

FLAMENCO FESTIVAL 2015

Tickets are \$15 General Admission, and \$10 for students.

Friday, March 20, 2015 at 7:30 p.m.

FLAMENCO LEGEND: GUITARIST TORCUATO ZAMORA & DANCERS

Saturday, March 21, 2015 at 7:30 p.m.

FLAMENCO FIESTA: GUITARIST MIGUELITO WITH SINGER & DANCERS

Sunday, March 22, 2015 at 4 p.m.

FLAMENCO FINALE: GUITARIST LEAH KRUSZEWSKI & FRIENDS

Friday, April 24, 2015 at 7:30 p.m.

Sunday, April 26, 2015 at 4 p.m.

VCU OPERA PRESENTS**GILBERT & SULLIVAN'S *THE GONDOLIERS***

VCU Opera, under the direction of Melanie Day and Kenneth Wood, along with the VCU Symphony, under the direction of Daniel Myssyk, present Gilbert & Sullivan's delightful operetta, *The Gondoliers*. With an Italianate score packed with captivating tunes, extensive choreography and beautiful costumes, *The Gondoliers* will capture your heart and make you feel like a king! *Tickets are \$10 in advance and \$15 at the door.*

Saturday, May 2, 2015 at 8 p.m.

MARY ANNE RENNOLDS CHAMBER CONCERTS

RICHARD GOODE, PIANO WITH SARAH SHAFER, SOPRANO

Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. Praised for her "luminous voice" by *The New York Times*, and named "a singer to watch" by *Opera News*, soprano Sarah Shafer is quickly emerging as a sought-after operatic and concert artist. *Tickets are \$34.*

For more information and additional listings, visit arts.vcu.edu/music.

To purchase tickets online, visit vcumusic.showclix.com.

Box Office: (804) 828-6776 | musictix@vcu.edu

VCU SYMPHONY

DANIEL MYSSYK, *conductor*

Thursday, March 5, 2015 | 7:30 p.m.

James W. Black Music Center Recital Hall
1015 Grove Avenue | Richmond, Virginia

arts.vcu.edu/music

**VCU**

VIRGINIA COMMONWEALTH UNIVERSITY

Trombone Concerto (1924).....Launy Grondahl (1886-1960)
I. Moderato assai

Gabriel Luciano-Carson, trombone

Il mio tesoroWolfgang Amadeus Mozart (1756-1791)
from *Don Giovanni* (1787)

Aaron Jones, tenor

Symphony No 4 "Romantic" (1878-80).....Anton Bruckner (1824-1896)
I. Allegro
II. Andante quasi Allegretto
III. Scherzo. Sehr schnell - Trio. Im gleichen tempo
IV. Finale. Allegro moderato

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ABOUT THE CONDUCTOR

Conductor Daniel Myssyk is Artistic Director of the Montreal-based Orchestre de chambre Appassionata. He is also Associate Professor and Director of Orchestral Activities at Virginia Commonwealth University in Richmond, Virginia.

Daniel Myssyk conducts repertoire from the classical, romantic, modern and contemporary periods with great attention to stylistically appropriate detail. He maintains a consistent and continuous engagement with opera in a variety of styles ranging from Mozart to Menotti. Sensitive to the music of our time, he has contributed to the creation of many contemporary North-American works, including the world-premiere of Anthony Brandt's opera, "The Birth of Something" with Da Camera in Houston. Under his leadership, two recent VCU Opera productions of *The Old Maid and the Thief* (2012) and *Hansel & Gretel* (2011) won respectively First and Second Prizes at the National Opera Association competition.

Myssyk's recordings have received widespread critical acclaim. In 2012, he completed the recording of "Czech Serenades" with works by Suk and Dvorak. The CD was in nomination for best recording of the year at the "ADISQ" awards, Quebec's equivalent of the Grammys. In 2010, his CD "Idyla" (Fidelio), was nominated for an Opus Prize as best recording of the year. A CD featuring American trumpet player Rex Richardson playing Dana Wilson's "Concerto for Trumpet and Strings" (Summit Records) earned rave reviews from the *International Trumpet Guild Journal*.

In demand as an adjudicator, he was recently invited to sit on an international panel of judges for the Canadian Music Competition, judging more than 225 candidates during the final round of the competition. He is also acting in the same capacity throughout Virginia. This upcoming spring, he will be adjudicating the Fairfax District XII Orchestra assessment.

Daniel Myssyk studied conducting under the greatest masters, most notably David Zinman at the Aspen Music Festival and School and Tomas Koutnik at the Orford Arts Center. In 2006, he completed a Master Degree in Conducting under Larry Rachleff at Rice University and served as his assistant for two years with the Shepherd School Symphony and Chamber Orchestras, two orchestras that bring together some of the finest music students from the United States and abroad. He also earned a Master Degree in Theory from the Université de Montréal and received a First Prize in Double Bass from the Conservatoire de musique de Montréal.

VCU SYMPHONY

Daniel Myssyk, conductor

VIOLIN 1
Chanel Hurt,
concertmistress
Sarah Agrios
Marissa Resmini
Patrick Keese
Alanna North
Harrison Holland
Violaine Michel*
Kristin Presley*

VIOLIN 2
Kayla Tilghman†
Max Lincoln
Leigh Lancaon
Spencer Graves
Christian Ruiz
Emma Willis

VIOLA
Caleb Paxton†
Melissa Miller
William Hederer
Quinton Folks
Scott Waterland
Christopher Reilly

CELLO
Jack Flores†
Madison Erskine
Dylan Cloyd
Stephanie Barrett*

BASS
Neil Walters†
Chris Harrison
Andrew Brunson
Katelyn Nielsen

FLUTE
Madison Bunch†
Kayla Hanvey

OBOE
David Munro†
Samantha Hoster

CLARINET
Michael Saunders†
Nathan Frost

BASSOON
Jonathan Carr†
Dr. Bruce Hammel*

HORN
Kevin Newton†
Marcus Emmanuel
Gloria Ramirez
Noah Fotis
Alexandra Mattson,
assistant

TRUMPET
Jackson Shurlds†
Stephen Moser
Jonathan Forbes

TROMBONE
Gabriel Luciano-Carson†
Jason Garland
Michael Dickinson,
(bass trombone)

TUBA
Ian Jeffrey

TIMPANI
Gilson Fearnow

PIANO
Lanjiabao Ge

**guest*
†*principal*

ABOUT THE SOLOISTS

AARON JONES, tenor, is a senior vocal performance major. He recently made his Richmond Symphony debut as a soloist on their "Voices of Survival" collaboration concert. In the summer of 2014 Aaron performed a principle role in *A Midsummer Night's Dream* at the Harrower Opera Institute and sang various opera scenes at the Crittenden Institute. In April you can see him on the VCU stage as Luiz in Gilbert and Sullivan's *The Gondoliers*. Recently Aaron was awarded second place with honors at the Virginia NATS competition. During the summer of 2015 he will be spending five weeks in Arezzo, Italy with the Oberlin in Italy summer opera program where he will sing the role of Basilio in Mozart's *Le Nozze di Figaro*.

GABRIEL LUCIANO-CARSON is a native of Portsmouth, Virginia and attended Maury High School and the Governor's School for the Arts in Norfolk, Va. before beginning his collegiate studies at VCU. He studies trombone with Dr. Ross Walter.

NOTE ON ANTON BRUCKNER'S FOURTH SYMPHONY

Originally composed in 1874, Anton Bruckner's Fourth Symphony in E-flat Major, nicknamed the Romantic symphony by Bruckner himself, saw many revisions, as did many of his major compositions throughout his life. Performed today is the 1878-1880 version, Bruckner's second revision of the work, which includes a new finale. There are however other controversial revisions of the Fourth Symphony written after the 1878-80 version released with different accounts of authenticity. Robert Haas, musicologist and editor of the *Gesamtausgabe*, the complete works of Bruckner, suggested that Bruckner's numerous revisions reflected a composer who was easily influenced by critics and other composer's opinions. This plethora of published versions of his works and the question of which is the proper version, has created what is referred to as "The Bruckner Problem". American musicologist Benjamin Korstvedt's attempt to answer the "Bruckner Problem" resulted in research in 2004 that revealed that although composed collaboratively with input from others including Austrian conductors Ferdinand Lowe, and Joseph and Franz Schalk (brothers whom studied composition with Bruckner and himself), there is an authentic revised 1888 version, the seventh revision, which is now published in the *Gesamtausgabe*.

Anton Bruckner, born in 1824 in the town of Ansfelden in upper Austria, began studying the organ at an early age, and by 11 had composed his first opus, *Pange Lingua*, a motet, or scared themed

vocal piece, composed for four voices. Although he showed exceptionally strong aptitude in music, Bruckner was sent to the nearby city of Linz to earn his teaching credentials by his mother. He began his early teaching career at the age of 17 where he taught subjects other than music. In his second teaching position as an assistant in the town of Kronstorf, he began to be more involved in his compositions, which were all sacred Catholic vocal pieces. He then spent ten years as a teacher, and organist, in Sankt Florian while continuing to study himself, earning credentials to teach in an institution of higher education.

In 1855, he began to study music theory and counterpoint in Vienna with composer, conductor, organist, and theorist Simon Sechter via mail correspondence for the next six years. During his time studying counterpoint with Sechter, Bruckner was not allowed to compose any original works. Upon his graduation, Bruckner composed his first major work, Mass No. 1 in D minor. Sechter saw Brucker as his most dedicated student, and upon his graduation, composed a fugue in his honor. Upon Sechter's death in 1867, Bruckner was a logical choice for his replacement as teacher of music theory at the Vienna conservatory. It was during this time that Bruckner began to delve into his groundbreaking symphonic works, paving the way harmonically with contemporaries Franz Liszt and Richard Wagner, referred to as the new German School.

During his astonishingly prolific life, Bruckner wrote almost 150 works, many of which had multiple revisions and re-orchestrations. His Catholic faith drove his compositional ambition and resulted in 59 religious works including masses, motets, hymns, chorales, elegies, and requiems. Although the Romantic Symphony is labeled as the Fourth Symphony, it is actually his fifth chronological symphonic composition. His second attempt at symphonic writing resulted in what is now referred to as Symphony No. 0, which he later disowned after facing criticism. In a letter from the composer to writer Paul Heyse of 22 December 1890, Bruckner wrote: "In the first movement of the "Romantic" Fourth Symphony the intention is to depict the horn that proclaims the day from the town hall! Then life goes on; in the *Gesangsperiode* [the second subject] the theme is the song of the great tit [a bird] Zizipe. 2nd movement: song, prayer, serenade. 3rd: hunt and in the Trio how a barrel-organ plays during the midday meal in the forest." The finale, later added in 1878, does not have any programmatic notes.

—Note by Chris Harrison, Class of 2016