



TCHAIKOVSKY'S

# The Nutcracker

Selections from  
Tchaikovsky's The Nutcracker

Dancers from "Ballet Utah"

Other Christmas Favorites

Monday, Dec. 16, 2013

7:30 pm



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## A Message from the Music Director

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Merry Christmas!

I'm pleased that we can bring such a special program to you this evening. We have some wonderful Christmas music for you, not the least of which is the timeless music from Tchaikovsky: *The Nutcracker*. I think you'll also enjoy some other Christmas favorites on the program.

Preparing the music for *The Nutcracker* has been especially rewarding. Everyone knows and loves this music, including the members of the orchestra. We are performing each of the pieces that Tchaikovsky included in *The Nutcracker Suite* plus a few extras. It is a big thrill for us to be performing with dancers—on stage and among the audience. The Academy of Ballet dance studio's Ballet Utah dance company are our featured dancers this evening. These are some wonderful dancers that you're sure to enjoy. The staff at the Academy of Ballet has been a pleasure to work with.



We are also honored to have Nancy Hanson singing with us tonight. Nancy's vocal performing credits are too long to list, but you can be sure that she is an accomplished artist whose craft speaks directly to the soul.

Performing at Thanksgiving Point is new for us. Earlier this year I had the opportunity to meet Mike Washburn, President and CEO of Thanksgiving Point, and Blake Wigdahl, Vice President of Design and Programming at Thanksgiving Point. That chance meeting led to a dialogue about the possibilities of the Timpanogos Symphony performing at Thanksgiving Point. We've worked with the staff of Thanksgiving Point over the past several months to bring us to this performance this evening. I want to express my appreciation for everyone we've been involved with at Thanksgiving Point for their professionalism and for the opportunity to work together in this partnership. This is truly a milestone performance for us.

From all of us at the Timpanogos Symphony, best wishes for a wonderful Christmas season. We hope that your attendance at our concert tonight will add to the joy of the season for you.

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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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### **It's Christmastime**

Arranged by Calvin Custer

### **Farandole, from L'Arlésienne**

Georges Bizet

### **Fantasia on "Greensleeves"**

Ralph Vaughn Williams

### **March of the Toys from Babes in Toyland**

Victor Herbert

### **Concert Suite from The Polar Express**

Alan Silvestri and Glen Ballard

Arranged by Jerry Brubaker

### **Santa is Comin'**

Nancy Hanson,  
arranged by Sam Cardon  
Featuring Nancy Hanson

### **Little Road to Bethlehem**

Michael Head and Margaret Young

Arranged by Ryan Shupe,  
Craig Miner and Nancy Hanson  
Featuring Nancy Hanson

### **Once in Royal David's City**

Henry J. Gauntlett and Cecil Frances  
Alexander, arranged by Sam Cardon  
Featuring Nancy Hanson

### **Sleigh Ride**

Leroy Anderson

## INTERMISSION

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### **The Nutcracker**

Pyotr Ilyich Tchaikovsky  
Featuring dancers from Ballet Utah

Overture

March

Drosselmeyer's Entrance

Waltz of the Snowflakes

Spanish Dance

Arabian Dance

Chinese Dance

Russian Dance

Dance of the Sugar Plum Fairy

Dance of the Mirlitons

Waltz of the Flowers

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## Our Guest Artists

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**Phyllis Whitaker**, choreographer, is in her eighth year as director of Ballet Utah, the performing company of the Academy of Ballet directed by Lynne Thompson. Phyllis received her training from American Ballet Theater, New York and the San Francisco Ballet. She danced with the Peninsula Ballet Theater under Richard Gibson, private instructor of Margot Fonteyn. Phyllis danced leading roles on stage and television. Her greatest joy, however, is training and molding young dancers. She is the mother of nine children and seventeen grandchildren. The Academy of Ballet wishes to thank John Pew and the Timpanogos Symphony Orchestra for inviting Ballet Utah to celebrate this holiday season with joyous music and dance!



**Nancy Hanson's** songwriting is simple, honest and from the heart. Her guitar playing and stage presence are strong and compelling. Add a voice that is at once warm and shimmering, and you begin to see and feel the deep talents of this wonderful artist. Through lyrical and musical images and insights, Nancy's songs reflect the fabric of life. Nancy has taken her music to many great little venues throughout the country including the Bluebird Café in Nashville, the Fast Folk Café in New York City, and the campfires of the Kerrville Folk Festival. She has been a winner in many songwriting and performance contests including the Telluride Troubadour Contest, the Kerrville New Folk Contest, and the John Lennon Songwriting Contest. Although she continues to perform, Nancy prefers to stay close to home in Utah where she can be with her husband Dave and their three young children.



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## Our Music Director

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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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**Pyotr Ilych Tchaikovsky, 1840-1893. *The Nutcracker*, Op. 71.** E.T.A. Hoffmann, genius, eccentric, and author of *Nutcracker* and *the King of Mice*, was a product of the German Romantic movement which also produced Goethe and the Brothers Grimm. Described as something like a puppet, he was given to flights of fantasy. His face, arms, and legs were in perpetual, rhythmic motion, and he was possessed of an uncanny ability to spin tales of the supernatural. He peopled his stories with strange and memorable characters like himself—characters like Godfather Drosselmeyer, who in the *Nutcracker* gave Clara a story to color her dreams, just as Hoffmann would give the world a story to be immortalized by the music of Tchaikovsky.

The ballet opens with a Christmas tree party at the home of Clara, a young girl on the brink of womanhood. Under the tree are magnificent sweetmeats for the children, and the evening's entertainment is supplied by Herr Drosselmeyer, who brings dancing dolls, mechanical toys, and tin soldiers to life for the children, but saves the best for Clara—a Nutcracker doll.

As night falls, the guests are dismissed. Clara retires to bed but is roused from her dreams by the rustling of mice. Hideous and grotesque, they wage war against Clara's Nutcracker and his army of tin soldiers, while, mysteriously, Drosselmeyer looks on. The battle is won only when Clara throws her slipper, killing the King of Mice. By this act, Clara frees the Nutcracker from enchantment, and he is revealed to have been a handsome prince. In gratitude, he spirits Clara through snowy realms to the land of the Sugar Plum Fairy, where the pair is entertained by a series of miniature dances.

Tchaikovsky wrote one of his most treasured scores for Hoffmann's story.

An acknowledged master of Russian Romanticism, Tchaikovsky's larger works were drenched with themes of life, death, and fate. However, he was equally adept with the gifts of imagination and embellishment, and this made him uniquely qualified to breathe life into what Maurice Sendak called the "wild child cries and belly noises" of Hoffmann's tale.

He drew on his talent for instrumentation to create music glowing with rare and beautiful colors, and he expressed the exotic and bizarre through whimsical innovations. For the *Dance of the Mirliton*, a toy flute, he produced a realistic effect by adding a third flute to the symphony's customary two. For the *Dance of the Sugar Plum Fairy*, he scored a delightfully contrasting duet for bass clarinet and celeste, thus becoming the first to employ a celeste in the symphony orchestra.

Confectionary, charming, and light, the miniatures composed for *The Nutcracker* are as exquisitely crafted as Herr Drosselmeyer's toys. The ballet received its sumptuous first performance in 1892 and has remained in performance ever since, initiating many a child into the magic of classical music.

—Heidi Rodeback





## Ballet Utah Dance Company

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**Dr. Drosselmeyer:** Griffin Taylor

**Clara:** Julia Ivey

**Dolls:** Whitney Chapman, Sophia Dunn, Maren Morgan

**Bear:** Janessa Cloward

**Waltz of the Snowflakes:** Whitney Chapman, Janessa Cloward, Aerie Dunn, Sophia Dunn, SharLee Estes, Whitney Evans, Kaylee Hardy, Madison Hepworth, Brooke Hyde, Julia Ivey, Kyra Morgan, Maren Morgan, Aubrey Roylance

**Spanish Dance:** April Blackburn and Brodee Ripple

**Chinese Dance:** Whitney Chapman, Sophia Dunn, Maren Morgan

**Russian Dance:** Angel Lazenby, Sabrina Squires and Mike Ewing

**Dance of the Sugar Plum Fairy:** Becky Richter

**Dance of the Mirlitons:** Brooke Hyde, Angel Lazenby, Rebecca Morgan

**Waltz of the Flowers:** Whitney Chapman, Janessa Cloward, Aerie Dunn, Sophia Dunn, SharLee Estes, Whitney Evans, Kaylee Hardy, Madison Hepworth, Brooke Hyde, Julia Ivey, Kyra Morgan, Maren Morgan, Aubrey Roylance, Sabrina Squires



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 Kaitlyn Stone  
 Bonnie Whetten  
 John Wright

## 2nd Violin

Dianne Freestone\*  
 Andrea Cannon  
 Shannon Farnsworth  
 Michelle Jones  
 Georg Meiwes  
 Katie Parry  
 Marcia Smith  
 Heidi Szoke

## Viola

Britney Anglesey\*  
 McKade Daniels  
 Elizabeth Mangus  
 Susan Ostler  
 Hayley Reidhead  
 Shelby Ward  
 Denise Willey

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Dorothy Olsen\*  
 Joseph Andrews  
 Rachel Cutler  
 Eden Hoffman  
 Rachel Hoffman  
 Lillian Howell  
 Brian Johnson  
 Stacie Ramos  
 Don Sherwood  
 Tauna Young

## Bass

Bob Lee\*  
 Peter Burnett  
 Rynell Lewis

## Flute

Amber Seeley\*  
 Emma Newmeyer  
 Anjanette Butler

## Piccolo

Anjanette Butler

## Harp

Mallory Wright

## Oboe

Erika Qureshi\*  
 Kerrie Davis

## English Horn

Robin Vorkink

## Clarinet

Abby Tippetts\*  
 Michael Zhang

## Bass Clarinet

Gary Miner

## Bassoon

Jessica Miller\*  
 Shanae Nay

## French Horn

Roxanna Chipman  
 Brad Freestone\*  
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 Tova Leigh-Choate

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Marcia Harris\*  
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Paul Worthen\*

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Darrell Knowles\*  
 Nathan McClenathan  
 Paul Sorenson

## Tuba

Michael Burger

## Keyboard

Karly Lenhart

## Percussion

Paige Beal  
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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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