdoor aural spectacle for the audience; Tchaikovsky was subsequently inspired to score the work for cannons, a military band and church bells in addition to the orchestra, although the premiere of *The Year 1812* (the formal title of the *1812 Overture*) in Moscow on Aug. 20, 1882 was actually held in a concert hall, minus cannons and bells. Despite the lack of firepower, it was an immediate success and has since become a summer staple of orchestras and a perennial audience favorite. Throughout the *1812 Overture*, Tchaikovsky interjects fragments of the French national anthem *La Marseillaise* to represent Napoleon.

Tchaikovsky also quotes the Russian national anthem, *God Save the Czar*, a Russian Orthodox Church hymn, *God Save Thy People* and fragments of a Russian folk song in the opening theme. According to Tchaikovsky, these musical quotations symbolize the heart and soul of the Russian people.

Regarding the *1812 Overture*, Tchaikovsky complained to his patron Nadezhda von Meck, “The ‘Overture’ will be very loud and noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth.” While critics have argued over the years about the “artistic worth” of Tchaikovsky's music, audiences have remained his staunchest supporters, and his music is consistently among the most requested and performed by symphony orchestras around the world.

Written by Elizabeth Schwartz