

BYU-IDAHO DEPARTMENT OF MUSIC
PRESENTS

CANYON STRING QUARTET



JANUARY 28, 2020, 7:30 PM
SNOW RECITAL HALL

PROGRAM

- String Quartet No. 2 in D MajorAlexander Borodin
I. Allegro moderato 1833 – 1887
II. Scherzo: Allegro
III. Notturmo: Andante
IV. Finale: Andante – Vivace
- String Quartet No. 5 in F Minor, Op. 9Antonín Dvořák
II. Andante con moto quasi allegretto 1841 – 1904
- String Quartet No. 7 in F# Minor, Op. 108Dmitri Shostakovich
I. Allegretto 1906 – 1975
II. Lento
III. Allegro – Allegretto – Adagio
- Libertango*Astor Piazzolla
1921 – 1922
- Eurasian Hoedown* David Balakrishman
I. *Balapadam* 1954 –

Canyon String Quartet

The Canyon String Quartet was established in 2016. The quartet plays classical concert programs several times a year as well gigs for formal events and weddings. Among other performances they have been a part of the Davis Arts Council Chamber Music series and the Intermountain Suzuki String Institute Faculty recital. They also enjoy performing for their students and local schools. They are grateful for Pegsoon Whang and Alex Woods for being excellent and inspiring coaches.

Emily Rust

Emily holds a Bachelor of Musical Arts degree from BYU-Idaho where she served as concertmaster of the school's chamber and symphony orchestras. Emily's professional ensemble experience includes the Idaho State Civic-Symphony, where she was principal second violin, and the Idaho Falls Symphony. Currently Emily plays with the Orchestra at Temple Square, Sinfonia Salt Lake and Canyon String Quartet. A frequent recording artist and a Suzuki certified teacher (units 1-8), Emily has maintained a thriving violin studio since 2012.

Molly Cowley

Molly holds split her Bachelor's degree in Violin Performance between BYU-Idaho (2007-2010) and BYU (2012-2014). In 2008 she played in the Brevard Music Festival Philharmonic where she was mentored by some of the country's finest musicians, including William Preucil, Andreas Cardinas and Yo Yo Ma. In 2013, while at BYU, Molly was awarded a grant to write a method book for playing in the Baroque style. Along with the Canyon String Quartet, Molly regularly performs with the Salt Lake Baroque Players and the Orchestra at Temple Square. She also has a thriving Suzuki violin studio and delights to share her passion for music with the rising generation.

Nichelle Bowers

Nichelle Bowers began playing violin at 8 years old, but slowly developed a passion for the viola between the ages of 14 and 16. By the time she was 17 she was hooked on the C-string and never fully turned back. She has a Bachelor's of Music in Viola Performance from Utah State University and a Master's of Music from the University of Northern Iowa. She has studied with Ruth Godfrey, Russell Fallstad, Bradley Ottesen, and Julia Bullard and has been coached by many esteemed musicians including Tabea Zimmerman, Roger Chase, and members of the Jerusalem and Ying quartet among many others. Currently she teaches violin and viola in Salt Lake City, plays in the Canyon Quartet, and is a member of the Orchestra at Temple Square.

Sarah Arnesen

Sarah Arnesen has been playing music since age 5. She has a B.A in Cello Performance from Brigham Young University-Idaho and a M.M in Cello Performance from the University of Utah. She studied with Karin Hendricks, Robert Tueller, Elliott Cheney and Pegsoon Whang. Sarah is the Director of Music at Paradigm High School's in South Jordan, adjunct faculty at Westminster College, and runs a private Suzuki cello studio. In the summer she enjoys being faculty at the Vivace String Camp and Dixie Cello Festival. Sarah has played with the Orchestra at Temple Square for 9 years and enjoys performing with the Canyon String Quartet. A lover of travel, Sarah has toured the United States, Canada and Europe with various orchestras. Sarah also frequently records for local projects and has a YouTube channel.

Tonight's program features Romantic and 20th century composers from Russia, Argentina, America and the Czech Republic. In each composer's style, you will hear the influence of the culture and era in which he lived; and yet, it stands that the most important thing to people, wherever and whenever they are from, is other people. For tonight's program, we collected pieces that were inspired by some of the most pivotal people in these composer's lives: their wives.

Borodin was one of the prominent 19th-century composers known as "The Mighty Handful", a group dedicated to producing a uniquely Russian kind of classical music, rather than imitating earlier Western European models. Though a chemist by trade,

he played the cello and loved chamber music. "I am deeply convinced that chamber music is one of the most potent ways to develop musical taste and understanding", wrote Borodin. The Second Quartet dates from 1881. It was written as 20th anniversary gift for his wife, Catherine, and depicts their courtship. "To think what I went through!" exclaimed Borodin, recalling when he first met Catherine. "What a combination of joy and grief!" You can hear all that emotion in the quartet. Sit back and enjoy the beauty of this music. As you listen, pay attention to the interaction between the cello and first violin, who represent the couple falling in love.

"Music should always be joyful, even when it is tragic. He is a happy man who leaves such a legacy behind him," wrote Bohuslav Martinů of Antonín Dvořák. Dvorak was a Czech composer of the Romantic era, whose sensibilities harkened from the folk music of his native Bohemia. At the age of 24, Dvorak fell in love with actress Josefina Cermakova. He proclaimed his love for Josefina in a cycle of love songs entitled *Cypresses*. She rejected his advances and married another man, but Dvorak remained friends with her and eventually married her younger sister, Anna. Dvorak returned to the lyrical, love-struck melodies of *Cypresses* on many occasions thereafter and reused them in a number of his later works. You can hear longing and almost reverence in second movement of Dvorak's f minor quartet. This melody was so beloved, he also transcribed it for violin and orchestra upon request and titled it *Romance in f minor*.

As Shostakovich began his composing career, he consciously pushed the envelope on what he thought Russian music could be: more dissonant and rhythmically driven. In 1936, Stalin publicly criticized his music as not being patriotic enough, which Shostakovich saw as a veiled threat on his life. Dozens of his friends and family would be among those arrested and killed by Stalin's regime in what was later called the Great Terror. Within his music, it's hard to not hear the fear and paranoia that followed Shostakovich his entire life while living in Stalin's shadow. Shostakovich wrote this quartet while mourning the death of his first wife, Nina. Though their marriage was tumultuous, Shostakovich would later say that Nina was the true love of his life. "für dich leben! für dich sterben!" (to live for you! to die for you!) was scribbled in his hand on the cover of the score. Quartet no. 7 is certainly not easy listening. Let it take you on a journey of defiance but fear, love but loss.

Piazzolla was an Argentine tango composer and bandoneon player. He helped revolutionize tango and morph it into a new style termed nuevo tango, incorporating elements from jazz and classical music. His widow, Laura Escalada, said, "Living with Astor was easy and difficult, difficult because you're living with a genius and the genius that he was, he wasn't perfect." Laura and Astor became infatuated with each other in a television studio where they met in 1976. "He said that I had married a poor bandoneonista", she recalled, "It was a constant and eternal love."