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JOHN PEW  
MUSIC DIRECTOR

# MUSIC THROUGH THE AGES

A Musical Journey Spanning 300 Years from Powdered Wig to Silver Screen



**Melissa Heath**, soprano

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**Monday, May 16, 2016 • 7:30 pm**

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## A Message from the Music Director

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Dear Friends,  
Welcome to "Music Through the Ages." We subtitled this concert, "A Musical Journey Spanning 300 Years, from Powdered Wig to Silver Screen," to emphasize that we would be exploring music for all the major musical periods: Baroque, Classical, Romantic, and Modern. We hope that this will be entertaining, but also educational. We've chosen some famous music from each of these musical time periods to help you better understand and appreciate how music has evolved over the past few centuries. Of course, in one concert we can only scratch the surface of each of these musical eras. But you will hear music from some of the most famous composers such as Bach, Handel, Mozart, Haydn, Beethoven, Puccini, Copland, Stravinsky, and Khachaturian.

In just a few days, we will leave on our first tour. We've been planning for over a year to bring the Timpanogos Symphony to three communities in Utah that do not have their own symphony orchestras. We leave this Thursday, May 19, for Tooele. On Friday, May 20, we will be in Brigham City, and on the 21st we will be in Nephi. We will be performing at school assemblies in Tooele and Brigham City and will perform a community concert in the evening in each of the three cities.

The music we will perform at the school assemblies will closely match the format of tonight's program, with an introduction to music from the four musical time periods. Our goal is

to educate these young people about symphonic music and, hopefully, inspire them to appreciate symphonic music and continue to make music a part of their lives. One of the main themes of the assemblies is to encourage youth (especially those who already play an instrument) to continue their music-making into their adult lives. You don't have to be a professional musician to participate in great music. Members of the Timpanogos Symphony are great examples of how meaningful music can be in an individual's life, without having to pursue it as a career.

If you have friends or family in any of the three areas we will be touring, please invite them to attend one of the evening community concerts. The concerts are free—the only price of admission is a can of food to support the local food bank.

As we come to the close of the 2015-2016 season, we express our appreciation for your continued support. We aren't complete without you, our loyal patrons!



John Pew  
Conductor and  
Music Director  
Timpanogos  
Symphony  
Orchestra

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

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## Concert Program

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### B A R O Q U E

"The Arrival of the Queen of Sheba"  
from *Solomon* (1749)

**George Frideric Handel**  
(1685-1759)

Toccatà in D Minor, BWV 565  
**Johann Sebastian Bach**  
(1685-1750)

Rondeau (1729)

**Jean-Joseph Mouret**  
(1682-1738)

"Rejoice Greatly" from *Messiah* (1741)

**George Frideric Handel**  
(1685-1759)

**Melissa Heath, soprano**

### C L A S S I C A L

Symphony No. 40 in G Minor, K. 550,  
1st movement (1788)

**Wolfgang Amadeus Mozart**  
(1756-1791)

"Deh vieni non tardar" from  
*The Marriage of Figaro* K. 492 (1786)

**Wolfgang Amadeus Mozart**  
(1756-1791)

**Melissa Heath, soprano**

Symphony No. 94 ("Surprise"),  
2nd movement (1791)

**Joseph Haydn (1732-1809)**

### R O M A N T I C

Overture to *Prometheus* (1801)

**Ludwig van Beethoven**  
(1770-1827)

"O mio babbino caro" from

*Gianni Schicchi* (1918)

**Giacomo Puccini (1858-1924)**

**Melissa Heath, soprano**

"Bacchanale" from

*Samson and Delilah* (1877)

**Camille Saint-Saëns**  
(1835-1921)

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

### M O D E R N

"Hoedown" from *Rodeo* (1942)

**Aaron Copland (1900-1990)**

"Nella Fantasia" (based on "Gabriel's  
Oboe") from *The Mission* (1986)

**Ennio Morricone (b. 1928)**

**Melissa Heath, soprano**

"Sabre Dance" from *Gayane* (1942)

**Aram Khachaturian**  
(1903-1978)

Berceuse and Finale

from *The Firebird* (1910)

**Igor Stravinsky (1882-1971)**

"Over the Rainbow" from

*The Wizard of Oz* (1939)

**Harold Arlen (1905-1986)**

**Melissa Heath, soprano**

"Jedi Steps and Finale" from *Star Wars:*

*The Force Awakens* (2015)

**John Williams (b. 1932)**

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## John Pew – 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 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, California.

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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## Our Guest Performer

Soprano **Melissa Heath** enjoys a varied career of opera, concert and recital work. Recent opera roles include Countess in Mozart's *Le Nozze di Figaro* and *Nanetta* in Verdi's *Falstaff*. Recent concert work includes Vaughan Williams' *Dona Nobis Pacem* and



Temple Square Chorale and Orchestra at Temple Square, Handel's *Messiah* with the Mormon Tabernacle Choir in their 2014 Easter Broadcast, and Haydn's *Creation* with the Salt Lake Symphony. With the Utah Symphony, Ms. Heath has performed both Nielsen's *Symphony No. 3* and Handel's *Messiah*. She was 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, and is an assistant professor of voice at Utah Valley University.

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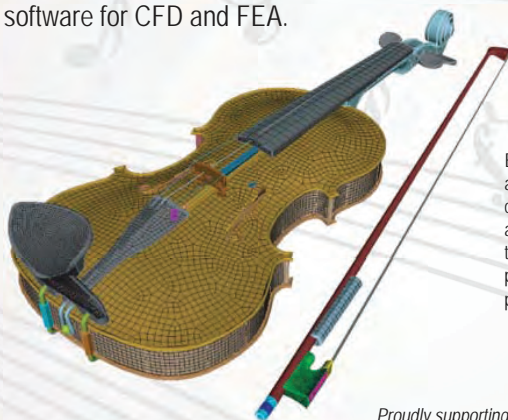
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## Program Notes

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### **The Arrival of the Queen of Sheba**

G. F. Handel (1685-1759)

Whether it was in his operatic overtures or sinfonias, dance interludes, introductions or *entr'actes*, there is an almost palpable theatricality and sense of occasion in Handel's instrumental music that compels attention. This is certainly the case with the lively "The Arrival of the Queen of Sheba," an orchestral interlude from Handel's 1749 oratorio *Solomon*. Intended to invoke pomp and royalty, it is a glittering processional that draws on both the older German baroque music Handel learned as a child, and Vivaldi's more modern Italian style, in a manner literally "fit for a queen."

### **Toccata in D minor** J. S. Bach (1685-1750)

By the time J. S. Bach wrote his keyboard toccatas in the first half of the 18th century, the genre had already peaked in popularity and was well on its way to becoming obsolete. But, typically of Bach, he was able to transform the toccata and perfect its execution so that his toccatas are now better known than the earlier, more characteristic works. Perhaps the best-known toccata of all is from the organ Toccata and Fugue in D minor; BWV 565. Ironically, this piece may not even have been written by Bach—scholars disagree on its authenticity. But all agree that it is remarkably dramatic, full of drive and drama, and deserving of performance.

### **Rondeau** Jean-Joseph Mouret (1682-1738)

A French baroque composer who wrote mainly for the stage, Mouret is now known mainly for one short musical excerpt, a "Fanfare-Rondeau"—the first movement of his first *Suite de Symphonie* of 1729, the "Symphony of Fanfares." The fame of this work for trumpet and orchestra was assured when it was used as the original theme music for the PBS television series *Masterpiece*.

### **"Rejoice Greatly" from Messiah**

G. F. Handel (1685-1759)

Handel's *Messiah* (1741) is by far the most famous oratorio, and its "Hallelujah" chorus possibly the most recognizable excerpt of choral music in the world. But before he turned to oratorio, Handel was England's leading opera composer. The soprano aria "Rejoice Greatly" comes immediately after the Nativity section of *Messiah*, and demonstrates Handel's operatic style in full flower. In traditional da capo (or "A-B-A") form, it opens with virtuosic passagework, symbolic of joy. Then a contrasting central section focuses on peace, before a return to the jubilant opening.

### **Symphony No. 40, 1st movement**

W.A. Mozart (1756-1791)

Mozart had completed most of his symphonies before

his 19th birthday. Then, in the summer of 1788, he produced three new symphonies (the last three he would write) in a surprisingly intense eight-week burst of activity. The middle symphony in this group is in the dramatic key of G minor—only the second time in 41 symphonies that Mozart used a minor key. It shares with its near-contemporary, the opera *Don Giovanni* (1787), a restlessness and dramatic anxiety that German critics of the day characterized as *Sturm und Drang* or "storm and stress."

### **"Deh vieni non tadar" from Le nozze di**

**Figaro** W.A. Mozart (1756-1791)

Mozart's comic opera *The Marriage of Figaro* (1786) explores love and desire in the context of class upheaval and social revolution. This affecting aria from the opera is sung by Susanna, a servant girl to the Countess, who disguises herself as the Countess to sing a love song to the Count, whose affections have wandered toward Susanna herself. But Susanna is engaged to be married to Figaro, so while she imitates the Countess's regal bearing in his love aria, she is actually singing of her love for her own fiancé.

### **Symphony No. 94 ("Surprise"),**

**2nd movement** F.J. Haydn (1732-1809)

Haydn was a prolific symphonist, who wrote almost all of his 104 symphonies for the Esterházy court located just outside Vienna. But his last dozen symphonies, written between 1791 and 1795, were composed expressly for two visits to London, and are called collectively the "London Symphonies." Perhaps the most famous of these is the "Surprise" Symphony, No. 94 in G. The second movement begins in an intentionally banal fashion, then the orchestra delivers Haydn's characteristically witty "surprise" before just as wittily returning to the prosaic theme that becomes the subject of the ensuing variations.

### **Overture to Prometheus**

L. v. Beethoven (1770-1827)

In 1800, Beethoven was asked to write ballet music for the Viennese Imperial Court's season the following year. It was an unusual request; classical "symphonic" composers didn't generally write ballets. Mozart and Haydn, for example, composed none. But Beethoven, whose reputation in Vienna was still emerging, accepted the commission, and composed *The Creatures of Prometheus*. Beethoven's overture to *Prometheus* has no obvious musical connection to the story that follows. It is simply a curtain-raiser; though some scholars have identified the rapid string figures as a possible symbol of the flickering fire stolen by Prometheus and given to mortals.

## Program Notes

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### **“O mio babbino caro,” from *Gianni Schicchi***

Giacomo Puccini (1858-1924)

Giacomo Puccini's one-act comedy *Gianni Schicchi*, premiered at New York's Metropolitan Opera in 1918, is his only opera with a happy ending. Nobody suffers tragically in the lighthearted story. But even though it is a comedy, it includes one of Puccini's most poignant and heartfelt arias, “O mio babbino caro,” in which Lauretta pleads with her father to be able to wed her true love, Rinuccio.

### **“Bacchanale” from *Samson and Delilah***

Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns is sometimes known as the “French Mozart”—prodigious, resourceful, and with a flawless technique, he wrote pieces of typically Gallic clarity and refinement, but often with a fascination for the exotic. The grandest of these works is the epic biblical opera *Samson and Delilah*, composed in 1877. In the final act, just before Samson's climactic destruction of the temple of Dagon, Delilah and the priests taunt him with a wild and exotic “Bacchanale” that has become by far the best-known excerpt from the opera.

### **“Hoedown” from *Rodeo***

Aaron Copland (1900-1990)

Aaron Copland is, for many listeners, virtually synonymous with American music. His ballet scores from the late '30s and early '40s—*Billy the Kid* (1939), *Rodeo* (1942), and *Appalachian Spring* (1944)—capture a quintessential element of American-ness that, while heavily mythologized, remains potent. It's no coincidence that Copland's Americana works date almost exactly to the period covered by World War II. It was reassuring during these times to reflect on past eras that seemed safe and optimistic. The concluding “Hoedown” from *Rodeo* is the culmination of a happy love story; and was borrowed to stunning effect in the 1990's “Beef: It's What's for Dinner” advertising campaign.

### **“Nella Fantasia” (based on “Gabriel's Oboe”) from *The Mission***

Ennio Morricone (b. 1928)

Roland Joffe's film *The Mission* (1986) relates a powerful story about the almost simultaneous introduction of slavery and Christianity into southern Brazil. One of the most affecting musical cues from Ennio Morricone's award-winning soundtrack is “Gabriel's Oboe,” which symbolizes the message of peace and love brought by the Christian missionaries. In the mid-1990s, the popular singer Sarah Brightman begged Morricone to allow her to arrange this lyrical melody as a song. Eventually Morricone relented, and Brightman premiered “Nella Fantasia” in 1998, with words by Italian lyricist Chiara Ferrà.

### **“Sabre Dance” from *Gayane***

Aram Khachaturian (1903-1978)

An Armenian composer working under the Soviet system, Aram Khachaturian was a pioneer in bringing Armenian musical styles into the concert hall. The lively “Sabre Dance” from Khachaturian's 1942 ballet *Gayane* imitates the vigor and athleticism of authentic Armenian sword dances. In 1948, it became a juke-box hit, selling millions of recordings and prompting *Newsweek* to suggest that 1948 should be called “Khachaturian Year.” It has since become a pop-culture staple, heard ubiquitously in circuses, movie soundtracks, and pop cover versions.

### **Berceuse and Finale from *The Firebird***

Igor Stravinsky (1882-1971)

One of the great musical innovators of the 20th century, Igor Stravinsky's score for *Rite of Spring* (1913) scandalized the European music and dance worlds, opening the door for radical innovations in rhythm and harmony in 20th-century music. But Stravinsky's path to *Rite* led through other, more traditional influences. In the “Berceuse” (or “Lullaby”) from Stravinsky's 1910 ballet *Firebird*, the composer reveals his early fascination for Debussy-esque impressionism, with lush orchestration and exotic swirls of harmony. In the Finale, he turns to his true métier—rhythm. A hypnotically repeated motif grows, becomes more confident, and then is fragmented into fast, punctuated shards before coalescing into a last triumphant statement that celebrates the final victory of good over evil.

### **“Over the Rainbow,” from *The Wizard of Oz***

Harold Arlen (1905-1986)

The American Film Institute and the RIAA both list “Over the Rainbow” from *The Wizard of Oz* (1939) as the greatest song of all time. Ironically, this Oscar-winning song was almost cut from the movie before its release because leading MGM executives thought it slowed down the story and sounded too grown-up for a country girl to sing. But the song was an immediate hit, and became Judy Garland's signature song for the rest of her career.

### **“Jedi Steps and Finale” from *Star Wars: The Force Awakens***

John Williams (b. 1932)

Known almost exclusively for his film scores, John Williams has become one of the most famous composers (not just film composers) of the 20th and 21st centuries, singlehandedly reviving the symphonic film score in the mid-1970s in movies like *Jaws*, *Close Encounters of the Third Kind*, and *Star Wars*. Williams was brought back in 2015 to score *Star Wars: The Force Awakens* four decades after he wrote the soundtrack for the original *Star Wars* film.

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- 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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Brad Freestone	Lindsey South
Christina Hall	

### TSO Promotional Design

Keoki Williams  
www.keokidesign.com  
keoki@keokidesign.com

### Symphony Logistics

Renee Pew  
Denise Angus  
Pam Bodtcher

### Concert Manager

Mary Busath

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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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