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SYMPHONY  
ORCHESTRA

JOHN PEW  
MUSIC DIRECTOR



## **An American Celebration**

with Lloyd Newell, Narrator

**June 19 & 20, 2015 – 7:30pm**

Timberline Middle School  
500 W Canyon Crest Road, Alpine

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Highland City Arts Council, Lehi  
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Suggested Age

8 years and older



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## A Message from the Music Director

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Dear Friends,  
Tonight brings us to the last concert of the season. It is hard for me to believe that this is the conclusion of our fourth full season. It was just a little over four years ago that we had our first concert in April of 2011. We have had tremendous success since that first season. Thank you for the part you have played in our success. We hope that you feel enriched and uplifted by the performances of the Timpanogos Symphony Orchestra and that you will continue to be part of the experience that we strive to bring to our community!

Tonight's concert has been in the making for well over a year. I am excited to have Lloyd Newell as our special guest. As you know, Lloyd Newell is the voice of the Mormon Tabernacle Choir's Music and the Spoken Word program which airs weekly. Lloyd also teaches at Brigham Young University. I was so pleased when he accepted our offer to be tonight's narrator. In addition to narrating our feature number, Copland's *A Lincoln Portrait*, we also have the privilege of hearing Lloyd introduce tonight's selections.

I have wanted to do a program of American music for some time. I found it more difficult selecting the music for tonight's program than I had anticipated. There is such a great variety of music written by American composers that it

was hard to narrow the selections down to music that would fit on one program. It just means that we'll have to do another American music concert in the near future.

One of the feature numbers on tonight's program is *The Charlie Brown Suite*. This suite contains music written for various Peanuts

television shows back in the 1960s. This music was originally written by jazz pianist Vince Guaraldi and I'm sure you will recognize many, if not all, of the selections in the suite. Lynn Shurtleff became acquainted with Vince Guaraldi back in the 1960s and they collaborated to put together this suite of music for jazz trio and orchestra.

I feel particularly grateful to Lynn for being an influential mentor to me when we both

lived in California. When Lynn was conducting the Santa Clara Chorale, I served as his assistant conductor for a couple of seasons. In addition, Lynn opened up many doors to me that made possible my first appointment as a conductor of the Temple Hill Symphony in Oakland, California. Those years of conducting the Temple Hill Symphony prepared me for creating the Timpanogos Symphony Orchestra. Lynn, thank you for all the help, advice, and the opportunities you have given me over the last 25 years!

From all of us at the Timpanogos Symphony, thank you for your support. Enjoy the program!



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The Timpanogos Symphony Orchestra is funded in part by grants from the George S. and Dolores Doré Eccles Foundation, the Utah Arts Council and Rocky Mountain Power.

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## Concert Program

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Overture to *Candide* (1956)

**Leonard Bernstein**

*The Charlie Brown Suite* (1969)

**Vince Guaraldi/Lynn Shurtleff**

I. Linus and Lucy

II. The Great Pumpkin Waltz

III. Peppermint Patty

IV. Oh, Good Grief

V. Rain, Rain, Go Away

VI. The Red Baron

VII. Epilogue

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



"God Bless America" (1938)

**Irving Berlin**

Lloyd Newell, narrator

"Summertime" from *Porgy and Bess* (1935)

**George Gershwin**

*American Salute* (1942)

**Morton Gould**

*Washington Post March* (1889)

**John Philip Sousa**

*Superman* (1978)

**John Williams**

*A Lincoln Portrait* (1942)

**Aaron Copland**

Lloyd Newell, narrator

## Our Guest Performers

**Lloyd D. Newell** has addressed audiences in 46 states and more than a dozen countries through his seminars and keynote speaking engagements. He has worked as a television news anchor and news magazine host in Pennsylvania and in Utah, as well as for CNN in Atlanta, Georgia. He is the author of more than a dozen books, including his most recent, *The Gospel of Second Chances*.

Mr. Newell holds a master's degree in communications and a PhD in Marriage, Family, and Human Development from Brigham Young University where he is a professor in Religious Education. For several years, he held the Moral Education Professorship in Religious Education and was an associated faculty member in the School of Family Life.

Since 1990, Mr. Newell has been the voice and writer for the Mormon Tabernacle Choir's weekly inspirational broadcast *Music and the Spoken Word*. This historic broadcast—the longest continuous broadcast in the world—is heard and seen each week on more than two thousand television, radio, and cable stations by millions of people around the world.

Lloyd and his wife, Karmel, are the parents of four children.

**Lynn Shurtleff** began studies in Music at BYU in 1957 and completed a master's

degree at BYU in 1965. He also did graduate work at Indiana University and completed further studies of conducting in Vienna, Austria, having been invited there as recipient of the prestigious Ferdinand Grossman Fellowship. He studied conducting under Lawrence

Sardoni, Thor Johnson, and Gunther Theuring. He has conducted various choruses and symphony orchestras and for thirty-two years he was musical director of the Santa Clara Chorale, a 140 voiced semi-professional community choir in the Silicon Valley.

For 35 years he was a member of the music faculty at Santa Clara University in California, serving as chair of the music department for 17

years. In 1983 he was named outstanding professor of the University. He has directed choirs and orchestras throughout the United States, Latin America,

and Europe, including performances with the San Jose Symphony, the Birmingham (England) Philharmonic, the Israel Symphony Orchestra, The Moscow Philharmonic, the St. Petersburg Philharmonic, the Vienna Mozart Orchestra and the Boston Pops Orchestra. He has also collaborated in performances with Vince Guaraldi and with Dave Brubeck.

Shurtleff has composed hundreds of works that have been performed throughout the Americas and Europe, including commissions from the cities of Santa Clara, California, San Jose, California and Peoria, Illinois. He has also received commissions from the LDS Church and the Barlow Foundation. He has contributed to the LDS Hymnal and LDS Children's Songbook. His work, *For the First Manned Moon Orbit* was commissioned for ten European performances of the Santa Clara Chorale and was later made into a film which was sold to CBS News and was broadcast nationally on Christmas Eve for 10 consecutive years.

*Vince Guaraldi and Lynn Shurtleff collaborating on The Charlie Brown Suite.*





Bassist **Matt Larson** showed a strong interest in music at an early age. By the time he was 15, he was playing with his father's jazz groups in the Salt Lake City area. His musicianship has since earned him the reputation as one of Utah's premier jazz bass players. Matt has also worked extensively in numerous studios in Utah where he has recorded for national film and television scores. He has also performed with many nationally recognized musicians including Joey DeFrancesco, Eddie Daniels, Cyrus Chestnut,

The Moody Blues, Peter Cetera, Frank Vignola, Kevin Mahogany, Bobby Shew, Maureen McGovern, and Keith Lockhart.

Matt plays both acoustic and electric bass and feels comfortable on both instruments, allowing him to play nearly any style of music. He performs and records with a variety of music groups in Salt Lake City and surrounding areas. He received a degree in jazz composition in May 2000 and a Masters in Business Administration in May 2002 from the University of Utah. Matt resides in the Salt Lake City area with his wife, Lorraine, and their four children.

**Jay Lawrence** has enjoyed a diverse career as a performing and recording artist. He is a distinguished drummer, ethnic and orchestral percussionist, composer and arranger; educator; clinician, adjudicator; band leader; contractor and author. Lawrence operates LJJA Music Inc. and Utah Music and Events, and is the percussionist for the MT Pit Orchestra. He co-owns the Jazz Hang record label with colleague Ray Smith, and is the drummer

for the Salt Lake City Jazz Orchestra. Lawrence graduated from Utah Valley University with a Bachelor of Science degree - Summa Cum Laude.

Jay's vast professional experience began when he joined The Musicians Union at the age of fifteen. He was immediately found in demand, working as a drummer and percussionist for a myriad of celebrity shows in Reno, Lake Tahoe and Las Vegas, Nevada.

Jay has played as a member of the Nevada hotel/casino show bands with celebrities such as Paul Anka, Cher, Tom Jones, and numerous others. He has played for many productions and musicals including *Showboat*, *Singin' in the Rain*, and *Les Miserables*, to name a few. He has also performed with many jazz artists, including Shelly Berg, Diane Schuur, New York Voices, and many others.

Jay has recorded film scores and trailers for over 20 motion pictures, including: *The Sandlot*, *101 Dalmatians*, *Flubber*, *Gettysburg*, *Home Alone 3*, *Indian in the Cupboard*, *Jumanji*, and *Man in the Iron Mask*.

Jay has produced many pedagogical materials, including *A Compendium of Jazz Improvisation* text book and play-along for music students at Brigham Young University, LJJA Music's *Rhythm Reading: A Practice Manual* and *The Drummer's Workbook*.

Both as an adjudicator and performing as a clinician, Lawrence has participated at the Lionel Hampton Jazz Festival, the Utah Chapter of the Percussive Arts Society, The Gene Harris Jazz Festival, The Heritage Festivals in Las Vegas, St. Louis and San Francisco, Fidelity's Park City Jazz Festival, at the UMEA Conference, and The Juilliard Jazz Faculty Goes to the Mountains.

Lawrence has served as President of the Salt Lake City Jazz Society and as Chief Executive Officer of Jazz Arts of the Mountain West. Jay is also a director and founding member of the GAM Foundation's Jazz at the Capitol concert series.

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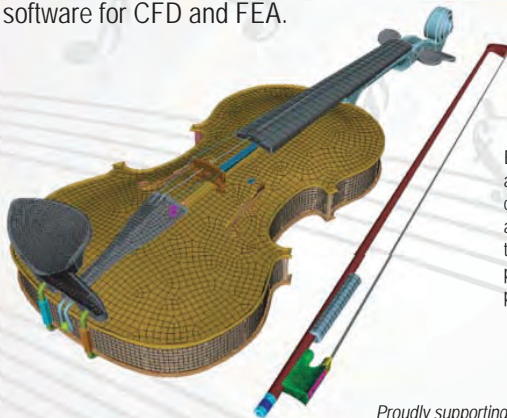
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*TSO members receive two season tickets and entrance to the "Meet the Artist" pre-concert reception before each concert. Membership begins at \$120 for the season or \$10 per month.*

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## Program Notes

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### **Overture from *Candide* Leonard Bernstein (1918-1990)**

When Leonard Bernstein began to collaborate on a musical setting of Voltaire's *Candide* with playwright Lillian Hellman, they hoped, like Voltaire, to use parody and satire to combat McCarthyism, dogmatism, and all kinds of political "isms" of the 1950s. It was, in fact, a kind of Americanized "Gilbert & Sullivan," with serious social commentary lurking beneath the seeming frivolity of Bernstein's tunes.

The overture to *Candide* is one of Bernstein's most popular pieces of concert music. A brilliant showpiece that introduces the sarcastic tone of the drama, it includes several musical themes and motifs from the operetta itself. While this kind of overture is not unusual, Bernstein's is especially stylish. Normally a Broadway overture is compiled by the show's orchestrator rather than the composer. Bernstein made a point, though, of orchestrating this overture himself, and fashioned a sophisticated, witty, sonata-form symphonic movement strong enough to stand successfully on its own.

### **The *Charlie Brown Suite* Vince Guaraldi (1928-1976) / Lynn Shurtleff (b. 1939)**

American jazz pianist and composer Vince Guaraldi is now known primarily for scoring the animated *Peanuts* television specials of the late 1960s and early 70s. But by the time he worked on those soundtracks, he was already a successful composer and jazz musician, having won a Grammy award for his 1962 B-side single "Cast Your Fate to the Wind."

It was after hearing "Cast Your Fate to the Wind" on the radio in San Francisco that TV producer Lee Mendelson asked Guaraldi to write a score for a 30-minute documentary on the *Peanuts* comic strip and its creator, Charles M. Schulz. Though never aired publicly, this documentary garnered sponsor support for *A Charlie Brown Christmas* in 1965, the first of the *Peanuts* television specials on which Guaraldi worked to air nationally. His jazz trio was a perfect match for the kid-sized world of the *Peanuts* gang, and Guaraldi provided the music for all 14 subsequent *Charlie Brown* specials up until his death in 1976.

While Guaraldi was writing music for the *Peanuts* specials, Lynn Shurtleff worked as a music professor at Santa Clara University. In addition to teaching theory and analysis, conducting, and orchestration, Shurtleff's deep interest in jazz and choral music led to collaborations with famous jazz artists including Dave Brubeck and Vince Guaraldi. One of those collaborations was a collection of tunes from the *Peanuts* specials that became the six-movement *Charlie Brown Suite*. Shurtleff arranged and orchestrated the *Charlie Brown Suite* in 1969 for performances in San Francisco with the Vince Guaraldi Trio and a chamber orchestra. In later performances, Shurtleff occasionally replaced Guaraldi on piano.

At the invitation of Timpanogos Symphony Orchestra director John Pew, Lynn Shurtleff expanded the chamber orchestration of the *Charlie Brown Suite* into a work for full symphonic orchestra and jazz trio in 2015. These concerts represent the world premiere of this new orchestration which, like its famous original version, is being premiered in a school auditorium.

### **Washington Post March John Philip Sousa (1854-1932)**

The son of a trombonist in the United States Marine Band, John Philip Sousa was granted a thorough and comprehensive musical education. But at thirteen, Sousa was planning to run off with a circus band, so his father signed him up as an apprentice musician with the Marine Corps. After a seven-year stint, Sousa left the Marines to conduct theater orchestras in the Washington DC area, then returned to lead "The President's Own" for twelve years before forming his own band in 1892. "The Sousa Band" gave more than 15,000 concerts over the next forty years under its renowned leader.

One of Sousa's most famous marches, the *Washington Post March* was written for the United States Marine Band in 1889. It arose from a request by the *The Washington Post* newspaper for a march that could be played at an award ceremony for its essay contest. After its first performance on June 15, 1889, it quickly became famous around the world, leading a British journalist to dub Sousa "The March King."

### **American Salute Morton Gould (1913-96)**

As a child, Morton Gould was something of a musical prodigy, and was admitted to the New York Institute of Musical Art (later known as the Juilliard School) at age 8. Very active on the New York musical scene, Gould gained renown through radio during the 1930s and early 40s, composing and arranging music for popular radio shows such as "Music for Today" and "The Chrysler Hour." He later moved into television, and also began writing symphonic works. His last orchestral composition, *Stringmusic* from 1995, won the Pulitzer Prize.

*American Salute* from 1942 is, by far, Gould's most-performed piece. An orchestral adaptation of the popular American song "When Johnny Comes Marching Home," it was composed for an all-American radio broadcast in February 1942, just after the United States entered World War II. Some years later the composer observed, "I have attempted a very simple and direct translation in orchestral idiom of this vital tune. There is nothing much that can be said about the structure or the treatment because I think it is what you might call 'self-auditory.'"

## Program Notes

### **"Summertime" from *Porgy and Bess* George Gershwin (1898-1937)**

George Gershwin began his illustrious career as a song-plugger for Tin Pan Alley, but his own talent was already emerging, and he wasn't satisfied with merely promoting other people's music. By the time he was twenty, Gershwin was writing his own songs for Broadway shows. Before long he was America's most famous songwriter, a reputation only enhanced by his later ventures into orchestral concert music and opera.

One of Gershwin's longest and most ambitious projects, his only opera, *Porgy and Bess*, was first produced in 1935. Some thought it presumptuous that a Russian-Jewish immigrant from New York should attempt to write an opera about the experience of blacks in the South, yet *Porgy and Bess*, with words by DuBose Heyward and Gershwin's brother, Ira, has become an undisputed classic. Perhaps the most famous melody from *Porgy and Bess* is the leisurely, bluesy lullaby, "Summertime," which quickly became a jazz standard, and has been recorded over 33,000 times.

### **"God Bless America" Irving Berlin (1888-1989)**

The renowned songwriter Jerome Kern once said "Irving Berlin has no place in American music—he is American music." And George Gershwin regarded him as "the greatest songwriter that has ever lived." Born in Russia, Berlin (whose original birth name was Israel Beilin), was brought to the United States as a young child, settling in New York where he started his musical career as a song-plugger on Tin Pan Alley. He quickly moved on to become a "singing waiter" (his life's goal!), but his song "Alexander's Ragtime Band" unexpectedly became a stunning international hit in 1911, and Berlin's career was assured.

In 1917, Berlin was drafted into the US Army to write patriotic songs. That same year he wrote a musical, *Yip Yip Yaphank*, that originally included some songs, cut from the show, that went on to become some of his most familiar tunes. One of those songs was "God Bless America," which wasn't released until 1938 when it was premiered at concert celebrating the 20th anniversary of the Armistice. At the time, another war was looming in Europe and "God Bless America" subsequently became a symbol of American freedom whenever the nation was threatened—almost a second national anthem. But to Berlin, it was personal. "To me," he wrote, "'God Bless America' was not just a song but an expression of my feeling toward the country to which I owe what I have and what I am."

### **Superman John Williams (b. 1932)**

Known almost exclusively for his symphonic film scores, John Williams has become one of the most famous composers (not just film composers) of the 20th and 21st centuries. Williams studied piano at the Juilliard School, but at the same time played in jazz clubs in New York and for studio orchestras under greats like Henry Mancini, Bernard Herrmann, and Alfred Newman. The combination of classical training, jazz gigs, and film-recording and orchestrating experience perfectly prepared Williams to singlehandedly revive symphonic film scores in the mid-1970s in movies like *Jaws*, *Close Encounters of the Third Kind*, and *Star Wars* (1977). In 1978, Williams scored the soundtrack for *Superman*, earning him his 14th Oscar nomination.

### **A Lincoln Portrait Aaron Copland (1900-90)**

Aaron Copland is, for many listeners, virtually synonymous with American music. His ballet scores from the late '30s and early '40s—*Billy the Kid*, *Rodeo*, and *Appalachian Spring*—capture a quintessential element of Americanness that, while heavily mythologized, remains potent. And works like *Fanfare for the Common Man*, though more overtly political, still ring with an earnestness that has made them public favorites for decades.

Not only are Copland's most famous works all orchestral, they are also unthreateningly tonal. They tell stories about America using a musical language that the audience comprehends easily. It's no coincidence, too, that Copland's Americana works date almost exactly to the period covered by World War II. Most composers, during both world wars, sought refuge in a nostalgic, conservative style while they witnessed global human tragedies of a catastrophic scale. It was reassuring during these times to reflect on past eras that seemed safe and optimistic, with the hope that such times might return.

In 1942, just a few weeks after America's entry into World War II, the popular orchestral conductor André Kostelanetz asked Copland and some fellow composers to contribute to "a musical portrait gallery of great Americans." Copland at first thought of Walt Whitman, but was then convinced by Kostelanetz to choose a political figure rather than a literary one; Jerome Kern and Virgil Thomson had already chosen authors to celebrate. The choice of Abraham Lincoln then "seemed inevitable," Copland noted. Using Lincoln's own words as narration, and borrowing popular American folk tunes from the 19th century, Copland fashioned *A Lincoln Portrait*, a moving orchestral tribute to Lincoln that stole the show at its premiere in May, 1942, and has continued to be popular with audiences ever since.

Next Season 2015-2016



September 11 & 12, 2015	<b>A Little Night Music</b> Featuring Soloists from the TSO. Mozart, <i>Eine Kleine Nachtmusik</i> & Haydn, "Farewell" Symphony
October 23 & 24, 2015	<b>Halloween at Hogwarts</b> A Spooktacular Costume Party. Harry Potter Suite, <i>Sorcerer's Apprentice</i> , & <i>Phantom Menace</i>
December 14, 2015	<b>Merrily on High</b> with Jenny Oaks Baker at Thanksgiving Point. Christmas Favorites for an Uplifting Holiday Extravaganza
February 26 & 27, 2016	<b>A Celebration of Fiftths</b> A Fifth Anniversary Tribute. Beethoven, Piano Concerto No. 5 & Tchaikovsky, Symphony No. 5
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The Treasurer is responsible for the TSO's finances. Duties include working closely with our accountant, developing the annual budget, and giving financial updates at monthly board meetings. The Treasurer is a Board of Directors position.

### Concert Manager

The Concert Manager is responsible for the execution of all concerts—ensuring that they run smoothly. This includes overseeing and managing facilities, equipment, hospitality, lighting, sound, programs, and volunteers. This is a paid position.

### Equipment Manager

The equipment manager is responsible for all TSO equipment which includes a trailer; percussion equipment, music stands, risers, and chairs. Equipment must be loaded and transported to the performance venue for each concert. The Equipment Manager supervises the loading, setup, and takedown of equipment at all concerts. The Equipment Manager reports to the Concert Manager. This is a paid position.

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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 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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## Behind the Scenes

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### TSO Promotional Design

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### Timberline Staff

Matthew King  
Devin Walker  
Steven Chase  
Hollis Kirton

### Symphony Logistics

Renee Pew  
Denise Angus  
Pam Bodtcher

### 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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