Omer Quartet

Tomorrow Evening Wednesday, October 23, at 7:00 P.M.

The Omer Quartet of the Cleveland Institute of Music in Ohio competed against 48 ensembles at the 2013 Fischoff National Chamber Music Competition to become first place winners. They are performing Haydn's String Quartet in C Major, Op. 20, No. 2 as well as Beethoven's String Quartet No. 15 in A minor, Op. 132. Founded in 1987, the Fischoff Grand Prize is an esteemed award given at the largest chamber music competition in the world. As part of the prestigious honor of winning the competition, the Omer Quartet is
touring America’s Midwest region, stopping at the Howard Performing Arts Center along the way, and will eventually go on to tour in the Emilia Romagna region of Italy in the summer of 2014.

General admission tickets $5, all student tickets are free. Click “more” to purchase $5 tickets.

Wind Symphony

October 26

The Wind Symphony, directed by Alan Mitchell, will perform Trumpet and Bridges by Doss, Festive Overture by Shostakovich, Shortcut Home by Wilson, Seis Manuel by Hanson, Prologue by Redord, Perthshire Majesty by Hazo, and Confession from Symphony of Prayer by Schmidt. Also performed will be Adam Gorb’s Bells Across the Atlantic, a band composition commissioned by Andrews University.

Click “more” to buy tickets online.

St. Joseph High School Orchestra

October 30

The St Joseph High School Symphony Orchestra, Philharmonia Strings, and Chamber Orchestra are performing at the Howard Center while their auditorium is being renovated. They will perform Ernest Bloch’s Concerto Grosso among other pieces, under the direction of Mr. Burke Lokey.

Contact the St Joseph High School for ticket information at 269.926.3377.

Southwest Michigan Symphony Orchestra

November 10

The Second Sunday concert for November is entitled Russian Masterworks, featuring the Southwest Michigan Symphony Orchestra. With her “commanding stage presence” guest artist Bulgarian violinist Bella Hristova engages her audience with the equal mastery of “impressive power and control.”

Tickets are required, and are available through the SMSO office: 269.982.4030.
Box Office Hours

The box office has new extended hours on Thursdays this season, from 1:30-7:30! It is also open Mondays-Wednesdays 1:30-5:30 and Fridays 1:00-3:00.

A Night of Music, Art & Folklore in Mexico

Saturday, November 16, 2013, 8 P.M. Soprano Laura Ortiz and pianist Carlos A. Flores present art songs from Mexico, including works by Manuel Ponce, Silvestre Revueltas and Rodolfo Halftner, as well as some of the best known songs from the traditional Mariachi repertoire. Special guests include an Andrews University mariachi band. Tickets are open seating and are $10.

Faith Esham, Soprano and Chi Yong Yun, Piano

Saturday, January 18, 2014, 7 P.M. Nationally famous lyric soprano Faith Esham has performed in leading opera houses of the United States as well as Europe. Esham was the recipient of an honorary Doctor of Fine Arts at the May commencement service at Andrews University. Tickets are open seating and are free.

Israel Houghton and New Breed

Sunday, January 19, 2014, 7 P.M. Making an impact by overcoming cultural and denominational barriers, Israel Houghton and New Breed is a group of world-class musicians united to create a revolutionary fresh sound, which fuses gospel praise with contemporary worship music. The band’s founder and leading man, Israel Houghton, has been a major player in music ministry for 22 years. Tickets are reserved seating and are $30.
Great Piano Trios

Saturday, March 8, 2014, 8 P.M. Andrews University professors Claudio Gonzalez and Chi Yong Yun will team up with German Marcano, a renowned cellist in the Latin American music scene, for a trio performance. The concert will include works by Schubert, Mendelssohn and Mozart. Tickets are open seating and $10.
This message is sent to you from Andrews University.
Students receive the best in music education at St. Joseph Schools. We are proud to be one of the only schools in the area to boast a full orchestra program led by director Mr. Burke Lokey and assisted by Ms. Rachel Cabanilla.

Orchestra students perform many times throughout the school year at concerts, state and local festivals, and in combination with the high school orchestra. They also have the benefit of learning with several artists in residence each year.

To learn more, please visit these links.

- Chamber Orchestra
- Symphonic Orchestra
- Philharmonic Orchestra
- Performance Schedule
Mainstage Concert

RUSSIAN MASTERWORKS

November 10, 2013 • Sunday • 4:00PM
Howard Performing Arts Center, Berrien Springs

Pre-concert conversation 3:00pm

Featuring
Bella Hristova, violin

With her “commanding stage presence” guest artist Bulgarian violinist Bella Hristova engages her audience with the equal mastery of “impressive power and control.” Highlights from her busy 2011-2012 season include a return engagement as a soloist with the New York String Orchestra at Carnegie Hall. Her performance career encompasses a wide repertoire of classical music and also has included performances with The Grand Teton Festival, Santa Fe Chamber Music Festival and the Marlboro Music Festival.

Justly considered the apogee of the romantic symphonic tradition, Tchaikovsky’s 6th Symphony brings to the concert a stirring and magnificent conclusion.

Program Notes
Rimsky Korsakov’s second opera May Night marked a departure in subject matter and mood from the grand themes of Russian history that had propelled earlier operas of the period such as Mussorgsky’s Boris Godunov or his own Ivan the Terrible.

Inspired by a Gogol short story, he found in the lives of simple country folk – their dance, song, affinity for nature and belief in the supernatural - ample material for the creation of characteristic music.

The plot is an age-old one: true love (in this case between the young villagers Levko and Hanna) is initially thwarted by a powerful but unworthy suitor (Levko’s father, the village headman), but ultimately triumphs through the agency of a benevolent supernatural being (Pannochka, leader of the water nymphs).

Prokofiev had begun his career with a number of strikingly dissonant and challenging works for piano, notably his first two piano concertos, and, following the Russian Revolution and his emigration to the west, he became a modernist icon comparable to fellow-exile Igor Stravinsky. However, by 1935 when the present concerto was composed he had undergone something of an artistic change of heart, and was consciously seeking to write music that was more accessible to a mass audience. This trend continued following the composer’s return to Russia in 1936, resulting in such masterpieces as Peter and the Wolf and Alexander Nevsky (though ultimately it failed to afford him protection from political criticism).

The Second Violin Concerto is cast in the traditional three movements, each of which is itself a very traditional structure: an allegro moderato first movement in sonata form, an ABA andante and a rondo allegro finale. Even the work’s progression from the g minor of the opening melody (for violin alone) to the G major finale is classical in conception. However, within this conservatism the composer’s original quirkiness occasionally peeks through - in the syncopation that subtly undermines the regularity of the Andante’s accompanying pizzicati for example, in the irregular rhythmic passages of the finale and in the tartness of the work’s final chord.

How strange a work this symphony must have seemed at the 1893 premiere in St Petersburg! Both the beginning (the work’s opening bassoon melody is in the subdominant key) and the ending (a slow movement that concludes with celli and basses alone, fading to nothing) defied convention, and in between lay an un-danceable waltz in 5/4 and a march. Small wonder then, that while the reception for the composer/conductor was enthusiastic, the new symphony itself was greeted with puzzlement and only muted applause.

What could have inspired Tchaikovsky to such a singular musical utterance? He himself made various dark hints about a mysterious “program” that would forever remain unspecified, and, at this brother Modest’s suggestion, added a title - “Pathétique” - to the score. Naturally, scholars and musicians have over the years attempted to provide possible explanatory scenarios, usually focusing on the tensions created by the difficulties of being homosexual in an un-accepting society. Because the composer died just nine days after the premiere from ingesting cholera-tainted drinking water, even the possibility of suicidal thoughts has been advanced, though never proven.

Whatever may have been the source of its inspiration, work on the b minor symphony allowed the composer to end the creative block in which he had been languishing and produce one final masterpiece. This is music of a composer at the very height of his creative powers. Especially noteworthy touches are the fascinating antiphonal orchestration of descending string theme that opens the last movement, and the masterly placement of that same movement’s single tam-tam stroke.