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NEW WORLD SYMPHONY

Barber, Violin Concerto, Monte Belknap, violin



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JOHN PEW
MUSIC DIRECTOR

Friday Sept 21, and Saturday Sept 22, 2012 7:30pm

Timberline Middle School
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Alpine, UT 84004
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A Message from the Music Director



Dear Friends,

Thank you for joining us this evening. I'm excited about our new season beginning this weekend. We have a great concert and great season lined up for you!

Tonight you'll enjoy the Barber Violin Concerto and the Dvořák New World Symphony—two of my very favorites. The Barber Violin Concerto is a fabulous piece of music. Monte Belknap's virtuosic playing will astound. I consider it one of the most beautiful pieces of music ever written. The Dvořák New World Symphony is a favorite that is guaranteed to please any audience.

Our next concert, in November, is entitled "Musical Prodigies". We will be performing music written by composers when they were young—in some cases very young! We'll play some music written by Mozart when he was just a boy. We'll also perform the Strauss Horn Concerto No. 1, written by Richard Strauss when he was just 18 years old. Kit Weber, our principal horn player will be the soloist. Also, on the program will be the Mozart Flute and Harp concerto featuring two more members of the TSO: Ligia Paredes, flute, and Mallory Wright, harp. You won't want to miss this concert.

In December we welcome Jenny Oaks Baker back to the stage performing Christmas works from her soon to be released CD: *Nöel: Carols from Christmas Past*. You'll want to get your tickets soon for this—we are likely to sell out!

February of next year we present an all-Tchaikovsky program featuring Scott Holden of Brigham Young University performing Tchaikovsky's 1st Piano Concerto. Also on the program we present Tchaikovsky's Romeo and Juliet Fantasy Overture.

I am very pleased to announce that we will have our first concerto competition this season. The competition is for young people up to age 18. Winners of the competition will perform with us at our May concert. We are busy preparing all the arrangement for this event. I know that we have some incredible talent in this valley—this concert is sure to be something special!

I feel so grateful for all who contribute to the success of the TSO. The members of the orchestra put in many hours of practice and rehearsal—they are at the core of our success! Many other dedicated people serve in various positions and all are volunteers—we couldn't do it without you. My personal thanks to the Highland and Alpine Arts Councils, the staff at Timberline Middle School, the Alpine School District, the TSO Board of Directors, and you, the audience! Thank you for your support and for being in the audience tonight. Enjoy the program!

John Pew
Music Director, Timpanogos Symphony Orchestra



Jeux d'Enfants, Op. 22 (1871)

Georges Bizet

Impromptu

Berceuse

Galop

Concerto for Violin and Orchestra (1941)

Samuel Barber

MONTE BELKNAP, violin

I. Allegro

II. Andante

III. Presto in moto perpetuo

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

Symphony No. 9 in E minor

“From the New World”, Op. 95 (1893)

Antonín Dvořák

I. Adagio; Allegro molto

II. Largo

III. Molto Vivace

IV. Allegro con fuoco

The Conductor

John Pew, Music Director and Founder of the Timpanogos Symphony Orchestra, is known 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 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 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.

Before founding the Timpanogos Symphony, John served as the conductor of the Temple Hill Symphony Orchestra in Oakland, California for 8 years. 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 Members receive 2 season tickets and entrance to the "Meet the Artist" pre-concert reception before each concert. Membership begins at \$120 for the season or \$10 a month.

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John Pew,
Music Director

Violin I

Kaitlin Rackham*
Sara Bauman
Mindy Brooks
Karen Brunsdale
Stacie Glass
Beverly Hansen
Gae Lyn Henderson
Mary Julia KcKean
Luis Paredes
Véronique
Willardson

Violin II

Dianne Freestone*
Amy Chatelain
Shannon Farnsworth
Jenn Fetzer
Miriam Frazier
Michael Laudie
Joleen Rees
Marcia Smith
Michelle Troche
John Wright

Viola

Helen Berrett*
David Allen
McKade Daniels
Libby Halbrook
Susan Ostler
Tracy Owens
Kathryn Tian
Cami Turpin

Cello

Kathy Brown*
Colleen Bauman
Rachel Cutler
Carolyn Lundberg
Dave Marsh
Rachel Poulsen
Stacie Ramos
Don Sherwood

Bass

Peter Burnett
Bob Lee
Rynell Lewis

Flute

Ligia Paredes*
Anjanette Butler

Oboe

Stephanie Simper*
Heather Fugal

Clarinet

Amy Gabbitas*
Abby Tippetts

Bassoon

Jessica Miller*
Christine Roach

Horn

Kit Weber*
Brad Freestone
Katie Groneman
Ryan McDaniel
Rex Ripplinger

Trumpet

Marcia Harris*
Harold Henderson

Trombone

Darrell Knowles*
Nathan
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TSO 2012 / 2013 S E A S O N



November 16th & 17th, 2012

Strauss, Horn Concerto

Kit Weber, French Horn

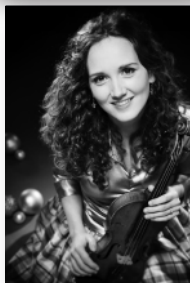
and



Ligia Paredes and **Mallory Wright**

Mozart, Flute & Harp Concerto

Mendelssohn, A Midsummer Night's Dream



December 17th & 18th, 2012

Noël: Carols from Christmas Past

Jenny Oaks Baker, violin



May, 2013

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Program Notes

Born in 1910 in West Chester, Pennsylvania, **Samuel Barber** first studied music at the feet of his mother. A talented pianist, his mother spent many afternoons in the family home playing for her sister, a leading contralto in the Metropolitan Opera. At the age of 9, the young Samuel wrote a letter begging his mother not to make him play football and declaring his intention to become a composer. When he was 14, she enrolled him in the Curtis Institute of Music, where he became a prodigy in composition, voice, and piano.

At a time when other composers were experimenting with modernism, Barber turned instead to traditional forms. He felt great affinity for Bach and Brahms and learned from them a style characterized as much by logical, architectural structures as by an emotive melodic voice. Nevertheless, Barber also drew eclectically from contemporary influences such as jazz and the twelve-tone scale, with the result being the fresh, authentically American sound exemplified in the violin concerto.

Rewarding for soloists and public alike, the violin concerto was written in 1939 in answer to a commission by a Philadelphia industrialist on behalf of his ward, a fellow student of Barber's at the Curtis Institute. Barber accepted the commission and went to Switzerland to begin work. His plans were interrupted, however, by the impending war, and the concerto was finished in the Pocono Mountains of Pennsylvania.

The student received the concerto with enthusiasm, but was made by his teacher to decline it on grounds that it was "not strong, not majestic," and did "not contain enough dramatic moments." Of the finale, the teacher said that "it was a dangerous thought from the very beginning, to make a perpetual motion movement without a breath of rest and

without melodic parts."

Asked for a rewrite, Barber declined, saying, "I could not destroy a movement in which I have complete confidence, out of artistic sincerity to myself." Released from the contract, Barber arranged for the concerto to be performed at the Curtis Institute under the direction of Fritz Reiner. That performance brought the piece to the attention of Eugene Ormandy, who scheduled its official premiere with the Philadelphia Orchestra in 1941. The premiere was followed by a repeat performance in Carnegie Hall, after which the piece rapidly entered the standard repertoire, becoming one of the most frequently performed of all 20th-century concertos.

Hailed for writing which is simultaneously virtuosic and beautiful, the concerto has become a hallmark of American classical music. In the words of Pierre Brévignon, Barber's French biographer, the concerto "remains forever part of the Americana, in the same way as the Empire State Building, the cinnamon doughnut, Road 66 or the Marx Brothers do."

Barber provided these program notes for the Philadelphia premiere: The first movement — *allegro molto moderato* — begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form. The second movement — *andante sostenuto* — is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a *perpetuum mobile*, exploits the more brilliant and virtuosic character of the violin.

Program Notes

In Bohemia, wrote **Antonín Dvořák**, "every child must learn music, and if possible sing in the church. After church the people revel in music and dancing, sometimes until early morning." His own childhood was no exception. As a boy, he entertained guests at his father's inn with dance tunes on the violin. He performed at village fairs and sang in the church choir. He was enthralled with the music of passing gypsy bands, and never tired of hearing oldsters sing their songs. His colorful musical upbringing led to a life-long interest in folk music.

At age 16 he entered the Organ School in Prague and found work in the orchestra of the National Opera, slogging through years, he would later write, of "hard study, occasional composing, much revision, a great deal of thinking, and very little eating." His fortunes climbed when he met Johannes Brahms. Brahms took a mentoring interest in the young artist and persuaded him to write a set of dances patterned after Brahms' own Hungarian Dances. While the Slavonic Dances brought Dvořák very little income—he sold them for a flat fee—they succeeded in making him famous throughout Europe. His fame soon crossed the Atlantic Ocean, resulting in an invitation to become director of the National Conservatory of Music in New York. Attracted by a salary twenty times greater than he could earn in Prague, Dvořák accepted the position in 1892 and was warmly received by the American musical public.

He suffered keenly from homesickness, however, and spent his summers in Spillville, Iowa, a small town populated by Bohemians. It was here that he composed a symphony to be subtitled *From the New World*. The symphony

drew from a dual heritage. It flashed with the pyrotechnics of Dvořák's Bohemian gypsies, but it also drew from the Negro spirituals to which his American pupils had introduced him. Dvořák said, "I am convinced that the future music of this country must be founded on what are called Negro melodies. They are the folk songs of America and your composers must turn to them."

One of the most beloved moments in classical music, the second movement is built around an elegiac melody for the English horn. This melody has the unmistakable personality of a spiritual, so much so that Dvořák is sometimes falsely said to have collected it. One of his pupils later wrote words to it. The song that resulted, "Goin' Home," became almost as famous as the original.

The symphony was introduced by the New York Philharmonic on December 15, 1893, and became an instant success. The second movement brought on a scene "of wild enthusiasm" and the composer was compelled to take bow after bow in his seat in an upper-tier box. "The public applauded so much that I felt like a king in my box," he said. Responding to popular demand, the New York Philharmonic played the symphony twice more that same season. Two weeks later, the Boston Symphony introduced it in Boston and repeated it at least once each season for the next several years.

Despite his American success, Dvořák longed for his native soil, and decided in 1895 to return home. He spent his final years in Prague composing opera and chamber music and teaching at the Prague Conservatory. His funeral, in May 1904, caused a national day of mourning.

The Guest Artist

Monte Belknap

Mr. Belknap has been teaching at Brigham Young University-School of Music for nine years and previously taught at Brigham Young University-Idaho and Western Illinois University. At a young age Monte won several prizes across the country including winning the Starling International Violin Competition at the Aspen Music Festival in 1989.

He went on to study with the world-renowned pedagogue Dorothy DeLay at the University of Cincinnati, College-Conservatory of Music, and was also a faculty member of the famous Starling Preparatory String Project and as a graduate assistant of Kurt Sassmannshaus. He has been a regular at the Park City International Music Festival since 2004. Of his playing with the PCIM Deseret News critique stated, "his playing was infused with finely crafted lyricism that was mirrored by the others". He also performs with rave reviews as concertmaster and soloist at the Cathedral of the Madeline in SLC.

In recent years Mr. Belknap has performed as a guest artist at the George Enescu International Violin Competition, the Barge Music Series in NYC, and served as concertmaster of the Illinois Symphony and Chamber Orchestras. Professor Belknap also presented a critically-acclaimed set of performances presenting the complete Beethoven Sonatas. Deseret News wrote of the sonata duo, they performed with "vibrancy and dynamic expressiveness". Mr. Belknap also serves as the concertmaster and soloist with the LA East recording studio and has been the featured violin



soloist on many sound tracks including "The Work and the Glory" movies, the "The Iceland Saints", the online video games "Lord of the Rings" and "Dungeons and Dragons". In recent years he has performed chamber music with international artists, Jeffrey Solow, Scott Ballentyne, Steve Balderston, Mark Kosower, John Novacek, Denise Djokic, Menahim

Pressler, Miriam Fried and many others.

This year he will be performing at the Park City International Music Festival. He will be the guest soloist with the Timpanogos Symphony Orchestra, the BYU Symphony Orchestra, the BYU Philharmonic and the Orchestra at the Cathedral of the Madeline. This fall the Deseret Piano Trio will be premiering the Barlow Endowment commissioned piece, "Lonesome Roads", a piano trio by Dan Visconti, composition faculty from the Eastman School of Music. Next summer he will be teaching at the International Music Festival of the Adriatic in Duino, Italy (<http://www.luther.edu/imfa/>).

In 2010 Professor Belknap was awarded the "Studio Teacher of the Year" by the Utah State Chapter, of the American String Teachers Association (ASTA). He has presented six times at the national convention of ASTA and currently serves as the chair of the solo competition in Utah. His students regularly win competitions and are performing around the world.

For more information, please see Professor Belknap's website, <http://letsplayviolin.com> or the School of Music website, <http://music.byu.edu>.



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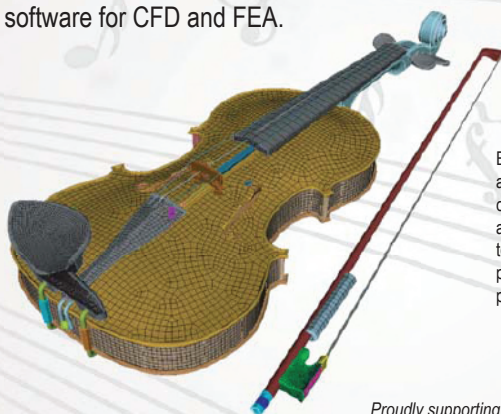
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Want to volunteer? TSO could use your helping hands for a variety of ways. We need help with things such as mailings, phone calls, receptions, ticket sales, and concert ushering. We welcome volunteers who have the time, energy, and skills to support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

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