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**Friday and
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September
16-17, 2016
7:30 pm**

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Elizabeth W. Marsh
Cello

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A Message from the Music Director

Dear Friends,

Welcome to the 2016-2017 Timpanogos Symphony Orchestra concert season. This is our sixth full year and we are thrilled to have you join us. Since our last concert earlier this year in May, we brought the members of the TSO on tour to Tooele, Brigham City, and Nephi. It was a tremendously successful trip. We performed a community concert in each of the three cities, presented an education concert at four school assemblies, participated in a service project at the Box Elder Food Pantry, and had some fun at the movie and the bowling alley. We thank you for the support you have provided that made this tour possible!

Now we are back to another season, and I think you're going to enjoy this year. We start tonight with the Dvořák Cello Concerto performed by our wonderful cello soloist, Elizabeth W. Marsh. Elizabeth is a fabulous soloist and so great to work with. I'm betting that many of you have never heard a cello concerto before and may not fully appreciate the beauty of this instrument. What better introduction to the cello can there be than one presented by such a gifted cellist? I hope you leave tonight's performance with a greater appreciation of this beautiful instrument and this marvelous music. In addition to the cello concerto, tonight we also present some other magnificent music by Debussy, Ravel, and Enescu.

As for the rest of the season, we have put together some terrific music. We are doing another Halloween concert this year. Three performances are scheduled: one for Friday, October 28 at 7pm and two for Saturday, October 29: at 3pm and 7pm. We chose the earlier start time for October because we are encouraging families with children of all ages to attend this concert. We have lifted our regular age restriction and hope families will attend this fun

concert together. We will once again invite you to come in costume and participate in our costume parade and trick-or-treating. Last year we sold out both performances, so get your tickets early for this year's Halloween event. Please note that the Halloween concert will be at Willowcreek Middle School in Lehi.

We also have planned a special Christmas concert with the Highland Choral Arts under the direction of Cathy Jolley. We will be presenting Rutter's Gloria, selections from Handel's Messiah, and other Christmas favorites. In February we will bring you music inspired by Shakespeare's Romeo and Juliet, and in May our bi-annual Aspiring Musicians Competition. Mark your calendar for each of these concerts—you won't want to miss any of them.

Once again, we acknowledge our season sponsor, the Bank of American Fork. The bank has generously agreed to provide a dollar for dollar match, up to \$15,000. For every dollar donated to the TSO, the Bank of American Fork will match that donation. Please consider a contribution to the TSO and make your dollar have double the impact. We couldn't run this organization and put on these types of concerts without the substantial contributions that our faithful followers make to our organization.



Thank you for your support and enjoy the concert!

John Pew
Director
Timpanogos Symphony
Orchestra

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.





Concert Program

Cello Concerto in B Minor, op. 104 (1895)

Antonín Dvořák (1841-1904)

Elizabeth W. Marsh, cello

I. Allegro

II. Adagio, ma non troppo

III. Allegro moderato—Andante—Allegro vivo

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



Prelude to the Afternoon of a Faun (1894)

Claude Debussy (1862-1918)

Alborada del gracioso (1905)

Maurice Ravel (1875-1937)

Romanian Rhapsody No. 1 in A Major, op. 11 (1901)

George Enescu (1881-1955)

John Pew – Music Director

John Pew is Music Director of the Timpanogos Symphony Orchestra. He is an energetic champion of live symphonic music known for his warm rapport with audiences and musicians alike and his genius for innovation and education.

He has led the TSO since founding it in 2010. Now in its sixth season, the orchestra has grown to include 75 musicians, an actively engaged board of directors, and many other volunteers who together donate more than 10,000 hours each year to bring symphonic music to north Utah County.

Like John himself, the musicians in the orchestra are unpaid. Selected by audition, they nonetheless represent different skill levels, from amateur to professional. John is a master at keeping all of them inspired and engaged, forging personal connections and leading rehearsals with a sense of energy and abandon.

He is a tireless, enthusiastic teacher in many settings. He educates audiences through his choice of repertoire and program notes and by taking the TSO and its music to elementary schools and underserved communities from Tooele to Nephi. He reaches out to youth through the TSO's Aspiring Musicians Competition and by inviting young musicians to play side-by-sides in the orchestra. He stretches the orchestra by programming a balance of challenging and accessible music, by inviting professional musicians to coach sections and to critique the orchestra as a whole, and by featuring superb guest soloists.

The TSO has gained a reputation among community orchestras for excellent performance and innovative programming. Innovations have included new commissions, performance premieres, and outside-the-box programming such as an organ symphony, music from the Baroque and classical periods, family-friendly Halloween concerts, Broadway

classics and movie music, and an evening of classic rock.

Past soloists with the TSO have included Richard Elliott, Principal Tabernacle Organist; violinists Jenny Oaks Baker, Monte Belnap, and Rosalie Macmillan; guitarist Lawrence Green; vocalists Nathan Osmond and Melissa Heath; pianists Jeffrey Shumway, Scott Holden, Robin Hancock, Vedrana Subotic, David Glen Hatch,



and Josh Wright; and narrators Bruce Seely and Lloyd Newell. Past concerts have included performances with the Deseret Chamber Singers and the Wasatch Chorale.

John's passion can be traced to early childhood; he began piano lessons at age five. In high school he held season tickets to the San Francisco Symphony Orchestra and began to amass a large collection of classical scores and recordings, spending countless hours studying the masters. He studied piano with Reid Nibley at Brigham Young University, but pursued a career in software engineering. John now works for SAP in Newtown Square, Pennsylvania and telecommutes from his home office in American Fork.

His prior posts include Assistant Conductor of the Santa Clara Chorale, Music Director of the Oakland Temple Pageant, and Music Director of the Temple Hill Symphony Orchestra in Oakland, California, a position he held for eight years.

John and his wife, Renee, reside in American Fork, Utah, and are the parents of five children.



Our Guest Performer

Elizabeth Marsh began cello study at the age of two with her mother, Denise Willey. She also had the pleasure of studying Suzuki cello with Richard Hoyt, Carey and Elliott Cheney, Monica Call, and Shauna Bowman. She earned her Bachelor of Music degree in Cello Performance from the University of Southern California where she studied with Eleonore Schoenfeld and Peter Stumpf.

Elizabeth has been a featured soloist with several orchestras including the Utah

American Youth Symphony, USC Symphony and Chamber Orchestra, YMF Debut Orchestra, and currently the Orchestra at Temple Square.

Mrs. Marsh has taught private music lessons for nearly 20 years. She served as conductor for American Heritage School's Lyceum Chamber Ensemble and Crescendo Orchestra, and she occasionally guest conducts and coaches youth orchestras and cello choirs. She recently published a cello scale book, *The Scale*

Trail Challenge for the Young Cellist, and will soon publish books in the same series for violin and viola.

Elizabeth and her husband Gregory love bringing their growing family to concerts and singing together with their four beautiful children. They spend their date nights rehearsing and performing with the Mormon Tabernacle Choir and Orchestra at

Symphony, Young Musicians Foundation Debut Orchestra, University of Southern California Symphony, Utah Valley Symphony, American Fork Symphony, Grand Junction Symphony Orchestra, and Witness Music. She has also served as principal cellist of the

Temple Square. They recently had the opportunity to tour with the Choir and Orchestra in New York, Boston, Washington D.C., and Europe.



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Program Notes

Antonín Dvořák (1841-1904) **Cello Concerto in B minor, Op. 104**

When Bedřich Smetana took over the directorship of Prague's Provisional Theatre in 1866, the principal violist was Antonín Dvořák. At the time, Dvořák's ambition was to become a composer; and indeed his early works follow the Smetana model of classical form with passages of a generalized "folkish" flavor. But he would soon explore a somewhat different path, infusing the essence and not just the surface of Slavic folk traditions into his works. Dvořák's brand of musical nationalism earned him widespread respect, and he came to be regarded as a kind of "Czech Chopin."

Early in his career, when he was only in his twenties, Dvořák had started to write a concerto for cello, but never finished the work. When requests for a cello concerto began again later in his career, Dvořák demurred, offering the opinion that the cello was a fine instrument for orchestral playing but not really conducive to a solo role.

Dvořák was almost as surprised as anyone, then, when he finally decided to write a cello concerto for his friend, Hanuš Wihan, in 1894. At the time, he was serving as Director of the National Conservatory in New York City. Victor Herbert, a cello professor at the Conservatory, had premiered his own Cello Concerto earlier that year, and may have inspired Dvořák to give the cello another chance. The work was completed early the following year, in February 1895.

Johannes Brahms, Dvořák's dear friend and advisor, corrected the proofs of this concerto in preparation for publication, and played through the work (on piano) in his own home in 1896. He declared, "If I had known that it was possible to compose such a concerto for the cello, I would have tried it myself!" It is almost universally regarded today as one of the great cello concertos, "supreme," and "the king."

The moody opening theme begins softly in the orchestra before building to a stronger statement, followed by a delicate, pastoral secondary melody. As the solo cello enters, it restates the main theme in the major mode, and continues to develop the two main ideas throughout the movement.

A ravishing, peaceful Adagio allows the solo cello to show off its long-breathed lyricism, with orchestral winds providing idyllic accompaniment. But a stormier middle section temporarily disrupts the peace. In a cadenza-like passage near the end of the movement, the cello accompanies itself as a flute weaves birdcall

figures around its serene melody. In the lively rondo finale, the composer intersperses the dramatic main theme with references to music from the first and second movements, calming almost to a complete halt before accelerating into a dynamic conclusion.

Performance Time: 40 minutes

Prelude to the Afternoon of a Faun **Claude Debussy (1862-1918)**

At the end of the 19th century, as French music was just beginning to assert itself after a century and a half of Austro-German domination, Claude Debussy developed a novel and thoroughly French style of composition. In contrast to the Germanic idioms of the 19th century, Debussy's music favored timbre and texture over form and structure. His harmonies were often non-functional, employing unresolved dissonances and free modulation. Debussy's ideal was, after all, "music so free in form that it seems improvised," as if it were "torn from a sketchbook!"

And yet Debussy was still respectful toward the historical traditions of music. He considered himself essentially a Classicist, not so much in musical style but in his attention to rhythm, phrasing, and form. Debussy's new musical language opened a door for 20th-century experimentation, ensuring the composer's lasting popularity and reputation.

If a single work can be credited with initiating this resurgence of French music, it is Debussy's *Prelude to the Afternoon of a Faun*, a symphonic poem written in 1894. Debussy intended this work as a "very free illustration" of Mallarmé's evocative mythological fantasy, titled "The Afternoon of a Faun," but the poet himself was not so sure that music could serve his poetry well. After hearing the premiere performance, though, Mallarmé wrote to the composer that he was "deeply moved. . . . Your illustration presents a dissonance with my text only by going much further; really, into nostalgia and into light, with finesse, with sensuality, with richness. I press your hand admiringly, Debussy!"

The solo flute that opens the work (symbolic of the faun's pan-pipes) presents a sinuous, free-flowing melody that forms the basis of the entire piece. Redolent with perfumed impressionistic evocations of love and desire, the music moves through a dream-like illusion of fragments and half-imagined melodies before settling finally into undisturbed slumber at the end.

Performance Time: 12 minutes



Program Notes

Alborado del gracioso Maurice Ravel (1875-1937)

Maurice Ravel had an acute ear for the exotic. In his compositions he evokes the musical cultures of an extraordinary variety of lands and peoples—Hebrew, Hungarian and Greek folk melodies; Madagascar, Arabia, and the Balkans; and, of course, Spain, the “exotic” locale of choice (and convenience) for so many French composers in the 19th century. Ravel, whose mother was Basque, perhaps felt a closer legitimate kinship with Spain than did Bizet or Lalo, for example (or his own colleague Debussy, for that matter)—all of whom also wrote Spanish-inflected works.

Though his 1928 Bolero would later cement Ravel’s global fame, the first of his major Spanish-flavored pieces to be given a Spanish title was a movement from the 1905 suite for solo piano, *Miroirs*. “Alborado del Gracioso,” the fourth of five piano works from the suite, was dedicated to Ravel’s friend the music critic Michel Calvocoressi. It was orchestrated by the composer himself in 1918 as a ballet score for the impresario Sergei Diaghilev.

The title is usually translated as “Morning Song of the Jester,” but is actually more ambiguous than that. Ravel himself understood the difficulty in translating the “gracioso”—a stock character in Spanish comic theater—into other languages, and delighted in its Spanish esotericism. He did offer, though, that the nearest equivalent might be the character of Figaro, from Beaumarchais’ plays and operas by Mozart and Rossini.

Like a clown-song in the morning, this work treads a fine line between parody and serious thought, just as it seeks to balance the vigorous guitar-strums of the opening and closing with the swooning, almost mournful love song in the middle. In this sense, it parallels the dawn of the title, where distinctions between light and dark, conscious and subconscious, are similarly ambiguous.

Performance Time: 8 minutes

Romanian Rhapsody No. 1, in A major, Op. 11 Georges Enescu (1881-1955)

Toward the turn of the century, composers at the fringes of the Franco-Germanic tradition began to rediscover the latent beauty of their own folk music traditions, and merge it with the musical style they

had inherited from the Romantic era. In Czechoslovakia it was Dvořák and Janáček that championed their native folk culture, Bartók in Hungary, and Szymanowski in Poland, while in Romania the most famous representative of nationalism in music was undoubtedly Georges Enescu.

While an ardent nationalist, Enescu still believed that the musical language of German Romanticism was innate to him—he once said, “Some Wagnerian chromaticisms belong... to my nervous and vascular systems.” But the folk tunes and rhythms that suffuse his music made Enescu something of a cultural hero in Romania; his home town was even re-named “Georges Enescu” in his honor.

An undisputed musical genius, Enescu at 7 became the youngest student ever admitted to the Vienna Conservatory. The celebrated cellist Pablo Casals ranked him as the “greatest musical phenomenon since Mozart.” And Alfred Cortot, one of the finest pianists of the 20th century, once said that Enescu’s piano technique was better than his own, even though Enescu was primarily a violinist.

In addition to composing, Enescu was active throughout his career as a conductor, violinist, pianist, and teacher. As a result, his output was limited. He assigned opus numbers to only 37 works, but explained, “If the number of my works is rather small, this is because I wanted to give... everything that was best in me.”

The most popular of Enescu’s works today at the two early Romanian Rhapsodies, both composed when he was still only nineteen years old. The vibrant Romanian dance flavor and exotic modal inflections give them an air of spontaneity that has ensured their lasting place in the orchestral repertory. Enescu said of the first Rhapsody that it was “just a few tunes thrown together without thinking about it,” but his sketches show that he thought carefully about how to “stitch together” and orchestrate the series of Romanian folk tunes that comprise the work. Opening with a gentle sunrise duet between clarinet and oboe, it then gradually builds through a handful of folk melodies into a vigorous dance finale.

Performance Time: 12 minutes

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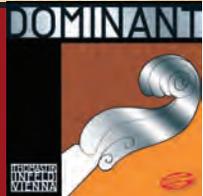
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Jeffery Pew - Guest Artist



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Thank you for joining us this evening. As a member of the audience, you are an important part of tonight's concert. As a courtesy, please observe the following rules of concert etiquette:

- 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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As musicians, we are passionate about the music, and this is the driving force of our success. John sets a standard of excellence that drives us to be the best we can be. This passion is contagious. It creeps into your soul and creates a channel for inner creative expression to manifest itself as a group. The music we play requires this passion and we all strive to help the audience to feel that passion. When we convey that passion, the audience experiences what we feel and it becomes more than a simply auditory experience.

John Wright - Violin



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