

MUSICAL PRODIGES

Youthful Works of Great Composers

Friday, November 16, and
Saturday, November 17,
2012 • 7:30 PM

Strauss, Horn Concerto No. 1
KIT WEBER Horn



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JOHN PEW
MUSIC DIRECTOR



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A Message from the Music Director



Music is not an easy master. It requires discipline, sensitivity, intellect, mentorship, and hours upon hours of practice to be able to compose, perform, or conduct classical music. That's why it's always astonishing to see musical gifts developed at an early age. November's concerts, entitled "Musical Prodigies: Youthful Works of Great Composers," pay tribute not only to four early geniuses, but also, in an indirect manner, to all the students, parents, teachers and mentors who are working to develop musical potential.

Tonight's concert also features three gifted soloists from the membership of the Timpanogos Symphony Orchestra: Kit Weber, French horn; Ligia Paredes, flute; and Mallory Wright, harp. We feel

truly fortunate to be able to count these and so many other fabulous musicians among our numbers, and we hope to feature more of them in coming programs. This is just one indicator of the high caliber of the musicians who play with us.

Next month, on Monday and Tuesday, December 17 and 18, we're excited to welcome Jenny Oaks Baker back to the stage with the Timpanogos Symphony Orchestra. A Grammy nominee and a #1 Billboard violinist, Jenny has released a new Christmas CD, *Noël: Carols from Christmas Past*. We are pleased to be the only orchestra selected to perform this music in its entirety. When I've spoken with Jenny on the phone, she's expressed great excitement for the music, Kurt Bestor's arrangements, and the artists she has collaborated with. One of these artists is Alex Sharpe, a former member of *Celtic Woman*, an all-female Irish musical ensemble. Ms. Sharpe will be joining us from her home in Ireland to sing with us on Monday night only.

If you join us at these performances, please note that they will begin at 7:00 p.m., which is a departure from our usual starting time and our earlier publicity.

Thank you for playing a part in our audience. I hope you enjoy the performances!

John Pew
Music Director, Timpanogos Symphony Orchestra

The Timpanogos Symphony Orchestra is funded in part by grants from the George S. and Dolores Doré Eccles Foundation and the Utah Arts Council.

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Concert Program

Symphony No. 1 in E flat major, K. 16 (1764)

Wolfgang Amadeus Mozart

I. Molto Allegro

Concerto for Flute, Harp and Orchestra in C major, K. 299 (1778)

Wolfgang Amadeus Mozart

Ligia Paredes, flute
Mallory Wright, harp
I. Allegro

Symphony No. 2 in B flat major, D. 125 (1815)

Franz Schubert

IV. Presto

Horn Concerto No. 1 in E flat major, Op. 11 (1883)

Richard Strauss

KIT WEBER, French Horn
I. Allegro • II. Andante • III. Allegro

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

A Midsummer Night's Dream, Op. 21 and 61 (1826 and 1842)

Felix Mendelssohn

Jennifer Madsen, narrator
Sarah Pace, soprano
Melanie Brunsdale, soprano
Conservatory of Performing Arts Concert Choir
Jennifer Madsen, director

Overture

Scherzo • L'istesso Tempo • Fairies' March • Song with Chorus
The Speels • Intermezzo • Nocturne • Melodrama
Wedding March • Dance of the Clowns
Finale

The Conductor

John Pew, music director and founder of the Timpanogos Symphony Orchestra, is known as 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 style and interactions with the musicians and the audience.

John began his study of piano at age five. As a teenager he performed piano concertos of Grieg and Mendelssohn and played the saxophone and bassoon in the high school band. He began his university studies in piano at Brigham Young University, studying with Reid Nibley, before deciding to pursue a career in the software industry. He has since had a successful career as a software engineer and is currently employed by Ariba, Inc. in Sunnyvale, California, a position to which he telecommutes.

Before founding the Timpanogos Symphony, John served as the conductor of the Temple Hill Symphony Orchestra in Oakland, California for 8 years. He completed his final concert with them in October of 2011.

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



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 to all, 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 considerate of others by keeping programs, jewelry, and candy wrappers silent. Electronic devices should be kept silent and dark.
- 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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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.

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Music Director

1st Violin

Alexis Nelson*
Kaitlin Rackham*
Bonnie Frazier
Stacie Glass
Gae Lyn Henderson
MJ McKean
Luis Paredes
Véronique Willardson

2nd Violin

Dianne Freestone*
Jenn Fetzer
Miriam Frazier
Michael Laudie
Clark Pew
Joleen Rees
Emily Shelton
Marcia Smith
Sarah Vazquez
John Wright

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Helen Berrett*
McKade Daniels
Libby Halbrook
Susan Ostler
Kathryn Tian
Cami Turpin

Cello

Kathy Brown*
Rachel Hoffman
Lillian Howell
Carolyn Lundberg
Dave Marsh
Rachel Poulsen
Stacie Ramos
Don Sherwood
Alexis Watson

Bass

Bob Lee
Rynell Lewis

Flute

Ligia Paredes*
Anjanette Butler
Nancy Jacobs

Oboe

Stephanie Simper*
Heather Fugal

Clarinet

Amy Gabbitas*
Abby Tippetts

Bassoon

Jessica Miller*
Christine Roach

French Horn

Kit Weber*
Brad Freestone
Rex Ripplinger

Trumpet

Marcia Harris*
Harold Henderson
Randy Lish

Trombone

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Paul Sorenson

Tuba

Paul Sorenson

Percussion

Paul Worthen*
Paige Beal

Harp

Mallory Wright

* principal



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JENNY OAKS BAKER

December 17th & 18th, 7 PM, 2012

Noël: Carols from Christmas Past

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#1 Billboard Violinist
Jenny Oaks Baker
violin

*Please note that the
program has been
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7:00 PM***



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Program Notes

Wolfgang Amadeus Mozart (1756-1791). Symphony No. 1 in E flat major, K. 16 and Concerto for Flute, Harp, and Orchestra in C Major (K. 299).

The son of Leopold Mozart, Kapellmeister for the Archbishop of Salzburg, Mozart exhibited early, exceptional gifts for music. At the age of 4, he began reproducing his older sister, Nannerl's, lessons at the harpsichord. His ear was so sensitive as to be disturbed by a violin tuned an eighth of a step too low. Blindfolded, he could identify tones and chords, and on hearing a melody just once, could reproduce it accurately. When Wolfgang was 6 years old, Leopold put aside his own musical aspirations and embarked on a European tour, presenting his prodigy before the crown heads of London, Munich, Vienna, and Paris.

In her writings, Nannerl recalled an event from this tour: "On 5 August 1764 we had to rent a country house outside London, so that father could recover from a throat ailment which brought him near to death. While our father lay dangerously ill, we were forbidden to touch the piano. And so, to occupy himself, Mozart composed his first symphony (K. 16) for all the instruments of the orchestra."

The Concerto for Flute, Harp, and Orchestra was written in 1778 in answer to a commission for a student. Now 22 years old, Mozart struggled to land a permanent position. "It is true," he wrote from Paris, "that people say the nicest things, but there it ends. When I play, they exclaim, 'Oh, it's a miracle, it's inconceivable, it's amazing!' and then, goodbye." The struggle for patronage would persist to the end of Mozart's life, leading him to plumb ever greater emotional depths in his music. His compositions of 1778, however, were fashioned after the charming Rococo patterns of the day, and were meant to please audiences. Even here, his workmanship surpassed that of his peers, and remains to this day unequalled in purity and finesse.

Richard Strauss (1864-1949), Horn Concerto No. 1 in E flat major, Op. 11.

The only child of Franz Strauss, a noted horn player, Richard Strauss began to play on the piano at the age of 4, learning so quickly that his father began giving him formal lessons. The young boy enjoyed scratching melodies on paper, and when he was enrolled in school, kept a habit of wrapping his books in notepaper so that he could continue composing in the classroom. During his high school years, he studied violin, piano, harmony, counterpoint, and instrumentation, and by the age of 18 had already published and attended performances of two of his own choral pieces, three art songs, a string quartet, and a symphony. It was during this year, while attending a performance in Berlin, that the young Strauss came to the attention of the influential music critic and conductor Hans von Bülow. Von Bülow initially expressed disdain for the maturing composer, saying, "He is no genius but only a talent, of the sort that takes sixty to make a bushel." The critic soon felt a change of heart, however, and in 1882 conducted several of Strauss' works, including the Concerto for Horn and Orchestra.

In later years, Strauss would become famous for tone poems and operas that expressed a flaming musical temperament in the revolutionary style of his hero, Richard Wagner. In these early years, however, Strauss' compositions yielded to the influence of his father, ironically one of Wagner's most outspoken critics. Strauss' early music, of which the Horn Concerto is representative, hails from the more placid Romanticism of Robert Schumann and Felix Mendelssohn. The Horn Concerto was written when Strauss was eighteen years old, and has become a staple of the modern repertoire.

Program Notes

Felix Mendelssohn (1809-1847), *A Midsummer Night's Dream*.

Felix Mendelssohn, 17 years old, spent the summer of 1826 reading the works of Shakespeare with his sister, Fanny. He composed the overture to *A Midsummer Night's Dream* that July and August, writing it first as a piano duet to be performed with Fanny, then transcribing it for orchestra. Sixteen years later, the King of Prussia commissioned Mendelssohn to compose additional, incidental music for a full production of Shakespeare's comedy.

The comedy takes place on a midsummer night when two pairs of lovers, mortals, flee into the woods and become caught in the intrigues of the fairy world. Mendelssohn's Overture begins with humming fairy wings; this is interspersed with various themes depicting the different plot lines of the play. Duke Theseus' theme suggests a noble of the Athenian court. A romantic melody shadows the lovers, and a buffoonish passage, complete with braying bassoon, depicts the actor Nick Bottom, whom Puck will crown with a donkey's head.

A lively Scherzo follows, setting the stage for Puck to acquaint the audience with his prankish history. Puck also explains that his master, King Oberon of the Fairies, is quarreling with Queen Titania over a changeling boy. Oberon enters and instructs Puck to anoint Titania's eyes with the juice of the flower that will cause her to fall in love with "what thou seest when thou dost wake." In the Fairies' March, Puck leads his winged fellows in a "roundel and a fairy song" to goad Titania into sleep.

After the spell is cast, the narrator awakes in the character of Helena, the Athenian maiden who now finds herself deserted by her lover, Lysander. During the Intermezzo which follows, Puck applies the juice of the flower to the wrong eyes, further muddling

the fates of the Athenian lovers. After the Intermezzo, Puck remedies the damage, saying, "Jack shall have Jill, . . . and all shall go well." Sleep descends on the lovers as Mendelssohn serenades them with the gentle Nocturne.

Queen Titania, however, remains victim to Puck's devilry, having become enamored of Nick Bottom, donkey head and all. Now Oberon, victorious in the matter of the changeling boy, regrets the mockery and undoes "this hateful imperfection of her eyes." He sends Puck to restore Bottom to himself, then bids Titania and all fairies to attend the ceremony at Theseus' house, where "shall the pairs of faithful lovers be wedded, with Theseus in all jollity."

The triumphal Wedding March brings a conclusion to the romantic comedy, but Shakespeare has more in store for the audience. Nick Bottom's troupe of Athenian actors presents the tale of Pyramus and Thisby to the wedding party, for which Mendelssohn has scored a clownish Bergomask.

After the drama, Duke Theseus dismisses the wedding party, noting that "the iron tongue of midnight hath told twelve: Lovers, to bed; 'tis almost fairy time." Puck summons the fairies to perform their ministrations in Theseus' home. The fairies oblige, singing in chorus: "Hand in hand, with fairy grace, Will we sing, and bless this place."

Puck then bestows his parting soliloquy, saying, "If we shadows have offended, Think but this, and all is mended, That you have but slumber'd here While these visions did appear."

Thus falls the curtain on Shakespeare's dream and Mendelssohn's montage, a work derived from what George Grove called "the greatest marvel of early maturity that the world has ever seen in music."

-Heidi Rodeback

The Guest Artist

Kit Weber is a transplant to Utah from the Midwest. A native of Illinois, Kit began playing the horn in third grade when, after his older sisters both joined the band, he wanted to play a wind instrument, too. His dad, a horn player in high school, pulled out his old horn and taught him the fingerings.



After receiving his bachelor's degree in music from Illinois

State University, Kit attended the University of Michigan, from which he holds both a master's and a specialist's degree in music. After graduation, Kit freelanced in the Detroit metro area and was either a member of or substituted with most of the community and professional orchestras in southeast Michigan.

In the spring, Kit won an audition for a position with the Boise Philharmonic Orchestra; he now commutes to Boise monthly to perform there. Since moving to Utah, Kit has performed as the principal horn of the Timpanogos Symphony Orchestra, with the Aspen Winds chamber music ensemble, as a substitute with the Utah Symphony | Utah Opera and, in the summer of 2012, with the Utah Festival Opera and Musical Theatre in Logan, Utah.

In the summer of 2010, Kit's wife, Maureen Conroy, accepted a position with the Utah Symphony | Utah Opera as the associate librarian, the driving force behind their relocation from Michigan to Utah. Since moving, Kit and Maureen have fallen in love with the mountains and can frequently be found hiking, snowshoeing, skiing or otherwise enjoying nature.

Kit has studied primarily with Joe Neisler, Soren Hermansson, Denise Tryon, and Karl Pituch. Kit plays on a horn custom built for him in 2008 by Stuart DeHaro of Champaign, Illinois.

Jennifer Madsen first took to the stage in her childhood home of Sacramento, California. She was a featured vocalist with



the Sacramento Junior Opera Guild and appeared on weekly network television shows with Galena Street East, an international touring company. After touring the United States and Europe as a Young

Ambassador for Brigham Young University, she returned to California and made a name for herself in the entertainment industry. In Los Angeles, she served as talent coach for both *Star Search* and Natalie Cole's *Big Break*, as well as artistic director for the American Children's Theatre of Southern California, while maintaining a thriving studio of students who have gone on to win Tony, Emmy, and Drama Desk awards.

In Utah, Ms. Madsen continues her career as a performer, choreographer, singer, teacher, and director. She was music director for the Sundance production of *The Sound of Music* and now teaches on the music faculty at the Conservatory of Performing Arts. Her voice can be heard on CBS in the show *Cold Case*, on three Kenneth Cope albums, and on three of her own releases. A bit of a chameleon, Jennifer sings jazz, Broadway, classical, soul and funk.

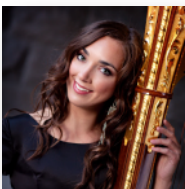
Ligia Verduga-Paredes holds bachelor's and master's degrees in flute performance and education from the Antonio



Neumane National Conservatory of Music in Guayaquil, Ecuador. She has been a featured soloist in the international flute festival *En La Mitad*

del Mundo, and has performed as a guest soloist with the Guayaquil Symphony Orchestra and the National Symphony in Quito, Ecuador. Mrs. Paredes served as first flute with the Guayaquil Symphony Orchestra for thirteen years before retiring to spend more time with her family. In Utah, she has played with the Utah Valley Symphony and now plays first flute with the Timpanogos Symphony Orchestra. Active as a music educator; flute teacher; and performer; Mrs. Paredes participates in summer workshops with the Aspen Winds giving master classes, coaching chamber groups and performing in recitals.

Mallory Wahlstrom Wright began her study of the harp at the age of three. At age fifteen, she was chosen to play in



Ireland at the World Harp Congress. At the college level, Ms. Wright studied for two years at the University of Arizona

before transferring to Brigham Young University, where she received a bachelor's degree in harp performance. Her teachers include Carrol McLaughlin and Nicole Brady. Ms. Wright has played with the BYU Philharmonic Orchestra and has toured Europe and Brazil as a featured soloist with HarpFusion, the world's largest performing harp ensemble. Ms. Wright maintains a private harp studio in Provo, Utah.

The COPA Choir is celebrating its inaugural year in Utah County. Select vocalists from Utah County auditioned this last fall to be invited to participate in several wonderful opportunities including this performance tonight with the Timpanogos Symphony Orchestra. Several of the vocalists included are from the On Broadway Academy's Elite Performing Company and Pioneer High School of the Performing Arts Music and Music Theatre Academies. They rehearse at the Conservatory of Performing Arts building in American Fork. Under the musical direction of Jennifer Madsen, the COPA Choir members have recorded with Nathan Osmond, and will soon appear in the family friendly live show following the movie premiere of *12 Dogs of Christmas: The Great Puppy Rescue* on December 7 and 8 at Kingsbury Hall in Salt Lake City. Vocalists wishing to join the COPA Choir can set up an audition by calling On Broadway Academy at (801) 216-4625.



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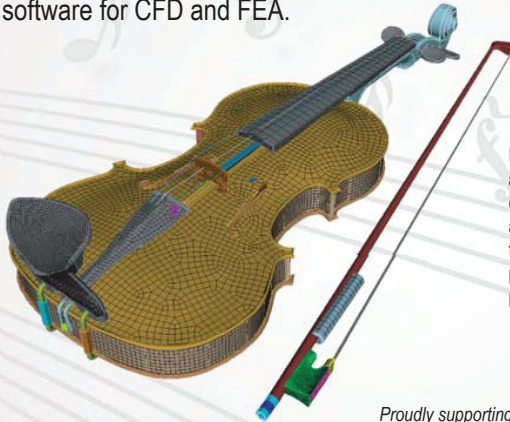


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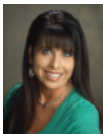


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Mission Statement

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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