

# Brahms

## Piano Concerto No. 1

David Glen Hatch, piano

Dvořák, Romance for Violin and Orchestra

Kristi Jenkins, violin



TIMPANOGOS  
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JOHN PEW  
MUSIC DIRECTOR



### Also Performing

Smetana, The Moldau

Saint-Saëns, Bacchanale

**February 20 & 21, 2015**

**7:30 pm**

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Suggested age: 8 years and older

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## A Message from the Music Director

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Thank you for joining us this evening. I'm excited about tonight's program. We have some wonderful music for you on this concert including two incredible soloists!



We start the program with an energetic piece called Frenergy. This is a modern work written by a Canadian composer in 1998. From beginning to end it is a fast-tempo, high-spirited work with driving rhythms. We then

move to The Moldau by Smetana. This popular 19th century work is well known in the symphonic literature. You can hear the water ebbing and flowing down the Moldau River as you listen to this piece.

We then move on to Dvořák's Romance for Violin and Orchestra. I'm thrilled to have our concertmaster, Kristi Jenkins, as the violin soloist for this piece. We are fortunate to have such a talented and dedicated violinist leading our string sections. We end the first half of the

program with Saint-Saëns' Bacchanale from his biblical opera Samson et Dalila- another high-spirited piece of romantic music.

Our feature number on tonight's program is Brahms Piano Concerto No. 1 with David Glen Hatch as our piano soloist. This piano concerto is a huge monumental work in the piano concerto repertoire and one of my personal favorites. It has been such a pleasure to work with such a professional as David Hatch. I hope you will enjoy the majesty of this marvelous piece of music.

Please reserve Monday, April 20th on your calendar for our next concert. We will feature the winners of our Aspiring Musicians Competition at this concert which will take place at Thanksgiving Point in the Show Barn. We have some marvelous talent performing with us this year. This includes youth age 9 to 18. We also have included an adult category in this year's competition and will feature our adult winner on the same program.

From all of us at the Timpanogos Symphony thank you for your support. Enjoy the program!

-John Pew, Music Director

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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

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Frenergy (1998)

**John Estacio**

The Moldau from Má Vlast (My Country) (1874)

**Bedřich Smetana**

Romance for Violin and Orchestra in F Minor, Op. 11 (1879)

**Antonín Dvořák**

Kristi Jenkins, violin

Bacchanale from Samson and Dalila, Op. 47 (1877)

**Camille Saint-Saëns**

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



Piano Concerto No. 1 in D Minor, Op. 15 (1858)

**Johannes Brahms**

I. Maestoso – Poco più moderato

II. Adagio

III. Rondo (Allegro non troppo)

David Glen Hatch, piano

## Our Next Performance

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## Aspiring Musicians Competition Concert

**Monday  
April 20, 2015  
7:30pm**

Thanksgiving Point  
Show Barn

## Our Guest Performers

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Four-time Grammy nominee, David Glen Hatch, is a distinguished international classical pianist, recording artist, master teacher, adjudicator, clinician, arranger, composer, and author who enjoys an active performance



career on six continents. Uniquely, he was an invited guest artist to perform in Kiev with the Ukrainian National Symphony in a program honoring the 100-year anniversary of the birth of world-renowned pianist, Vladimir Horowitz. Among his 35 albums for the following labels: Sony/BMG-Europe (Poland), Critics Choice

Records, Arizona University Recordings, and /Covenant are award-winning and commissioned recordings including *Smitten* with Britten, the only international recording of the complete published solo piano music of British composer Benjamin Britten; *The World's Greatest Piano Melodies*, a recording with the famed Budapest Symphony Orchestra in Hungary; and *Let Freedom Ring*, a patriotic album of Hatch's arrangements combined with orchestra, choir, and Army band, performed in the Arlington National Cemetery Amphitheater in a first anniversary concert for hundreds of family members of victims of the September 11, 2001 terrorist attacks.

Dr. Hatch is a frequent competition juror and clinician. His lectures and master classes at conservatories and music schools include the EPTA (European sponsored piano teachers association) World Piano Conference – Novi Sad, Serbia; New Zealand's Specialist Performance School for the Gifted –

Christchurch; Music Hall of Composers – Moscow; National Conservatory of Bulgaria's annual International Music Festival – Sofia; Tasmania Conservatory of Music – Hobart; Bordeaux Conservatory of Music – France; Shanghai Conservatory of Music – China; Glinka Conservatory of Music – Ukraine; and the Santiago Conservatory of Music – Chile.

Dr. Hatch has garnered numerous awards for his prodigious teaching including The Master Teaching Certificate from MTNA (Music Teacher's National Association) 1994, named one of the Best Teacher's in America in *Who's Who Among American Teachers*, 1998, and is listed in *International Who's Who in Music*, in both 2000 and the 2008 Honors Edition. Several of Dr. Hatch's students have been recipients of top prizes in local, state, regional, national, and international piano and piano teams competitions. Likewise, various former students possess university teaching positions in piano or are currently pursuing concert careers at some of the most prestigious music schools and conservatories in the nation including: The Juilliard School, Manhattan School of Music, Indiana Jacobs School of Music, University of Michigan, and the Oberlin Conservatory.

David Glen Hatch has published six volumes of *Inspirational, Patriotic and Christmas* piano arrangements with Sonos and Jackman Music Corporations, is published in the nation's *Clavier* magazine, and this year will release his first published LDS hymn arrangement book with Alfred Publications International. Additionally, in 2012, his book, *Praiseworthy Music and Spiritual Moments: Discovering the Beauty and Passion in one of God's Greatest Gifts to Man*, was published by Cedar Fort, Inc. David has served as a member of the Board of Trustees of the Gina Bachauer International Piano Foundation and Competitions.

Performing on the violin for over twenty years, violinist **Kristi Geddes Jenkins**, has toured throughout the United States, and Europe as a soloist, chamber musician, orchestral musician, and part of the rock band, Room 102. The recipient of twelve consecutive Superior Performance Awards at the National Federation of Music Clubs, she now serves on the judging panel for the festival in addition to being a finalist for the 2004 Utah Music Sterling Scholar Award. In 2007, she won the Utah State University Concerto Competition, where she then soloed with the USU Symphony.

Kristi is the daughter of David and Anavon Geddes of Ogden, Utah. She has attained a Bachelor of Music in Violin Performance at the Caine School of the Arts, Utah State University under the tutelage of William Fedkenheuer. Kristi's principal teachers have also included Ted Ashton and Peggy Wheelwright. As an undergraduate, Kristi helped to form the Aquarelle String Quartet that auditioned for the Yehudi Menuhin Chamber Music Festival in San Francisco. After being chosen, she worked extensively with The Alexander String Quartet, Violist, Toby Appel, and cellist, Lynn Harrell. The group then went on to gain another entry in the Deer Valley Music Festival where they studied with Muir String Quartet.

Kristi has recently acquired a Master of Music in Violin Performance at University of Nebraska-Lincoln in 2010, where she studied with the Rebecca Fischer and Julie Yoon, Chiara String Quartet members. Kristi has additionally worked as a chamber musician with both the Cavani and Miro String Quartets and most recently, with Yo Yo Ma at UNL.

On completion of her Masters of Music, Kristi became a founding member of the professional Rangbrook Ensemble located in Omaha, Nebraska. She joined the Timpanogos Symphony Orchestra in 2012, where she sits as the Concertmaster. Beginning at age 16, she has taught violin lessons and has since become Suzuki Certified and teaches out of her home in Cedar Hills, UT. Teaching has become her passion right along with performing and when her violin is resting, Kristi enjoys being outdoors- hiking, camping, participating in many sports, and spending quality time with her very supportive husband and daughters.

As a member of the BYU-Idaho Chamber Orchestra, under the direction of Robert Tueller, Kristi has performed across Europe, including France, Belgium, and Switzerland. In addition to playing with the Utah Youth Symphony and All-State Orchestras, Kristi also performed both as a soloist and chamber musician for nine years with the Pizzicato Strings, with concerts in Washington, D.C., including the Lincoln Memorial, the White House, and many other venues. Other performances include requested performances at the Salt Lake City Festival of Arts, and the annual Christmas reception with the Governor of Utah.



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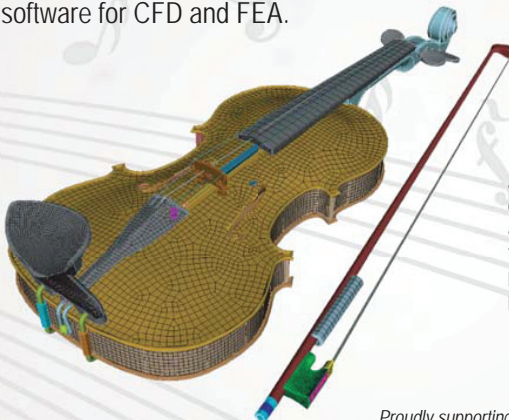
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## Program Notes

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### **Antonín Dvořák (1841-1904)** **Romance for Violin and Orchestra** **in F minor, Op. 11**

When Bedřich Smetana took over the directorship of Prague's Provisional Theatre in 1866, the principal violist was Antonín Dvořák. At the time, Dvořák's ambition was to become a composer; and indeed his early works follow the Smetana model of classical form with passages of a generalized "folkish" flavor. But he would soon explore a somewhat different path, infusing the essence and not just the surface of Slavic folk traditions into his works. Dvořák's brand of musical nationalism earned him widespread respect, and he came to be regarded as a kind of "Czech Chopin."

This nationalist aesthetic is expressed as clearly in Dvořák's chamber works as in his larger orchestral essays, and perhaps more accurately. While the symphonic orchestra is an invention of the Western art-music tradition, chamber music can more authentically reflect the soloistic figurations, "village band" sound, and dance origins of much folk music.

One of the first of examples from Dvořák's chamber writing to demonstrate this new direction was his String Quartet in F-minor, Op. 9, from 1873. Though both the composer and his publisher, Simrock, soon deemed the entire quartet somewhat disappointing, Simrock suggested the slow movement could be refurbished as a work for solo violin and chamber orchestra (or piano). Dvořák agreed, and the "Romance" was subsequently published in 1877. Even in its "orchestral" incarnation, though, the Romance is still chamberistic and intimate in its scope. And it's natural, seamless, soaring violin line betrays the composer's own familiarity with, and sympathetic writing for, string instruments.

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### **"The Moldau" from My Country** **(Má Vlast) Bedřich Smetana (1824-84)**

A native of Bohemia, Bedřich Smetana spent most of his composing career elsewhere, and his outlook was far more cosmopolitan than nationalistic. All that changed in 1862, when Smetana returned to a newly revitalized Bohemia



## Program Notes

that was casting off its German domination and seeking to reassert its indigenous Czech culture. Though he spoke no Czech at all—German had been the official language of Bohemia—Smetana started studying his native language in preparation for the new Czech music he wanted to write. But even when writing “nationalistic” music, Smetana’s style was still persistently conservative and predominantly Germanic, employing the techniques of Beethoven, Schumann, and Mendelssohn while focusing on Bohemian subjects and inspirations.

Though he is considered the father of Bohemian national music, Smetana’s style was not folk-based. Rather, he blended many different influences, only some of them Bohemian in origin, and the result came to be associated with a Czech national style. In other words, if it sounds like Smetana it must be Czech.

Smetana’s *My Country* is a series of six orchestral tone poems composed independently (and intended to be performed independently, not as a suite) between 1874 and 1879. The most famous of these is “The Moldau,” an evocative representation of the entire course of one of Bohemia’s major rivers from its origins in two small springs through the forests towards Prague before it joins the Elbe River. Though the melody is Smetana’s best-known, it is actually based on a popular 16th-century Italian song, “La Mantovana.”

### **“Bacchanale” from *Samson et Dalila* Camille Saint-Saëns (1835-1921)**

Camille Saint-Saëns is sometimes known as the “French Mozart” – prodigious, resourceful, and with a flawless technique, he led the revival of French music in the 1870s, writing pieces of typically Gallic clarity and refinement. Referring to Saint-Saëns’ innate musicality and impeccable training, Berlioz once quipped, “he knows everything but lacks inexperience.”

Many French musicians of the late 19th century were fascinated by the exoticism of Hispanic

cultures, and Saint-Saëns was no exception. He said, “I am an eclectic spirit,” and he cultivated a fondness for the foreign. No fewer than fourteen of his major compositions contain explicitly oriental or exotic elements.

The grandest of these works is Saint-Saëns’s epic biblical opera *Samson et Dalila*, composed in 1877. Just before Samson’s climactic destruction of the temple of Dagon in the final Act, Delilah and the priests of Dagon taunt him with a wild and exotic “Bacchanale” (a reference to Bacchus, the Roman god of winemaking and ritual madness), the best-known excerpt from the opera.

### **Frenergy John Estacio (b. 1966)**

Canadian composer John Estacio studied music in Ontario and British Columbia before embarking on a career in composition, working primarily with Canadian ensembles. His brief but energetic tone poem, *Frenergy*, was written for the Edmonton Symphony Orchestra in 1998 while Estacio was composer-in-residence there. It has since been widely performed across North America in both orchestral and wind-band versions.

The title is a portmanteau of the words “frantic” and “energy,” an indication of the piece’s relentless vitality and drive. It started out as sketches for Estacio’s Triple Concerto for piano, violin, and cello, premiered in 1997. But plans for wild scherzo to round out the concerto didn’t come to fruition. Not wanting to waste good musical ideas, Estacio gathered some of the more promising melodic fragments from the sketches into this orchestral concert piece.

A percussion ensemble establishes the driving 6/8 rhythm at the opening before a series of anxious melodies, introduced in turn by the winds, brass, and flutes, fill out the central episodes. The tutti orchestra then builds to a percussion-led climax and a forceful conclusion.

-Luke Howard

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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 thoughtful of others by keeping programs, jewelry, candy wrappers, and electronic devices silent.
- 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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