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ORCHESTRA

JOHN PEW
MUSIC DIRECTOR

A Little Night Music

September 11 & 12, 2015

7:30 pm

Timberline Middle School
500 W Canyon Crest Road, Alpine

Performing

Mozart, Eine Kleine Nachtmusik

Haydn, "Farewell" Symphony

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A Message from the Music Director

Dear Friends,

Welcome to the 2015-2016 season. We are excited to begin our fifth season. I feel we have a great line up for our concerts this year. I hope you will enjoy each concert and mark your calendar for each of our five concerts this season.

Tonight we present "A Little Night Music."

The title of our concert was inspired by Mozart's famous chamber music, *Eine kleine Nachtmusik*, which interpreted means, "a little night music." We normally perform large-scale symphonic works, but tonight you are in for a real treat. Our concert will be performed by a smaller, more intimate chamber orchestra. We have enlisted just 32 musicians to play this time around and several of the pieces are played by as few as 22 musicians. The music comes predominantly from the Baroque and Classical musical time periods, when smaller orchestras were in use.

This concert also includes four pieces that highlight soloists from the orchestra. A few months ago we held auditions for members of the TSO who wanted the opportunity to solo with the orchestra. We had eleven entrants in our competition. Each soloist who participated in the competition demonstrated outstanding musicianship—attesting to the fine musicians we have in the TSO. But, there was not room on the program for all of them, so we chose four.



You will hear them in concert tonight. Each soloist is a member of the orchestra with one exception. Georg Meiwes plays in the 2nd violin section. He asked if he could audition with his 8-year old daughter Evelyn. They are one of our winners and will be playing the Bach Concerto for Two Violins.

One of the other pieces on the program also calls for two soloists: the Krommer Concerto to Two Clarinets with Hannah Christensen and Abigail Tippets on clarinet. Our other two soloists are Jessica Wiley on bassoon and John Wright on violin.

We were delighted to announce at our last concert that the Bank of American Fork has agreed to be our season sponsor. As part of our

arrangement with the bank, they have agreed to a matching grant. For every dollar of donation (excluding ticket sales and TSO Memberships) the bank will donate a matching dollar; up to \$10,000. So, if you are in a position to offer a donation to the Timpanogos Symphony Orchestra, we invite you to double your donation dollars by taking advantage of this generous offer from the Bank of American Fork.

Thank you again for your support. Your patronage is making a difference. Enjoy the program!

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

Holberg Suite, op. 40, Prelude (1884)

Edvard Grieg (1843-1907)

Concerto for Two Violins in D minor, BWV 1043, 1st mvt (1723)

Johann Sebastian Bach (1685-1750)

Georg Meiwes and Evelyn Meiwes, violin

Serenade in G major, *Eine kleine Nachtmusik*, K. 525 (1787)

Wolfgang Amadeus Mozart (1756-91)

Bassoon Concerto in B-flat major, K. 191, 1st mvt (1774)

Wolfgang Amadeus Mozart (1756-91)

Jessica Wiley, bassoon

Capriol Suite (1926)

Peter Warlock (1894-1930)

I. Basse-danse, *Allegro moderato*, D minor

II. Pavane, *Allegretto, ma un poco lento*, G minor

III. Tordion, *Con moto*, G minor

IV. Bransles, *Presto*, G minor

V. Pieds-en-l'air, *Andante tranquillo*, G major

VI. Mattachins, *Allegro con brio*, F major

INTERMISSION



Concerto for Two Clarinets in E-flat major, op. 91, 1st mvt (1815)

Franz Krommer (1759-1831)

Hannah Christensen and Abigail Tippetts, clarinet

Orchestral Suite No. 3 in D major, BWV 1068, Air (1731)

Johann Sebastian Bach (1685-1750)

Violin Concerto No. 5 in A major, K. 219, 1st mvt (1775)

Wolfgang Amadeus Mozart (1756-91)

John Wright, violin

Symphony No. 45 in F-sharp minor; ("Farewell"), 4th mvt (1772)

Franz Joseph Haydn (1732-1809)

Our Guest Performers

Abigail Tippetts began her musical career with piano lessons at age 8, then added the clarinet at age 10 while living in Australia.



Since that time, Abby has performed in choirs, bands, and orchestras regularly from middle school through the present. Abby played another movement of the Krommer concerto as a senior in high school for her solo debut at the Michigan Music Conference with the Stoney Creek High School Band and again with the Oakland Youth Orchestra. After high school, Abby studied clarinet performance at Brigham Young University with Jaren Hinckley. Abby performed with a variety of chamber groups and large ensembles at BYU, touring with both the Wind Symphony and the Chamber Orchestra (as principal with the Chamber Orchestra). She also won the BYU Concerto competition and performed the Copland Clarinet Concerto with the BYU Philharmonic in 2011. Since graduating, Abby has continued to perform with the Timpanogos Symphony Orchestra and the Utah Wind Symphony. By day, Abby teaches orchestra and percussion at Timberline Middle School.

Hannah Bates Christensen grew up loving music but never considered seriously studying it until an inspired high school band teacher, John Bowman, motivated her halfway through her senior year and helped her prepare for a successful audition for Brigham Young University's School of Music. She graduated from BYU in April 2012 with a Bachelor's degree in Clarinet Performance and in April 2015 with a Master's degree in Performance, studying primarily with Dr. Jaren Hinckley during that time. While at BYU, she played as principal clarinetist with the Philharmonic and Chamber orchestras, toured Asia with the Wind Symphony, performed in various



chamber music festivals, and studied music for a semester in Vienna, Austria. She currently teaches private students of all ages and levels in Utah County, coaches the clarinet section of Provo District's elementary Honor Band, and performs as principal clarinetist with the Timpanogos Symphony Orchestra. She and her husband, Scott, have a one year old daughter, Vienna, whose loves to vigorously "conduct" music while her mom practices.

John Wright is the second oldest of thirteen children. He began study of the piano at age five and violin at age seven. His teachers include Judd Sheranian, Jack Ashton, and Donna Fairbanks. He studied at Brigham Young University on scholarship in violin performance. He has placed in, and won, many musical competitions including multiple state fiddle championships. He



has performed solo works with the American Fork and other symphonies. He has played fiddle for several groups and ensembles including Fire on the Mountain, String Colors, and Geslison and Groeberg, with whom he has also recorded multiple albums. Earlier this year John was selected as concertmaster for the annual performance of the Utah Symphony Pro-Am. Being passionate about music has also led to conducting opportunities for the Timpanogos Symphony Orchestra, the American Fork Symphony, and the annual production of Messiah with the Draper Chorus and Orchestra.

John also enjoys running, biking, swimming, hiking, fishing, camping, golfing, rock-climbing and being Scoutmaster. He is President and CEO of Wright and Associates, a financial advisory practice with Ameriprise financial Services, Inc. He resides in Lehi with his wife Carrie and their three children.

Our Guest Performers

An Alberta, Canada native, **Jessica Wiley** has performed on bassoon and contrabassoon throughout the United States, as well as in Canada, Spain and Czech Republic.

She has attended several music camps, including Domaine Forget, Interlochen's Advanced Bassoon Institute, Ameropa and the Meg Quigley Vivaldi International Bassoon Competition and Symposium. Here she received instruction from George

Sakakeeny, Eric Stomberg, William Winstead, Lelay Zamora, Albie Micklich and Monica Ellis.

Jessica has also studied with Miles Manner, Laura Leisring, Sue Heineman, Steven Wilson, Stephanie Patterson and Francesca Davenport.

She began her degree studying with Nicolasa Kuster at Wichita State University and The Conservatory of the Pacific in California. In 2010 she transferred to Utah Valley University, where she finished her degree under Brian Hicks. There she graduated cum laude in music and received the *Outstanding Student of the Year* award in 2012.

Jessica was the winner of Utah Valley University's concerto competition in Fall 2010 and Fall 2011, where she performed Weber's Andante and Hungarian Solo and the third movement of Weber's Bassoon Concerto in F Major, respectively. She also took second place in the Konrad Wolff-Ilse Bing Endowed Chamber Music Competition.

Her primary studies are with Lori Wike at the University of Utah where Jessica is in her first year of her master's degree in bassoon performance.

Georg Meiwes began his career as a violin maker in Germany and London, England, where he worked as a master craftsman and

restorer for J.& A. Beare. Since 2003 he has lived in Salt Lake City, UT. After working for Peter Prier and as a teacher at the Violin Making School of America, he established his own business, Salt Lake Violins, in downtown Salt Lake City in 2009.

He started playing the violin in Germany with Prof. Wolfgang Günther, and completed his studies with Dora Short, former professor at the Juilliard School of Music.

Georg has won four awards for his string quartet at the 2014 VSA International Violin Making Competition.

His instruments are played by musicians in America, Europe and Asia as well as by himself and his daughter.

Evelyn Meiwes, 8, is the youngest daughter of Georg and Alessandra Meiwes and lives in Salt Lake City. She is a 3rd grade student at Wasatch Elementary and has been playing the violin for three years. Evelyn studies at the Preparatory Division at the University of Utah with Dr. Kasia Sokol-Borup and with Ms. Andrea Hughes. In 2014 at the age of six she won first prize at the prestigious UMTA Concerto Competition in the elementary strings division. She is thrilled to perform with the Timpanogos Symphony as her performance of the Bach Double is her debut performance with an orchestra. Evelyn's favorite things to do are practicing her half size violin, swimming and playing with friends and family.



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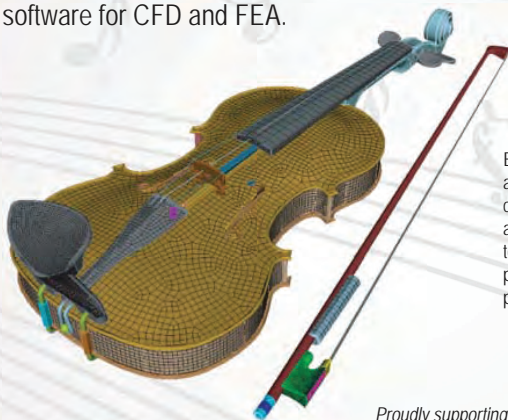
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Program Notes

Holberg Suite, op. 40, Prelude Edvard Grieg (1843-1907)

Norway's most famous composer, Edvard Grieg, wrote his "Holberg" Suite in 1884 for the 200th anniversary of the birth of Ludwig Holberg, one of the country's leading academics of the 18th century and a well-known playwright. Although the movements of this suite use dance forms typical of a baroque suite, Grieg updates them with the inimitable freshness and Scandinavian spirit for which he is justly celebrated. The bustling "Praeludium" (Allegro vivace) that opens the suite employs some typical baroque features—clearly-defined formal sections, Handelian harmonic sequences, pedal points, running 16th-note figures, and so on—but couched in a carefree Romantic-era nostalgia.

Concerto for Two Violins in D minor, BWV 1043, 1st mvt

Johann Sebastian Bach (1685-1750)

Unlike the typical Classical-era concerto from the late 18th century, a baroque concerto could be written either for a solo instrument with orchestra or for a small ensemble contrasted against a larger group—a "*concerto grosso*" in historical terminology. Bach wrote numerous solo concerti and a famous set of *concerti grossi* (the "Brandenburg" Concertos), but his Concerto for Two Violins, composed around 1730, represents something of a hybrid between the two forms. In this work, the two soloists interact not only with the orchestra, but also with each other. In the animated first movement (Vivace) they echo each other's phrases, transform motifs, and engage in a series of continuous musical dialogs as the orchestra accompanies the seamless counterpoint.

Serenade in G major, *Eine kleine Nachtmusik*, K.525

W. A. Mozart (1756-91)

I Allegro

II Romance: Andante

III Menuetto & Trio

IV Rondo: Allegro

Mozart composed this, his most famous serenade (and one of the most famous pieces in all classical music) in 1787 while working on his opera *Don Giovanni*. No two works could be more different. While *Don Giovanni* is dark and

moody, *Eine kleine Nachtmusik* is the lightest of light entertainments.

Although so apparently simple, this work's exquisite balance and proportioning could only have come from someone who had a complete command of mature Classical style. The predominance of major keys and the joyful mood are outstanding features of Mozart's "light" style. The only minor-key passage in the entire serenade is the central section in the second-movement "Romance," where a contrast of key and mode is a requisite of the form.

Bassoon Concerto in B-flat major, K. 191, 1st mvt

W. A. Mozart (1756-91)

Mozart wrote his Bassoon Concerto in 1774 when he was only 18 years old. But for Mozart, who produced his first symphony when he was eight, his first opera at twelve, that hardly qualifies it as an "early" work, and this concerto exhibits all the qualities of a composer who had already mastered his musical language. It has since become the most popular bassoon concerto in the repertory. In the spry first movement (Allegro), Mozart exploits the different timbres of the bassoon's registers, and provides ample opportunities for virtuosic display of the instrument's agility and capabilities.

Capriol Suite

Peter Warlock (1894-1930)

"Peter Warlock" was the professional pseudonym of British composer Philip Heseltine, whose scandalous lifestyle and apparent suicide have perpetually threatened to overshadow his significant gifts as a musician. Like many of his contemporaries, Warlock was drawn to English song, and was influenced by the music of the Elizabethan and Jacobean eras. His best-known work is the *Capriol Suite* for 1926, which he wrote first for piano duet then later scored for both string orchestra and full orchestra. Its six movements are based loosely on tunes found in Thoinot Arbeau's *Orchésographie*, a Renaissance-era treatise on dance and music. But it is much more than a simple suite of arranged melodies as it manifests Warlock's originality in its treatment.

INTERMISSION

Program Notes

Concerto for Two Clarinets in E-flat major, Op. 91, 1st mvt Franz Krommer (1759-1831)

Bohemian composer František Kramář was known in music circles most frequently by the German form of his name, Franz Krommer; though having two versions of his name effectively halved his reputation. Early in his career Krommer was considered a rival to Beethoven, his string quartets the equal of Haydn's. He spent the last part of his career as court composer to Emperor Franz I in Vienna. But Krommer's musical style remained firmly in the late 18th-century while Beethoven forged ahead with an innovative, Romantic musical language.

Krommer's Concerto for Two Clarinets, Op. 91, dates from around 1815, by which time he had already written an earlier double clarinet concerto and three solo clarinet concertos. The first movement (Allegro) of this concerto is very much in the classical mode, beginning with an orchestral exposition before the two clarinets engage more integrally with the orchestra and each other in sprightly, good-natured exchanges.

Orchestral Suite No. 3 in D major, BWV 1068, Air Johann Sebastian Bach (1685-1750)

While it was the French who developed the instrumental Baroque dance suite, it was J. S. Bach who combined this form with the Italian *concertante* style of Vivaldi to produce a new variety of orchestral suite. To this Bach brought a Germanic flair for counterpoint, creating an idiosyncratic and distinct yet cosmopolitan style.

The surviving manuscript for Bach's Orchestral Suite No. 3 dates from 1731, though the work might have been composed earlier. Its most famous movement—indeed, one of the best-known classical melodies of all time—is the “Air,” which in 1879 was arranged for solo violin and piano and published as tuneful and tender “Air on the G String.”

Violin Concerto No. 5 in A major, K. 219, 1st mvt Wolfgang Amadeus Mozart (1756-91)

Mozart was not only an exceptional pianist, he was also an excellent string player. He preferred the viola, but could hold his own against the best

violinists of the day as well. His father, Leopold, who was himself a talented violinist, wrote to his son in 1772, “You are not quite aware yourself of what an excellent violinist you are, when you gather up all your strength and play with self-confidence, verve, and fire.” But the violin never meant as much to Mozart as the piano did—he wrote 27 piano concertos, almost exclusively for his own use, but only five violin concertos. The last four of these concertos date from 1775, and were most likely intended for performance by the orchestra of the Archbishop of Salzburg. The fifth concerto opens with an “Allegro aperto” (or “open allegro”) movement full of assured freshness and openness. The solo part may have been played by Mozart himself at the premiere.

Symphony No. 45 in F-sharp minor, (“Farewell”), 4th mvt Franz Joseph Haydn (1732-1809)

Many of Haydn's better-known symphonies are now known by nicknames, most of them added later by publishers or over-enthusiastic critics. Arguably the most famous and most intriguing of these is the “Farewell” Symphony, No. 45 in F-sharp minor; composed in 1772. That summer, Prince Nikolaus Esterházy had inadvertently kept Haydn and the court orchestra at his palace longer than usual, and the musicians were impatient to return to their families in nearby Vienna. Haydn wrote this symphony with a final movement that ingeniously informed the Prince that the musicians would like say “farewell” and return home. The rondo finale begins in a fairly standard classical manner—lighthearted and breezy—but then unexpectedly modulates into an Adagio in which Haydn's score instructs the orchestral players one-by-one to stop playing, snuff out their candles, and leave the stage. At the end, there are only two violins left (played at the first performance by Haydn himself and the concertmaster Tomasini). This not-so-subtle hint to the Prince seems to have had the desired effect, and all the musicians were permitted to return to Vienna the following day.

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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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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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Silent Auction

We want to thank all the businesses and individuals that have contributed to our silent auction this year. Their generous donations have made it possible to raise some much-needed funds. Last year, the money we raised represented about 10 percent of our revenue for the entire season. So, this is a very important fundraising opportunity for our organization. We hope you will participate!

If you have never participated in a silent auction before, the idea is to look at the items for auction and write down a bid on the bid sheet. Go back and check the items from time to time during the evening because somebody else may have outbid you. The bidding will conclude about 15 minutes after the performance.

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John Pew – 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 the 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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