



TIMPANOGOS  
SYMPHONY  
ORCHESTRA

# Let Us Adore Him

A Christmas Celebration

December 15-16, 2017 • 7:30 pm  
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Season  
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## A Message from the Music Director

Dear Friends,

**M**erry Christmas and welcome to our concert. What better way to celebrate the holiday season than with a concert of great Christmas music. We hope that our concert will add to your holiday cheer and bring the true spirit of Christmas to each of you.

I am delighted to welcome the Deseret Chamber Singers to the stage as our guest choir. They sang with a few years ago, when we performed the Rutter Magnificat and I'm thrilled to welcome them again this season.

The Deseret Chamber Singers will sing on our feature number this evening: the Bach Christmas Cantata, BWV 63. This masterpiece is not as well-known as Handel's *Messiah*, but is as magnificent as *Messiah* in every way. It will be sung in German, so you may want to refer to the program to understand the text that is being sung. I am delighted that my son, Doug, will be conducting the piece. He recommended this cantata for tonight's concert and is well-suited to prepare this piece as he is an expert in Baroque music.

I am also proud to have another one of my sons performing with us tonight. Jeff will sing a few Christmas favorites on tonight's program. Jeff has recently been cast in the new Disney Broadway musical, *Frozen*. He returns to New York at the end of the month to begin rehearsals the first week in January.

As part of tonight's concert we present our annual silent auction. We have received some terrific support from businesses and individuals in our community and have gathered a variety of items for our auction—everything from restaurant gift cards to wisdom teeth extraction. The silent auction is an important part of our annual fundraising and your participation is appreciated. Please look over our items before

the concert and during intermission. I'm sure you'll find something of interest on which to bid.

Another important part of our fundraising is the Bank of American Fork's matching donation program. The bank will match your donation dollar for dollar up to a total of \$20,000. This program expires on December 31, 2017. Please consider a donation of any amount to the Timpanogos Symphony through the bank's matching program. You can use the envelope that was included with the program, or go to our website ([thetso.org](http://thetso.org)) and click on the link on our home page to make an online donation. All donations are tax deductible. You might not realize that ticket sales represent less 25 percent of the revenue needed to run our program. Your donation can make an important difference to our organization and allow us to continue our mission to provide quality music at affordable prices!

I want to publicly express my appreciation to everyone who makes the Timpanogos Symphony Orchestra a successful organization: our musicians, our board of directors, our volunteers, and our concert patrons. It is a blessing to have so many talented and dedicated individuals supporting our efforts!

As we celebrate the birth of Jesus Christ at this special time of year, may you feel the blessings of heaven in your life!

Merry Christmas!



John Pew  
Conductor and Music 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, the Rocky Mountain Power Foundation, and OC Tanner.



## Concert Program

### **Masters In This Hall**

French Carol  
arranged by Don Hart  
Kristi Jenkins, violin

### **Christen, ätzt diesen Tag**

BWV 63 (1723)  
Johann Sebastian Bach (1685-1750)  
Conducted by Douglas Pew  
The Deseret Chamber Singers  
\*Note: Full text and  
translations found on page 8-9

#### **I. Chorus:**

*Christen, ätzt diesen Tag*

#### **2. Recitative (alto):**

*Oh, selger Tag!*

#### **3. Aria (soprano, bass):**

*Gott, du hast es wohl gefüget*

#### **4. Recitative (tenor):**

*So kehret sich nun heut*

#### **5. Aria (alto, tenor):**

*Ruft und fleht den Himmel an*

#### **6. Recitative (bass):**

*Verdoppelt euch demnach*

#### **7. Chorus:** *Höchster, schau in Gnaden an*

### INTERMISSION



### **Sleigh Ride** (1948)

Leroy Anderson (1908-1975)

### **The Christmas Song**

Bob Wells (1922-1998) and  
Mel Tormé (1925-1999)  
Arranged by Carmen Dragon  
Vocals by Jeff Pew

Three Holiday Songs from  
HOME ALONE

### **Somewhere In My Memory Star Of Bethlehem Merry Christmas, Merry Christmas**

Music by John Williams (b. 1932)  
Lyrics by Leslie Bricusse (b. 1931)  
The Deseret Chamber Singers

### **Hark!** (In 7/8)

Music by Felix Mendelssohn  
(1809-1847)  
Text by Charles Wesley  
Arranged by Steven Landau

### **White Christmas**

Music and Lyrics by Irving Berlin (1888-1989)  
Arranged by Carmen Dragon  
Vocals by Jeff Pew

### **A Carol Festival**

Arranged by Hawley Ades (1908-2008)  
Audience Sing-along



## Our Guest Performers

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**The Deseret Chamber Singers** were founded in 2006 by Rex Kocherhans with a charter to perform compelling choral music of the highest quality along the Wasatch Front. The



choir has earned acclaim for their clear, vibrant sound, and they perform a diverse repertoire of choral music, from Renaissance to world music to contemporary. The nucleus of the choir's membership

are alumni of the renowned Brigham Young University Singers and University of Utah Singers. The choir is flexible in size but is made up of approximately 24 core singers who hail from the Wasatch Front area. They have been featured on numerous recording projects, including a full album of the sacred choral music of local composer Lynn S. Lund. They have performed concerts at the Cathedral of the Madeleine, St. Francis of Assisi Church, Assembly Hall at Temple Square, and throughout venues along the Wasatch Front.

**Rex Kocherhans** has been a featured soloist with the Mormon Tabernacle Choir; the Salt Lake Choral Artists, the Utah Baroque Ensemble, and the BYU Singers. Recent solo credits include Rutter's *Mass of the Children*, Handel's *Messiah*, and Rob Gardner's *Lamb of God*. Recent musical theater credits include Emile de Becque in *South Pacific* at the Hale Theater and Joseph in *Savior of the World* at the

Conference Center Theater.

Rex is a founding member of the nationally renowned quartet Reprise, which won the gold medal at the International Collegiate Barbershop Competition and has shared the stage with the King's Singers. He performed in Europe, West Africa, Australia, New Zealand, and the Middle East with the BYU Singers, including concerts at the Sydney Opera House and Carnegie Hall.

Rex is founder and artistic director of Consortium and Deseret Chamber Singers, chamber ensembles based in Salt Lake City. He has studied with Betty Jeanne Chipman and Rebecca Wilberg, and his voice can be heard on numerous commercial recording projects. He currently lives in Lehi, Utah, with his four favorite people: his talented and supportive wife Kate and three daughters.

**Jeff Pew** is originally from San Jose, California, but now claims New York City as his home. He most recently finished Disney's new pre-Broadway engagement of *Frozen*, the musical, in Denver, Colorado, and will be a member of the Broadway company which opens *Frozen* on Broadway in March of 2018. Jeff has also appeared in Rodgers and Hammerstein's *Cinderella* on Broadway and toured the United States with Billy Elliot. Other credits include *The Radio City Summer Spectacular* with the Rockettes, *First Wives Club*, and *Bandstand*, the musical. An accomplished pianist, Jeff regularly plays for company classes at the Mark Morris Dance Group and the American Ballet Theatre and holds a Bachelor of Fine Arts in musical theatre from Brigham Young University.

**@jeffpew1**



## Deseret Chamber Singers

### Conductor

Rex Kocherhans

### Soloists

#### Soprano:

Chelsea Lindsay

#### Alto:

Demaree Clayson

Brown

#### Tenor:

Will Perkins

#### Bass:

Rex Kocherhans

### Soprano

Krista Baer

Kiersten Honaker

Leslie Jenkins

Chelsea Lindsay

Leah Ward

#### Alto

Demaree Clayson

Brown

Emily Hawkes

Kate Kocherhans

Esther Reid

Heidi Spann

Tiffany Sullivan

Devan Weixler

#### Tenor

Stephen Cluff

Drew Graham

Tracy Hall

David Layton

Will Perkins

#### Bass

John Bonner

Michael Carter

DJ Jones

Rex Kocherhans

Devin Spann

Cecil Sullivan

Shane Warby

Justin Whittaker



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### **TSO Family Members**

Angie Allen  
Kathryn Allen  
Soren & Nina Rae  
Anderson  
Mary Arnett  
Richard & Chris Arnold  
Drake & Kristen Backman  
Betsy & Ellis Bailey  
Jan N. & Verla Rae Bair  
Arvin & Maurine Bellon  
Jared Bishop  
Roy & Pam Bodtcher  
Phil & Reesa Boren  
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Fred Ward

*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.*







## Our Next Performance



### A Gershwin Tribute

Rhapsody in Blue  
An American in Paris  
Cuban Overture  
Variations on 'I Got Rhythm'  
Summertime

**Scott Holden**, piano  
**Summerisa Bell Stevens**, soprano

Friday, March 2, 2018  
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## Program Notes

### Christmas Cantata BWV 63

#### J. S. Bach (1685-1750)

**1. Chorus:** *Christen, ätzet diesen Tag*

**2. Recitative:** *Oh, selger Tag!*

**3. Aria:** *Gott, du hast es wohl gefügt*

**4. Recitative:** *So kehret sich nun heut*

**5. Aria:** *Ruft und fleht den Himmel an*

**6. Recitative:** *Verdoppelt euch demnach*

**7. Chorus:** *Höchster, schau in Gnaden an*

In 1723, Johann Sebastian Bach began working as Kantor at the St. Thomas Church in Leipzig, Germany—a position he would hold for the rest of his life—and immediately embarked on a rather daunting compositional effort. From 1723 to 1729, Bach composed nearly 250 cantatas for use in the Leipzig churches he supervised, completing them at the rate of about one a week. These cantatas typically lasted 15-25 minutes, often involved complex choral, solo, and orchestral writing, and were expected to illuminate the topic of the Gospel reading for the day. Bach took on this task during his “spare time,” while holding down a day job teaching music and Latin to the choirboys, and raising a growing family.

But for Bach’s first Christmas Day in Leipzig, he re-used a Christmas cantata he had composed some years earlier, possibly while he was in Weimar, where he worked from 1708 to

1717. While the cantatas for the remainder of the 1723 Christmas season were all newly-composed, this cantata, “Christen, ätzet diesen Tag” (“Christians, engrave this day”), was an especially impressive introduction to his new Leipzig congregation, on one of the most important celebrations of the liturgical calendar.

The cantata has a festive quality, opening with trumpet fanfares that alternate joyfully with the choir. After an extended recitative from the alto soloist, the soprano and bass (representing, perhaps Mary and Joseph, but symbolizing the entire community of believers) sing a grateful duet. The obbligato oboe in this movement evokes the pastoral calm of the manger birth on Christmas morning. After a tenor recitative, the second duet literally dances—it is in the form of a minuet—as it invites Christians to join in a sacred dance of praise and gratitude (“*kommt zu Reihen*”). Instead of concluding the cantata with a standard chorale harmonization, which was the typical practice, Bach returns to the joyful fanfares of the opening. But here they are woven into an even grander, fugal conclusion that rejoices in Christ’s eternal victory over the pernicious influence Satan (represented by tortuous chromaticism in the middle section). A repeat of the chorus’s opening then concludes the cantata with unalloyed joy.



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## Program Notes

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### **1. CHORUS:** *Christen, ätztet diesen Tag*

*Christen, ätztet diesen Tag  
In Metall und Marmorsteine!  
Kommt und eilt mit mir zur Krippen  
Und erweist mit frohen Lippen  
Euren Dank und eure Pflicht;  
Denn der Strahl, so da einbricht,  
Zeigt sich euch zum Gnadenscheine.*

*Christians, engrave this day  
in metal and marble stone!  
Come and hurry with me to the manger  
and prove with happy lips  
your thanks and your duty;  
for the ray that there breaks in  
is shown to you as the light of grace.*

### **2. RECITATIVE (alto):** *Oh, selger Tag!*

*O selger Tag! o ungemeines Heute,  
An dem das Heil der Welt,  
Der Schilo, den Gott schon im Paradies  
Dem menschlichen Geschlecht verhieß,  
Nunmehr so vollkommen dargestellt  
Und suchet Israel von der  
Gefangenschaft und Sklavenketten  
Des Satans zu erretten.*

*O blessed day! O extraordinary today!  
on which the Savior of the world,  
the Messiah, whom God already in  
paradise promised to the human race,  
now reveals himself fully  
and seeks from the imprisonment  
and slave chains  
of Satan to rescue Israel.*

*Du liebster Gott,  
was sind wir arme doch?  
Ein abgefallnes Volk, so dich verlassen;  
Und dennoch willst  
du uns nicht hassen;  
Denn eh wir sollen noch nach dem  
Verdienst zu Boden liegen,  
Eh muß die Gottheit sich bequemen,  
Die menschliche Natur  
an sich zu nehmen Und auf der Erden  
Im Hirtenstall  
zu einem Kinde werden.*

*Dear God, what are we then  
in our wretchedness?  
A fallen people, who forsake you;  
and nevertheless you do not  
choose to hate us;  
for before we should lie on the earth  
according to our deserts,  
before that the deity must condescend  
to take human nature  
upon himself and on the earth  
in the shepherds' stall  
to become a child.*

*O unbegreifliches, doch seliges Verfügen!*

*Oh incomprehensible but blessed  
decree!*

### **3. ARIA (soprano, bass):**

*Gott, du hast es wohl gefüget  
Gott, du hast es wohl gefüget,  
Was uns itzo widerfährt.  
Drum laßt uns auf ihn stets trauen  
Und auf seine Gnade bauen,  
Denn er hat uns dies beschert,  
Was uns ewig nun vergnüget*

*God, you have well ordained  
what now happens to us.  
Therefore let us always trust in him  
and build on his grace,  
for he has bestowed on us  
what delights us now and forever.*



## Program Notes

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### **4. RECITATIVE (tenor):** *So kehret sich nun heut*

*So kehret sich nun heut*

*Das bange Leid,*

*Mit welchem Israel geängstet*

*und beladen,*

*In lauter Heil und Gnaden.*

*Der Löw aus Davids Stamme ist*

*erschienen,*

*Sein Bogen ist gespannt,*

*Das Schwert ist schon gewetzt,*

*Womit er uns in vor'ge*

*Freiheit setzt.*

*In this way now today*

*is transformed the anxious suffering*

*with which Israel was*

*distressed and burdened*

*into pure salvation and grace.*

*The lion from the stock of David*

*has appeared,*

*his bow is stretched,*

*his sword is already sharpened,*

*with which he places us in our*

*former freedom.*

### **5. ARIA (alto, tenor):** *Ruft und fleht den*

*Himmel an*

*Ruft und fleht den Himmel an,*

*Kommt, ihr Christen,*

*Kommt zum Reihen,*

*Ihr sollt euch ob dem erfreuen,*

*Was Gott hat anheut getan!*

*Da uns seine Huld verpfleget*

*Und mit so viel Heil belegeet,*

*Daß man nicht g'nug*

*danken kann.*

*Call and implore heaven,*

*come, you Christians,*

*come into the ranks,*

*you should rejoice on account of that*

*which God has done today!*

*Since his graciousness maintains us*

*and endows us with*

*such great salvation*

*that sufficient thanks cannot be given.*

### **6. RECITATIVE (bass):** *Verdoppelt euch*

*demnach*

*Verdoppelt euch demnach,*

*Ihr heißen Andachtsflammen,*

*Und schlagt in Demut*

*Brünstiglich zusammen!*

*Steigt fröhlich himmeln*

*Und danket Gott*

*vor dies, was er getan!*

*For this reason be redoubled,*

*you hot flames of devotion,*

*and strike in humility*

*ardently together!*

*Mount joyfully to heaven*

*and thank God*

*for what he has done!*

### **7. CHORUS:** *Höchster, schau in Gnaden an*

*Höchster, schau in Gnaden an*

*Diese Glut gebückter Seelen!*

*Laß den Dank, den wir dir bringen,*

*Angenehme vor dir klingen,*

*Laß uns stets in Segen gehn,*

*Aber niemals nicht geschehn,*

*Daß uns der Satan möge quälen.*

*Highest, look with grace on*

*this ardor of souls who worship.*

*Let the thanks, which we bring you,*

*resound pleasingly before you,*

*Let us always go with your blessing*

*but never let it happen*

*that Satan may torment us.*





## **White Christmas** **Irving Berlin (1888-1989)**

Irving Berlin's "White Christmas" enjoys the distinction of being the best-selling recorded song of all time. It was premiered by Bing Crosby on radio in 1941, and the following year won the Academy Award for "Best Song" after its appearance in *Holiday Inn*. According to some sources, Crosby's recording has sold over 100 million copies, with dozens of cover versions adding another 50 million in sales.

Most performances omit Berlin's opening verse, which was prompted by the songwriter's surprise at seeing winter snow in Banning, California. But the song's sentiments—a yearning for a Norman Rockwell-like "classic" northern Christmas—resonates with all who enjoy a wintry celebration of the season.

## **Sleigh Ride** **LeRoy Anderson (1908-75)**

Despite its wintry theme, Leroy Anderson's "Sleigh Ride" was written during a heatwave in 1946. Originally an instrumental track, "Sleigh Ride" was first performed with Mitchell Parish's added lyrics in 1950 on a recording by the Andrews Sisters, and it quickly became a holiday favorite. It has been performed and recorded by a wider array of musicians than perhaps any other piece of music. Although there is no specific mention of Christmas or the holidays in the lyrics, this song's cozy lyrics, along with the instrumental imitation of the horse's "clip-clop," whip crack, and whineys, have made it one of the most beloved Christmas songs of all time.

## **Three Pieces from Home Alone** **John Williams (b. 1932)**

1. Somewhere in my Memory
2. Star of Bethlehem
3. Merry Christmas, Merry Christmas

Known almost exclusively for his symphonic film scores, John Williams has become one of the most famous composers—not just film composers—of the 20<sup>th</sup> and 21<sup>st</sup> centuries. With fifty Oscar nominations and 23 Grammy Awards to his credit, not to mention a bevy of other prestigious accolades, Williams is an iconic musician whose music is globally loved.

Williams's soundtrack for the 1990 movie *Home Alone* was nominated for an Oscar for "Best Original Score." For the vocal selections from this soundtrack, Williams was paired with star lyricist Leslie Bricusse. The movie's main-title song "Somewhere in My Memory" earned them further Oscar and Grammy nominations. The hymn-like "Star of Bethlehem" from the soundtrack was repeated in the sequel, *Home Alone 2: Lost in New York*. And "Merry Christmas, Merry Christmas" rounds out these selections with a joyful celebration of the season.

## **The Christmas Song** **Bob Wells (1922-1998) and** **Mel Tormé (1925-1999)**

On the hottest day of a July 1944 heat wave, the young Mel Tormé noticed that his friend, songwriter Bob Wells, had started jotting down some things that reminded him of winter: "chestnuts roasting... Jack Frost nipping... yuletide carols..." and so on. Wells wasn't writing a song lyric, he was just trying to stay comfortable by "thinking cool." But within forty minutes, the pair had crafted a catchy song that has become one of the most-performed of all holiday classics. Although it has been covered by well over 150 other artists, including Tormé himself, the song is most closely associated with Nat King Cole, who recorded it four times between 1946 and 1961.



# Members of the Orchestra

## Conductor

John Pew

## Associate Conductor

Douglas Pew

## 1st Violin

Kristi Jenkins†\*  
Tristyn Farrington†  
Beverly Hansen†  
Rebekah Johnson  
Jennifer Kelley  
Kathryn Moore†  
Diane Peterson†  
Janae Pew†  
Véronique Willardson

## 2nd Violin

Dianne Freestone†\*  
Speedy Beers  
Dan Belnap  
Rachel Ebeling  
Megan Jensen†  
Michelle Jones  
Michael Laudie†  
Georg Meiwes†  
Katie Parry†

Marcia Smith  
Laura Tingey†  
Erin Wightman

## Viola

Britney Anglesey†\*  
Sophie Choate  
Libby Halbrook†  
Christina Hall†  
Clarissa Mortensen†  
Lily Springer  
Kathryn Tabler  
Cami Turpin

## Cello

Dorothy Olsen†\*  
Rachel Burton  
Rachel Cutler  
Lillian Howell  
Stacie Ramos  
Bryn Stanfill†  
Charles Whitaker

## Bass

Robert Lee†\*  
Nicole Archer  
Nathan Ives†  
Rynell Lewis

Douglas Pew

## Flute/Piccolo

Hillary Kimball\*  
Anjanette Butler  
Nancy Jacobs

## Oboe

Sarah Holden†  
Kerrie Davis†  
Genevieve Smith†

## Clarinet

Jonathan Belnap  
Amber Campbell

## Bass Clarinet

Gary Miner

## Bassoon

Christy Eisley†\*  
Christine Roach

## French Horn

Brad Freestone\*  
Tova Leigh-Choate  
Jared Oliphant  
Emilia Williams

## Trumpet

Marcia Harris†\*  
Ben Russell†  
Harold Henderson†  
Brad Freestone†

## Trombone

Michael Burger\*  
Dustin Fuller  
Jonathan La Follette

## Tuba

Paul Sorenson

## Harp

Julie Staples

## Keyboards

Karly Law†  
Anjanette Butler†

## Timpani

Camille Barlow†

## Percussion

Kelli Stowers\*  
Paul Worthen  
Tracy Furr

\*principal

†Bach orchestra

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## Concert Etiquette

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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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### TSO Promotional Design

Keoki Williams  
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### House Manager

Brandy Price

### Symphony Logistics

Denise Angus  
Pam Bodtcher  
Renee Pew

### Concert Manager

Mary Busath

---

### Vision Statement

Inspiring, Educating, And Building Community with Classical Music

### 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 residents of Utah.

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## Associate Conductor

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American composer **Douglas Pew** (b. 1980) is noted for his ability to strike at the root of the emotional world through his music "with a showman's touch and a poet's soul, letting it take flight" (Jake Heggie). His music has been heralded as "stunning...magical" (*Washington Times*) and "sensual, other-worldly, expressive and showcasing a rich harmonic palette, sure to connect with audiences, while saying something fresh, profound and meaningful" (Scott Holden, BYU).

His one-hour chamber opera *Penny* was premiered by the Washington National Opera at the John F. Kennedy Center to wide acclaim. "*Penny* simply works, not because we should like it, but because it has a story to tell. The different levels of musical characterization were far more than merely evocative, and they succeeded on a dramatic as well as a musical level" (*Washington Post*).

Douglas holds master's and doctoral degrees from the University of Cincinnati College-Conservatory of Music. He was awarded a post-doctorate from the Fryderyk Chopin University of Music in Warsaw, Poland, where he studied with internationally revered composer Paweł Łukaszewski under the auspices of a

Fulbright grant.

Dr. Pew currently serves as composer-in-residence at St. Thomas Episcopal Church, Cincinnati, Ohio, where he composes anthems and cantatas and performs in the monthly Bach cantata series with the professional Bach Ensemble at St. Thomas. He and his wife Janae have five children and reside in Lehi, Utah. For more information, please visit [douglaspew.com](http://douglaspew.com).



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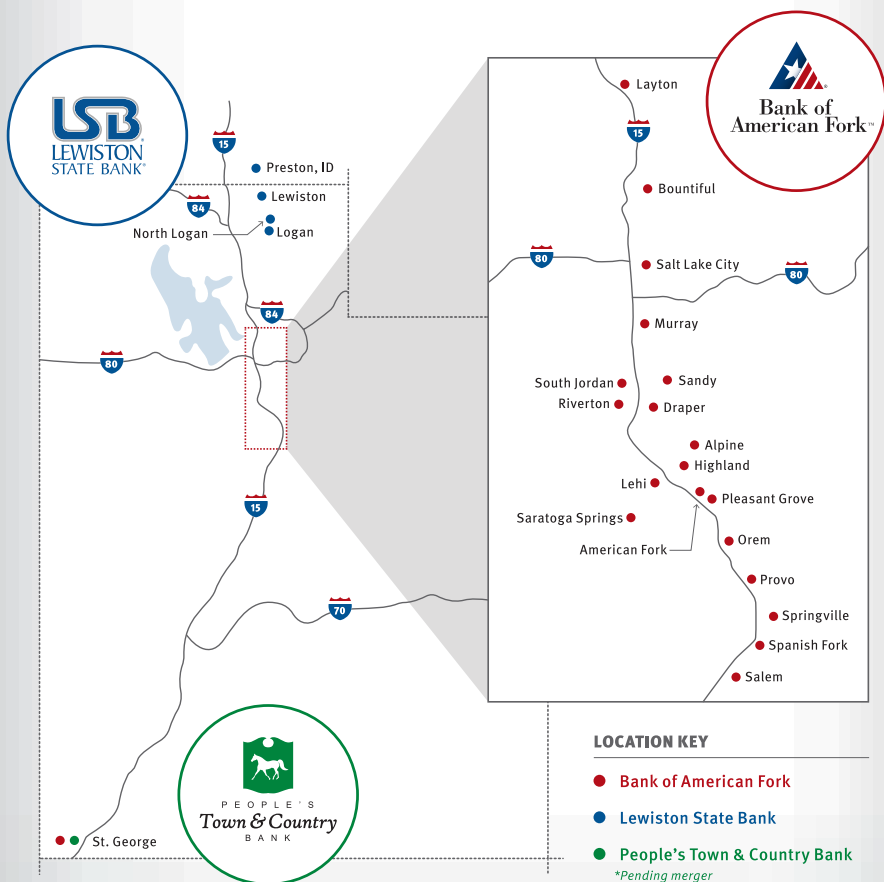


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