

11-21-2015

## Music Without Frontiers

Claudio Gonzalez

*Andrews University*, [cgonzale@andrews.edu](mailto:cgonzale@andrews.edu)

Follow this and additional works at: <http://digitalcommons.andrews.edu/events-2015-2016>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Gonzalez, Claudio, "Music Without Frontiers" (2015). *Concerts and Events 2015-2016*. Book 2.  
<http://digitalcommons.andrews.edu/events-2015-2016/2>

This Book is brought to you for free and open access by the Concerts and Events at Digital Commons @ Andrews University. It has been accepted for inclusion in Concerts and Events 2015-2016 by an authorized administrator of Digital Commons @ Andrews University. For more information, please contact [repository@andrews.edu](mailto:repository@andrews.edu).

**Andrews University Symphony Orchestra**

**Dr. Claudio Gonzalez, director**

**Meriel S Lora, graduate assistant**

Andrews  University

DEPARTMENT OF MUSIC PRESENTS

**ANDREWS UNIVERSITY SYMPHONY  
ORCHESTRA**

**DR. CLAUDIO GONZALEZ, DIRECTOR**

DEPARTMENT OF MUSIC  
PRESENTS

**“MUSIC WITHOUT FRONTIERS”**

**CARLA TRYNCHUK, VIOLIN  
JOEL PAGAN, VIOLA**

FEATURING WORKS BY

**BLOCH, BRUCH, COPLAND, CHAVEZ, AND MARQUEZ**

**HOWARD PERFORMING ARTS CENTER**

**SATURDAY, NOV. 21, 2015**

**8:00 PM**

**Violin I**

Pablo Sánchez, *concert master*  
Richard Clark  
Donn Latour  
Nicole Hwang  
Grace Joo  
Daniela Perez  
Hayden Leung  
Elvis Choi  
Sarrah Dominique  
Haddid Cortez  
Kristal Uzuegbu  
Rachel Lynne Brantley  
Ronnie Zanella

**Violin II**

Carlos Lozano, *principal*  
Andrew Krause  
Patricia Young  
Megan Correces  
Jo Ann Johnson  
Yasmin Philipp  
Rachelle Silver  
Rachelle Gensolin  
Nancy Ruiz  
Heylin Lee  
Tamara Williams  
Kenreah Brown  
Michelle Podrans  
Hyesun Im  
Joeong Hun

**Viola**

Jesse Gray, *Principal*  
Colin Fendwick  
Whitney Watson  
Tunisia Peters  
Jose Rodriguez

**Cello**

Roberth Quevedo, *Principal*  
Andrew Gaggiu  
Nathan Lee  
Rachel Gray  
Calvin Imperio  
Josephine Ong  
Alma Cortez  
Jessica Young  
Sung-sil Park  
Aaron Sinnett  
Meriel Lora

**Bass**

Jacob Willard, *Principal*  
Ivan Uriegas  
Konner Dent

**Flute**

Irene Hwang, *Principal*  
Isabelle Hwang

**Oboe**

Willaglys Senior  
Heidi Eash

**Clarinet**

Richard Ulangca  
Gabriel Halsey

**Bassoon**

Alexandra Castro  
Lisa Bubar

**Horn**

Matthew Rajarathinam  
Analiz Lozano  
Alexandra Raney  
Debra Inglefield

**Trumpet**

Michael Orvek, *Principal*  
Ricardo Reyna

**Trombone**

Kenneth Andrade, *Principal*  
Jonathan penrod  
Drew Kaptur

**Tuba**

Andrew Walayat

**Timpani**

Kaleb Chamberlain

**Percussion**

Ronald Hull  
Jose Arauz Garcia  
Zaveon Waiters  
Lady Abigail D. Imperio

**Piano**

Ronnie Zanella

**Harp**

Ramona Kim

## 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, 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 100<sup>th</sup> Anniversary of Mahler's death.

\*\*\*\*

## Danzón No. 2

Arturo Marquez was born in 1950 in Alamos, Sonora and currently works at the National University of Mexico, superior school of Music. His Danzón No. 2 is a frequently performed piece and has won many awards since its premiere in 1994. It is a sophisticated blend of traditional and popular idioms from his native Mexico. The piece was commissioned by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to Marquez' daughter Lily. This contemporary Mexican music literature reflects on a dance style called danzón, which has its roots in Cuba. However, the danzón is also a prominent musical form that is an important part of the folklore of the Gulf Coast state of Veracruz, Mexico. The traditional danzón, a salon dance for couples, uses rondo form and is derived from the 19<sup>th</sup> century contredanse and the Cuban habanera. Arturo Marquez's Danzón No. 2 is a tribute to the old genre and the environment which saw its flourishing in Mexico. In his own words, the Danzón No. 2 "endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music"-Arturo Marquez

\*\*\*\*

## **Symphony No.2 “Sinfonia India”**

Carlos Antonio Chávez (1899-1978) was a Mexican composer, conductor, music theorist, educator, journalist, and founder and director of the Mexican Symphonic Orchestra. Chavez’s unique compositional style was influenced by native Mexican cultures to which he was exposed as a boy during visits to his Mexican Indian grandparents who lived in Tlaxacala, Mexico. He wrote six symphonies of which his second by the name of “Sinfonía India” is the most famous. The symphony was composed by Chavez during his lengthy visit to the United States, and was first performed in 1936, with the composer conducting in the U.S followed by a Mexican premiere in the same year.

There are no pauses between movements, and the piece simply transitions from section to section. The first theme is strongly rhythmic in nature alternating between compound and simple meters giving it a strong rhythmic drive. The second theme is more lyrical in nature featuring the E flat clarinet during its first appearance. The third theme marks the slowest, most expressive and lyrical section of the entire work. Chavez wrote the symphony in the spirit of the Classical three-part sonata form in which a pair of melodies are stated at the beginning, developed and varied throughout the middle, and then restated at the end. The coda section is frantic fast dance in 6/8 consisting of one lengthy motivic melody which is repeated 5 times each time adding a new instrument or group of instruments. The percussion used during the entire length of the symphony consists of Indian percussion instruments such as the Yaqui Drum or Indian Drum, Tenebrai (a string of Butterfly Cocoons), Teponaxtles, Grijutian (String of Deer Hoofs), Tlanpanhuehuetl Drum, and Raspador Yaqui.

## **About the soloists**

Hailed by The Monitor as an “impassioned performer,” **Joel Pagán** enjoys a multi-faceted career as a concert artist and educator. An active chamber and solo recitalist, Pagán has performed throughout the United States, Mexico, Puerto Rico, Dominican Republic, Canada, Bolivia, Italy, Costa Rica and Brazil. Additionally, Pagán has performed in various international festivals such as the Brevard Music Center Festival, FOSJA/Casals Festival Puerto Rico, Meadowmount School of Music, Schlern International Music Festival, Cooperstown Chamber Music Festival, Chamber Music Institute at UNL, Festival Internacional de Música de la Escola de Música e Artes Cênicas da UFG, UNB Encontro de Cordas, International Adventist Youth Festival, Banff Centre and the Killington Music Festival among others. He has also presented master-classes and workshops in the National Conservatory of Bolivia, Middle Tennessee State University, University of California Santa Cruz, Interamerican University of Puerto Rico, UNADECA, Universidade Federal de Goiás, Pontificia Universidad Católica de Puerto Rico, and the Puerto Rico Conservatory of Music among others.

As a soloist with orchestras, he has appeared with the Valley Symphony, Laredo Philharmonic, Monterey Bay Sinfonietta, UTPA Symphony, Sam Houston State University Symphony and Puerto Rico Conservatory Symphony. As an orchestral musician, Joel has performed in the violin and viola sections of the Chamber Orchestra of San Antonio, Puerto Rico Philharmonic, Puerto Rico Chamber Orchestra, Corpus Christi Symphony, Mansfield Symphony, Lansing Symphony, Jackson Symphony, and the Brevard Music Center Orchestra. Pagán has also appeared in the Youth Symphony of the Americas, Midland Symphony, Laredo Philharmonic, and Valley Symphony as principal violist. Having studied with Robert Dan, I Fu Wang, Alan Bodman, José Figueroa, Ann Setzer, and Sally Thomas, Pagán holds degrees from Michigan State University, University of Akron, and the Conservatorio de Música de Puerto Rico. Currently, Pagán is an Associate Professor of Viola & Violin at The University of Texas Rio Grande Valley, faculty at the Killington Music Festival and principal viola of the Laredo Philharmonic.

Violinist **Carla Trynchuk** this 2015 season has 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), Iași 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.

\*\*\*\*

### **“Saturday Night Waltz” from Rodeo**

Aaron Copland is without a doubt the father of the American sound in classical music. Born in Brooklyn into a conservative Jewish family of Lithuanian origins in 1900, he became Nadia Boulanger's first American composition student in Paris. Following Boulanger's advice, Copland set out to create a distinctive American style of classical music.

One of the products of his distinctive American style is the ballet “Rodeo”, a ballet in celebration of the American West. The ballet takes place at Burnt Ranch, where a cowgirl finds herself competing with visiting city girls for the attention of the Head Wrangler. In “Saturday Night Waltz”, the cowboys and the town girls begin to pair off to dance, but the cowgirl is left standing on the sidelines without a dance partner until the Champion Roper invites her to the dance floor and they dance to the tune of “I Ride and Old Paint”. The opening bars emulate the sound of fiddlers tuning their instruments before starting to play, followed by a grand entrance of the full orchestra. It then dies down giving way to the oboe's entrance with main theme, a beautiful melody conjuring innocence of courtship.

Bruch composed his double concerto in 1911. By that time he was considered to be antiquated as a consequence of his conservative compositional approach, which was similar to Brahms. Bruch's approach clashed with those of the composers of the early 20<sup>th</sup> century such as Stravinsky who at the time was pushing the musical boundaries with works like the Rite of Spring.

The double concerto for viola and clarinet or violin, features beautifully crafted melodic lines for each instrument, which blend and complement each other along with elegant classical structures. The concerto is in three movements each faster than the preceding: andante con moto, allegro moderato, and allegro molto.

The andante con moto opens with the viola in a recitativo like manner which is then mimicked by the violin; the two soloists continue alternating melodies throughout this highly expressive movement. The allegro moderato continues featuring beautiful melodic content being exchanged between the two solo instruments. The allegro molto is the most virtuosic of the three in a lively triplet rhythm throughout the whole movement. It is easy to perceive why Bruch was regarded as conservative in his composition as the whole piece is more evocative of an early romantic work than it is of work written in the early part of the 20<sup>th</sup> century.

## ***Program***

Suite Hébraïque for viola and violin	Ernest Bloch
Rhapsody	(1880-1959)
Processional	
Affirmation	
Double Concerto for violin and viola in E minor Op. 88	Max Bruch
Andante con moto	(1838-1920)
Allegro moderato	
Allegro molto	

## ***Intermission***

Saturday Night Waltz	Aaron Copland
	(1990-1990)
Symphony No. 2 "Sinfonia India"	Carlos Chavez
	(1899-1978)
Danzon No. 2	Arturo Marquez
	(1950)

## About the Music

### Suite Hébraïque for viola and violin

1. Rhapsodi
2. Processional
3. Affirmation

Ernest Bloch (1880-1959) was born in Geneva to Jewish parents. He spent most of his youth in Europe where he began playing the violin at the age of nine, and soon after discovered music composition. In 1916, Bloch settled in the United States where he matured as a composer, and cemented his unique musical style.

Bloch's quest for his own unique voice led him to rely heavily on his Jewish heritage, and his music showcases his preoccupation in the matter. Despite being born and raised in Europe, his mature musical style exhibits little traces of European influences. Bloch's music shows a deep connection with his Jewish heritage, and the *Suite Hébraïque* for viola and orchestra along with his *Jewish Cycle* are great emissaries of his compositional style.

The *Suite Hébraïque* was premiered in 1953 by Milton Preves with the Chicago Symphony Orchestra conducted by Rafael Kubelik. The work was well received at its premier and has remained a favorite in concert halls around the world.

Bloch infused this composition with a number of notations of Hasidic and folk subject material as well as Jewish themes. His application of cantillation idioms used in the vocalization of Bible passages helps cement this work's Jewish heritage.

In the first and second movements, fragments of the *Ne'ilah* and *Ahot Ketannah* prayers are audibly recognizable. Furthermore, Bloch's employment of augmented seconds, augmented fourths and fifths mimic the sound of the ram's horn, an instrument blown during *Yom Kippur* (the most solemn Holy Day) every year.

\*\*\*\*

### Double Concerto for viola and violin in E minor Op. 88

1. Andante con moto
2. Allegro moderato
3. Allegro molto

Max Bruch (1838-1920) was a respected and widely known German romantic composer, conductor and teacher. Despite his early success as child prodigy and numerous compositions including three symphonies, three operas, and choral music, Bruch was hunted during his lifetime by the ill fate of being remembered by only one of his works, the first violin concerto.