



TIMPANOGOS
SYMPHONY
ORCHESTRA

P R E S E N T S
**ARABIAN
NIGHTS**

JOHN PEW MUSIC DIRECTOR

Brahms
Violin Concerto
**ROSALIE
MACMILLAN**
Violin

Rimsky-
Korsakov
Scheherazade

Friday, May 4th and Saturday May 5th, 2012 • 7:30pm

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

A Message from the Music Director



Dear Friends,

This concert marks another milestone in our short history. It is the completion of our first full season—and what a season it has been! I have been thrilled with the success we've enjoyed this season. Wonderful musicians, great audiences, supportive board and volunteers—all these things add up to

the tremendous success we have thus far enjoyed. Thank you for being part of our success. We hope that you have enjoyed your participation in our season and are looking forward to more great music!

As for great music: we have already lined up some terrific music for our next season, with an all-Tchaikovsky program (including the Tchaikovsky Piano Concerto), the Dvorak New World Symphony, the Barber Violin Concerto, and a student concerto competition. It will be a fabulous season, and I can't wait to start working on the music!

What brings you to the TSO? Every concert we spend hundreds of dollars on posters, flyers, banners, and radio time and send hundreds of letters and emails. Yet, when we've taken an informal survey of some of our concertgoers to ask them what brought them to our concert, the vast majority tell us they learned about the concert from a friend or family member! Isn't it interesting that such a simple (and free) method is so effective? We probably won't eliminate the media reminders because they do serve a valuable purpose, but I hope that the "word-of-mouth method" will continue to have a significant impact. Would you like to be part of our publicity effort? Spread the word about the TSO! You'll be making a difference in our publicity and our success!

We announced the TSO Member program at our last concert and again invite you to join if you haven't already. Sign up tonight to contribute just \$10 a month (or a one-time donation of \$120) to the TSO. You will receive two season tickets and entrance to our pre-concert "Meet the Artists" receptions with our guest artists. We'll even let you apply the cost of your tickets for tonight's concert toward the membership.

Thank you for your support of the Timpanogos Symphony Orchestra's efforts to bring fine music to our community. Enjoy the concert!

John Pew
Music Director, Timpanogos Symphony Orchestra



Don Giovanni Overture (1787)

Wolfgang Amadeus Mozart

Concerto for Violin and Orchestra (1878)

Johannes Brahms

ROSALIE MACMILLAN, violin

I. Allegro non troppo

II. Adagio

III. Allegro giocoso, ma non troppo vivace –

Poco più presto

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

Scheherazade, Op. 35 (1888)

Nikolai Rimsky-Korsakov

I. The Sea and Sinbad's Ship

II. The Story of the Kalender Prince

III. The Young Prince and the Young Princess

IV. Festival at Baghdad – The Sea – Shipwreck

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.



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*** TSO Member**

TSO Members receive 2 season tickets and entrance to the "Meet the Artist" pre-concert reception before each concert. Membership begins at \$120 or \$10 a month.



The Orchestra

John Pew,
Music Director

David Faires,
Associate Music Director

Violin I

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

Violin II

Dianne Freestone*
Amy Chatelain
Shannon Farnsworth
Jenn Fetzer
Miriam Frazier
Joleen Glassett
Joy Laudie
Barbara Madsen
Katie Parry
Clark Pew
Marcia Smith
Jette Standfield
Michelle Troche

Viola

Helen Berrett*
McKade Daniels
Libby Halbrook
Susan Ostler
Hayley Reidhead
Emily Smith
Cami Turpin

Cello

Kathy Brown*
Colleen Bauman
Rachel Cutler
Rachel Hoffman
Dave Marsh
Rachel Poulsen
Don Sherwood

Bass

Rynell Lewis*
Bob Lee
Creedence McNabb

Flute

Ligia Paredes*
Danette Suker

Piccolo

Nancy Jacobs

Oboe

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Jaralee Johnson

Clarinet

Amy Gabbitas*
Leslie Wilson

Bassoon

Jessica Wiley*
Christine Roach

Horn

Brad Freestone
Katie Groneman
Ryan McDaniels
Rex Ripplinger
Alex Treharne

Trumpet

David Faires*
Marcia Harris
Harold Henderson

Trombone

Darrell Knowles*
Nathan McClenathan
Paul Sorenson

Tuba

Ty Pedersen

Percussion

Paige Beal
Ryan Bond
Dillon Boss
Lisa Hardy
Marilyn Nielson
Ryan Schade

Harp

Mallory Wright

* Principal



September 21st & 22nd, 2012

Barber Violin Concerto,

Monte Belknap, violin

Dvorak, New World Symphony



November 16th & 17th, 2012

Strauss Horn Concerto,

Kit Weber, French Horn

Schubert, Unfinished Symphony



December, 2012

Noël: Carols from Christmas Past

Jenny Oaks Baker, violin



February 22nd and 23rd, 2013

Tchaikovsky Piano Concerto,

Scott Holden, piano

Tchaikovsky Symphony No. 5

May 3rd & 4th, 2013

I s t A n n u a l

Concerto Competition



Program Notes

Johannes Brahms (1833-1897)

Concerto for Violin and Orchestra in D Major, Opus 77

Though considered old-fashioned by his contemporaries, Brahms began his career in a flash of brilliance. He made his musical debut on a concert tour with a young Hungarian violinist, Eduard Remenyi, during which one of the pianos was found to be tuned a half tone low. Remenyi refused to tune the violin down, so Brahms, who in his youth amused himself by playing Bach's preludes and fugues in various keys, obliged by transposing his part up a half tone.

It was on this tour that Brahms met an even greater Hungarian virtuoso, the violinist Joseph Joachim. The two began a friendship that would span years and bear fruit in the composition of the Concerto for Violin and Orchestra in D Major:

Before its New Year's Day premiere in 1879 – with Joachim as soloist and Brahms as conductor – the friends debated at length the practicalities of the violin passages. Joachim would eventually furnish the fingerings and bowings for publication as well as a cadenza for the opening performance. Brahms made out the dedication to his Hungarian friend, but paid a more affectionate tribute to him in the Hungarian themes of the third movement.

The result was a concerto that has been called a virtuoso's paradise. Studded with brilliant passage work, intricate double-stopping, and wild leaps from low notes into upper registers, the concerto still recalls to its players' minds the quip made

by the music critic Hans von Bulow: that it was written not so much for the violin as against the violin.

Brahms lived and composed during the apex of the romantic era, but drew greater influence from the works of Bach he had studied in his youth. His violin concerto is classical in its construction, like the concertos of Mozart and Beethoven, yet romantic in feeling, like those of Mendelssohn and Bruch. Symphonic in length and texture, the concerto's prevailing mood is one of serenity, but not gloom.

The mood and melody of the first two movements are warm and human, with a reflective breadth typical of Brahms' conservatism. The third movement, allegedly based on a Bohemian folksong, surges with folk rhythms and gypsy flavor. The concerto is the perfect tribute to Brahms' Hungarian friend, Joachim, who would laud the work as one of the great German violin concertos.

Nikolai Rimsky-Korsakov (1844-1908)

Scheherazade

As a youth, Rimsky-Korsakov nurtured two passions: the love of music and the love of the sea. He began playing the piano at the age of six and composing at the age of nine, though his training was haphazard and omitted basic instruction in theory. He enrolled in the Naval Academy in St. Petersburg and, while living in the Russian capital, was introduced to Mily Balakirev and initiated into the circle of composers that would become known as the Mighty Five.



Program Notes

On graduation from the Naval Academy, Rimsky-Korsakov was commissioned for a three-year, round-the-world tour of duty. For a time, adventures on the high seas threatened to eclipse the sailor's interest in music, but, fortunately, his next assignment to shore duty in St. Petersburg left ample time for study.

At the age of twenty-seven, Rimsky-Korsakov accepted a position at the St. Petersburg Conservatory as professor of composition and instrumentation, even though, as he would later write, he knew little of either. He worked in secret to teach himself the subject, keeping barely a step ahead of his students. The next year, he accepted an additional position as Inspector of Bands of the Navy Department. This stirred "a desire of long standing, to familiarize [himself] thoroughly with the construction and technique of orchestral instruments." He bought a number of instruments for himself and learned to play. In time, he would become one of the most assured and brilliant orchestrators of his age, or of any age.

Scheherazade is a symphonic tone poem of dazzling orchestral color and texture that showcases the composer's twin loves for music and the sea. On the score of the composition, the story is printed as follows:

The Sultan of Schahriar, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in

tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan puts off his wife's execution from day to day, and at last gave up his bloody plan.

Rimsky-Korsakov called the work a "kaleidoscope of fairy-tale images and designs of Oriental character." The music begins with a robust theme representing the Sultan, a theme that will be repeated in various guises as his majesty reacts to Scheherazade's stories. The story-telling princess is represented by a tender violin solo, in triplets; this theme is repeated each time the princess picks up the thread of a new story.

The story of Sinbad the Sailor reflects the composer's years at sea, with the motion of the waves depicted by a gently rocking motion in the cellos. The tale of Prince Kalendar portrays a wandering fakir, a comic figure well-played by the bassoon. Next, a romance, "The Young Prince and the Young Princess," weaves together two exotic, oriental dance melodies. The finale is a composite tale which was described by Rimsky-Korsakov as follows: "Festival at Baghdad. The Sea. The Vessel is Wrecked upon a Rock Surmounted by a Bronze Warrior."

In the calm after the storm, Scheherazade begins her theme once more, but this time soft chords in the orchestra lead to a peaceful ending as the violin ascends in happy harmonics. The princess has finished her repertoire and the sultan has given up on his bloody plan.

– Heidi Roadeback

The Guest Artist

Rosalie Macmillan

Recognized for her “vibrant, goose bump-inducing flair” and “passion-filled interpretations” (Salt Lake Tribune), violinist Rosalie Macmillan has won over audiences around the globe.

Recital tours have taken the artist to Brazil, Argentina, Uruguay, the UK, Spain, Italy, Switzerland, South Africa, Canada, and all across the United States. As featured soloist with the BYU Chamber Orchestra, she toured Israel, Egypt, Jordan and Russia, giving performances in such venues as the Cairo Opera House and the Bolshoi Hall of the Moscow Conservatory.

Igor Gruppman, concertmaster of the Rotterdam Philharmonic, described Rosalie Macmillan as “an artist of high integrity” as well as technical expertise and musical sensitivity. Joseph Silverstein, conductor and professor at the Curtis Institute of Music in Philadelphia, called her a “spectacular violinist.”

Beginning with her orchestral debut at age 13, she appeared regularly with conductor Joseph Silverstein and the

Utah Symphony. She has also soloed with the Kamuela Philharmonic, Westminster Chamber Orchestra, Brigham Young University Philharmonic, Utah

Chamber Orchestra, Murray Symphony, Oquirrh Mountain Symphony, UVU Chamber Orchestra, Mormon Youth Symphony, Sundance Theater Orchestra, and Granite Youth Symphony.

Additionally,

Rosalie has exposed new audiences to classical music as a featured soloist in unique venues such as ballet, ballroom dance, theater, and film productions, as well as jazz, pop and rock concerts.

Rosalie plays a 1726 Montagnana violin with a Dominique Peccatte bow, on loan from a generous sponsor. She resides in Provo, Utah with her world-champion equestrian husband, David, and her baby boy, William.

Audiences at the Timpanogos Symphony Orchestra will hear her “wonderfully incisive playing” (Deseret News) as she performs the Brahms Violin Concerto.



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Want to volunteer? TSO could use your helping hands for a variety of ways. We need help with things such as mailings, phone calls, receptions, ticket sales, and concert ushering. We welcome volunteers who have the time, energy, and skills to support us as we grow. Leave your contact info at the front table as you leave tonight.

Mission Statement

The mission of the Timpanogos Symphony Orchestra is to present high-caliber performances which inspire musicians and audiences alike; to nurture understanding and appreciation of symphonic music; and to enrich the cultural life of the greater Utah County community.

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

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