The BYU-Idaho Department of Music
presents

Symphony Orchestra

November 14, 2023
7:30 pm
Barrus Concert Hall

PERSONNEL

Dr. Robert Tueller, Director
Elizabeth Crawford, Woodwind Specialist
Dr. Bryce Mecham, Brass Specialist

Flutes
Madison Draney
Taylor Robinson

Oboes
Elizabeth Nelson
Sarah Flores

Clarinets
Megan O'Dell
Rhonwen Jansen

Bassoons
Abby Huber
Rebecca Corder
Syd Garn

Horns
Kyle Buhler
Tyler Allen
Isaac Hubler
Karyn Lewis

Trumpets
Whitney Corpany
Ryan Banks

Trombones
Quintin Kempe
Rebekah Grover
Eli Adams

Timpani
Jack Ensign

Violin I
Rebekah Loveridge
Clayton Hinton
Joy Gil
Elizabeth Jones
Michael Weir
Sarah Campbell
Haylee Johnson
Kalena Buehler
Carli Salas
Hadlie Murri

Violin II
William Herem
Kaylyn Allison
Annalyn Dean
Jenna Williams
Junior Tovar
Madison Hoskins
Gracie Shiver
Emma Ross
Kathrine Bogardus
Samantha Creason
Madisyn Blanchard
Miriam Allen

Viola
Naomi Smith
Brayden Hahn
Andrew Hodson
Mia Richards
Jessica Grant
Naomi Hammond
Joshua Powell
Faith Hamilton

Cello
Jaquell Taylor
Lewis Garner
Elizabeth Jones
Emily Caballero
Emma Ballif
Talia Moore
Paloma Urquiza
Samantha Snarr
Samantha Slater
Ella Baca
Emmy Davis
Ben Cannon

Bass
Brianna Schmidt
Jodie Osmun
Will Miller
Brennan Ockerman

Program

Violin Concerto in A Minor, Op. 53 .....Antonín Dvořák
1841 - 1904

I. Allegro ma non troppo
II. Adagio ma non troppo
III. Finale: Allegro giocoso ma non troppo

William Hagen, violin

Symphony No. 3 in F Major, Op. 90 .....Sergei Prokofiev
1833 - 1897

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

Notes

This program features two great Romantic works—written just a few years apart—by friends Antonín Dvořák and Johannes Brahms. Violinist William Hagen is featured in Dvořák's *Violin Concerto*. We then turn to the challenging third symphony by Brahms.

Dvořák wrote his *Violin Concerto* for the great 19th-century virtuoso Joseph Joachim. Though Joachim eventually rejected it, the concerto was quickly picked up by other players, and remains one of the most popular violin works of the 19th century. It has an innovative form, and also incorporates the Bohemian folk music of Dvořák's homeland.

Antonín Dvořák
Born: September 8, 1841, Nelahozeves, Czech Republic.
Died: May 1, 1904, Prague, Czech Republic.

Concerto for Violin and Orchestra in A minor, Op. 53

- **Composed**: 1880. The composer made several revisions to the score over the next three years.
- **Premiere**: October 14, 1883 in Prague with violin soloist Frantisek Ondricék.
- **Duration**: 39:00.

Background
In the 1870s, the young Czech composer Antonín Dvořák was just beginning to make his mark beyond his native Bohemia. Dvorák had won a series of important Viennese composition prizes in the middle 1870s and his *Slavonic Dances* of 1878 were widely admired. With advice and support from Johannes Brahms and the influential critic Eduard Hanslick, his star was rising in 1879, and he was approached with dozens of commissions for new works. On New Year's Day in 1879, the great Viennese virtuoso Joseph Joachim played the first performance of Brahms's *Violin Concerto*, and Dvořák's publisher Simrock promptly suggested that he should also write a concerto for Joachim. Dvořák set to work that summer, and mailed a copy to Joachim in September. Joachim had worked closely with both Bruch and Brahms in fine-tuning the solo parts of their violin concertos, and Dvořák was clearly looking for the same kind of assistance. Joachim was not apparently impressed by the concerto at this stage, and suggested many improvements. Dvořák returned to the work the next summer, and by his own description "completely transformed" the work, still hoping to please Joachim.

The score remained in limbo for the next two years, until Joachim considered it once more, writing a rather critical note to the composer, that concluded with: "Speaking with the utmost sincerity, may I say, without the danger of being misunderstood, that I still do not think that the *Violin Concerto* in its present form is ready for public presentation..." Dvořák met with Joachim in Berlin during the fall of 1882, and heard a run-through performance. He made several more changes at Joachim's suggestion, and Joachim himself made several revisions to the solo part. Although Dvořák later wrote to Simrock that Joachim "liked it very much," at some point he seems to have given up on having Joachim play the premiere. Joachim, in fact, never played a public performance, but the work was enthusiastically picked up by other soloists, and quickly assumed a place as one of the most popular concertos of the late 19th century.

What You'll Hear
Though it has the usual three movements, the concerto was a fairly radical formal experiment...and this may have been part of what troubled the highly conservative Joachim. The opening movement (*Allegro ma non troppo*) disposes of the traditional orchestral introduction in a brief fanfare that is answered by a rhapsodic phrase from the violin. The body of the movement is in sonata form, but after an extended exposition and development, the recapitulation is very brief. In place of the usual solo cadenza, the violin plays a brief phrase at the end, which slows the tempo and leads directly into the second movement (*Adagio ma non troppo*). This movement has a three-part form, beginning with a calm and lyrical solo melody. The middle section is more turbulent, allowing for

some of the showiest passages in the solo part. In the end, the horn plays a reprise of the opening theme, while the violin weaves a countermelody above it. The finale (*Allegro moderato*) has clear ties to Dvorák's successful *Slavonic Dances*: it works as a kind of rondo, bringing together a whole series of good Bohemian dance tunes. The opening theme has the syncopated rhythm of the *furiant*—a distinctly macho and forceful men's dance—and the spirited movement that follows has flamboyant violin writing throughout. There is a melancholy episode in the middle, based on the Czech *dumka*, but in the end good humor returns, and the movement ends with a blazing coda.

Brahms completed this symphony in 1883, after just four months of work. The S*ymphony No. 3* is the most challenging of his four symphonies for the orchestra: particularly in its approach to rhythm.

Johannes Brahms
Born: May 7, 1833, Hamburg, Germany.
Died: April 3, 1897, Vienna, Austria.

Symphony No. 3 in F Major, Op. 90

- **Composed**: 1882-83.
- **Premiere**: December 2, 1883 in Vienna, with the Vienna Philharmonic Orchestra, under the direction of Hans Richter.
- **Duration**: 39:00.

Background
Brahms's four symphonies came in two distinct pairs. The first symphony, result of nearly twenty years of work, was completed in 1876, and the cheerful second was written with much less effort a year later. The years after 1877 were happy and productive—Brahms wrote many fine chamber works, his two orchestral overtures, and his second piano concerto—but he didn't compose a symphony for over five years. The third symphony was finished in 1883, and he began his fourth the very next year. The third is the shortest of all of them, and seems to have cost him the least effort—in all, he spent less than four months working on the score. (He had a head start: the two middle movements seem to have been adapted from an unfinished set of incidental pieces to Goethe's *Faust* he had sketched in 1881.) One factor that may have inspired Brahms to return to the symphony in 1882 was his friendship with pianist Hans von Bülow, who was conductor of the fine court orchestra at Meiningen. In 1881 Bülow offered to allow Brahms to use this ensemble, then one of the best orchestras in Europe, as a "rehearsal orchestra" and in November of that year, Bülow presented an excellent all-Brahms program.

The premiere of the *Symphony No.3* in Vienna was a triumph (despite the best efforts of a a noisy claque of Wagnerians), and this work was quickly picked up across Europe, though it equally quickly picked up a reputation as an *avant garde* and "difficult" piece. And what was so hard about it? It is certainly one of the most harmonically adventurous of Brahms's works, with unexpected key relationships, and an almost nervous alternation between major and minor in many passages. Of all of the Brahms symphonies, the third presents the greatest expressive challenges for the orchestra. Though each movement has great emotional peaks, nearly all of them begin and end quietly, the only exception being the forceful opening measures. There are no crashing final chords to work towards, and the interior of each movement calls for a great deal of musical sensitivity from every player. It is also technically difficult, particularly with regards to rhythm. Though Brahms seemed to revel in creating phrases that did not fit neatly within duple or triple meter, this sort of rhythmic displacement is most prominent in the *Symphony No.3.* (If you watch carefully, you'll notice vast stretches of music in the outer movements where the melody will seem to have little to do with Prof. Tueller's downbeat.) This rhythmic play becomes part of the genius of this work, though, as Brahms finds subtle ways of shifting the rhythm back on track. The challenges presented by the *Symphony No.3* are well worth it: this is the work of a master composer at the peak of his powers.

What You'll Hear

The opening movement (*Allegro con brio*) begins with three massive chords, which contain a subtle symbol. The highest voice, the flute, rises through the pitches F - A-flat - F. Here, lifelong bachelor Brahms is spelling out a personal motto *Frei aber froh* ("Free but happy")—a sort of joking response to his recently divorced friend Joseph Joachim's more melancholy musical motto F-A-E, *Frei aber einsam* ("Free but lonely"). This F-A-F motive will reappear in many forms throughout the symphony. The first group of themes is dominated by a passionate descending melody from the upper strings. The little clarinet figure that closes off this group is very nearly a quotation from Beethoven's third symphony, and it is entirely possible that Brahms was making a sly reference to the *Eroica* in his own third. The second group begins with a quiet, pastoral theme from the solo clarinet, which leads to a short offbeat episode for the woodwinds, and a sweeping conclusion to the exposition. The development section begins with a minor-key transformation of the second theme in bassoons and cellos. A solo horn sings the F-A-F motto, the mood darkens, and the development closes with an ominous-sounding version of the opening theme. There is a full recapitulation, and then Brahms ends the movement with a highly concentrated coda.

Brahms's favorite orchestral voice was the clarinet, and the *Andante* contains some of his most beautiful writing for the instrument. The clarinets lead a woodwind choir at the beginning as they play a hymnlike theme, with soft echoes from violas and cellos. There is a slight variation, and then clarinet and bassoon present a more reflective second theme. After some initial hesitation, the entire string section enters with a passionate variation on the opening hymn. One idea presented in this movement that will receive much broader treatment in the finale is a two-note motive that is passed between instrumental groups. Both main themes are developed, and at the very end, upper strings introduce a broad new idea.

The third movement (*Poco Allegretto*) is set in a simple three-part form. The first section is based upon a lush Romantic melody laid out by the cellos. The trio, dominated by the woodwinds, has a marvelous rhythmic ambiguity that is resolved only by fragments of the main theme in clarinets and flutes. The concluding section sets the main theme in solo horn, then solo oboe, and finally in the full string choir.

The finale (*Allegro*) begins with a whisper—strings playing a winding *sotto voce* melody in their lowest range. Trombone chords introduce a reference to the second movement, and the mood changes abruptly, as Brahms inserts an almost angry new idea, with subtle echoes of the F-A-F motto. The development section focuses on the opening melody, now passed between a series of solo woodwinds. Just as in the exposition the recapitulation builds up to a furious peak, but then there is an abrupt shift of gears. Brasses and woodwinds play a broad chorale, and the first theme of the opening movement gradually emerges in the strings. All of the harmonic obscurity is gone, and the movement closes in a mood of quiet benediction.

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William Hagen's violin rises from the orchestra to ever-loftier heights with a performance that is as passionate as it is poignantly phrased. – Florida Times-Union

The riveting 30-year-old American violinist **William Hagen** has appeared as a soloist with many of the world's great orchestras including the Chicago Symphony, Chamber Orchestra of Europe, San Francisco Symphony, Frankfurt Radio Symphony, and many more. Already a seasoned international performer who has won friends around the world, William has been hailed as a "brilliant virtuoso...a standout" (The Dallas Morning News) whose playing is "... captivating, floating delicately above the orchestra" (Chicago Classical Review). He was the third-prize winner of the 2015 Queen Elisabeth International Music Competition, one of the

highest-ranking Americans ever in the prestigious competition. William performs on the 1732 ‘Arkwright Lady Rebecca Sylvan’ Stradivarius, on generous loan from the Rachel Barton Pine Foundation.

Hagen’s recent performances include appearances with the Rochester Philharmonic and Asheville Symphony, and performances at the Ravinia, Grant Park, Sunriver, and Santa Fe Chamber Music festivals and Tippet Rise Art Center. Hagen’s 2023-24 season highlights include performances for the Chamber Music Society of Fort Worth, Detroit Symphony, a European tour with the Amsterdam Sinfonietta, and collaborations with cellist Andrei Ioniță and pianists Orion Weiss and Albert Cano- Smit. This season William offers a new community engagement initiative that combines conversations with local gardening experts with an interactive performance and explores the ways in which music and nature are connected.

William has performed with conductor Nicolas McGegan both at the Aspen Music Festival and with the Pasadena Symphony, and made his debut with the Oregon Symphony under Carlos Kalmar, performed with the Brussels Chamber Orchestra in Beijing and at the Aspen Music Festival with conductor Ludovic Morlot, and played recitals in Paris, Brussels, and at the Ravinia Festival. Collaborations include those with Steven Isserlis at the Wigmore Hall, with Tabea Zimmermann at the Beethovenhaus in Bonn, with Gidon Kremer, Steven Isserlis, and Christian Tetzlaff in Germany, and in New York City with the Jupiter Chamber Players.

Since his debut with the Utah Symphony at age nine, William has performed with conductors such as Marin Alsop, Christian Arming, Miguel Harth-Bedoya, Michel Tabachnik, and Hugh Wolff. A native of Salt Lake City, William first heard the violin when he was 3 and began taking lessons at age 4 with Natalie Reed, followed by Deborah Moench. At age 10, he began studying with Robert Lipsett at the Colburn School in Los Angeles, where he studied until the age of 17. After studying at the Juilliard School for two years with Itzhak Perlman, William returned to Los Angeles to continue studying with Robert Lipsett at the Colburn Conservatory. He then went on to study at the Kronberg Academy in Germany with Christian Tetzlaff. William is an alumnus of the Verbier Academy in Switzerland, the Perlman Music Program, and the Aspen Music Festival.