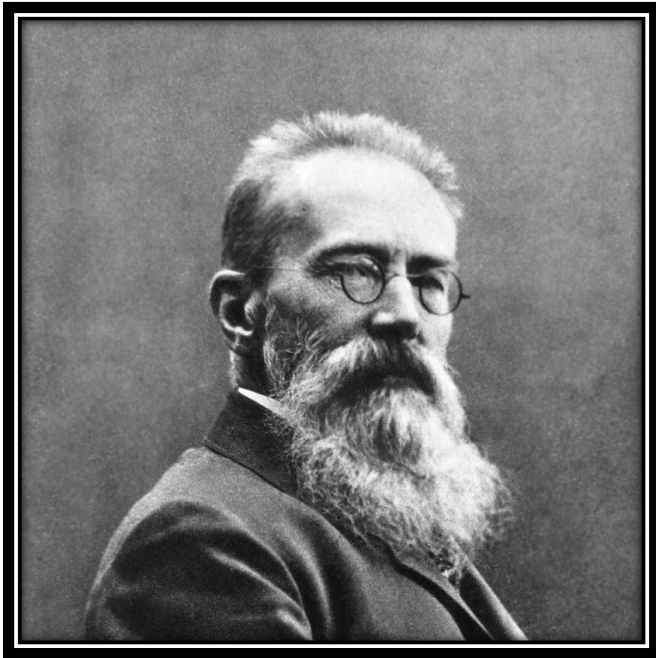


BYU-IDAHO DEPARTMENT OF MUSIC
PRESENTS

SYMPHONY ORCHESTRA



Nikolai Rimsky-Korsakov 1844 – 1908

FEATURING DR. MICHAEL MCQUAY, PIANO

FEBRUARY 27, 2020, 7:30 PM
BARRUS CONCERT HALL

BYU-IDAHO SYMPHONY ORCHESTRA

Dr. Robert Tueller, Director
Elizabeth Crawford, Woodwind Specialist
Andrew Allphin, Brass Specialist

Flute

Clarissa Tracy
Mickayla Hunter
Kayla Robinson

Oboe

Ben Schank
Kristin Bull

Clarinet

Megan Meservy
Maya Miller

Bassoon

Riley Barmore
Rebecca Corder

Horn

Anna Perry
Brandon Tibbitts
Abigail Taylor
Tate Wadsworth

Trumpet

Alex Moulton
Tyler McTavish

Trombone

Shelby Champ
Alyssa Crawford
Caleb Larsen

Tuba

Manny Gutierrez

Timpani

Jack Ensign

Percussion

Spencer Baker
Becca Brady
Dan Doherty
Frost Smith

Harp

Sarah Mann
Chi-Yun Liu

Violin I

Krystell Taylor
Noelle Singleton
McKenna Motto
Courtney Majors
Clayton Hinton
Mikayla Carey
Lauryn Burton
Sarah Campbell
Bethany Fox
Aubrey Loveless
Megan Haroldsen

Violin II

Rachel Allen
Catherine Avenius
Hadley DelHoyo
Ti-Shen Chueh
Melissa Griffin
Emily Gardner
Xandy Harker
Miguel Guzman

Idalia Bravo

Mary Watson
Avery Griffith
Josh Powell

Viola

Tessa Day
Clayton Johnson
Laurel Wettstein
Chloe Bengel
Rachel Felt

Cello

Charlotte Petersen
Katy Rasmussen
Katheryne Boscan
Amy Villacorta
Karsen Williams
Jenna Medlyn
Elizabeth Jones
KatieRae McOmber

Bass

Brianna Schmidt
Emily Gage
Jessica Harris
Elora Peterson

PROGRAM

Piano Concerto No. 3 in C Minor, Op. 37.....Ludwig van Beethoven
1770 – 1827

- I. Allegro con brio
- II. Largo
- III. Rondo – Allegro

Dr. Michael McQuay, piano

Scheherazade, Op. 35Nikolai Rimsky-Korsakov
1844 – 1908

- I. The Sea and Sinbad's Ship
- II. The Kalandar Prince
- III. The Young Prince and The Young Princess
- IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman

The first-generation American son of Brazilian immigrants, **Michael Mardson McQuay** is a native of Provo, Utah, although his performance career and music education have taken him to multiple locations around the globe. An active soloist, chamber musician, and accompanist, Michael has appeared in recital on three continents, including solo performances in France, Austria, Brazil, and throughout the United States.

Michael holds graduate degrees from the world-renowned Jacobs School of Music at Indiana University where he was a student of Distinguished Professor Menahem Pressler, founder of the legendary Beaux Arts Trio and revered pianist and pedagogue. During his eight years at IU Michael served as Mr. Pressler's studio and teaching assistant for five years and currently enjoys an extensive and active teaching career--carrying on the great Pressler pedagogical legacy--teaching both privately and at the university level.

Michael is currently Professor of Piano at Brigham Young University - Idaho where he has taught for 5 years and coordinates the piano literature and collaborative piano programs and maintains an active performance schedule. He is one of the founding members of The Uinta Trio and joins Monte Belknap (Violin) and Nicole Pinnell (Cello) who are now in their second concert season (2019-2020) which includes concerts throughout the United States and a Middle Eastern tour with performances throughout Saudi Arabia, Israel and Kuwait.

Michael's greatest accomplishments in life include convincing Dr. Alicia Duncan McQuay—Professor of Harp at BYU—to marry him, and also being the father of his three children, Max (8), Sonia (6) and Hazel (1).

PROGRAM NOTES

Ludwig van Beethoven's C minor piano concerto seems to pay homage to Mozart's C minor piano concerto K. 491. They share too many musical details for sheer coincidence. According to a popular anecdote, Beethoven and pianist Johann Cramer were walking together when they heard the finale of the Mozart concerto coming from a nearby house. Beethoven stopped and exclaimed: "Cramer, Cramer! We shall never be able to do anything like that!"

It is possible 16 year-old Beethoven met Mozart during his first trip to Vienna, but history does not record a meeting. Beethoven's first composition teacher Christian Gottlob Neefe certainly wanted Mozart's influence on a promising young Beethoven when he remarked "This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart were he to continue as he has begun." The collaboration was never to happen; by the time Beethoven moved to Vienna in 1792 to advance his career, Mozart had been dead for a year. Beethoven's financial supporter Count Waldstein dedicated a disappointed inscription:

You are going to Vienna in fulfillment of your long-frustrated wishes. The genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands.

Ultimately Beethoven's association with Haydn was short-lived but Mozart's influence still lingered in Vienna and inspired a young Beethoven. His C minor concerto was intended to be performed during his first concert in Vienna, but for unknown reasons, wasn't premiered for three more years. History suggests that last-minute changes were still being made before its premiere on April 5, 1803. Conductor Ignaz von Seyfried agreed to turn pages for Beethoven, only to discover that it was easier said than done:

I saw almost nothing but empty leaves, at most on one page or another a few Egyptian hieroglyphs wholly unintelligible to me and scribbled down to serve as clues for him. He played nearly all of the solo part from memory since, as was so often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly, and he heartily laughed at.

Nearly a year later, Beethoven finally got around to writing down the piano part for a later performance.

Among the most influential Russian romantic composers, **Nikolai Rimsky-Korsakov** was a member of the group of composers known as "The Five." Their goal was to develop and promote a style of music that was specifically Russian, influenced by Russian folk music, dance and church music. They utilized harmonic practice that

was uncommon in western classical style and incorporated Orientalism: the use of distinctly eastern melodic and harmonic ideas to set their music apart from German composers of the time period.

Rimsky-Korsakov first attempted this style in his *Antar Symphony*. He borrowed a book of Arab melodies from his friend Alexander Borodin. A few years later the composer was finally able to hear this music for himself on a trip to Istanbul where he marveled:

The coffee houses, the shouts of its vendors, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music. It was while hearing the gypsy-musicians of Bakhchisaray that I first became acquainted with oriental music in its natural state, and I believe I caught the main feature of its character ... in front of every coffee house there was continual playing and singing.

In 1888 Rimsky-Korsakov began working on an orchestral symphony inspired by *The Arabian Nights*, the popular collection of middle eastern folk tales that circulated throughout Europe since its 17th century translation. The result was a triumph of orchestral invention and color that quickly became a favorite showpiece and landmark in the history of descriptive music.

The symphony *Scheherazade* consists of “separate, unconnected episodes and pictures,” from *The Arabian Nights*. Rimsky-Korsakov prefaced the score with a brief reminder of the tale:

The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely

Later in his life, Rimsky-Korsakov avoided a literal, programmatic reading of the score, denying that it depicted actual characters and stories from *The Arabian Nights*, but described it as themes for symphonic development. While he hadn't planned to give the four movements titles, he was eventually convinced otherwise. The programmatic names he chose however, don't refer to specific tales in *The Arabian Nights* but to general scenes—Sinbad sailing the sea, a festival in Baghdad and a ship being dashed against the rocks. He conceded the violin solo was meant to represent Scheherazade, “as she tells her wondrous tales to the stern sultan.”

In composing Scheherazade I meant these hints to direct only slightly the listener's fancy on the path that my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I wanted was that the hearer, if he liked the piece as symphonic music, should carry away the impression that it is undoubtedly an oriental narrative of numerous and varied fairy-tale marvels, and not merely four pieces played one after the other and based on themes common to all four.

- Concert Etiquette Guidelines -

Please be courteous and respectful to your fellow audience members and the performers during this concert by observing the following guidelines:

- I. Refrain from ALL talking or whispering during the performance of the music.
(Feel free to comment to your fellow audience members during applause or between pieces.)
- II. Turn off all electrical devices such as watches, tablets, computers, and cell phones.
- III. If you have to leave or re-enter the Concert Hall, please do so only between numbers.
- IV. Please hold all applause during the silent breaks between individual movements of large works until all the movements have been performed. *(see example below)*

Symphony #5 in C minor Beethoven

- I. Allegro con brio (1st movement)*
- II. Andante con moto (2nd movement)*
- III. Allegro (3rd movement)*
- IV. Allegro (4th movement)*

Thank you for helping create an appropriate and enjoyable atmosphere for all who have come to hear this concert.

Please sit back and enjoy!

Eliza R. Snow Society

for the Performing and Visual Arts

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