

BYU-Idaho Symphony Orchestra
Dr. Robert Tueller, director
Elizabeth Crawford, woodwind specialist
Dr. Matthew Moore, brass specialist

Flute

Clarissa Tracy
Elizabeth Blake
Crystal Van Duren

Oboe

Lizzy Henderson
Scotlyn Whitmarsh
Brooklyn Peterson

Clarinet

Brennan Jessee
Ethan Tufts
Emmalee Christensen

Bassoon

Taylor Heikell
Mia Bido
Tara Nelson

Horn

Tate Wadsworth
Bryan Seare
Abby Taylor
Adam Heyen
Jeffrey Hadfield

Trumpet

Nate Keller
CJ Ison
Emily Boyce

Trombone

Randall Smith
Caleb Larsen
Cameron Pizzo

Tuba

Tom Kinder

Timpani

Landon Whitworth

Percussion

Jack Ensign
Archie Gillespie
Adrian Rosales

Harp

Sarah Close
Bethany Bailey

Violin I

Sarah Bagley
Sam Shumway
David Truscott
Andre Gaspar
McKenna Motto
Eloisa Cardim
McKenzie Zenger
Annie Smith
Bryce Boydston
Samantha Heaton
Greta Hansen
Emily Fillmore

Violin II

Mikayla Schmidt
Amira Bagley
Hailey Hinnen
Katie Walker
Aubrey Gainer
Vivienne Campbell
Mariah Bozeman
August Adams
Ashley Davies
Angela Olsen
Anna Capron
Sami Edgerton

Viola

Dallin Green
Spencer Hunt
Joseph Arnesen
Chloe Knutsen
Curtis Anderson
Sarah Kuhn
Laura Berghout
Wendy Rojas

Cello

Sebastian Fraser
Sara Cerrato
Taylor Rhodes
Minha Lee
Katy Kemple
Jaquell Taylor
Charlotte Petersen
Jacob Hynes
Leticia Benning

Bass

Nathan May
Elizabeth Watson
Jessica Harris

The Department of Music
&
CenterStage ★

PRESENT THE

BYU-Idaho Symphony Orchestra

Directed by Robert Tueller

WITH SPECIAL GUEST

Norman Krieger



RUTH BARRUS CONCERT HALL
SNOW CENTER FOR THE PERFORMING ARTS
BRIGHAM YOUNG UNIVERSITY-IDAHO

NOVEMBER 16, 2017

PROGRAM

Robert Tueller, Director of BYU-Idaho Symphony Orchestra

Carnival Overture, Op. 92..... Antonín Dvořák
1841 – 1904

Tintagel Arnold Bax
1883 – 1953

Short, standing intermission

Piano Concerto No. 2 in Bb Major, Op. 83 Johannes Brahms
1833 – 1897

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegro grazioso

*Audience members are invited to a reception that will be held
in the foyer following the concert.*

ABOUT NORMAN KRIEGER

A native of Los Angeles, Norman Krieger is one of the most acclaimed pianists of his generation and is highly regarded as an artist of depth, sensitivity and virtuosic flair. As the Los Angeles Times put it, “Krieger owns a world of technique – take that for granted. He always knows exactly where he is going and what he is doing. He never for instant miscalculates. He communicates urgently but with strict control. He is alert to every manner of nuance and at every dynamic level his tone flatters the ear.”

Myung -Whun Chung, Donald Runnicles, Leonard Slatkin, Michael Tilson Thomas, Jaap van Zweden and Zubin Mehta are just a few of the conductors with whom Krieger has collaborated. Krieger regularly appears with the major orchestras of North America, among them the New York Philharmonic, Los Angeles Philharmonic, the Chicago Symphony, Minnesota Orchestra and

the National Symphony. He has performed throughout Europe, Asia and South America, including tours of Germany, France, Poland, Holland, Scandinavia, Korea, China, New Zealand and Israel. He recently performed at the PyeongChang Music Festival in Korea. In September 2014, he recorded the Brahms Sonata Op. 1 and the Piano Concerto No. 2 with the London Symphony Orchestra under the baton of Philip Ryan Mann.

In recital, Krieger has appeared throughout the United States, Europe, Mexico and Asia, while chamber music collaborations have included appearances with soprano Sheri Greenawald, violinists Paul Huang, Sarah Chang, Pamela Frank and Mihaela Martin, violist Nobuko Imai, cellists Myung Wha Chung, Jian Wang, Edward Aaron and Frans Helmerson, as well as the Tokyo string quartet. His debut at New York City’s prestigious Carnegie Hall and Mostly Mozart Festival earned him an immediate invitation to Lincoln Center’s Great Performers Series. Krieger made headlines by being named the Gold Medal Winner of the first Palm Beach Invitational Piano Competition.

He began his studies in Los Angeles under the tutelage of Esther Lipton. At age 15, he became a full-scholarship student of Adele Marcus at The Juilliard School where he earned both his bachelor’s and master’s degrees. Subsequently, he studied with Alfred Brendel and Maria Curcio in London and earned an artist diploma from the New England Conservatory, where he worked with Russell Sherman.

Krieger is the founding artistic director of the Prince Albert Music Festival in Hawaii. Since 2008, he has served on the summer faculty at the Brevard Music Festival in North Carolina. From 1997 to 2016 he was a professor at the Thornton School of Music at the University of Southern California. In August 2016 he was appointed professor and chairman of the piano department at the Jacobs School of Music at Indiana University.

Antonin Dvorak composed his *Carnival Overture* as the second of three shorter works to represent nature, life and love. They premiered in 1892 under Dvorak's baton at his final concert as a teacher of composition at the Prague Conservatory, shortly before he assumed the directorship of the new National Conservatory of Music in New York. According to the composer's own program notes, *Carnival* depicts "a lonely, contemplative wanderer reach[ing] at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in songs and dances."

Inspired by a visit to the ruins of Tintagel Castle in Cornwall, **Arnold Bax** composed his symphonic poem in 1917. Of the work he said: "Only in the broadest sense program music...instead to offer an impression of the cliffs and castle of Tintagel and the sea on a sunny but not windless summer day, and to reflect some of the literary and traditional associations of the scene." Bax offers this analysis in the first published edition: "The music opens, after a few introductory bars, with a theme given out in the brass which may be taken as representing the ruined castle. This subject is worked to a broad diatonic climax, and is followed by a long melody for strings which may suggest the serene and almost limitless spaces of ocean. After a while, a more restless mood begins to assert itself as though the sea were rising." Inspired by the dramatic legends of King Arthur and King Mark, Bax introduces a wild chromatic motif, which gradually dominates the music. Those familiar with *Tristan und Isolde* may recognize a quotation from Wagner's opera, which storyline is set in Cornwall. Bax continues: "Then a great climax suddenly subsiding, which is followed by a passage intended to convey the impression of immense waves, slowly gathering force until they smash themselves upon the impregnable rocks." The opening theme of the sea is repeated, and the work ends with the image of "the castle still proudly fronting the sun and wind of centuries." After his death, Bax's music became somewhat neglected; however *Tintagel*, his most popular work, enjoyed continuous popularity in the standard orchestra repertoire.

Johannes Brahms first vacationed in Italy in 1878. Finding himself inspired by the landscape, sunshine, good living and art, he became a frequent visitor, returning eight more times. Of Italy he wrote to his long-time friend, pianist Clara Schumann: "How often do I not think of you, and wish that your eye and heart might know the delight which the eye and heart experiences here!" These experiences eventually led Brahms toward his second piano concerto. By 1881, he announced the work to several friends: "I have written a tiny little piano concerto with a tiny wisp of a scherzo" and to another he included the thick score with a note identifying it as "a couple of little piano pieces." Those familiar with the concerto could chuckle at his extreme understatement for the second concerto is among the longer, large-scale concertos in the repertoire. At around 50 minutes, it is easily as long as two average works. It is certainly monumental in its construction, emotional depth and technical demands for the soloist. With the recent completion and overwhelming success of his first and second symphonies, a confident Brahms approached the new concerto as a large

symphony. This work along with many of the most satisfying concertos (including Sibelius' Violin Concerto and Dvorak's Cello concerto) approach the form as a collaboration between soloist and orchestra, utilizing both the virtuosity of the pianist and the expanded color and expressional possibilities of the accompanying orchestration. Even his choice of form mirrors that of a symphony. Rather than utilizing the traditional three movement concerto, Brahms chooses to add a symphonic scherzo.

The large-scale first movement begins as humble chamber music with solo horn and piano. Suddenly the piano plunges into an unexpected, dramatic, long solo cadenza. Rather than giving the soloist a traditional opportunity at the end of the movement, Brahms embeds several mini cadenzas throughout the entire movement answered dramatically by the full orchestra.

The "tiny wisp of a scherzo" second movement is actually a fierce, difficult allegro appassionato opening with a strong rhythmic theme in the piano answered by the strings. In another understatement, Brahms explained that adding the scherzo seemed necessary due to the "harmless" nature of the first and third movements.

The third movement gives much needed rest from the breadth of the first and intensity of the second. Among the most beautiful of his compositions, this movement begins with solo cello, joined by oboe. The piano never actually plays the eloquent theme, instead provides touching variation and counterpoint to the orchestra.

In a possible homage to earlier classical style, Brahms chooses to close the monumental concerto with a lighthearted, understated finale utilizing themes reminiscent of his *Hungarian Dances*. Brahms himself gave the public premiere in Budapest on November 9, 1881. It was an immediate success and he later performed the piece in many cities across Europe.

Dr. Tueller