



USU SYMPHONY ORCHESTRA
Sergio Bernal, Music Director

CONCERTO EVENING

Wednesday

February 28, 2024 | 7:30 PM

Newel and Jean Daines Concert Hall



Caine
College of the Arts
UtahStateUniversity

JESSIE MONTGOMERY, Starburst (2012)

MYROSLAV SKORYK, Piano Concerto No. 3 (1998), 1st movement

Christopher Chapman, soloist

SERGEI RACHMANINOFF, Piano Concerto No. 1 (1891), 1st movement

Hayden Rouse, soloist

DMITRI SHOSTAKOVICH, Cello Concerto No. 1 (1959), 1st movement

Joshua Swank, soloist

ERICH KORNGOLD, Violin Concerto (1947), 1st movement

Carissa Devenport, soloist

CHARLES GOUNOD, *Ballad of Queen Mab from Romeo and Juliet* (1867)

Caden Webb, soloist

EDVARD GRIEG, Piano Concerto (1868), 1st movement

Adam Bowen, soloist

Meet our Guests

Christopher Chapman

Since his debut at age fifteen, Christopher Chapman has been exploring the capability that music has to communicate meaning and emotion directly and profoundly. He believes music has more power to change minds, hearts, and connect than speech or any other form of human communication.

Christopher began his musical studies when he was seven. He studied with Jane Allen at the Saint Louis Symphony Music School during high school, and with Gary Amano and Ralph van der Beek at Utah State University as part of his undergraduate program. Most recently, he studies with Brenna Berman at the Golandsky Institute and Mayumi Matzen as part of a Master of Music program at Utah State University.

Hayden Rouse

Hayden Rouse began his musical journey on the violin, taking lessons from his mother, Anna Rouse, an accomplished violinist and talented teacher. After attending his sister's weekly piano lessons, he begged to start learning the piano as well. He fell in love with the complex harmonies and rich tones the piano produced, and after a few years, he switched to piano exclusively. Over the years, he has studied with Milana Colt, Allison West, Dr. Del Parkinson, Dr.

Scott Holden, and currently studies with Dr. Cahill Smith. He has participated in festivals and competitions throughout Utah and Idaho. As a High School Senior, he performed the Grieg Piano Concerto with the Utah Valley Symphony.

Hayden is currently pursuing a Bachelor of Science in Biological Engineering from Utah State University. When he isn't drilling difficult measures or solving differential equations, he spends his time in the outdoors skiing and mountain biking.

Joshua Swank

At age three, Joshua Swank was drawn to the piano and would sit and pick out simple melodies, although he didn't have any formal lessons. He started violin lessons with his brother and sister when he was four. After hearing the cello at a concert, he told his parents that the cello was what he wanted to play.

Joshua started cello lessons with Peggy Swartz at age 7. After Peggy retired from teaching in 2014, Joshua began studying cello with Mary Walters via weekly Skype/Zoom lessons. Mrs. Walters would often travel from Seattle to Fairbanks, AK, to facilitate cello workshops multiple times per year. Joshua participated in the Fairbanks Symphony, Fairbanks Youth Symphony, Alaska Cello Intensive, and the Anchorage Chamber Music Festival while in Alaska. He won the Fairbanks Concerto Competition three times, once on piano and twice on cello. He also participated in a piano quartet and a string quintet with his siblings and a good friend. Joshua has had masterclasses with Clive Greensmith twice, Zuill Bailey, and John Michel, as well as lessons with Anthony Elliot and Sarah Koo Freeman. Joshua plays a German cello, labeled Neuter, generously provided on loan by the Carlsen Cello Foundation of Seattle, WA.

Joshua is pursuing a Music Performance BM in Cello at Utah State University. In addition to music, Joshua enjoys downhill and cross-country skiing, reading, running, chess, and anything that includes spending time with his twin brother, family, and friends.

Carissa Devenport

Carissa Devenport has been playing the violin for 15 years and is currently a student of Rebecca McFaul of the Fry Street Quartet. Her first true love is string quartet playing and she even formed her own group, The Synchrony String Quartet in junior high school. She had the opportunity for 3 years in high school to be a part of the Young Artist Chamber Players, under the direction of Jack Ashton, and is currently the second violinist of Utah State University's Caine Quartet.

Last summer she had the opportunity to travel abroad to the Czech Republic, to participate in the Prague Summer Nights Festival, where she was able to study for 5 weeks with guest artists David Kim (Concertmaster of the Philadelphia Orchestra), James Burton (Choral Director and

Conductor from the Boston Symphony), Borika Van De Booren (first Violinist of the Royal Concertgebouw), and Tamas Varga (Principal Cellist of the Vienna Philharmonic). During this festival, she was able to perform Mozart's *Don Giovanni* and *The Marriage of Figaro* in the famous Estates Theatre with the festival opera, as well as other widely known orchestral works with the Yale Alumni Chorus in The Rudolfinum Dvořák Concert Hall, home to the Czech Philharmonic.

Carissa enjoys skiing, listening to music, playing pickleball, running, spending time with her family and friends, and just being with her two huskies. She would like to thank her parents for their continuous support and encouragement over the years, and for their insistence that real practice must be repetitious enough to not be enjoyable for listeners, as it is "not a performance."

Caden Webb

Originally from Lodi, California, Caden Webb is a Junior in the Vocal Performance program at Utah State University, where he currently studies with Dr. Cindy Dewey. Previously, he studied with Daniel Ebbers at the University of the Pacific.

His operatic roles include Mr. Gedge in Benjamin Britten's *Albert Herring* with Harrower Summer Opera in Atlanta, and Demetrius in Britten's *A Midsummer Night's Dream* with Chicago Summer Opera. At Utah State, he will be performing as Belcore in the upcoming USU Opera production of Donizetti's *L'Elisir d'Amore*. There, he has also played roles in musicals such as Beadle Bamford in Sweeney Todd and Vladimir Popov in *Anastasia*. In addition, he participated in the world premiere of Lori Laitman's opera *Uncovered*, premiered Dawn Norfleet's song cycle *Song Settings of two poems by Jean Toomer*, and performed and recorded with the American Festival Chorus conducted by Dr Craig Jessop.

Caden is a member of the Utah State Opera Outreach Quartet, is a finalist of the 2024 USU Robin Talent of the Year Award, and has won various awards in The National Association of Teachers of Singing competitions. In his spare time, Caden loves to write music and spend time with his colleagues. He also loves to build Star Wars props and armor.

Adam Bowen

Adam Bowen has distinguished himself as a versatile musician with a heart for the transformative power of music. Adam's mission is to bring about transformation in his community and audience through performance, teaching, and conducting. As a pianist, Adam has experience ranging from solo performance to chamber music, collaborative piano, and ensemble playing. His performances have been characterized as emotional, sensitive, and attentive to detail.

Adam is currently studying at Utah State University with a degree in Piano Performance and Pedagogy under Dr. Cahill Smith. He has also appeared as a performer in masterclasses given by the Athelena Piano Trio, Gabriela Frank, Dr. Jerome Reed, Dr. Emely Phelps, Dr. Jason Hardink, Dr. Koji Attwood, and Dr. Dawn Norfleet.

As an educator, Adam teaches piano at the Utah State Youth Conservatory, providing affordable piano lessons for more than 200 young students in Cache Valley. He has also performed for over 1,000 elementary school students in Utah through a grant-based program called "Music in Our Schools" that is funded by the Gina Bachauer International Piano Foundation.

As a collaborative pianist, Adam regularly works with several large ensembles including Cache Valley Children's Choir, Utah State Chamber Singers, and One Voice Children's Choir. In addition, he has been employed for several years as a chamber musician, performing at concerts, private parties, and weddings.

Program Notes

JESSIE MONTGOMERY, *Starburst*

Composer-violinist-educator Jessie Montgomery hails from New York's Lower East Side, where her father managed a music studio. She was, in her words, "constantly surrounded by all different kinds of music." Thus, her own compositions have drawn from many diverse influences, such as African-American spirituals, civil rights anthems, improvisational styles, modern jazz, film scoring, etc. From those early years, she developed, chiefly as a violinist, to receive degrees from the Juilliard School and New York University. In her professional performing life, Montgomery has been a member of the Providence String Quartet and the Catalyst Quartet. The latter began as a project of the Detroit-based Sphinx Organization, which creates opportunities for African-American and Latino string players.

As a composer, Montgomery was the resident Composer-Educator for the Albany Symphony during the 2015-16 season. In addition she has been recognized with grants and fellowships from the American Composers Orchestra, the Sphinx Organization, the Joyce Foundation, and the Sorel Organization. Her reputation has been spreading steadily, mainly in North America, beginning in New York City, Providence, and Boston, reaching out to Deer Valley, Utah; Miami Beach, Florida; Birmingham, Alabama; and Toronto, Ontario. Montgomery's debut record album *Strum: Music for Strings* (including *Starburst*) was released on the Azica Records label in late 2015.

Starburst was commissioned by the Sphinx Organization and premiered by its resident Sphinx Virtuosi in 2012. About it, Montgomery writes:

This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly," lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.

From: <https://www.riphil.org/blog/the-story-behind-montgomerys-starburst>

MYROSLAV SKORYK, Piano Concerto No. 3

Skoryk was a composer, pianist and conductor. ... He was one of the recipients of the Ukraine's Shevchenko National Prize in 1987 for his Cello Concerto. In addition to the works listed below, he also wrote a number of smaller ensemble works, songs, and the score for more than 40 films, including *Shadows of Forgotten Ancestors* and *High Mountain Pass*), which included his *Melody in A minor* (performed by the USU Symphony Orchestra in Concerto Evening of 2022).

Skoryk moved towards composing religious music at the end of the 20th century. These compositions include his spiritual concerto *Requiem* (1999); *Psalms* for various types of choirs (1999–2005); and the *Liturgy of St. John Chrysostom* (2005). According to the Ukrainian musicologist Liubov Kyianovska, who has written a biography of Skoryk, his spiritual compositions were "not a tribute to fashion", but "a quite natural consequence of long internal work" and the "resolution of the long process of the composer's creative evolution". [He added] that the *Liturgy* is stylistically sensitive to the traditions of Ukrainian religious music.

Skoryk's religious opera *Moses* (2001) was the first Ukrainian opera on a biblical subject to be composed in nearly a century. The opera, which was premiered during the visit by Pope John Paul II to Ukraine in 2001, is based on a 1905 poem by Ivan Franko, which focuses upon Moses's struggles to lead his people into the Promised Land at the very end of his life; the text draws parallels between the sufferings of the Israelites and those of the people of Ukraine under the Soviets.

Skoryk's *Piano Concerto No. 3* is a post-modernist work, comprising three movements titled "Prayer", "Dream", and "Life". The composition reflects on the human condition in the era of Stalinist tyranny and terror in which the composer registers his reaction to the enormities of an epoch dominated by totalitarian terror and the dehumanization of man. *Concerto No. 3* was performed as a world premiere at Music Mountain in Falls Village, Connecticut, on July 12, 1998, with Maestro Skoryk at the piano.

From: https://en.wikipedia.org/wiki/Myroslav_Skoryk
and http://www.brama.com/news/press/001004mw_vynnytsky.html

SERGEI RACHMANINOFF, Piano Concerto No. 1

“I have rewritten my First Concerto,” Rachmaninoff communicated to a friend. “It is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. And nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third.”

Youthful freshness is not an unexpected quality considering that the first movement of the Concerto was written by a student musician of 17, and the second and third movements when he was all of 18. What is remarkable is that Rachmaninoff maintained the freshness when he revised the work in 1917, some 26 years later. By that time, he had many major works to his credit – in addition to the Second and Third Piano Concertos, there were two symphonies, for the second of which he had won the prestigious Glinka Prize. And he had become celebrated not only as a composer but also as a pianist and conductor. The First Concerto, then, reflects both a teenaged Rachmaninoff who was already in possession of a strongly defined compositional style, and a mature, worldly, and experienced creative artist.

The 26-year delay between the completion of the Concerto and its final revision is typical of Rachmaninoff’s somewhat haphazard approach to composing. The fact is, in his youth he was known as a somewhat lethargic student. Yet, in spite of his efforts to avoid hard work, he turned out some impressive scores even before graduating from the Moscow Conservatory: In addition to the First Concerto, there was the one-act opera *Aleko*, which won the admiration of Tchaikovsky, and several piano pieces, including the C-sharp-minor Prelude, whose immense success hounded the composer throughout his life. And of course, the emotional abyss into which he fell following the failure of his First Symphony in 1897 halted his productivity until a kind of hypnosis treatment brought him out of the depression and into the glories of the Second Piano Concerto.

In the matter of compositional style, the First Concerto is thoroughly characteristic of Rachmaninoff’s once and always manner, which is both Russian and Romantic. In regard to the former, the composer said, “I am a Russian composer, and the land of my birth has inevitably influenced my temperamental outlook.” Continuing this statement, Rachmaninoff in effect explained the Romanticism of his music: “My music is a product of my temperament and so it is Russian music. I never consciously attempted to write Russian music, or any other kind of music.” Neither did he attempt to explore any of the contemporary stylistic trends that were appearing on the horizon. Rachmaninoff might have entered the new century making bold new sounds – after all, he was only 27 in 1900. But his musical mentality was of a different order than that of, say, his countryman Stravinsky, and he remained virtually impervious to the shock waves of the revolutionary salvos being released in the Europe of his time. Rachmaninoff the incorrigible Romantic continued throughout his career to operate in his own distinctive creative orbit, an orbit defined by plush lyricism that rides the waves of luxurious, enriched harmonies,

and, in the piano works, expansive, richly detailed virtuosity in the grand 19th-century bravura tradition.

The mark of youthful impetuosity is particularly apparent at the opening of the First Concerto, where an urgent two-measure fanfare in horns, clarinets, and bassoons sparks a fiery entrance from the piano, which, erupting high in the treble, lunges down the keyboard in blazing double octaves and chords. In his subsequent three piano concertos, the first-movement scene is set with far more reserve and seriousness: at age 17, temperamental abandon came naturally. Following this introductory boldness, which climaxes in a cadenza-like flourish, the strings sing the lyric main theme, after which the piano takes the melody, adorning it with inimitable Rachmaninoffian decoration. Later, a stunning cadenza that follows an expanded return of the fanfare opening treats the main materials in a fantastic, brilliant fashion.

— Orrin Howard

From: <https://www.laphil.com/musicdb/pieces/2728/piano-concerto-no-1>

DMITRI SHOSTAKOVICH, Cello Concerto No. 1

Shostakovich and his older colleague Sergei Prokofiev - the two most prominent composers of the Soviet Union - maintained a not-always-friendly rivalry for years after Prokofiev's return to Russia in 1936. While their personal and professional relationship was sometimes testy, they consistently admired one another's music. Shostakovich's first cello concerto is a case in point: his inspiration was Prokofiev's 1952 Symphony Concerto. Shostakovich later claimed that he had played his record of the Prokofiev work so many times that there was no music left on it, just a hiss! The other inspiration for the concerto came from Shostakovich's friendship with the preeminent Russian cellist, Mstislav Rostropovich. In the years following Stalin's death in 1953, Soviet artists were increasingly free to travel in the West, and Rostropovich began to tour extensively. He very much wanted a concerto from his friend to play on concert tours, but on the advice of Shostakovich's wife Nina, he was careful never to mention this to the composer.

Shostakovich was well aware, however, that "Slava" (Rostropovich's nickname among friends) wanted a solo work, and in 1959 he announced that "My next work will be a Cello Concerto. The first movement, an allegretto in the style of a jocular march, is already complete. There will probably be three movements in all. I would find it difficult to say anything concrete about its content: such questions, despite their apparent naturalness and simplicity, always cause me problems. After all, it often happens that in the course of writing a work the form, the means of expression and even the genre can change substantially. I can only say that this concerto was first conceived quite a long time ago." The score was finished in July, and Shostakovich mailed the score to Rostropovich, who memorized the solo part in just four days, in time to play it for the composer. Rostropovich played the first performance in Leningrad, on October 4, 1959, and continued to perform it until retirement in 2006. Shostakovich's second concerto, written in 1966, was also composed for Rostropovich.

By the time he completed it, the concerto had expanded to four movements. Though Shostakovich referred to the opening movement (Allegretto) as a “jocular march,” the mood is dark and sarcastic throughout. The opening motive stated by the solo cello is quickly developed with short supporting outbursts from the woodwinds. The solo horn plays a strong supporting role, and near the end, the horn takes over with a new theme as the cello plays a furious accompaniment. A rude blow from the timpani ends the brief recapitulation.

Program notes ©2016 by J. Michael Allsen

From: <https://peoriasymphony.org/wp-content/uploads/2016/06/Program-Notes-for-Russian-Masters.pdf?fbclid=IwAR1uLfKs1-PFHvlfNnUErYjqCP2pB7DAwqPKSdN2Oa1H845Ixhclok7YqZU>

ERICH KORNGOLD, Violin Concerto

Whenever Korngold invited the violinist Bronisław Huberman to dinner, the virtuoso invariably asked his host, “So, Erich, where’s my violin concerto?” For about thirty years he received no response, but on one occasion in 1945, the composer sat down at the piano and played a soaring, lyrical theme. “That’s it!” Huberman exclaimed, “That will be my concerto—promise me that you’ll write it.”

In fact, Korngold had written the melody several years earlier and incorporated it into the score of the 1937 Warner Brothers film *Another Dawn*. At the same time as his work on the film, Korngold began to sketch a violin concerto based on the theme (whether the film score or the concerto sketches came first is difficult to know), but after an unsuccessful run through with a violinist who was not equal to its technical challenges, Korngold abandoned it. Perhaps he believed that he had written an unidiomatic solo part, but there may also have been deeper reasons for his laying aside what would become his most popular work.

Korngold had begun as a Mozart-like child prodigy in Vienna, hailed as a genius by great composers like Gustav Mahler and Richard Strauss. In the 1930s, however, he had begun composing film scores for Hollywood, a side gig that would turn out to save his life. The rise of the Nazis in neighboring Germany posed a grave threat to the Jewish composer and his family, and it was only thanks to an offer to score the classic 1938 swashbuckler *The Adventures of Robin Hood* that they escaped Austria before the Anschluss.

During the war, Korngold stopped composing operas and concert works altogether. “It was as if he had taken a vow not to compose a single note outside the genre of film music for as long as the horror was raging throughout the world,” his wife Luzi later recalled. Perhaps Hollywood’s fantastic adventure stories and romances offered Korngold an escape from the realities of living in exile as the Vienna he had always known was destroyed. Whatever his motivations were, Korngold revolutionized film music, and helped to define the lush, operatic sound we associate with the golden age of Hollywood.

His father, the prominent music critic Julius Korngold, always saw his cinematic work as a waste of time, and continually implored him to return to writing more “serious” pieces. Korngold never agreed with his father’s assessment, but nevertheless, he did return to writing concert music just before Julius died in 1945. One of his first projects was the completion of the discarded sketches of his violin concerto.

Even his father had to admit that Korngold’s film scores contained some very fine music, and he would often suggest that his son recycle his best ideas in future compositions. Though Korngold took film music seriously, he always worried that his scores might be forgotten along with the movies they appeared in. Indeed, though some of the films he scored have become classics, many are remembered today by only the most avid movie buffs. All of the main themes from the concerto are derived from film scores, and this concert incarnation has given them a life beyond the silver screen. The concerto is far from being a medley of movie themes, however; Korngold substantially reworked and developed his melodies into a truly symphonic structure.

Sadly, Huberman, the violinist who had waited decades for Korngold to write his concerto, would never perform the work in public, as he was unable to fit it into his already busy concert schedule before his death in 1947. Instead, the premiere went to the legendary Jascha Heifetz, who actually encouraged Korngold to increase the technical difficulties of the solo part. The premiere took place in St. Louis on February 14, 1947. “The reception of the Violin Concerto in St. Louis was triumphal,” Korngold wrote. “A success just as in my best times in Vienna.” One reviewer even predicted that the concerto would remain in the repertoire for as long as Mendelssohn’s. “I do not need more than that!!” Korngold exclaimed.

Unfortunately, the critics in New York were not as kind. Despite the audience’s enthusiastic response at the concerto’s New York premiere, Olin Downes panned it as a “Hollywood Concerto” in the *New York Times*, reflecting a general prejudice against both film music and Korngold’s lush, post-romantic musical style prevalent in critical circles of the time. Undaunted, Heifetz maintained the concerto in his repertoire, but for decades few other violinists took it up. Beginning in the 1980s, however, the concerto began to experience a renaissance, and it is now regularly performed throughout the world. On this occasion, it seems the St. Louis critic proved more perceptive than his New York counterpart.

From: <https://houstonsymphony.org/korngold-violin-concerto/>

CHARLES GOUNOD, *Ballad of Queen Mab* from *Romeo and Juliet*

Roméo et Juliette, perhaps the most enduringly successful of the many operatic settings of the world’s consummate love story, is sophisticated, intelligently wrought, and ravishingly beautiful. It is an excellent example of French Romanticism, a tradition that values subtlety, sensuality, and graceful vocal delivery over showy effects, and the music provides a powerful dramatic vehicle worthy of its Shakespearean source. In the opera there is a slight shift of focus

away from the word games of the original play and a greater focus on the two lovers, who are given four irresistible duets. Some readjustment of plot was necessary to allow for this (the lovers have a brief final reunion in the tomb scene, for example, which does not appear in the original). But audiences have been well compensated for these minor infractions against Shakespeare.

[The *Ballad of Queen Mab* (titled *Mab, reine des mensonges*) occurs during the first Act of the opera. Here is a summary of the plot from Act I:]

At a masked ball in the Capulet palace, Tybalt waits for his cousin Juliette and assures her suitor, Count Paris, that her beauty will overwhelm him. Capulet presents his daughter to the guests and invites them to dance. The crowd disperses and Roméo, a Montague, enters with his friends Mercutio and Benvolio. He tells them about a strange dream he has had, but Mercutio dismisses it as the work of the fairy Queen Mab (*Mab, reine des mensonges*). Roméo watches Juliette dance and is instantly entranced by her. Juliette explains to her nurse that she is not interested in marriage (“Je veux vivre”), but when Roméo approaches her, both feel that they are meant for each other. Just as they discover each other’s identity, Tybalt returns. Roméo masks himself and rushes off. Tybalt identifies the intruder as Montague’s son, but Capulet restrains him, ordering the party to continue.

From: <https://www.metopera.org/globalassets/user-information/nightly-opera-streams/week-19/playbills/dec-15-romeo.pdf>

EDVARD GRIEG, Piano Concerto

Of the great piano concertos that make up the soloist’s usual repertoire, Grieg’s is the earliest to come from outside the Austro-German tradition that gave us the concertos of Mozart, Beethoven, Mendelssohn, Liszt, Schumann, and Brahms. Because for many people this piano concerto stands for Grieg, and Grieg stands for Norwegian music, we hear a Norwegian flavor throughout, starting in the main theme of the first movement (where there really is none) and in the spirited dance of the last movement (where there is plenty). But Grieg was a product of German training, and his clearest model for a piano concerto was the concerto, also in A minor, by Robert Schumann. Between the ages of 15 and 19, Grieg studied at the Leipzig Conservatory, a school where the Beethoven tradition was firmly inculcated in its students. He also attended the famous Gewandhaus concerts where he heard Clara Schumann performing her husband’s classic concerto.

None of his Leipzig teachers suggested to Grieg that his music ought to sound distinctively Scandinavian. The Danish composer Niels Gade (1817–90) had spent many years in Leipzig, befriending both Mendelssohn and Schumann; though his works are polished and agreeable, it is hard to identify any Danish qualities in his music. Grieg was part of a first generation of composers who felt a need to craft a new musical language out of the folk music of their own country, as Smetana did in Bohemia and the Russians did in their own land.

In Grieg's case, it did not happen overnight. His early works, which cling closely to Classical models, include a symphony, a piano sonata, and two violin sonatas, interspersed with smaller piano pieces and songs. After his time in Leipzig, he lived for considerable periods in Denmark, whose musical culture was several degrees richer than that of Norway. The Piano Concerto was in fact composed in Denmark in the summer of 1868, where Grieg spent the warmer months with his young wife. It was first performed in Denmark, too, though the soloist and dedicatee was the young Norwegian virtuoso Edmund Neupert. Grieg was a good pianist and played the solo part himself in London and Manchester in later years, but he preferred to leave it in the hands of specialists on his concert tours.

By the time the Piano Concerto was being composed, Grieg had come under the influence of a number of Scandinavian musicians who were fired by enthusiasm for anything that belonged uniquely to their own countries. They were exploring folksong and dance music, and compiling collections for publication. Then, in the summer of 1869, Grieg came upon a volume entitled *Mountain Melodies Old and New*, compiled by Norwegian organist Ludvig Mathias Lindeman. Grieg immediately made arrangements of 25 of Lindeman's tunes, and he came back to the collection many times in the course of his life.

The effect of these revelations turned the composer away from large-scale symphonic works. He never wrote another symphony or another piano concerto. Instead, he devoted himself to songs and smaller piano pieces, many of which were compiled in sets of *Lyric Pieces* and played by pianists all over the world. He wrote stage music, including the famous *Peer Gynt* music of 1874, and a varied corpus of choral music. If the songs and choral music were not mostly settings of Norwegian and Danish texts, they would be much better known today.

From: <https://programs.clevelandorchestra.com/2022-blossom/grieg-piano-concerto>

USU Symphony Orchestra

- **Flute/Piccolo:** Rebecca Olpin, Ali Hulse, Hailee Tufts
- **Oboe/English horn:** Libby Stewart, Amberlee Manzo-Fullmer
- **Clarinet:** Amy Swasey, Josephine Roderer
- **Bassoon/Contrabassoon:** Luke Pfeil, Thomas Priest
- **French Horn:** Will Francis, Juliann Butler, Mary Ann Smith, Joel Yoder
- **Trumpet:** Mason England, TJ Anderson
- **Trombone:** Wyatt Prescott, Conner DeMoux, Michael Shipley
- **Timpani/Percussion:** Tristan Wardle, Michael Hylton
- **Harp:** Nedra Larsen
- **Violin 1:** Emma Thackeray (concertmaster), Hughes Herpin-Lemonnier, Ellie Evans, Blake Matamoros, Kailynn McCullough, Claire Armstrong, Ellie Greer

- **Violin 2:** Hannah Stacey (section leader), Kristene Murrow, Jonathan Swank, Rebecca Hales, Madeline Anderson, Mia Bateman
- **Viola:** Tessa Urie (section leader), Brooklynn Bowen, Brenley Mason, Elizabeth Olson
- **Cello:** Matt Huff (section leader), Sam Moore, Andrew Jessop, Aaron Kinghorn, Raif Milligan, Ami Dutson, Brynne Berry, Joseph Loomis, Macy Lund
- **Bass:** Kylan Jones (section leader), Karsen Phillips, Emma Barker, Alexander Schaffer
- **Stage Manager:** Blake Matamoros
- **Librarian:** Elizabeth Olson