



RHAPSODY IN BLUE



TIMPANOGOS
SYMPHONY
ORCHESTRA

A Gershwin Tribute

Side-by-side concert with the American
Heritage Lyceum Symphonic Strings

Scott Holden, piano

Summerisa Bell Stevens, soprano

March 2-3, 2018 • 7:30 pm
Timberline Middle School, Alpine



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A Message from the Music Director

Dear Friends,

I've had the idea of an all-Gershwin program for years, so I'm excited that we are finally able to bring you this great music this evening. I have an affinity to Gershwin because I learned some of his music when I was a teenager and have loved it ever since. As a matter of fact, I performed Rhapsody in Blue when I was about 17 years old with a community college orchestra near where I lived in San Carlos, California. So, this music has great meaning for me and I hope it will have similar meaning for you too.

We are honored to have two soloists joining us this evening: Scott Holden of the Brigham Young University piano faculty and Summerisa Bell Stevens, a New York based actress, dancer, and singer. Scott will be our piano soloists in Rhapsody in Blue and in the Variations on "I Got Rhythm". Summerisa will be our soprano soloists in the four Gershwin songs that we present this evening.

One of the things that amazes me about George Gershwin is his ability to go from songwriter to composer of symphonic music. Gershwin was one of the most famous songwriters in his day. Can you imagine a songwriter today wanting to cross the boundaries into symphonic music? Seems unlikely. But Gershwin had desires to enter the world of classical music and was extremely

successful in doing so. He even approached Maurice Ravel about taking some composition lessons.

I am also delighted to have the American Heritage Lyceum Symphonic Strings join us on Rhapsody in Blue in tonight's concert. This is a group of about 45 young people who play together in a string orchestra directed by Denise Willey. They performed with us two years ago when we presented Tchaikovsky's Fifth Symphony. As part of our educational initiatives, we welcome these young musicians and hope that you appreciate the time, energy, and commitment it takes to be an accomplished musician at any age.

Thank you for joining us this evening and thank you for your support!



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

Cuban Overture (1932)

George Gershwin (1898-1937)

But Not For Me (1930)

George Gershwin (1898-1937)

Summerisa Bell Stevens, soprano

Fascinating Rhythm (1924)

George Gershwin (1898-1937)

Summerisa Bell Stevens, soprano

An American in Paris (1928)

George Gershwin (1898-1937)

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

Variations on “I Got Rhythm” (1934)

George Gershwin (1898-1937)

Scott Holden, piano

Summertime (1934)

George Gershwin (1898-1937)

Summerisa Bell Stevens, soprano

Rhapsody in Blue (1924)

George Gershwin (1898-1937)

Scott Holden, piano

Members of the Lyceum Symphonic Strings



Our Guest Performers

Dr. Scott Holden holds music degrees from the University of Michigan, Manhattan School of Music and the Juilliard School where he was a recipient of the Horowitz Prize. Studying for a year at the Liszt Academy in Budapest, he was a Fulbright Scholar. He is currently on the piano faculty at Brigham Young University where is director of the piano area. His performances have received wide praise. "...Few are the live performances which bring out, build, and shape this work as artistically as in this live performance....Mr. Holden sizzled the audience...." (The Detroit Monitor)

Holden is active as a soloist, collaborator and teacher. He has performed in over forty states, as well as Canada, Mexico, England, Belgium, Holland, Russia, Italy, Germany, France, Austria, Hungary, China, Singapore, and Vietnam. Holden's performances and recitals have been broadcast on NPR, NBC, the CBC, as well as numerous performances on local networks. He is a member of the American Piano Quartet with whom he has made many international tours. Recent

and upcoming performances include solo, concerto, and chamber concerts from throughout the US ranging from Alaska to New York, as well as in Singapore, China, and Switzerland. In 2017 and 2018 he has been performing Rachmaninov's complete Op. 39 Etude Tableaux. He will play a solo

recital in Carnegie Hall in June of 2018 that will include several world premieres.

He has recorded for Parma, Bridge, and Tantara Records. His newest CD, *Beyond Vernon Duke* was given a five-star (highest) rating and praised: "Holden exhibits profoundly musical readings with obvious commitment and

great attention to detail." Fanfare magazine stated: "Scott Holden plays these pieces with obvious commitment...and limpid lyricism.... he tackles the keyboard acrobatics fearlessly."

A prizewinner in numerous piano competitions, his 1996 Carnegie Hall debut recital was a result of winning first prize in the 1996 Leschetizky New York Debut Piano Competition. The *New York Concert Review* then wrote: "He is a pianist in the 'effortless technique category'....he



Our Guest Performers

displayed beautiful tone, sound technique and the ability to transform notes on a page into a distinctly personal statement.” He has also performed at the Kennedy Center, Alice Tully Hall and Moscow’s Svetlanov Hall. With his interest in contemporary music, he has premiered numerous works including William Wallace’s 2nd piano concerto, which he performed with the Utah Symphony under Keith Lockhart. The Salt Lake Tribune wrote “Mr. Holden secured the stage in a virtuosic performance....We were torn between examining every new note passing by our ears, and Holden’s pianistic acrobatics. It was a wonderful dilemma.”

He has adjudicated and given master classes at festivals and pedagogy workshops across the country. Dr. Holden’s students have been top prizewinners in numerous regional and national competitions including MTNA and the Gina Bachauer. His students have been accepted to the leading graduate programs in the nation. Dr. Holden has repeatedly been on the piano faculty of SummerArts with Juilliard, in Geneva, Switzerland, and has been faculty of the American Piano Forum festival in Pennsylvania. When time allows, he is a tireless explorer of Utah’s red rock canyons with his wife and four children.

Summerisa Bell Stevens is a NYC actress who is honored to return home to perform with the Timpanogos Symphony Orchestra! She is a graduate of Brigham Young University with a BFA in Music Dance Theatre and a Minor in Ballroom Dance. While attending BYU she served on the Jazz Dance Faculty and toured with the Ballroom Dance Company and Young Ambassadors where she met her husband. She recently was awarded Best Actress in a Musical by Broadway World for her portrayal of Doralee in the production *9 to 5*. Since moving to NYC she has performed as Velma, “Somewhere” Soloist in *West Side Story* (Paper Mill Playhouse), DeLee in *Smokey Joe’s Café* (Merry Go Round), Amber in *Hairspray* (Tuacahn), *Mary Poppins* (KC Starlight), *Miracle on 34th Street* (Engeman Theatre), *West Side Story* (Riverside Theatre), Disney Cruise Line, and *The Greatest Showman Live*. Upcoming Summerisa will be joining the cast of the Broadway bound musical *Half Time*. She hopes you enjoy tonight’s performance of the timeless works of George and Ira Gershwin, and that you leave saying, “Who could ask for anything more?”



Contributors

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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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Program Notes

The Music of George Gershwin (1898–1937)

George Gershwin began his career as a song-plugger — basically a low-ranking salesman — for the sheet-music industry known as Tin Pan Alley. But his own abundant talent was already evident as a teenager, and he wasn't satisfied with merely promoting other people's music. By the time he was twenty, Gershwin was writing his own songs for Broadway shows. Before long he was America's most famous songwriter, a reputation only enhanced by his later ventures into orchestral concert music and opera.

But affecting that shift from Broadway songwriter to "serious" composer was a gradual process, and Gershwin never really left behind his facility with jazz, stage music, and Tin Pan Alley when he started writing concert works in the mid-1920s.

Cuban Overture

After taking a two-week vacation in Havana, Cuba, in early 1932, Gershwin returned to the United States and almost immediately started composing a lively orchestral prelude that used some of the Caribbean rhythms, percussion instruments, and folk melodies he'd heard there. For so many American composers between the wars, Latin music exercised an almost irresistible, exotic allure, and American audiences were eager to lap it up. The work, originally titled "Rumba," was premiered later that summer at an all-Gershwin concert given by the New York Philharmonic in an open-air stadium that seated 8,000 people, but had sold more than 17,000 tickets for the concert. Gershwin later recalled, "It was, I really believe, the most exciting night I have ever had."

A bustling opening melds Gershwin's jazz experience and melodic gifts with the infectious rhythms of Latin percussion. After the vigor of the opening paragraphs, a slower section, led by the clarinet, paints languid, shady scenes before launching into a finale that revives the lusty energy of the opening.

But Not For Me

The musical *Girl Crazy*, with music by George Gershwin and lyrics by his brother Ira, included "But Not For Me." This memorable lament is about

misplaced hope in a love affair includes these lyrics: "Although I can't dismiss / The memory of his kiss / I guess he's not for me."

Girl Crazy gave Ethel Merman her Broadway debut and turned Ginger Rogers into a star. It opened at the Alvin Theatre on October 14, 1930 and ran for 272 performances. The show introduced some of Gershwin's most memorable tunes, including "Embraceable You," "But Not for Me," and "I Got Rhythm." The opening night pit orchestra included some of the greatest luminaries of the jazz world: Benny Goodman, Gene Krupa, Glenn Miller, and Jimmy Dorsey.

Fascinating Rhythm

Gershwin's "Fascinating Rhythm" was written in 1924 for the Broadway show *Lady, Be Good!*, where it was originally sung by Fred Astaire and his older sister, Adele. This show was the first of George and Ira Gershwin's Broadway collaborations, and proved to be a huge success. After a 10-month run on Broadway, *Lady, Be Good!* opened in London's West End in 1926, where it continued its popular run for another 326 performances.

Filled with syncopations and unusual phrase lengths, "Fascinating Rhythm" proved to be another challenge for Ira Gershwin who, when he heard the melody, reportedly walked out of the studio muttering "How do you expect me to write a lyric for that?" He seems to have found a way, and "Fascinating Rhythm" has been recorded by dozens of artists, from Xavier Cugat to Rosemary Clooney, and it inspired Deep Purple's 1974 rock song, "Burn."

An American in Paris

During the 1920s, Gershwin made several visits to Paris, and was charmed and delighted (as so many American artists were at the time) by the City of Lights. His visits were partly attempts at gathering more serious training as a composer, and Gershwin sought lessons from both Maurice Ravel and Nadia Boulanger (who would later be Aaron Copland's teacher) while in Paris. Both of them recognized Gershwin's innate genius, and knew they would not be able to add to it. "Why try to be a second-rate Ravel," Boulanger



Program Notes

reportedly advised him, “when you are already a first-rate Gershwin?”

On a commission from Walter Damrosch, Gershwin turned some of his impressions as an American visitor to Paris into a kind of programmatic, ballet-like orchestral score, complete with Parisian taxi horns. In this work, an “American in Paris” strolls down Parisian streets, and is delighted by the sights and sounds, but soon succumbs to some homesickness in a contrasting “blues” passage. As Gershwin wrote in his program note for the work, “nostalgia is not a fatal disease,” and the Parisian streetscape wins him over once again.

Years later, in 1951, movie director Vincente Minnelli incorporated Gershwin’s symphonic score into the Oscar-winning film *An American in Paris*. In the movie, Gene Kelly and Leslie Caron perform an elaborate dance sequence (which, itself, cost a half-million dollars) to Gershwin’s score, taking some liberties with the composer’s story-line but ensuring the work’s ongoing popularity with the next generation.

Variations on “I Got Rhythm”

Four years after “I Got Rhythm” was premiered in *Girl Crazy*, Gershwin went on a national tour and decided he would take along a work for piano and orchestra based on the song. By this time, he had actively sought to incorporate more concert-hall (and even avant-garde) elements into his works, and a set of variations on one of his popular tunes was the perfect vehicle for blending “serious” and “popular” effects. After a fairly straight run-through of the tune, the orchestra keeps the melody while the piano weaves rhythmic variations around it. A waltz variation is then followed by a “Chinese” variation, imitating oriental flutes. In a nod to “composely” technique, Gershwin turns the melody upside-down, and writes a passage (as he puts it) “on the theory that we shouldn’t let one hand know what the other is doing.” A rollicking finale wraps up this work, the last fully orchestral score Gershwin completed.

“Summertime”

One of Gershwin’s longest and most ambitious projects, the opera *Porgy and Bess*, was first produced in 1935. Some thought it presumptuous that a Russian-Jewish immigrant from New York should attempt to write an opera about the experience of blacks in the South, yet *Porgy and Bess*, with words by DuBose Heyward and Gershwin’s brother, Ira, has become an undisputed classic. Perhaps the most famous melody from *Porgy and Bess* is the leisurely, bluesy lullaby, “Summertime,” which quickly became a jazz standard, and has been recorded over 33,000 times.

Rhapsody in Blue

Gershwin’s transition from successful songwriter to “serious classical” composer began with the iconic *Rhapsody in Blue* from 1924, originally written for solo piano and Paul Whiteman’s jazz band. (Ferde Grofé, who composed the *Grand Canyon Suite*, did the orchestration for Whiteman’s band from Gershwin’s four-stave open score. The work was also later scored for a more classically-oriented symphonic orchestra.) Though it combined elements of jazz and Broadway songwriting, the *Rhapsody in Blue* was, in essence, a jazz piano concerto. Gershwin regarded the work as “a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness,” and originally titled it *American Rhapsody*. The eventual title was suggested by Ira, who had been inspired by some of James Whistler’s paintings with similar titles.

The famous clarinet glissando that opens the work was added in rehearsal, initially as a joke, by Whiteman’s clarinetist, Ross Gorman, who thought it would add a touch of humor to the simple scale passage. But when Gershwin heard it, he asked Gorman to play it that way in performance, and add as much “wail” as he wanted. It has become one of Gershwin’s signature sounds—immediately recognizable around the world.



Our Guest Performers



Denise Willey, founder of the Lyceum Orchestra Program in 1987, was named Utah Studio Teacher of the Year by the American String Teachers Association. An enthusiast of teaching Suzuki students to read music, she authored the I LOVE To Read Music!™ Literacy Program and Easy Steps to Music Reading. She graduated with a bachelor's degree in music, magna cum laude, from the University of Utah. Mrs. Willey has directed hundreds of young musicians from across the country at the Lyceum Music Festival-Youth and Mountains & Strings camps, the Intermountain Suzuki String Institute, and in school and after-school orchestra programs. She maintains a thriving private studio, is a registered Suzuki Teacher Trainer, and is the happy mother of six grown children—all of whom teach music and have received national recognition for their playing—and the busy grandmother of six.



Playing under John has been such a personally enriching experience. He knows how to bring out the best in each of us as individuals and as an orchestra. He is passionate about the music and has such a gifted way of sharing that passion with the musicians. He brings an awareness of what is going on so we understand the unity of the whole. He excels at doing his "homework" and that motivates us to do our homework.

– Lynda Pettersen, violinist



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 seventh season, the orchestra has grown to include between 75 and 100 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 and Andrew Unsworth, 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; cellist Elizabeth Marsh; and narrators Bruce Seely,



Lloyd Newell, and John Bytheway. Past concerts have included performances with the Deseret Chamber Singers, the Wasatch Chorale, and the Highland Choral Arts.

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.



Members of the TSO Orchestra

Conductor

John Pew

Associate Conductor

Douglas Pew

1st Violin

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Greta Hansen
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Linda Jankowski
Kathryn Moore
Diane Peterson
Janae Pew
Bonnie Whetten

2nd Violin

Dianne Freestone*
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Paula Bergeson
Rachel Ebeling
Jenn Fetzer
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Michelle Jones
Jennifer Lew
Katie Parry

Marcia Smith
Laura Tingey
Erin Wightman
Viola
Britney Anglesey*
Sophie Choate
Christina Hall
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Denise Willey

Cello

Dorothy Olsen*
Rachel Burton
David Clay
Rachel Cutler
Rachel Hoffman
Lillian Howell
Carolyn Lundberg
Bryn Stanfill
Alexis Watson
Charles Whitaker

Bass

Nicole Archer
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Rynell Lewis
Douglas Pew

Flute/Piccolo

Hillary Kimball*
Anjanette Butler
Teri Bolton

Oboe

Luca de la Florin*
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English Horn

Genevieve Sawatzki

Clarinet

Michael Sausedo*
Maggie Burke

Bass Clarinet

Gary Miner

Saxophone

Jonathan Belnap*
James Hanna
Jeff Moyes

Bassoon

Christine Roach
Ethan Welch

French Horn

Brad Freestone*
Tova Leigh-Choate
Jared Oliphant
Rex Ripplinger
Emilia Williams

Trumpet

Marcia Harris*
Abby Bates
Harold Henderson

Trombone

Darrell Knowles*
Robert Lee
Jonathan La Follette

Tuba

Paul Sorenson

Harp

Julie Staples

Keyboards

Carolyn Lundberg
Scott Holden

Timpani

Camille Barlow

Percussion

Kelli Stowers*
Paige Beal
Tracy Furr
Benjamin Holt

*principal

Members of the Lyceum Symphonic Orchestra

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Camille Cole*
Kelly Ko
Kaylie Skowronek
Maggie Livingston
Sahara Parker
Olivia Washburn
Braden Williams
Ann Jones
Lillian Perkey
Miranda Jorgensen
Mya Veenker
Brinley Burke
Bethany Brown

2nd Violin

Emily McMurtrey*
Annalise Schetselaar
Spencer Lyle
Emi Layton
Joshua Lewis
Julie Collings
Elsa Saunders
David Hanson
Maddy Jones
Rebekah Bennion
Marianne Barrus
Avery Allred
Abigail Cluff

Viola

Mckinley Hawkes*
Maylee Robbins
Oliver Davis
Makenzie Kohler
Cydney Quinn
Noelle Sessions
Morgan Watson
Cello
Rebecca Cook*
Jonathan Hanson
Isabelle Fee
James Elmer

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Daniel Baldwin
Parker Gorrell
Alex Taylor
Matthew Ashton
Garidon Hendricks
Zachary Schetselaar

Bass

Hunter Lundberg
Ashlie Skowronek
Brock Hunter


*principal



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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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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Play a Part by Becoming a TSO Member

There has never been a better time than now to become a member of the TSO. We have increased the benefits and if you purchase a membership tonight you will receive last year pricing. Let me encourage you by giving details of becoming a member.



Arvin and Maurine Bellon have been part of the TSO family since the very beginning. They were both born in Roosevelt, Utah. They graduated from Roosevelt High School. Arvin served in the U.S. Coast Guard. He was the Postmaster in Roosevelt and retired in 1985 with 40 years of service. They were married in the Salt Lake temple on January 21, 1952. Last month, they celebrated their 66th wedding anniversary. They have 6 children, 13 grandchildren, and 11 great-grandchildren. They moved to

American Fork in 2004. They love being a part of the TSO and look forward to each concert. "We have been part of the TSO since the very beginning and have seen it get better and better each year. We love the music and especially how we are treated while we are there. We have encouraged many of our friends to come to the symphony and they have become members as well. They love it as much as we do!"

Membership includes:

- Two tickets to each of the five concerts of the 2018-2019 season.
- Admission to the Pre-Concert reception. This is an intimate setting where each artist mingles with members and performs just for the members. There is a question and answer time, and delicious refreshments.
- VIP seating in the auditorium. The center section of the auditorium is roped off to ensure our members get the best seats in the house.
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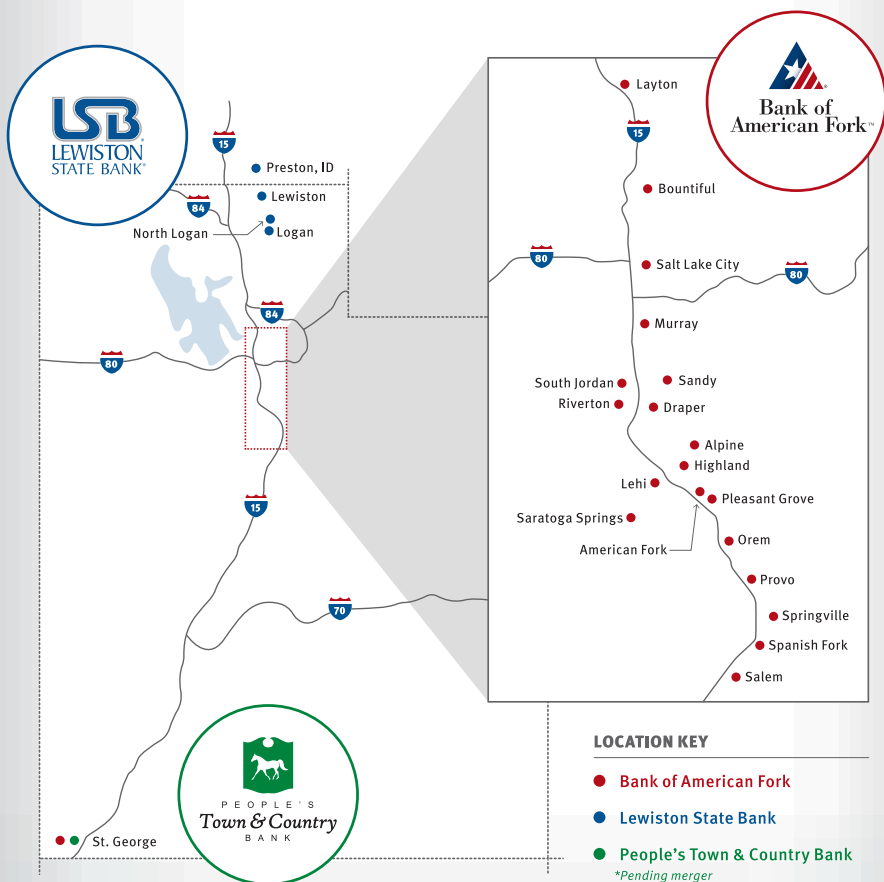


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