

with the Wasatch Chorale





A Message from the Music Director

Dear Friends.

Welcome to our first-ever Halloween concert. We've been thinking about doing a Halloween themed concert for years. This year, the timing worked out perfectly and we're excited to present music that fits the Halloween theme.

Our feature number on tonight's program is "Harry Potter and the Sorcerer's Stone, Suite for Orchestra" by John Williams. This

is music written for the first Harry Potter film back in 2001. If you've seen any of the Harry Potter movies you are sure to recognize some of the themes in this music. Listen carefully to the beginning of the first movement: "Hedwig's Theme." The strings have some very fast passages that inspire the magical feeling that is so fitting for Harry Potter. This music is incredibly challenging to the string players and

other musicians. I think they have done a fabulous job, not only playing all the notes, but in capturing the feeling that was intended.

I hope that most people who are attending tonight's concert have seen Disney's Fantasia at some point in their lives. Two of tonight's pieces were used in that movie: The Sorcerer's Apprentice and Night on Bald Mountain. Both are such wonderful pieces of music whose popular fame was fired by Fantasia. The Sorcerer's Apprentice, in particular, is full of such rich musical color. I think of a musical kaleidoscope whenever I hear it.

As I programmed this concert I had two pieces in mind that I wanted to include: "O Fortuna" from *Carmina Burana* and "Duel of the Fates" from *The Phantom Menace*. Both require

a choir. I was happy that Reed Criddle, director of the Wasatch Chorale, was willing to participate in this concert with us. The choir adds a whole additional level of excitement and intensity to our program and I feel very grateful for its participation.

I am particularly mindful of children at this concert. We have dropped our age restriction for this concert and hope that many families are

attending with their children. We have tried to program interesting and exciting music and fun events that children will enjoy and remember. It is part of our mission "to nurture understanding and appreciation of symphonic music." Where better to nurture understanding and appreciation of symphonic music than in children? I hope that this will be a memorable experience for the children and open the door for them to enjoy and

appreciate symphonic music and all its varieties.

The Bank of American Fork continues its matching donation program at this concert. The bank will match your donation dollar for dollar. Please, will you consider donating any amount to the Timpanogos Symphony through the bank's matching program? Your donation can make an important difference.

Thank you again for your support. I hope you have a spooktacular experience at our concert this evening.

John Pew Conductor and Music Director Timpanogos Symphony Orchestra

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

"In the Hall of the Mountain King", from *Peer Gynt*, Suite No. 1 op. 46 (1875)

Edvard Grieg (1843-1907)

Funeral March of a Marionette (1872)

Charles Gounod (1818-1893)

Night on Bald Mountain (1867)

Modest Mussorgsky (1839–1881)

The Imperial March (Darth Vader's Theme) (1977)

John Williams (1932)

"O Fortuna" from Carmina Burana (1935)

Carl Orff (1895-1982)

Wasatch Chorale Conducted by Reed Criddle

"Duel of the Fates" from *The Phantom Menace* (1999)

John Williams (1932)

Wasatch Chorale



Psycho, A Suite for Strings (1960)

Bernard Herrmann (1911-1975)

The Sorcerer's Apprentice (1897)

Paul Dukas (1865-1935)

Harry Potter and the Sorcerer's Stone, Suite for Orchestra (2001)

John Williams (1932)

Hedwig's Theme Nimbus 2000 Harry's Wondrous World

Our Guest Performers

Dr. Reed Criddle is Director of Choral Activities at Utah Valley University, where he coordinates a choral program of six choirs and conducts the Chamber Choir, Men's Choir, and



community based Wasatch Chorale. Recipient of the 2013 UVU School of the Arts Faculty Senate Teaching Excellence Award, Dr. Criddle also teaches advanced choral conducting, lyric diction, private voice, and private conducting. UVU choirs

under his direction have performed at the National Conference of the National Collegiate Choral Organization and at the Western Division Conference of the American Choral Directors Association.

Dr. Criddle is President of the American Choral Directors AssociationUtah and Utah board member for the National Collegiate Choral Organization. His compositions and arrangements are available through Earthsongs and Santa Barbara Music Publishing, and his pioneering 2006 translation of the thirdcentury Chinese musical treatise by philosopher Ruan Ji is published by Asian Music (University of Texas Press).

Recent invitations include keynote speaker at the China Children's Center in Beijing (2015), guest conductor of the Utah Valley Symphony (2016, 2014, 2012), guest conductor of the Cypress Creek FACE Choral Festival in Spring, Texas (2015), professorinresidence at Fudan University in Shanghai (2014), guest conductor of the Utah Junior High Honors Choral Festival (2014), keynote speaker for the Shanghai Music Conductors Association Conference (2014, 2013), professorinresidence at Beijing Chemical Technology University (2013), guest conductor of Utah Lyric Opera (2012), and conductorinresidence of Cuba's premier male choir; Sine

Nomine in Havana (2012). In 20152016, Dr. Criddle will conduct allstate or honor choirs in Utah and Wisconsin.

Dr. Criddle completed his Doctorate of Musical Arts in Conducting at the University of Michigan and his Masters of Music in Choral Conducting at the Eastman School of Music. At Stanford University, he received his Masters of Arts in East Asian Studies and Bachelors of Arts in Vocal Performance and

Chinese. Previous teaching posts include the University of Michigan, Eastman Community Music School, and the Young Musicians Program at the University of California, Berkeley.

The mission of the **Wasatch Chorale** is to perform high-quality, engaging music for the community. Originating in 1974, the choir was first known as the Civic Oratorio Society and in 1980 became the Utah Valley Choral Society. In 1999, the Board of Trustees approved a shorter name for the choir: the Wasatch Chorale.

The Wasatch Chorale has performed in Carnegie Hall in New York City three times, performing Mozart's Requiem in 2001, Duruflé's Requiem in 2007, and John Rutter's Requiem in 2008. In May 2010, in celebration of the Wasatch Chorale's 35th season, the choir toured England and Scotland.

Dr. Reed Criddle became artistic director of the Wasatch Chorale in 2010. Under Dr. Criddle's direction the Chorale has continued to rise to new levels of discipline and musicianship. The Chorale has also widened its repertoire, performing everything from great masterworks to jazz, contemporary pieces, world music, and more. The Wasatch Chorale regularly collaborates with other Utah County arts organizations, such as the Utah Valley Symphony, Utah Premiere Brass, Utah Lyric Opera, many ensembles at Utah Valley University, and professional musicians along the Wasatch Front.



Our Guest Performers

Bruce Seely is the morning music host on Classical 89 radio. He began a long radio



career fifty years ago playing classical recordings on a local station in his hometown, Lethbridge, Alberta, Canada. Over the years he has worked at numerous radio stations in the U.S. and Canada. His personal involvement in music has been mostly as a singer. He has sung second bass in the Calgary Opera Chorus, the quartet Christmas Cheer, the BYU A Cappella Choir, the Mormon Tabernacle Choir, and with the Utah Baroque Ensemble.





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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.





Program Notes

"Funeral March of a Marionette" Charles Gounod (1818-1893)

Although now known primarily as an opera composer with a gift for dramatic music, the French composer Charles Gounod was prolific in many genres including symphonic works, piano solos, sacred songs and liturgical music. In 1872, while living in England, Gounod penned a little piano caricature that parodied the mannerisms of British music critic Henry Chorley. But when Chorely died soon after, Gounod changed the title and the story behind the piece. Now called "Funeral March of a Marionette," it describes a puppet's death in a duel, the funeral procession itself, and mourners pausing for refreshments before returning to the procession. Gounod orchestrated the work in 1879. It was subsequently used in the soundtracks to a number of early movies from the 1920s, but reached its widest audience as the theme music from the television series Alfred Hitchcock Presents, which aired from 1955 to 1965.

"In the Hall of the Mountain King," from Peer Gynt Edvard Grieg (1843-1907)

The music of Norwegian composer Edvard Grieg is unfailingly evocative, and nowhere more so than in his music for Henrik Ibsen's play *Peer Gynt.* In 1875, Grieg composed a total of about 90 minutes of music for the play, in which the young *Peer Gynt—a* wanton and carefree adventurer-struggles to find himself only to realize that he must overcome himself first. The music was so successful it was naturally destined for the concert hall, and Grieg compiled two *Peer Gynt* concert suites of four movements each, publishing them as his Op. 46 (1888) and Op.

The first suite concludes with Grieg's best-known melody," In the Hall of The Mountain King," which has become an iconic piece in popular culture. The dark, chromatic theme has been used to represent secretive and threatening situations in everything from television dramas and cinema to video games and pop songs.

Night on Bald Mountain Modest Mussorgsky (1839-81)

Of the five Russian composers who constituted the "Mighty Handful" in the late 19th century-Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov-all but one were amateurs. And of this

group, Mussorgsky (who worked as a clerk in the Forestry Department) had the least amount of formal training in music. Despite this lack of expertise, it was Musorgsky's music that became widely known internationally, including some of the most famous compositions to emerge from 19th-century Russia: Pictures at an Exhibition, the operas Boris Godunov and Khovanschchina, and probably Mussorgsky's best-known work, Night on Bald Mountain.

Mussorgsky wrote several versions of this orchestral poem, none of which were performed during his lifetime. It wasn't until after he died that Rimsky-Korsakov fashioned an orchestral version based on his friend's score. The work quickly became very popular, even more so when it was included in the 1940 Disney movie Fantasia (in a new arrangement by Leopold Stokowski).

"Imperial March" from Star Wars 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 single-handedly revive the tradition of symphonic film scores in the mid-1970s in movies like Jaws, Close Encounters of the Third Kind, and Star Wars.

Williams wrote "Imperial March," sometimes known as "Darth Vader's Theme," in 1980 for the Star Wars sequel, The Empire Strikes Back. It was premiered three weeks before the film's release, at Williams's first concert as conductor of the Boston Pops Orchestra. It has appeared in all subsequent episodes of the Star Wars saga, representing Anakin Skywalker's dark side.

"O Fortuna" from Carmina Burana Carl Orff (1895-1982)

Germany, 1936. The Third Řeich is in full swing, and Carl Orff's position in German culture (as was the case with many other composers) was precarious. With one grandparent who was Jewish, he had been singled out as a Bolshevist because of the foreign influence (especially Stravinsky's) in his



Program Notes

music. When Orff's "profane cantata" Carmina Burana was premiered in 1937, some officials within the Nazi Party were very critical of the work, but its immediate popularity soon silenced the critics. Carmina Burana—or at least its opening chorusbecame one of the most popular pieces of choral/orchestral music of all time.

The Latin lyrics of the "O Fortuna" chorus are originally medieval, written by renegade monks who penned poems in praise of women and alcohol. This text emphasizes the whims of the Wheel of Fate, which can make or destroy lives at will. Starting with its use in Excalibur (1980), this chorus has been used more in movies and movie trailers than any other piece of orchestral music, and is especially popular in action-packed stories on gothic themes.

"Duel of the Fates" from The Phantom Menace John Williams (b. 1932)

Williams originally wrote "Duel of the Fates" in 1999 for the climactic lightsaber duel in *Episode 1:The Phantom Menace* from the Star Wars prequel trilogy. He wanted to duel music to carry overtone of "a dance or a ballet, a religious ceremony of some kind." The words are loosely based on an old Welsh poem *Cad Goddeu* (or "Battle of the Trees"). But Williams had some friends from Harvard University translate the current English translation of that poem back into Celtic, then Greek, and then into Sanskrit, losing much of its meaning in the process and producing just the kind of sonic verbal ritual that Williams hoped for. In its musical style and effect, this chorus is modelled closely on the choral/orchestral writing in Orff's *Carmina Burana* and Prokofiev's *Alexander Nevsky*.

Psycho Suite Bernard Herrmann (1911-75)

American composer Bernard Herrmann is known almost exclusively for his career as a film composer, and with good reason. But few of those who have heard Herrmann's movie music know the extent of his training in, and love for, classical music. During the 1930s and 40s, he composed a number of serious concert works, including a symphony, an opera, a cantata, and several shorter suites and chamber works. Even when he was working on a film score, Herrmann tried to keep a "composerly" attitude.

In his score for Hitchcock's 1960 thriller *Psycho*, Herrmann was at his most inventive, using only orchestral strings to create what he called a "black and white sound" to match the stark visuals. A few

years later, Herrmann assembled some of his cues from the soundtrack into an orchestral suite that closely follows the film's narrative, including one of the most famous scenes in cinematic history (with its equally-famous musical accompaniment): the shower scene.

The Sorcerer's Apprentice Paul Dukas (1865-1935)

Paul Dukas is far more influential than his "one hit wonder" status as the Disney-endorsed composer of *The Sorcerer's Apprentice* would suggest. Though his orchestral scherzo, based on a poem by Goethe, is justifiably famous for its vivid colorations and witty musical story-telling, it was a source of persistent irritation to Dukas later in life that a relatively minor work of his had eclipsed all the others in fame and popularity. Dukas's programmatic tone poem was always popular in the concert hall, but *The Sorcerer's Apprentice* (with Mickey Mouse in the title role) has become a household tune since the 1940s through Disney's *Fantasia*.

"Harry's Wondrous World" from Harry Potter and the Sorcerer's Stone - John Williams

John Williams wrote the soundtracks for the first three installments of the Harry Potter movies—*The Sorcerer's Stone* (2001), *The Chamber of Secrets* (2002), and *The Prince of Azkaban* (2004)—all of which were nominated for Grammy Awards. Though other film composers took over in the later movie adaptations of the Harry Potter novels, Williams's themes continued to be quoted and recycled throughout the entire series, giving it a unified, recognizable musical profile.

"Harry's Wondrous World" incorporates music from the first of the Potter soundtracks, beginning with "Hedwig's Theme" before transitioning to a passage that represents both Harry's courage and innocence as he enters the world of magic. The triumphant conclusion celebrates Harry's mastery not only of magic, but of himself and the new world in which he lives.

- Luke Howard

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Concert Etiquette

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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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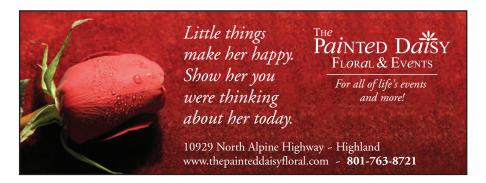
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John Pew – Music Director

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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