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Principal Organist,  
Mormon Tabernacle Choir



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ORCHESTRA

Saint-Saëns, Symphony No. 3 ("Organ")

Poulenc, Organ Concerto

Douglas Pew, Fantasia on an Air

Friday, Oct. 18, and  
Saturday, Oct. 19,  
2013 • 7:30pm

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## A Message from the Music Director

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Welcome to the opening concert of the 2013-2014 season of the Timpanogos Symphony Orchestra. We have a very exciting season ahead of us and we're starting out with a bang. Richard Elliott, principal organist of the Mormon Tabernacle Choir, is our guest artist. I feel so fortunate to have this world-class musician playing with us. Dr. Elliott has been such a joy to work with and I'm sure you'll find his playing awe inspiring. This concert has been nearly a year in the making, but worth every minute. I love the music on this program and hope it will be meaningful to you!

It is also a special privilege to be premiering a work written by my son, Douglas Pew. Doug finished his doctorate in music composition a little over a year ago. He had written a concerto for organ and orchestra while studying at BYU-Idaho a few years ago. He used some of the themes from that work in creating this new work: *Fantasia on an Air*; written specifically for Richard Elliott and the Timpanogos Symphony Orchestra. Listen for the familiar tune, *O Danny Boy*, repeated throughout this work of incredible energy and drive.

I hope that you'll mark your calendar for our Christmas concert. It is scheduled for one night only, Monday, December 16th. This concert will take place at Thanksgiving Point in the Show Barn. The folks at Thanksgiving Point have been great to work with and we're excited to be performing at this new venue. On the program will be selections from Tchaikovsky's *Nutcracker* with dancers from Ballet Utah on stage. It is sure to be a delightful evening.

As part of our ongoing fundraising we are sponsoring a silent auction at tonight's concert. We received some terrific support from businesses in our community and have gathered a variety of items for our auction—everything from restaurant gift cards to Utah Jazz tickets. Please look over our items before the concert and during the intermission. I'm sure you'll find something of interest to bid on.

Thanks again for attending tonight's concert and for your continued patronage and support of the TSO. You make a difference!

John Pew  
Music Director, Timpanogos Symphony Orchestra



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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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Overture, *The Hebrides*, Op. 26 (1830)

**Felix Mendelssohn**

Concerto for Organ, Timpani and Strings in G minor (1938)

**Francis Poulenc**

**Richard Elliott, Organ**

I. Andante

II. Allegro giocoso

III. Andante moderato

IV. Tempo allegro. Molto agitato

V. Tres calme. Lent

VI. Tempo de l'Allegro initial

VII. Tempo introduction. Largo

Fantasia on an Air, for Organ and Orchestra (2005, rev 2013)

**Douglas Pew**

**Richard Elliott, Organ**

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



Symphony No. 3 in C minor ("Organ"), Op. 78 (1886)

**Camille Saint-Saëns**

**Richard Elliott, Organ**

I. Adagio, Allegro Moderato

II. Poco Adagio

III. Allegro Moderato, Presto

IV. Maestoso, Allegro Molto

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## Our Guest Artist

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Richard Elliott is Principal Organist at the Mormon Tabernacle in Salt Lake City, where he participates in the daily recital series on the 206-rank Æolian-Skinner organ and accompanies the Mormon Tabernacle Choir on the choir's weekly radio and TV broadcast, "Music and the Spoken Word." As accompanist for the Tabernacle Choir he has performed in many of the world's great halls and appeared on numerous television and radio programs, including the NBC "Today Show," the "CBS Morning Show" and "A Prairie Home Companion."

Dr. Elliott appears on dozens of recordings and videos with the Mormon Tabernacle Choir. In his work with the choir he has collaborated with many guest artists including Andrea Bocelli, the Canadian Brass, Renée Fleming, Evelyn Glennie, the King's Singers, Brian Stokes Mitchell, the Oak Ridge Boys, Charles Osgood, the Osmonds, and Robert Shaw.



In 1994 he recorded his first solo compact disc, titled "In the Shadows of the Everlasting Hills," on the Pro Organo label. His second solo CD on the Mormon Tabernacle organ, "Every Time I Feel the Spirit," was released in the summer of 2009 on the Klavier label. He has also recorded three compact discs in collaboration with his

colleagues on the Tabernacle organ staff. Dr. Elliott is a published composer and arranger of music for organ and for choir.

Prior to his appointment as a Tabernacle organist in 1991, Dr. Elliott was an assistant professor of organ at Brigham Young University. He has performed extensively as a recitalist in the United States, has appeared as soloist with the Utah Symphony, and for several years was assistant organist at the John Wanamaker Department Store (now Macy's) in Philadelphia, home to the world's largest functioning pipe organ. A Fellow of the American Guild of Organists, Dr. Elliott has been a featured performer at several national and regional conventions of the guild.

A native of Baltimore, Maryland, Dr. Elliott received his early musical training at the Peabody Conservatory. He went on to study organ at the Catholic University of America, the Curtis Institute of Music, from which he received the BMus degree, and the Eastman School of Music, where he received MM and DMA degrees. His organ teachers have included David Craighead, Dale Krider, William Watkins, and John Weaver.

Dr. Elliott is married to a professional pianist, Elizabeth Cox Ballantyne, and they are the parents of two sons.

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## Our Music Director

John Pew, music director and founder of the Timpanogos Symphony Orchestra, is 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 conducting style and his interactions with the orchestra and the audience.

He 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. A native of San Carlos, California, he found that the rich cultural life of the Bay Area fed his love of orchestral music. His high school choir director took him to Oakland to hear Vladimir Horowitz, and he also attended a live performance of Arthur Rubinstein.

As a high school student he attended music classes at Cañada College, a local community college, through which he was able to purchase season tickets to the San Francisco Symphony, which Seiji Ozawa conducted. At home, he amassed a large collection of classical music, both records and scores, and spent hours studying the artistry of the masters.

John studied piano with Reid Nibley at Brigham Young University, but pursued a career in software engineering. He now telecommutes from American Fork to Ariba, Inc., in Sunnyvale, CA.

His conducting experience began as a church choir director, which eventually led to his appointment as assistant conductor of the Santa Clara Chorale and as Music Director of the Oakland Temple Pageant. After working with the orchestra of the Oakland Temple Pageant in 1998 and 2000, John was invited to assume the role of Music Director of the Temple Hill Symphony in Oakland, CA, a position he held for eight years.

Conducting a symphony orchestra is "a dream come true," John says. "I'm doing the music that I have dreamed about since I was a kid!" He adds, "I really love the musicians. They're amazing. You know they're participating for the pure love of the music because they are doing so without compensation. There's a particular satisfaction that comes from that."

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



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## Program Notes

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**Francis Poulenc, 1899-1963. Concerto for Organ, Strings, and Timpani in G minor, FP 93.** A French composer of the modern era, Poulenc called himself “wildly eclectic” and “a musician without a label.” In 1935, after the death of a close friend, he returned to the Catholicism of his childhood, and his music acquired new depth and dimension. In the following decades, he would write many significant choral works, including a Gloria, a Mass, and a Stabat Mater, and would become one of the most important composers of religious music in the twentieth century.

Poulenc described his organ concerto, written in 1938, as “grave and austere,” sitting “on the fringe of my religious music.” “This is not the happy-go-lucky Poulenc,” he wrote, “but a Poulenc en route to the cloister—a fifteenth-century Poulenc, if you like.”

He studied the organ works of Bach and Buxtehude, then consulted with his contemporary, Maurice Duruflé, to create an eclectic work, a fantasia that is Baroque in its opening and closing flourishes but Romantic in its interior. Grave organ chords alternate with rhapsodic melodies; dreamy string interludes are punctuated by foreboding warnings from the timpani. Seven contrasting sections proceed in a single, continuous movement of slowly mounting, long-building tension to produce an effect of gravity and deliberation pierced by light. It has been called a work of profoundly haunting beauty, and is considered by many to be the most beautiful in the repertoire.

**Camille Saint-Saëns, 1835-1921. Symphony No. 3 in C minor (“Organ”), Op. 78.** Hector Berlioz called him “one of the greatest musicians of our epoch,” and Anton Rubinstein regarded him as “the greatest organist in the world.” A genius and a child prodigy, Saint-Saëns pursued many outlets for his intellect, not only as a composer, conductor, and concert artist, but also as an author and lecturer in science, art, and literature. From the age of 22, he served as organist at the famed Madeleine Church in Paris, a post which placed him among the finest organ virtuosos of his day.

While yet a student at the Paris Conservatory, Saint-Saëns was introduced to Franz Liszt, thus beginning a long and close friendship. Liszt made sure his friend’s opera, *Samson and Delilah*, was produced, and Saint-Saëns became the French champion of the Lisztian tone poem. Saint-Saëns dedicated his Organ Symphony to Liszt, featuring both the piano and organ as part of his tribute: Liszt was a celebrated concert pianist, but also an organist who spent his later years as an abbot composing sacred music. Further tribute was made in the use of the cyclic form, a unifying device first employed by Liszt. Here, the cyclic element is a rising four-note motif that can be heard through all of the symphony’s four movements.

The symphony earns its nickname from its final movement. After a dramatic pause, the organ announces the Maestoso with an imposing C major chord. Four hands at the piano sparkle against soaring strings as the original theme is reprised, buttressed by commanding organ chords and fanfaring brass. Full master of the “king of instruments,” Saint-Saëns marshaled the power of the organ’s resonance and its lowest, 32-foot pedal stops to evoke—in the composer’s own words—both “calm and lofty thought” and new “orchestral heights, soaring as in the blue of a clear sky.”

--Heidi Rodeback

## Commissioned Work

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### **Fantasia on an Air** **Douglas Pew**

**Douglas Pew** (b. 1980) is an American composer, conductor, and vocalist. His music has been performed throughout North America, South America, and Europe. His accolades include a commission from the Washington National Opera/Kennedy Center and Atlanta Opera, a Fulbright Grant to study sacred choral composition in Poland, a Barlow Commission, first prize in the SCI/ASCAP Student Composers Commission Competition, an ASCAP Morton Gould Young Composers Award, the Susan and Ford Schumann Fellowship from the Aspen Music Festival and School, two awards in the Musica Sacra International Composition Competition, two grants from the Tangeman Sacred Music Center, and honorable mentions in the Finale/Eighth Blackbird competition and ASCAP/CBDNA Frederick Fennel Prize. His choral music is published by Boosey & Hawkes, Jackman Music, and his own publishing house, Blue Shore Music.

**Fantasia on an Air** by American composer Douglas Pew is a short orchestral work featuring an organ soloist. The Timpanogos Symphony Orchestra of Highland, Utah commissioned the work for the Mormon Tabernacle's Principal Organist, Richard Elliott. The work follows the tradition of the 'fantasia' from the Baroque and Classical periods, which has its roots in keyboard improvisation. Not only does the soloist

engage in rapid improvisatory passagework—both in the hands and feet—but the rhapsodic dialogue between organ and orchestra are based on a pre-existing theme. Examples of this type of composition include Vaughan Williams' *Fantasia* on a theme by Thomas Tallis, and John Corigliano's *Fantasia on an ostinato*. In the present example, the pre-existing 'air'—or melody, aria, song—is the Irish tune *Londonderry Air*; otherwise known as "Danny Boy." Though this song is popularly used for funerals, it is presented here for its melodic values and potential for improvisatory development. One of the pleasures of hearing a fantasia based on a theme is experiencing how the composer or improviser can present the material in a new light as it travels to new sonic and emotional territories. Adding fuel to the flame is the benefit of a virtuoso performer rhapsodizing together with the full cavalry of a symphony orchestra, bringing the excitement and fantasy to fever pitch!



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 Creedence McNabb  
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 Douglas Pew

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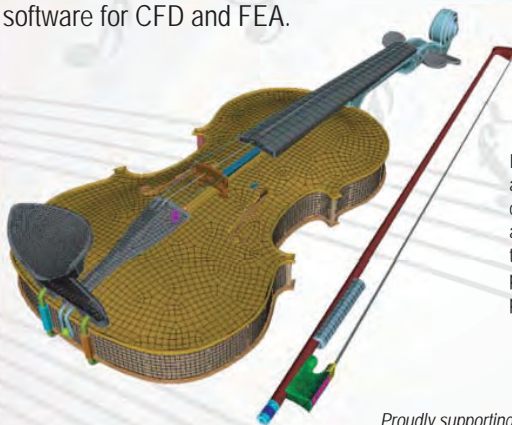
Thank you for joining us this evening. As a member of the audience, you are an important part of tonight's concert. As a courtesy to all, please observe the following rules of concert etiquette:

- 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 considerate of others by keeping programs, jewelry, and candy wrappers silent. Electronic devices should be kept silent and dark.
- 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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### 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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