

SPANISH TREASURES

Guest

LAWRENCE GREEN

Rodrigo Guitar Concerto

Plus

CHABRIER'S ESPAÑA

RIMSKY-KORSAKOV'S
CAPRICCIO ESPAGNOL

Friday, February 24th and
Saturday February 25th, 2012 • 7:30pm

Timberline Middle School
500 W Canyon Crest Road, Alpine, UT 84004
801.210.2466 • theTSO.org



TIMPANOGOS
SYMPHONY
ORCHESTRA

A Message from the Music Director



This concert marks a milestone in the short history of our orchestra: it is the first time we have charged admission to our concerts. Since our inception last year we have given free concerts and depended on the generosity of patrons to support us. We are still depending on the generosity of our patrons, but have joined the ranks of the vast majority of symphony orchestras, professional or community, in selling tickets to our concerts. As I have publicly stated in the past, "We're not in it for the money, but it takes money to run a symphony!" All of the money we collect goes toward putting on our concerts. All of our musicians and staff are volunteers and do not get paid—including me!

We are beginning a new program and invite you to join the Timpanogos Symphony family! Sign up tonight to contribute just \$10 a month to the TSO. You will receive two season tickets and entrance to our pre-concert talks with our guest artists. This will help us lay the foundation for financial stability and help us secure our future.

We have a vibrant musical organization. We have made tremendous strides in our one year of existence. Help us continue what we've started: bringing live classical music to our community. Your tax-deductible donation will make a difference!

Thank you for your support!

John Pew
Music Director, Timpanogos Symphony Orchestra

España Rhapsody (1883)

Emmanuel Chabrier

Malagueña, from Andalucia (1955)

Ernesto Lecuona

Requiebros (1934)

Gaspar Cassadó

Catherine Anne Willey, cello

Spanish Dances, Op. 12 (1910)

Moritz Moszkowski

Selections from Carmen (1875)

Georges Bizet

Helen McCurdy Berrett, soprano

Habanera

Seguidilla

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

Concierto de Aranjuez (1939)

Joaquín Rodrigo

Lawrence Green, guitar

I. Allegro con spirit

II. Adagio

III. Allegro gentile

Capriccio Espagnol, Op. 34 (1887)

Nikolai Rimsky-Korsakov

I. Alborada

II. Variazioni

III. Alborada

IV. Scena e canto Gitano

V. Fandango asturiano

The Conductor

John Pew, Music Director and Founder of the Timpanogos Symphony Orchestra, is gaining wide recognition as a deeply feeling musician blessed with an innate sensitivity for orchestral music and a warm rapport with musicians and audiences alike. His passion for the music is evident in his style and interactions with the musicians and the audience.

John began his study of the piano at age five. As a teenager he performed piano concertos of Grieg and Mendelssohn and played the saxophone and bassoon in the high school band. He began his university studies in piano at Brigham Young University, studying with Reid Nibley, before deciding to pursue a career path in the software industry. He has since had a successful career as a software engineer and is currently employed by Ariba, Inc., in Sunnyvale, California, a position to which he telecommutes.

For the past eight years, John has served as the conductor of the Temple Hill Symphony Orchestra in Oakland, California. Through his dedicated efforts he built the Temple Hill Symphony into a vibrant musical organization. He completed his final concert with them in October of 2011.

John and his wife Renee reside in American Fork, Utah, and are the parents of five children.



Concert Etiquette

Thank you for joining us this evening. As a member of the audience, you are an important part of tonight's concert. As a courtesy, please observe the following rules of concert etiquette:

- 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.

Donors

Platinum (\$1,000 - Up)

Anonymous (\$4,500)
Anonymous (\$2,000)
Anonymous (\$1,000)
The Kenneth C Savage
Family Foundation

Gold (\$200 - \$999)

Anonymous
Angie Allen
Ed and Mary Busath
Clyde & Kathy Farnes
David Golden
Harold & Gaelyn Henderson
Robert Lee
Jennifer Madsen
Rod & Suzanne Mann
Larry Mendenhall
Stephen & Laurie Sowby
Ronald Whiting

Silver (\$100 - \$199)

Soren & Nina Rae Anderson
Bob Bowman
Brenda Davidson
Lewis Garrett
Martin & Stacie Glass
Stephen & Janice Graham
Erik & Heidi Heras
Roger & Deanne Dixon
Linley Tanner Duncan
Nancy Jacobs
Ron Laudie
Frank Lieberman
Jay & Mili McQuivey
Donnell Ostler
Gene Puckett
LaRae Savage
Linda Sheffield
Kerry Simmons
Brad & Dana Smith
Robert & Christie Sowby
Alex Treharne
Steven & Ellen Townsend



The Orchestra

John Pew, Music Director

David Faires, Associate
Music Director

Violin I

Alexis Nelson*
Stacie Glass
Beverly Hansen
Gae Lyn Henderson
Erlyn Madsen
Leslie McClure
Kaye Nally
Luis Paredes
Janae Pew
Kaitlin Rackham
Catherine Tyler
Véronique Willardson

Violin II

Dianne Freestone*
Amy Chatelain
Shannon Farnsworth
Jenn Fetzer
Joleen Glassett
Joy Laudie
Katie Parry
Clark Pew
Marcia Smith
Jette Standfield
Michelle Troche
Shelby Ward

Viola

Helen Berrett*
McKade Daniels
Susan Ostler
Cami Turpin
Hilarie Orman
Emily Smith
Christina Hall
Libby Halbrook

Cello

Kathy Brown*
Travis Clark
Rachel Cutler
Rachel Hoffman
Carolyn Lundberg
Dave Marsh
Stacie Ramos
Don Sherwood
Leslie Simmons

Bass

Rynell Lewis*
Matt Green
Dillon Boss

Flute

Ligia Paredes*
Danette Suker

Piccolo

Nancy Jacobs

Oboe

Stephanie Simper*
Alyssa Morris

Clarinet

Amy Gabbitas*
Justin Laukat

Bassoon

Jessica Wiley*
Christine Roach

Horn

Kit Weber*
Brad Freestone
Katie Groneman
Rex Ripplinger
Alex Treharne

Trumpet

David Faires*
Marcia Harris
Harold Henderson
Kenzie Miller

Trombone

Darrell Knowles*
Nathan McClenathan
Paul Sorenson

Tuba

Ty Pedersen

Percussion

Paul Worthen*
Paige Beal
Lisa Hardy
Trevan Hendry
Ryan Schade
Koltyr Wright

Harp

Mallory Wright

Piano

Jayne Galloway

* Principal



Brahms Violin Concerto

ROSALIE MACMILLAN

Violin

Also performing

Rimsky-Korsakov, Scheherazade

May 4 and 5, 2012

7:30 pm

Program Notes

Joaquín Rodrigo (1901-1999),

Concierto de Aranjuez. Born on St. Cecilia's Day (the patron saint of music) in 1901 in Valencia, Spain, Joaquín Rodrigo lost most of his sight to diphtheria at the age of three. This inclined him toward music, and he began to study solfège, piano and violin at the age of eight. He went on to study harmony and composition with Paul Dukas and Manuel de Falla, writing his compositions in braille for later transcription.

The *Concierto de Aranjuez*, a definitive example of Rodrigo's musical personality and a work which would bring him world-wide fame, premiered in Barcelona in 1940. It was inspired by the gardens at Palacio Real de Aranjuez, the spring resort palace built by Philip II in the 16th century. Rodrigo described the music as capturing "the fragrance of magnolias, the singing of birds, and the gushing of fountains" in the gardens of Aranjuez.

According to the composer, the first movement is "animated by a rhythmic spirit and vigor without either of the two themes . . . interrupting its relentless pace." The last movement "recalls a courtly dance in which the combination of double and triple time maintains a taut tempo right to the closing bar." The contemplative second movement is the best-known of the three. Rodrigo gave no indication as to the inspiration for the theme, but his wife Victoria said that it was both a memory of the happy days of their honeymoon and an expression of grief at the miscarriage of their first pregnancy.

In 1996 Joaquín Rodrigo received Spain's greatest honor, the Prince of Asturias Prize, awarded for the first time

to a composer. The citation named Rodrigo, in company with Falla, Granados and Albéniz, as one of the greatest exemplars of Spanish music, and called special attention to Rodrigo's achievement of raising the Spanish guitar to the dignity of a concert instrument.

"Deep inside Joaquín Rodrigo, there was a man from the Golden Age, Spanish to the core. His personality and figure always reminded me of one of those plebeian noblemen that Velazquez, Ribera or Murillo liked to paint. He was shrewd, rapid, and witty in the same way as many of Cervantes' characters. Traits of the protagonists of picaresque novels, that most hispanic of genres, seem to hover throughout certain Rodrigo passages. Isn't there something of the bittersweet tenderness, the ancestral wisdom, the slightly soured skepticism, the sly roguishness of Lázaro, Rinconete or Estebanillo in Rodrigo's works? Perhaps for that reason, his music is light but not commonplace, it is full of joy and at the same time full of melancholy, it is fresh but not ingenuous. Perhaps for that reason, the most immortal of his immortal music goes hand in hand with the most deeply rooted Spanish traditions." -Alvaro Marías, Madrid, 1999

Nikolai Rimsky-Korsakov (1844-1908), *Capriccio Espagnol.*

Like many Russian masters, Rimsky-Korsakov was drawn to the folk songs of the Orient and entranced by the music of Spain, with its Moorish and mid-Eastern influences. Gifted in the art of orchestration, Rimsky-Korsakov wrote that "the Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects" which would "glitter

Program Notes

with dazzling orchestral color.”

The work has five continuous movements. The first is an *alborada*, a dance from Spain’s northern Asturian region, which is reprised in the third movement. The second movement is a theme with variations begun by the horn section, then repeated by other instruments and sections of the orchestra. The fourth movement features a “scene and gypsy song” followed by a dance in triple time leading into the *fandango* of the fifth movement. The *Capriccio* ends with a coda, a rousing and final restatement of the *alborada*.

Emmanuel Chabrier (1841-1894), *España*. In the spring of 1883, Emmanuel Chabrier, a Frenchman, toured Spain with his wife. Notebook in hand, he jotted down songs and dances that intrigued him, thrilled by their exotic melodies and complex rhythms. This music became the inspiration for his rhapsody, *España*, which brought the self-taught composer world-wide renown. The rhapsody’s principal themes come from two Spanish dances, the *jota* and the *malagueña*, while a third theme, loudly proclaimed by the trombones, is original with Chabrier: The work has become one of the most popular representatives of Spanish music, and has been warmly praised even by Spaniards. Manuel de Falla wrote, “I venture to say that no Spaniard has succeeded better than Chabrier in giving us, with such authenticity and genius, the version of the *jota* as it is shouted by the peasants of Aragon.”

Gaspar Cassadó (1897-1966), *Requiebros*. The Spanish cellist Gaspar

Cassadó enjoyed a dual career as a composer and a performing artist. He gave his first public performance at the age of nine to an audience which included the great Pablo Casals. On hearing him play, Casals offered to teach the young cellist, thus beginning an artistic collaboration which, though strained by the politics of World War II, would last a lifetime. Cassadó studied composition with Manuel de Falla and Maurice Ravel, but dedicated his *Requiebros*, or “flirtations,” to Casals. A tour de force for the cello, the *Requiebros* combines strumming guitar effects, fiery dance rhythms and bold melodies to paint a dazzling tone picture of a Spanish gallant wooing his lady.

Georges Bizet (1838-1875), *Carmen*. *Carmen* is Georges Bizet’s sultry gypsy heroine, whose fiery temper and passionate love triangle lead to her murder at the bull-ring in Seville—but not before her immortality is sealed by many of the world’s best-loved operatic arias.

The *Habañera* shows *Carmen*, the seductress, telling the men of the cigarette factory that her interest in them is on her own terms. The *Habañera*’s famous chorus (“*L’amour! L’amour!*”) is part of her warning: “Love is a rebellious bird that no one can tame. If you don’t love me, I love you. If I love you, watch yourself!”

In the *Seguidilla*, *Carmen*, whose hands have been bound following her part in a knife fight, uses her powers of seduction to trick the soldier Don José into releasing her. Fittingly, the *Seguidilla* is named for a dance performed in pairs with footwork reflecting the rhythm of the guitar, but with restrained upper body movement.

The Guest Artists



Lawrence Green is fluent in many guitar styles including classical, rock, jazz and country. Born in Washington, D.C. in 1954, Mr. Green grew up

in the Maryland/Washington, D.C. suburbs playing in rock and blues bands and also studying classical guitar. As a student, he studied with Jonathan Jacobs in Maryland, Loren Pomeroy and David Rogers at Brigham Young University and Frank Koonce at Arizona State University. Mr. Green manages to keep all the guitar styles going: his band, Jerseystreet, plays at local and regional venues in the Western United States.

Lawrence Green is a member of the guitar faculty in the School of Music at Brigham Young University and teaches over 700 students a year in classes and private lessons. He is the author of several publications including Lawrence Green's Great Big Guitar Method. He performs as classical guitar soloist throughout the Utah/Intermountain area at such venues as the Temple Square Concert Series. Mr. Green has also performed with the Utah Symphony, Utah Valley Symphony, American Fork Symphony, Tacoma Youth Symphony, and Utah Baroque Ensemble, and is in demand as a chamber player. Mr. Green

has also given solo recitals in places such as France, Belgium, Mexico, Spain and Italy.

Helen McCurdy Berrett is a mezzo soprano with a degree in music from Brigham Young University. She has won



many scholarships, including Gladys Marie Laurent Outstanding Vocalist, and has sung throughout Europe with the Mid-America Band and Choir. She also sang with BYU Singers and

Concert Choir and had leads in operas while attending BYU. She won awards in NATS competitions, Utah Opera Young Singers Competition, and the Utah State Fair. She also played viola in the BYU Philharmonic Orchestra and BYU Chamber Orchestra. Ms. Berrett has taught private voice lessons in her home studio and as an adjunct faculty member at Utah State University and Western Wyoming Community College. She has taught choir and orchestra in public schools and directed many church and community choirs. She has sung with community orchestras in Handel's Messiah in Denver, Seattle, and Provo and performed in community musicals.

Guest Artists

Catherine Anne Willey, 19, started cello at one year old with her mother, Denise Willey. Other teachers include Carey Cheney, Richard Hoyt, Kayson Brown, and Garrick Woods. In eighth grade, she became the



youngest music missionary in the Orchestra at Temple Square. She also performs with the BYU Philharmonic. She has participated in the National High School Honors Orchestra and soloed at the National ASTA '10 Convention. She was principal cellist in Utah's All State Orchestra all four years, as well as in the Lyceum Philharmonic, Lyceum Music Festival, and the Debut National Orchestra at Mt. Rushmore, where she soloed for a world audience. Catherine has soloed with fourteen orchestras, including the Utah Symphony in their

2005 Salute to Youth, on five Utah Symphony 2011 Docent concerts, with the Utah Valley Symphony five times, and with the Timpanogos Symphony. In addition, she has soloed on organ at the Assembly Hall, St. Paul's Cathedral, Salt Lake First Presbyterian Church, and the LDS Conference Center. Catherine has won prizes eight times in the Utah State Fair, including First Place in 2008.

Along with her musical accomplishments, Catherine is also very academically-oriented. In high school, she was ranked first in a class of 590. She was a three-time Gold Medal National Latin Exam winner, as well as a National Merit Scholar and an AP Scholar with Distinction. Currently, she is attending Brigham Young University on full academic scholarship, majoring in Classical Studies with Latin emphasis and minoring in music. She is an aspiring polyglot, having studied eight languages so far.



"serving and supporting your community for over 40 years"



VALLEY
**OBSTETRICS &
GYNECOLOGY**

WOMEN'S HEALTHCARE SPECIALISTS

valleyobgynutah.com

come see us
**AT ANY OF OUR
GREAT LOCATIONS!**

PREGNANCY CARE
INFERTILITY
FAMILY PLANNING
PREMARITAL EXAMS
CANCER SCREENING
MENSTRUAL DISORDERS
GYNECOLOGICAL CONSULTS
GYNECOLOGICAL SURGERY
WELL WOMAN EXAMS

AMERICAN FORK GROUP

801.756.9635 (AMERICAN FORK, OREM AND SARATOGA SPRINGS OFFICE LOCATIONS)



**JAMES P.
LAMOREAUX, M.D.**



**TERRY D.
MELENDEZ, M.D.**



**ROBERT O.
AAGARD, M.D.**



**RYAN C.
OLLERTON, D.O.**



**GREGORY H.
BEAN M.D.**



**KELLI
PARKER, N.P.**



**CASSANDRA
MORRIS, N.P.**

PROVO GROUP

801.374.1801 (PROVO AND OREM OFFICE LOCATIONS)



**KENT R.
GAMETTE, M.D.**



**JEFFOREY R.
THORPE, M.D.**



**SCOTT S.
REES, D.O.**



**SCOTT R.
JACOB, M.D.**



**JEFFREY C.
BROBERG, M.D.**



**LYNN T.
DAYTON, M.D.**



**BRIAN L.
WOLSEY, M.D.**



**PETER G.
DREWES, M.D.**



**STEPHEN M.
REES, M.D.**



**JENNIFER A.
BOOTH, N.P.**



**HEIDI
MCSWEENEY, N.P.**



**CHRISTY
JORGENSEN, N.P.**

SPRINGVILLE 801.489.0111



**STEVEN G.
NANCE, M.D.**

PAYSON 801.465.3201

**CAMERON
ANDERSON, M.D.**

**KATIE
ANDERSON, P.A.**

MIDWIFE GROUP 801.404.5588 (OREM OFFICE LOCATION)



**SUE
SCHLEGELMILCH,
C.N.M.**



**JENNIFER A.
COOK, C.N.M.**



**DENA
WALKER, C.N.M.**



Danette Suker, Realtor
801-577-8605

Your Personal Real Estate Consultant For Life

VISUAL
CREDIBILITY
TO STAND OUT
IN THIS
COMPETITIVE
ECONOMY



KEOKI DESIGN

LOGO &
BRANDING BY
DESIGN

KEOKIDESIGN.COM
801.797.9120



TIMPANOGOS
SYMPHONY
ORCHESTRA



COUSTIX

Wireless Sound Design



K O Z A I
G R O U P

*International HR
Company*



**SEAPORT
STORAGE
CENTER**

Self-Storage Company

MAXSTRAT

Disk Drive Company



CLEARLAKE
BED & BREAKFAST



TELERA

*Telecommunications
Company*

SIMPLE | DISTINCTIVE | POWERFUL | CREDIBLE | LOGOS



WE'RE FAST. WE'RE LOCAL.

*We're
Lending*

Highland Branch

5405 West 11000 North
Highland, Utah 84003
801.756.1155

Alpine Branch

113 South Main Street
Alpine, Utah 84004
801.756.2921

As a **community bank**, our loan decisions are made **locally** and that means **faster response** times for your business and personal needs. Let our **loan experts** help you today!



Bank of American Fork

BIG CITY BANKING ~ SMALL TOWN SERVICE™

800-815-BANK | bankaf.com | greatnews.bankaf.com



OUR STATION
SOUNDS SUITE

classical89.org

89.1 & 89.5 fm

Classical 89:

Special Thanks

Timberline Staff

Dr. S. K. Smith
Glen Vawdrey
Korey Healey
Craig Geels

Symphony Promotional Design

Keoki Williams
www.keokidesign.com
keoki@keokidesign.com

Program Notes

Heidi Rodeback

House Management

Lance & Julee Pyper

Web Site Design

onlywebsites.com

Symphony Board of Directors

Denise Angus
Pam Bodtcher
Roy Bodtcher
Mary Busath
Brent Fry
Scott Jacobs

Suzanne Mann

Randy Morris

John Pew

Renee Pew

Stephen Pew

Heidi Rodeback

Laurie Williams Sowby

Danette Suker

Paul Worthen

The Timpanogos Symphony Orchestra is proud to be a member of the Highland City Arts Council and the Alpine Community Arts Council.

Serving all your eye care needs from our convenient office in American Fork.



Jesse N. Hunsaker, M.D.



Jon B. Gunther, M.D.



Robert L. Simmons, O.D.



EXCEL
EYE CENTER

12 North 1100 East
American Fork, UT 84003
801.756.9627

ExcelEyeCenter.com

OFFICES ALSO IN LEHI, OREM, PROVO AND PAYSON

9 8 % o f A l l C o n c e r t A r t i s t s
C h o o s e S t e i n w a y .



W e h a v e a S t e i n w a y f o r t h e a r t i s t i n y o u .

D A Y N E S M U S I C
S I N C E 1 8 6 2

WWW.DAYNESMUSIC.COM
801-566-6090