

# Beethoven & Rutter

with Deseret Chamber Singers  
featuring Melissa Heath, Soprano

Beethoven, Symphony No. 5  
Rutter, Magnificat

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Friday, October 10 and  
Saturday, October 11,  
2014 • 7:30 pm  
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## A Message from the Music Director

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Welcome to the opening concert of the 2014-2015 season of the Timpanogos Symphony Orchestra. We have a very exciting



season ahead of us and I hope you're planning on joining us for the journey. We start tonight with music of Beethoven and Rutter: Beethoven's Fifth Symphony is probably the most famous,

well-known piece of classical music on the planet. And why not—it is a terrific piece of music that deserves to be famous. We also bring you some selections by John Rutter including the Magnificat. I have wanted to perform the Magnificat for many years. Back in 1991 I sang in a choir that performed this music and fell in love with it then. Now, 20+ years later, I am fulfilling a person dream of mine to conduct this great piece of music. I hope you will read the program notes so you can fully appreciate the message of this wonderful piece.

Mark your calendars for our Christmas concert at the Thanksgiving Point Show Barn. We will bring you some fun and favorite

Christmas music and will welcome Nathan Osmond to the stage. Nathan is one of the Osmond Second Generation and I'm sure you will find him a fabulous entertainer with a marvelous voice.

In February we welcome David Glen Hatch to the stage with us to perform Brahms Piano Concerto No. 1—another personal favorite of mine. In April, we return to Thanksgiving Point to feature the winners of our Aspiring Musicians Competition. This competition is primarily for youth, but this year we've added an adult category. That should make this performance particularly interesting. We close out our season in June with An American Celebration and are thrilled to welcome Lloyd Newell, voice of the Mormon Tabernacle Choir, to the stage as our narrator.

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 tickets to the zoo. 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!

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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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Hallelujah from *Christ on the Mount of Olives*, Op. 85 (1803)

**Ludwig van Beethoven**

Deseret Chamber Singers

Symphony No. 5 in C minor, Op. 67 (1808)

**Ludwig van Beethoven**

I. Allegro con brio

II. Andante con moto

III. Allegro

IV. Allegro - Presto

### INTERMISSION

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*I Will Sing With the Spirit* (1994)

**John Rutter**

Conducted by Rex Kocherhans

Deseret Chamber Singers

Magnificat (1990)

**John Rutter**

Melissa Heath, soprano

Deseret Chamber Singers

1. Magnificat anima mea

2. Of a Rose, a lovely Rose

3. Quia fecit mihi magna

4. Et misericordia

5. Fecit potentiam

6. Esurientes

7. Gloria Patri

*The Lord bless you and keep you* (1981)

**John Rutter**

Deseret Chamber Singers

## Contributors

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### **Gold Conductor's Circle (\$5,000 – Up)**

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*TSO members receive two season tickets and entrance to the "Meet the Artist" pre-concert reception before each concert. Membership begins at \$120 for the season or \$10 per month.*

## Our Guest Performers

**Rex Kocherhans** has been a featured soloist with the Mormon Tabernacle Choir, Salt Lake Choral Artists, Utah Baroque Ensemble, and BYU Singers. Recent solo credits include Rutter's Mass of the Children, Handel's Messiah, and Rob Gardner's production of Lamb of God. Recent musical theater credits include Emile de Becque in South Pacific at the Hale Theater; and Joseph in Savior of the World



at the Conference Center Theater. Rex is a founding member of the nationally renowned quartet Reprise, which won the Gold Medal at the international collegiate barbershop competition and has shared the stage with the King's Singers. He performed in Europe, West Africa, Australia, New Zealand, and the Middle East with the BYU Singers, including concerts at the Sydney Opera House and Carnegie Hall. Rex is founder and Artistic Director of Consortium and Deseret Chamber Singers, chamber ensembles based in Salt Lake City. He has studied with Betty Jeane Chipman and Rebecca Wilberg, and his voice can be heard on numerous commercial recording projects. He currently lives in Lehi, Utah, with his 4 favorite people: his talented and supportive wife Kate and 3 daughters.

**The Deseret Chamber Singers** were founded in 2006 by Rex Kocherhans with a charter to perform compelling choral music of



the highest quality along the Wasatch Front. The choir has earned acclaim for their clear, vibrant sound, and they perform a diverse repertoire of choral music, from Renaissance to world music to contemporary. The nucleus of the choir's membership are alumni of the renowned Brigham Young University Singers and

University of Utah Singers. The choir is flexible in size but is made up of approximately 24 core singers who hail from the Wasatch Front area. They have been featured on numerous recording projects, including a full album of the sacred choral music of local composer Lynn S. Lund. They have performed concerts at the Cathedral of the Madeleine, St. Francis of Assisi Church, Assembly Hall at Temple Square, and throughout venues along the Wasatch Front.

Soprano **Melissa Heath** enjoys a varied career of opera, concert and recital work. Hailed as a "soaring, sparkling soprano" with "vivacious stage presence," recent opera roles include Countess in Mozart's Le Nozze di Figaro, Nanetta in Verdi's Falstaff, Micaëla in a concert version of Bizet's Carmen with the Concerts at the Presidio series in San Francisco, and Gilda in Verdi's Rigoletto, with La Musica Lirica in Novafeltria, Italy. Ms. Heath's recent concert work includes Carmina Burana with Ballet West, Beethoven's Symphony no. 9 with the Lyceum Philharmonic and Sterling Singers, and Carl Nielsen's Symphony no. 3 with the Utah Symphony, under the direction of Thierry Fischer. In March of this year, she sang Vaughan Williams' Dona Nobis Pacem with the Temple Square Chorale and Orchestra at Temple Square, and in April, she was the soprano soloist with the Mormon Tabernacle Choir in their Easter production of Handel's Messiah. She is a district winner in the Metropolitan Opera's National Council Auditions, and in 2012 and 2014 was a regional finalist in the National Association of Teachers of Singing's biennial art song competition. Ms. Heath holds a Bachelor's degree in voice from Brigham Young University, and her Master of Music and Doctorate of Musical Arts degrees in voice from the University of Utah.



## Music Lyrics

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### **Movement 1. Magnificat anima mea**

*Magnificat anima mea Dominum:  
et exsultavit spiritus meus in Deo  
salutari meo.*

*Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent  
omnes generationes.*

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God  
my Saviour:  
For he hath regarded the lowliness of his  
hand-maiden:  
for behold, from henceforth all generations shall call  
me blessed.

### **Movement 2. Of a Rose, a lovely Rose**

Of a Rose, a lovely Rose,  
Of a Rose is all my song.

Hearken to me both old and young,  
How this Rose began to spring;  
A fairer rose to mine liking  
In all this world ne know I none.

Five branches of that rose there been,  
The which be both fair and sheen;  
The rose is called Mary, heaven's queen.  
Out of her bosom a blossom sprang.

The first branch was of great honour:  
That blest Marie should bear the flow'r;  
There came an angel from heaven's tower  
To break the devil's bond.

The second branch was great of might,  
That sprang upon Christmas night;  
The star shone over Bethlem bright,  
That man should see it both day and night.

The third branch did spring and spread;  
Three kinges then the branch gan led  
Unto Our Lady in her child-bed;  
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,  
The devil's power for to fell:  
That no soul therein should dwell,  
The branch so blessed fully sprang.  
The fifth branch it was so sweet,  
It sprang to heav'n, both crop and root,  
Therein to dwell and be our \*bote:  
So blessedly it sprang.

Pray we to her with great honour;  
She that bare the blessed flow'r;  
To be our help and our succour;  
And shield us from the fiendes bond.

(15th-century English)  
\*bote=salvation

### **Movement 3. Quia fecit mihi magna**

*Quia fecit mihi magna qui potens est:  
et sanctum nomen eius.*

*\*Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.*

*Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.*

*\*from the Ordinary of the Mass*

For he that is mighty hath magnified me:  
and holy is his name.  
Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are filled with thy glory.  
Hosanna in the highest.

### **Movement 4. Et misericordia**

*Et misericordia eius  
a progenie in progenies timentibus eum.*

And his mercy is on them  
that fear him throughout all generations.

### **Movement 5. Fecit potentiam**

*Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede,  
et exaltavit humiles.*

He hath shewed strength with his arm:  
he hath scattered the proud  
in the imagination of their hearts.  
He hath put down the mighty from their seat,  
and hath exalted the humble and meek.

### **Movement 6. Esurientes**

*Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.*

He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy  
hath holpen his servant Israel.  
As he promised to our forefathers,  
Abraham and his seed for ever.

## Music Lyrics

### Movement 7. Gloria Patri

*Gloria Patri, et Filio, et Spiritui Sancto.*

*\*Sancta Maria, succurre miseris,  
iuva pusillanimes, refove flebiles:  
ora pro populo, intervine pro clero,  
intercede pro devote femineo sexu:  
sentiant omnes tuum iuvamen,  
quicumque tuum sanctum implorant auxilium.  
Alleluia.*

*Sicut erat in principio,  
et nunc, et semper, et in saecula saeculorum.  
Amen.*

*\*Antiphon at Feasts of the Blessed Virgin Mary*

Holy Mary, succour those in need,  
help the faint-hearted, console the tearful:  
pray for the laity, assist the clergy,  
intercede for all devout women:  
may all feel the power of your help,  
whoever prays for your holy aid.  
Alleluia.

As it was in the beginning,  
is now, and ever shall be, world without end.  
Amen.



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## Program Notes

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### **Symphony No. 5 in C Minor, Op. 67 Ludwig van Beethoven (1770-1827)**

Of Beethoven's nine symphonies, the Symphony No. 5 in C minor is neither the most ground-breaking nor the most influential. Those honors probably belonging to the Third and Ninth Symphonies, respectively. But the Fifth is unquestionably the most popular—so popular, in fact, that it might be hard to believe the audience's response to the premiere performance in 1808 was decidedly lackluster. It wasn't until a few years later, thanks largely to a rapturous review of the work by the leading German author E.T.A. Hoffmann, that the symphony first enjoyed a taste of the success it knows today.

One outstanding feature (maybe even a defining feature) of the Fifth Symphony is its economy of materials. The celebrated opening motif not only fills the entire first movement, it also recurs in varying forms throughout the whole piece. While it may be something of an exaggeration to claim that the complete half-hour symphony springs from this single motto, as some commentators have suggested, Beethoven clearly intended to wring every ounce of musical possibility out of this seemingly commonplace scrap of an idea.

Beethoven's secretary, Anton Schindler, claimed that this opening motif represented "Fate knocking at the door," with the remainder of the symphony symbolizing the deaf composer's struggle with, and eventual victory over, that unfortunate Fate. But Beethoven's pupil Carl Czerny suggested that the motif was inspired instead by the song of the yellow-hammer finch—a far less theatrical and romantic explanation, but somewhat more credible.

Beethoven's choice of key—C minor—helps us understand a little about what he intended with this work. It is his key of storminess, drama, and heroism, as heard in other works like the Piano Sonata Op. 13 ("Pathétique"), the Third Piano Concerto, the

"Coriolan" Overture, and his final piano sonata, Op. 111. Each of these works, along with the Fifth Symphony, is strong, extroverted, and passionate.

The symphony's main motto infuses almost every measure of the first movement, even in those passages (such as the second key area) where the audience might expect some contrast. But its recurrence in the ensuing movements is even more unusual for its time. Beethoven hoped to more completely unify the separate movements of a symphony to create a larger whole, and in the Fifth Symphony employed this "cyclic" idea of a recurring motif as one means of achieving that goal. The motto's rhythm returns as the second theme of the second movement, as a clarion call from the horns in the third movement, and in the triumphant finale.

It is in the finale, too, that Beethoven adds some instruments not normally considered part of the standard orchestra at the time. Piccolos and contrabassoons expand the higher and lower ranges of the woodwinds in this fourth movement. And Beethoven includes trombones, which were reserved almost exclusively for sacred music in church settings at the time. By including trombones in a "secular" symphony, the composer may have unwittingly encouraged fanciful interpretations of the work's purported symbolism. But Beethoven, characteristically inscrutable, remained tight-lipped about what the trombones, the opening motif, and the symphony as a whole were really intended to mean.

### **Magnificat John Rutter (b. 1945)**

Over the last thirty-five years, British composer John Rutter has become one of the most successful and popular choral composers of his generation—virtually a household name in Britain and the United States. Rutter's style



## Program Notes

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is a contemporary extension of the English cathedral choir tradition, as it maintains traditional harmonies, lyrical melodicism, and conservative forms. But Rutter's work also manifests an awareness of the more distant musical past, especially the ancient liturgy of the Christian church.

Four years after completing his setting of the Requiem in 1985, Rutter was given the opportunity to create another large-scale choral/orchestral work for a festival performance in Carnegie Hall in 1990. Hoping to counterbalance the Requiem with something a little more joyful, he decided to write a setting of the "Magnificat," Mary's song of joy to her cousin Elizabeth after the Annunciation.

Few composers have written extended settings of the Magnificat, possibly because (as Rutter himself admitted) the shadow cast by J. S. Bach's imposing setting stretches such a long way. But while it occasionally makes a nod of deference to Bach, Rutter's Magnificat takes this rejoicing text in a very different direction. Inspired by enthusiastic Hispanic celebrations of the Virgin Mary around the world, Rutter conceived of the music as "a bright, Latin-flavored fiesta," with all the color, movement, and outdoorsy exuberance of Latin festivals. Mary herself is voiced by a soprano solo, but her rejoicing spills over into communal celebrations by the choir and orchestra.

Following Bach's example, Rutter included texts that are not part of the "official" liturgy of the Magnificat. The second movement is an anonymous 15th-century poem from England that praises the Virgin, the third movement includes a chanted reference to the "Sanctus" from the Mass, and a segment of a Marian prayer interrupts the Doxology (a prayer to the Trinity) at the work's conclusion.

### **Hallelujah from Christ on the Mount of Olives Ludwig van Beethoven (1770-1827)**

Beethoven completed *Christ on the Mount of Olives*, his only oratorio, in 1803, before he had finished his ground-breaking Third Symphony and while he was in the early stages of his career in Vienna. Unlike the well-known Passion settings of Schütz and Bach, which tell the entire story of Holy Week, Beethoven's oratorio focuses narrowly on Christ's suffering in the Garden of Gethsemane. The concluding "Hallelujah" is in the form of a majestic 18th-century French Overture, foretelling Christ's eventual victory over hell and death.

### **I Will Sing With the Spirit John Rutter (b. 1945)**

John Rutter composed this heartfelt anthem in 1994 for the anniversary celebrations of the Royal School of Church Music. Though Rutter frequently writes his own text for choral works, in this piece he selected a verse from 1 Corinthians 14:15, adding an "Alleluia" at the end of each line. With its synthesis of "heart" and "mind," this verse represents the two important influences in sacred music: mastery of practical technique and an openness to the inspiration of the Spirit. As such, it serves as the Royal School of Church Music's official motto.

### **The Lord bless you and keep you John Rutter (b. 1945)**

This benediction, sometimes called "The Lord's Prayer of the Old Testament," takes its text from Numbers 6:24-26. Its message of peace, love, hope, and well-being have brought solace to hearers from many different religious traditions over the centuries. Rutter composed his gentle setting, which includes a lengthy "Amen," in 1981 for the funeral of one of his old school teachers.

- Luke Howard



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Holly Caten  
Jenn Fetzer  
Miriam Frazier  
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Paul Worthen

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Camille Barlow  
Kelli Stowers

\*principal

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- 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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### **General Manager**

Heather Fry

## **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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