

TCHAIKOVSKY



TIMPANOGOS
SYMPHONY
ORCHESTRA

JOHN PEW
MUSIC DIRECTOR

Romeo & Juliet

Piano Concerto No. 1 • Scott Holden, piano

Friday, February 22 • Saturday, February 23, 2013 • 7:30pm

Timberline Middle School, 500 W Canyon Crest Road, Alpine, UT 84004

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A Message from the Music Director



One of the perks of being the music director of the symphony is that I get to choose the music we perform. I've been looking forward to this concert for over a year because I love Tchaikovsky! Tonight we will perform two lesser known Tchaikovsky pieces, the Festival Coronation March and the Marche Miniature from Orchestral Suite No. 1, as well as two blockbusters, *Romeo and Juliet* and the Piano Concerto No. 1. These two pieces, both of them audience and musician favorites, are sure to please.

We're fortunate to have Scott Holden as our soloist this evening. It is a privilege to work with such a talented pianist and musician. You'll see his abilities range from delicate tenderness to fiery passion in Tchaikovsky's Piano Concerto No. 1.

This season marks our first year sponsoring a youth concerto competition, the Aspiring Musicians Competition. We were thrilled to receive such an outstanding response to our announcement—no fewer than 71 applicants registered to compete. The contestants included 18 pianists, 20 violinists, 5 conductors, and 4 vocalists, as well as many other string and wind players. Just last Saturday, the instrumentalists and vocalists competed for the coveted prize of playing with the TSO will be announced at the Friday, February 22 concert. The winners have been chosen and will be announced tonight.

Our conducting competition will take place in March. One winner will be chosen who will have the opportunity to conduct selections from Grieg's *Peer Gynt Suite* at the May performances. This conducting competition, the only one we know of in the state of Utah, provides a unique opportunity for youth interested in conducting. You won't want to miss this concert. You'll see some incredible talent!

Thank you for your continued patronage and support of the TSO!

John Pew
Music Director, Timpanogos Symphony Orchestra

The Timpanogos Symphony Orchestra is funded in part by grants from the George S. and Dolores Doré Eccles Foundation and the Utah Arts Council.

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Concert Program

Festival Coronation March (1883)
Marche Miniature from Orchestral Suite No. 1 (1878)

I N T E R M I S S I O N



Romeo and Juliet Fantasy Overture (1880)
Piano Concerto No. 1 (1875)

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The Guest Artist

Dr. Scott Holden is actively engaged as a soloist, chamber musician and teacher. He holds music degrees from the University of Michigan, the Manhattan School of Music and the Juilliard School, where he was awarded the Horowitz Prize. He also spent a year studying and performing in Budapest at the

Liszt Academy where he was a Fulbright Scholar.

With performances in thirty-five states, as well as Canada, Mexico, England, Belgium, Holland, Russia, Italy, Germany, France, Austria, Hungary, China, and Vietnam. Holden's special command of his instrument



is widely known and appearances are in widespread demand.

His first solo CD was released privately in 1996 and contains works by Bach-Busoni, Schumann, Berg and Martinu. He has also recorded for Parma and Bridge Records. His newest CD, *Beyond Vernon Duke* is his second solo outing, and stems from his lengthy and original research on Vernon Duke/Vladimir Dukelsky.

A prize winner in numerous piano competitions, his 1996 Carnegie Hall debut recital was a result of winning first prize in the 1996 Leschetizky International Piano Competition. The performance received high critical praise in the *New York Concert Review*: "Mr. Holden is a winner....right from the beginning, he shared some key elements with Leschetizky's more famous students: beautiful

tone, [solid] technique and the ability to transform notes on a page into a distinctly personal statement...He is a pianist in the 'effortless technique category' whose main concern seems to be in matters of interpretation, and who by all evidence, is ready to put his own stamp on the music."

When Holden presented the world premiere of William Wallace's 2nd piano concerto with Keith Lockhart and the Utah Symphony, *The Salt Lake Tribune* reported, "We were torn between examining every new note passing before our ears, and witnessing Mr. Holden's dazzling pianistic acrobatics. It was a wonderful dilemma." Holden's performances and recitals have been broadcast on NPR, NBC, and the CBC, and there have been numerous performances on local networks, including KBYU Radio and TV.

As a teacher and clinician, he has given master classes at festivals and pedagogy workshops, and has also taught courses at the Juilliard School and Manhattan School of Music. After a long residency in New York City, he and his family relocated to Utah in 2002 to accept a piano professorship at Brigham Young University. He is currently the director of keyboard studies at BYU. Dr. Holden is committed to performing new music, and has premiered many works, including those by Aaron Jay Kernis, Steve Ricks, Christian Asplund, Larry Lowe, David Sargent, Jenny Brandon, Steven Scott, James Tenney, Rich Shemaria, and others.

In addition to his BYU teaching, he is a member of the American Piano Quartet, a unique ensemble consisting of four pianists who perform on two pianos. The group has made numerous international tours and has two albums on the Tantara label.

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TSO members receive two season tickets and entrance to the "Meet the Artist" pre-concert reception before each concert. Membership begins at \$120 for the season or \$10 per month.

Program Notes

Pyotr Ilych Tchaikovsky

(1840-1893). A giant among composers and an icon of Russian Romanticism, Tchaikovsky said, "That which is unfamiliar to the human heart should never be the subject of musical inspiration." His sweeping symphonic vistas, drawn from the dark and cold of the Russian landscape but always transcended by light and warmth, gave voice to the broad spectrum of human emotion.

Prone even in childhood to melancholy and depression, Tchaikovsky was born to a well-to-do family and schooled in music, literature, and languages. The family encouraged his musical gifts, but enrolled him in a school of jurisprudence so that he could earn a living. Deeply homesick and indifferent to his studies, the boy fell into a depression that only deepened at age 14 when his mother died from cholera. He completed his schooling and entered the civil service, but soon left it to pursue a serious study of music.

In Moscow, he met Mili Balakirev, leader of the Russian nationalist composers known as the Mighty Five. Balakirev, then working on a concert overture to *King Lear*, challenged Tchaikovsky to write a similar work on *Romeo and Juliet*. Shakespeare's story, almost Russian in its obsession with love and death, fired Tchaikovsky's imagination. The resultant success established Tchaikovsky's international reputation and led to his appointment at the Moscow Conservatory of Music, where he would spend twelve years teaching a rising generation of Russian composers.

His output would include six symphonies, three ballets, and many popular concertos and overtures, all enduring classics, but all written under a pall of gloom. "Truly there would be reason to go

mad," he wrote, "were it not for music." He managed his depression carefully, sitting down to the piano at nine o'clock each morning and taking long, two-hour walks every afternoon, during which he worked out themes in his mind. He found further outlet in correspondence with his enigmatic patroness, Nadezhda von Meck, to whom he would write, "To regret the past, and hope for the future, never satisfied with the present: that is how my life passes."

Nevertheless, his music was well received, even in his lifetime. Tsar Alexander III awarded him a handsome government pension which, together with the patronage of Madame von Meck, enabled Tchaikovsky to retire from teaching, study abroad, and devote his full energies to composing. To this day, his works remain staples of the symphonic literature, and his ballets, rich in imagination, have initiated many a child into the magic of classical music.

Romeo and Juliet, a fantasy overture, is a score rich in melodies bronzed with passion and lushly harmonized, each conveying emotion at a depth far greater than words can achieve. Tchaikovsky unfolds Shakespeare's themes with the clarity of the stage play, beginning with a solemn, monastic chant meant to depict Friar Lawrence. The feud between the houses of Montague and Capulet erupts in a light pizzicato, which quickly escalates to a furious allegro for full orchestra. Next, *Romeo and Juliet* are introduced in motifs famous for their lyric beauty and tenderness. A violent development section reprises the deadly feud, after which the star-crossed lovers return to the stage for a *pas de deux* charged with color and fire. Their love flares, dies, and is mourned by the angry beat of the drums, a death knell invoking Shakespeare's final epitaph: "For never was a story of more woe than this of



Program Notes

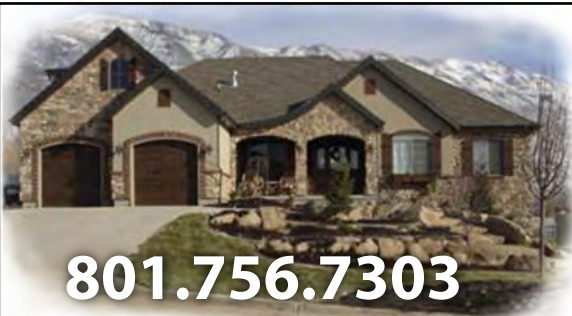
Juliet and her Romeo.”

Concerto for Piano and Orchestra in B flat minor, No. 1. Beloved by pianists and audiences alike for its musical bravura and colorful Russian character; Tchaikovsky’s first concerto speaks with powerful emotion, “the innocence of lost childhood singing poignantly;” in the words of pianist Stephen Hough, “alongside the emotional adulthood which replaced it.”

Tchaikovsky’s dramatic instinct propels the concerto through contrasting moods with the logic of a perfectly told story. Collected from life, his melodies give it a distinctive Russian air; the tender, lyric theme of the first movement borrowed from blind Ukrainian street musicians, the gentle folk song of the third movement chosen to contrast the rhythmic energy of a Cossack dance. The work derives powerful emotion from its pianistic energy,

its octave storms and inventively configured runs crashing against thunderous waves from the orchestra, neither party yielding to the other; each rejoicing in the conflict.

Tchaikovsky made the dedication to the German pianist Hans von Bülow, who premiered the work in Boston to such an enthusiastic ovation that he was compelled to encore the third movement. Speaking for himself and many succeeding generations of pianists, von Bülow penned his thanks, saying, “Your Op. 23 displays such brilliance . . . such unsurpassed originality, such nobility, such strength . . . and is such a remarkable achievement among your musical works, that you have without doubt enriched the world of music as never before. In a word, this true gem shall earn you the gratitude of all pianists.”
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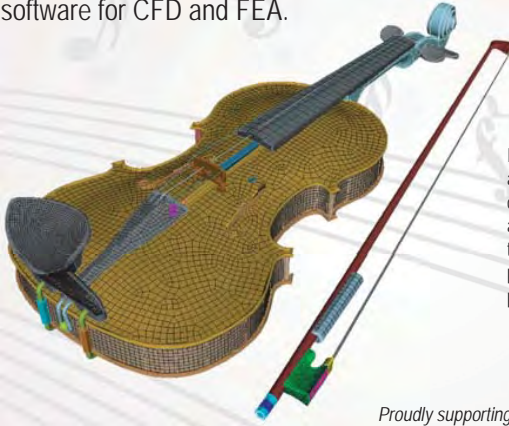
- Arrive on time. If you are late, an usher will seat you during a break in the performance.
- Remain seated while the performance is in progress. If you must leave before the performance is over, please wait until a piece is finished and the audience is applauding.
- If young children disrupt others' ability to

listen, please take them from the auditorium until they are quiet.

- Refrain from talking during the performance and be considerate of others by keeping programs, jewelry, and candy wrappers silent. Electronic devices should be kept silent and dark.
- Watch the conductor when the music stops to decide whether or not to applaud. Some musical works have several movements and the audience applauds only after all movements have been performed.

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