

# Romeo and Juliet

Featuring music  
inspired by the  
most famous of  
all love tragedies

Side-by-side concert  
with the Lone Peak  
Chamber Orchestra

Friday, February 24, 2017  
Saturday, February 25, 2017

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## A Message from the Music Director

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Dear Friends,

I want to thank all of our patrons who helped us meet our 2016 goal of raising \$15,000 toward the Bank of American Fork's matching program. With your help, we not only met our goal, but surpassed it. My sincere thanks to everyone who cares enough about the Timpanogos Symphony and contributed to help us reach our goal. Thank you, thank you!

About a year ago I started conceiving the idea for this concert. I began thinking about doing music that was inspired by works of Shakespeare. That eventually led to music inspired by one particular Shakespeare play: *Romeo and Juliet*. It is not surprising that there is much music written about this one romantic tragedy.

We begin tonight's program by playing a song that was introduced as part of the *Romeo and Juliet* movie made back in the late 60s. Many of you will recognize this as *A Time for Us*. Also on the first half of the program we present music written by Tchaikovsky and Prokofiev. Both of these works are known and loved the world over. The Tchaikovsky *Romeo and Juliet Fantasy Overture* is a well-known piece that has melodies that have inspired popular love songs in former days. I'm sure you will recognize some of these beautiful themes. The Prokofiev may not be as familiar to you, but it is filled with compelling music that you are sure to enjoy.

I am delighted to welcome to the stage the members of the Lone Peak Chamber Orchestra for our performance of Tchaiko-

vsky's *Romeo and Juliet*. We invited this group of talented young musicians to be part of our program this evening as part of our effort to offer educational opportunities to young people in the community. My special thanks for Vanese Landry, their director.

The second half of our program is devoted to the Leonard Bernstein's *Symphonic Dances from "West Side Story."* This is such a thrilling piece to play. And it's HARD! Maybe one of the most difficult pieces we've ever tackled. But, in my opinion, it is also one of the most rewarding. It requires virtuosic playing by nearly every section of the orchestra. The orchestration is rich and varied. For example, the percussion section is called on to play no less than 24 different instruments. These include some of the familiar percussion instruments that you might expect (such as cymbals, xylophone, and timpani) and also some other lesser known instruments (such as conga drums, cowbells, guiro, maracas, and police whistle).

Thank you again for your patronage. I hope you enjoy tonight's performance.

**John Pew**  
Director  
Timpanogos  
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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.



**O.C.TANNER**



Concert Program

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**Love Theme from Romeo and Juliet** (1968)

Nino Rota (1911-1979)

Arranged by Bill Holcombe

**Romeo and Juliet, Selections from Suites 1 & 2**, op. 64 (1935)

Sergei Prokofiev (1891-1953)

Montagues and Capulets

Dance of the Five Couples

Masks

Dance of the Girls from Antilles

Tybalt's Death

**Romeo and Juliet, Fantasy Overture** (1880)

Pyotr Ilyich Tchaikovsky (1840-1893)

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

**Symphonic Dances from "West Side Story"** (1960)

Leonard Bernstein (1918-1990)

Prologue

Somewhere

Scherzo

Mambo

Cha Cha

Meeting Scene

Cool

Rumble

Finale



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## John Pew – Music Director

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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.

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- Robin Hancock, piano soloist



## Program Notes

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### **“A Time for Us” from *Romeo and Juliet* Giovanni (“Nino”) Rota (1911-79)**

The famed Italian film composer “Nino” Rota produced more than 150 film scores in his half-decade long career, working with some of the greatest Italian directors including Federico Fellini, Luchino Visconti, and Franco Zeffirelli. But he is perhaps best known for his soundtracks to the first two of Francis Ford Coppola’s *Godfather* movies, receiving an Academy Award in 1974 for his score to *The Godfather Part II*. Additionally, Rota composed opera and ballet scores and many other concert works, and served as director of the Liceo Musicale, a music school in the Italian city of Bari.

For the soundtrack to Zeffirelli’s famed film version of Shakespeare’s *Romeo and Juliet*, released in 1968, Rota composed a neo-Elizabethan pop ballad, sung by a troubadour at the Capulet ball. This song, with words by American writer Eugene Walter, was originally titled “What Is a Youth?” but soon after the film’s release was known more widely as the “Love Theme from *Romeo and Juliet*.” Henry Mancini recorded a popular instrumental arrangement of the song that topped the American pop charts in 1969. Later, other singers from Johnny Mathis and Andy Williams to Donny Osmond, Josh Groban, and Luciano Pavarotti have performed the song with alternate lyrics, mostly under the title “A Time for Us.” These new lyrics are a close paraphrase of Steven Sondheim’s lyrics for “Somewhere,” from Bernstein’s *West Side Story*, a similar song that captures the underlying emotions of the *Romeo and Juliet* story in more modern times.

### **Excerpts from *Romeo and Juliet* Sergei Prokofiev (1891-1953)**

Montagues and Capulets  
Dance of the Five Couples  
Masks  
Dance of the Girls from Antilles  
Death of Tybat

Sergei Prokofiev made a name for himself in pre-revolutionary Russia as the *enfant terrible* of the musical world. But he moved to the West in 1918, initially living in the United States but later mainly in Paris. Then, despite increasing Stalinist control of the arts in Russia, Prokofiev returned to his homeland in 1934 and worked more or less within the Soviet system until his death in 1953 (coincidentally on the same day as Stalin).

Just as Prokofiev’s career path followed an uneasy balance of Western and Russian experiences, his music also wavered between modernism (more acerbic in his early years than later) and the influence of traditional musical styles, both national and foreign. Prokofiev’s compositional style blends the familiar with the abstract; he was able to avoid the cloying simplicity of much Soviet-produced music while largely eschewing the experiments of the Western avant-garde.

One constant thread in Prokofiev’s oeuvre was his interest in music for the stage, and his best-known works tend to be inherently dramatic. From the operas *The Love of Three Oranges* and *Lieutenant Kije* to the melodrama of *Peter and the Wolf* and his most famous ballet, *Romeo and Juliet*, Prokofiev excelled in creating musical narratives.

The commission for *Romeo and Juliet* began with an inquiry by the Kirov Ballet in 1934. The Kirov’s director, Sergei Radlov, had worked with Prokofiev on *The Love of Three Oranges* in 1926, and asked the composer if he might be interested in writing a ballet for the following season. It was an important turn in Prokofiev’s career; as commissions from Moscow rather than the West would help facilitate the composer’s return to Russia. He worked on the project during 1935, aware that the Kirov’s audience was probably expecting something a little more traditional than what he had recently been producing. The story of *Romeo and Juliet* seemed the perfect vehicle: Tchaikovsky-esque in subject matter, but open to a more modern treatment.



## Program Notes

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Before the work was complete, the Kirov backed out of the deal. Prokofiev was compelled to find a new company, and approached the Moscow Bolshoi Theatre who initially signed a contract but then also broke it, declaring the music “undanceable.” In 1937, the Leningrad School of Choreography also signed a performance contract only to later renege. Despite these setbacks, the composer revised the music into two orchestral suites and ten piano pieces, which were well-received in 1936 and 1937. Prokofiev also published a third suite in 1946.

The Bolshoi had tried to give the work a happy ending, creating (according to the composer) “quite a fuss” among Russian Shakespeare scholars. Believing that it’s easier for dancers to portray living characters than dead ones, the choreographers had decided that at the conclusion Romeo should arrive one minute earlier to find Juliet still alive. Prokofiev composed music for this “happy ending,” but had second thoughts when a friend remarked that even this music was not especially joyful. Prokofiev later recalled, “After several conferences with the choreographers, it was found that the tragic ending could be expressed in the dance and in due time the music for that ending was written.”

The world premiere of *Romeo and Juliet* was given at the provincial theatre in Brno, Czechoslovakia, in December 1938, but it was the Soviet premiere in January 1940 that established the work as a classic.

“Montagues and Capulets,” which opens the second suite, depicts the tension between the two feuding families in the aftermath of the fight in Act I. The Prince of Verona’s order for the two families to remain peaceful is delivered in bold, stentorian tones (which have lost none of their impact despite this music’s use in a long-running perfume commercial for television).

The lighthearted “Dance of the Five Couples” comes from the start of Act II when Romeo’s friends tease him about his new obsession with Juliet. The dance is interrupted

as a brass band passes by.

The playful tip-toeing of “Masks,” returns to Act I of the ballet, where it accompanies the arrival of the guests at the Capulet ball. No Montagues have been invited, but Romeo and his friends Benvolio and Mercutio have donned masks to sneak in so Romeo can pursue Rosaline, his current infatuation.

“Dance of the Girls from Antilles” is also sometimes known as the “Dance of the Girls with Lilies.” Here the dancers accompany Paris as he prepares to marry Juliet, who has already taken the potion and appears dead.

The frantically dramatic “Death of Tybalt” comes from the end of Act II, where Romeo avenges Mercutio’s death by killing Tybalt, Juliet’s cousin.

### **Romeo and Juliet** **Pyotr Ilyich Tchaikovsky (1840-93)**

Tchaikovsky is undoubtedly one of the most popular orchestral composers in the current classical music canon. In this country his symphonic music enjoys a following second only to Beethoven. In Russia, he is preeminent.

But Tchaikovsky’s works were not always immediately successful. While he may have been regarded during his career as Russia’s greatest symphonist, and arguably its most talented composer, Tchaikovsky’s ballet scores, overtures, and concertos often received responses ranging from pedestrian to outright disdainful. It was largely during the twentieth century, after the composer’s death, that Tchaikovsky’s place in the pantheon of western orchestral music was firmly established.

What accounts for the incredible popularity of Tchaikovsky’s orchestral music? Largely it is a combination of his facility for memorable melodies, a dazzling flair for orchestration, and a Romantic sense of drama. The Russian public’s predilection for colorful and striking orchestral the symphonies led him into the genres of opera and ballet as well.

## Program Notes continued

It took Tchaikovsky some time to discover his métier as an orchestral composer. Not until he was in his mid-twenties did a career in music even seem possible. He had taken piano lessons from the age of five, but showed no special inclination toward music at the time. What was obvious, though, was his cosmopolitanism; in addition to his native Russian, Tchaikovsky spoke both French and German fluently by the age of six. After studying at the School of Jurisprudence in St. Petersburg, Tchaikovsky was assigned an office job at the Ministry of Justice in 1859. But he left his job at the Ministry in 1862 to enter the newly-established St. Petersburg Conservatory as a full-time student. It was during his three years at the Conservatory that Tchaikovsky developed with astonishing speed into a composer with fully-formed technique. And at his graduation in 1865 he was offered a position as professor of harmony, composition, and music history at the Conservatory.

By the end of the 1860s, the story of Shakespeare's "star-crossed" lovers had already inspired compositions by Bellini, Gounod, and Berlioz (whose influence on Russian composers in the late nineteenth century was profound). The fatalistic drama

also appealed to Tchaikovsky, who felt the emotions of the story deeply and personally, having suffered through several relationships himself that were doomed from the start. These ill-fated attachments were central to his interest in composing a piece based on *Romeo and Juliet*.

Tchaikovsky wrote the *Romeo and Juliet* "fantasy-overture" in 1869. Although the work is a single-movement symphonic piece, Tchaikovsky decided not to follow the "symphonic poem" pattern established by Liszt and Berlioz, in which the music programmatically illustrates the dramatic development of the story. He uses the traditional sonata form instead, with its inherent dramatic conflict between contrasting themes and key areas.

The composer identified the main elements of the story and assigned musical themes to each. The fantasy opens with Friar Laurence performing the wedding, followed by the "rattling of swords" of the two warring families and a love theme that has become one of the best-known orchestral melodies of all time. A concluding coda represents the young lovers' tragic twin suicide, a final reconciliation possible only in death.



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## Program Notes continued

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### **Symphonic Dances from West Side Story Leonard Bernstein (1918-90)**

- I Prologue: Allegro moderato
- II "Somewhere": Adagio
- III Scherzo: Vivace leggiero
- IV Mambo: Presto
- V Cha-cha ("Maria"): Andantino con grazia
- VI Meeting scene: Meno mosso
- VII "Cool" Fugue: Allegretto
- VIII Rumble: Molto allegro
- IX Finale: Adagio

As early as 1949, Leonard Bernstein and his friends the choreographer Jerome Robbins and librettist Arthur Laurents had been toying with the idea of a Broadway musical that adapted Shakespeare's *Romeo and Juliet* into a modern New York setting. But deciding exactly which social conflict to portray in this adaptation proved to be difficult, and the project languished for several years. But when the brilliant young lyricist Steven Sondheim joined the team, the original creators hit on the idea that rival white and Hispanic street gangs on the Upper West Side of New York City would be the basis of the story's conflict, and production moved ahead quickly. The composer, excited by the project's rapid development, said, "I hear rhythms and pulses and—most of all—I can sort of feel the form."

The "rhythms and pulses" Bernstein was hearing were the sounds of Latin music - mambo, Latin jazz, and conga, for example - sounds that were gaining in popularity in the late 1950s. Bernstein's senior thesis at Harvard University, which discussed the influence of Latin music on the emerging "American style" of composition, was in some ways a preparation for his work on this new

Broadway musical. And once it was determined that one of the rival gangs would be Puerto Rican, the musical qualities of the score for *West Side Story* fell into place.

*West Side Story* opened on Broadway in the fall of 1957. It was a moderate popular success with audiences, but the critical response was mixed. Although in many ways it was a traditional Broadway musical, *West Side Story* included two important innovations that made it stand out: it was unusually violent and tragic (with on-stage deaths at the end of both acts) and it incorporated dance into the musical to a degree never seen on the Broadway stage before. The composer himself said, "So much was conveyed in music, including an enormous reliance upon dance to tell plot—not just songs stuck in a book."

Instead of handing off the dance numbers to an assistant, Bernstein composed the dances himself. He had already written two fully-fledged ballet scores as well two successful Broadway musicals (*On the Town* and *Wonderful Town*). Not only could he handle standard song forms and dance music, he knew how to orchestrate, how to conceive larger musical structures as part of a dramatic narrative, and how to write symphonically for the stage.

There are three orchestral versions of the music from *West Side Story*. Bernstein did his own orchestrations for the Broadway show. For the film version, made in 1961, he was assisted by Sid Ramin and Irwin Kostal, who both won a Grammy Award and an Oscar for their work on the *West Side Story* movie.

As Ramin and Kostal were wrapping up the orchestrations for the film version, a benefit concert was planned to honor Bernstein, who had just extended his contract as conductor of the New York Philharmonic

Program Notes continued

Orchestra. With the popularity of *West Side Story* reaching a peak, and a movie version about to be released, the music simply had to be included on the program. Ramin and Kostal chose selections from the orchestral film score, and Bernstein re-ordered them into a new sequence based not on their order in the show but according to their musical relationships. As the *Symphonic Dances from "West Side Story,"* these selections were premiered on February 13, 1961, by the New York Philharmonic, with

Lukas Foss conducting.

It is at this dance that Tony and Maria meet, dancing together ("Cha-Cha: Maria") and then speaking to each other for the first time ("Meeting"). In the "Cool" fugue, the Jets try to alleviate some of the rising unease, but the agitation spills over into the "Rumble," where the respective leaders of each gang are killed. The hymn-like Finale, which alludes to the "Somewhere" theme, characterizes the story's central ideas of tragedy and love.



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Personally, I've had a lot of fun playing with the group and also pushed myself to improve as a violinist. I've made some wonderful new friends. It is truly a thrill and a privilege to play in a fine orchestra. I'm grateful for that opportunity and appreciate any support that others can offer to assist the orchestra's ongoing efforts.

- Gae Lyn Henderson, TSO orchestra member





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### Trumpet

Marcia Harris\*

Ben Russell

Dwyane "Bix" Hollenbach

Curtis McKendrick

### Trombone

Michael Burger\*

Dustin Fuller

Jonathan La Follette

### Tuba

Paul Sorenson

### Piano/Celeste

Carolyn Lundberg

### Harp

Julie Staples

### Percussion

Kelli Stowers\*

Paige Beal

Whitney Christensen

Camille Barlow

Tracy Furr

Brad Pew

\* principal  
† Lone Peak  
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Orchestra

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## Concert Etiquette

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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## Behind the Scenes

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### TSO Promotional Design

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

### House Manager

Brandy Price

### Symphony Logistics

Denise Angus  
 Pam Bodtcher  
 Renee Pew

### Concert Manager

Mary Busath

### 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.

### Vision Statement

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