

# The King of Instruments



Friday and Saturday, September 15-16  
2017 • 7:30 pm  
Timberline Middle School, Alpine  
**Andrew Unsworth**, organ



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## A Message from the Music Director

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Dear Friends,

**W**elcome to the 2017-2018 Timpanogos Symphony Orchestra concert season. This is our seventh full year and we are thrilled to have you join us. We have a great season lined up for you and I hope that you won't miss a single concert!

Tonight, we feature tabernacle organist, Dr. Andrew Unsworth, as our guest soloist. This concert has been about two years in the making. We had such a wonderful concert a few years ago, when Richard Elliott was our guest organist that I was hoping to repeat that wonderful experience. Andrew Unsworth is a gifted organist and I'm sure you will be amazed at his prowess on the organ.

The organ we are using for this concert is owned by the Mormon Tabernacle Choir. It is their touring organ. They were generous enough to make it available for our use this concert, for which we are extremely grateful.

We feature Dr. Unsworth tonight on the Jongen, *Symphonie Concertante* for Organ and Orchestra. This is a fabulous piece that features the organ with the orchestra. Jongen was an exceptionally talented organist and composer. This work is an exciting piece that shows off the virtuosity of the soloist. Andrew is equal to the task and really shines performing this concerto. The *Symphonie Concertante* is in four movements, and it truly demonstrates the magnificence of the organ. I'm sure you will enjoy this majestic piece of music.

I am also delighted to feature Luca de la Florin on English horn in Sibelius' *The Swan of Tuonela*. Luca has been our principal oboist for the past few years and we are lucky to have such a talented musician in our midst. Luca is finishing his doctoral degree in music at the University of Utah. In addition, he teaches oboe at Utah Valley

University and Snow College, and has a thriving private studio. I want to personally thank Luca for his years of dedication to the TSO. He is a valuable asset to our organization.

Our final number on tonight's program is Richard Strauss' *Also Sprach Zarathustra*. This piece has particular significance for me. Performing this music has been on my "bucket list" my entire adult life. It is one of the earliest pieces of classical

music I was ever exposed to. My dad, though not a big classical music lover, loved *Also Sprach Zarathustra* and infused that love in me. It is a large piece of music that calls for a large orchestra. Strauss actually specifies the number of string players in each section. The strings total over 60 players and we have just over 100 total players in the orchestra. Not only does this music require a large orchestra but it also

requires a level of playing ability that most community orchestras would not attempt. I am proud of the excellent musicians in the TSO who have taken on the task of tackling this incredible piece of music. I hope you enjoy it as much as I do!

Once again, we acknowledge our season sponsor, the Bank of American Fork. The bank has generously agreed to provide a dollar for dollar match, up to \$20,000 this year. For every dollar donated to the TSO, the Bank of American Fork will match that donation. Please consider a contribution to the TSO and make your dollar have double the impact. We couldn't run this organization and put on these types of concerts without the substantial contributions that our faithful followers make to our organization.

Thank you for your support and enjoy the concert!

**John Pew**

Director  
Timpanogos Symphony Orchestra



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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, the Rocky Mountain Power Foundation, and OC Tanner.



## Concert Program

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### **Symphonie Concertante for Organ and Orchestra (1926)**

Joseph Jongen (1873-1953)

**Andrew Unsworth**, organ

- I Allegro molto, moderato
- II Divertimento: molto vivo
- III Molto lento—Lento misterioso
- IV Toccata (moto perpetuo): Allegro moderato

### **The Swan of Tuonela, op. 64 (1935)**

Jean Sibelius (1865-1957)

**Luca de la Florin**, English horn

**Dorothy Olsen**, cello

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

### **Also Sprach Zarathustra (1896)**

Richard Strauss (1864-1949)

- I Einleitung, oder Sonnenaufgang (Introduction, or Sunrise)
- II Von den Hinterweltlern (Of Those in Backwaters)
- III Von der großen Sehnsucht (Of the Great Longing)
- IV Von den Freuden und Leidenschaften (Of Joys and Passions)
- V Das Grablied (The Song of the Grave)
- VI Von der Wissenschaft (Of Science and Learning)
- VII Der Genesende (The Convalescent)
- VIII Das Tanzlied (The Dance Song)
- IX Nachtwandlerlied (Song of the Night Wanderer)

## Our Guest Performers

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**Andrew E. Unsworth** is one of three full-time organists at the Mormon Tabernacle in Salt Lake City, where he participates in the daily recital series on the 206-rank Æolian-Skinner organ and accompanies the Mormon Tabernacle Choir on their weekly radio and television broadcast,



"Music and the Spoken Word." Prior to this appointment, he served as an Assistant Professor of Music at Stephen F. Austin State University, in Nacogdoches, Texas, and as Organist and Assistant Director of Music at the Cathedral of the Madeleine in Salt Lake City, Utah.

Dr. Unsworth received his Bachelor of Music degree from Brigham Young University in organ performance and pedagogy and then pursued graduate studies in historical performance practice at Duke University, which awarded him the Master of Arts and Doctor of Philosophy degrees. He has performed throughout the United States and Europe as a soloist and accompanist and was a recitalist at national and regional conventions of the Organ Historical Society and American Guild of Organists. Dr. Unsworth has also written articles on organ performance and teaching in nineteenth-century America for *The Organ Yearbook*, *The American Organist*, *The Encyclopedia of the Organ*, and *The Tracker*. He holds the Associateship Certificate from the American Guild of Organists, which awarded him the S. Lewis Elmer prize.

Dr. Unsworth is married to Alison

Giauque, and they are the parents of five children.

**Luca de la Florin** is an active freelance oboist in Salt Lake City, Utah and is on faculty with Utah Valley University and Snow College. Florin has performed with orchestras across the United States including the Utah, Detroit, Toledo, Battle Creek, Jackson, Dexter, and Kalamazoo Symphonies and holds principal positions with Sinfonia Salt Lake and the Timpanogos Symphony Orchestra. Florin has performed under the baton of many leading conductors including JoAnn Falletta, Courtney Lewis, Leonard Slatkin, Thierry Fischer, Rossen Millanov, Hans Graf, Donato Cabrera and many more. In addition to orchestral playing, Florin is an active chamber musician and soloist. He has appeared as soloist with the Utah Philharmonia, Sewanee Festival Orchestra, Albion Symphony Orchestra, Jackson Chamber Orchestra, Borderline Philharmonic, and the Timpanogos Symphony Orchestra. Florin has recorded multiple times on the Naxos and Bridge record labels.

Florin is a sought-after teacher amassing a large private studio. As a skilled reed-maker, Florin teaches clinics on reed-making and cane preparation. Florin sells professional oboe and english horn reeds across the United States as well as to Australia, Europe, and South America. Currently, Florin is finishing his Doctoral degree in Oboe Performance at the University of Utah.



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## Program Notes

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### **Symphonie Concertante for Organ and Orchestra Joseph Jongen (1873-1953) •**

36 minutes

If the music of Belgian composer Joseph Jongen is known at all today, it is most likely to be his larger orchestral works. Jongen's extensive writing for piano and, later, chamber ensemble, is rarely performed, though those works exhibit an abundance of Gallic clarity and color befitting a contemporary of Fauré, d'Indy, Debussy, and Ravel. But it is the grandiose, epic nature of works such as the colossal *Symphonie Concertante* or the *Pièce Symphonique* that keep Jongen's name on the concert stage today.

Born in Liège, Jongen studied at the Conservatoire there for sixteen years. After some composition lessons in Berlin with Richard Strauss, he returned to the same Conservatory as a professor in 1903. Jongen began teaching at the Royal Conservatory of Brussels in 1920, and served as director from 1925 until his retirement in 1939.

The *Symphonie Concertante*, composed in 1926, is one of the 20th-century masterpieces of literature for organ and orchestra. Jongen's friend the Belgian violinist Eugene Ysaÿe once described this work as a "symphony for two orchestras," since the difficult and relentless organ part constitutes essentially another orchestra that enriches the first. It was written for the Wanamaker Organ—at the time, the world's largest pipe organ—at the Wanamaker's department store (now Lord and Taylor) in downtown Philadelphia. Circumstances conspired to prevent the piece from being performed on that organ at the time, though, and Jongen started to refer to it as "that unfortunate work." But in the meantime the *Symphonie Concertante* was championed and recorded by many of the 20th century's most esteemed organists. Finally, the *Symphonie Concertante* was performed in the store's Grand Court, with the Philadelphia Orchestra, in 2008.

The first movement opens with an orchestral fugue, though the movement itself is in classical sonata-allegro form. After a bustling first theme, a gentler second theme offers some respite. The organ then plays off against the orchestra in grand paragraphs with a small number of brief, quieter interludes, and the movement ends calmly. The

second movement is a sprightly divertimento, emerging from the organ's puckish motifs which, in 7/4 meter, sound even more playful. A more serious hymn-like interlude also quickens into a scherzo but, like the first movement, it concludes in repose.

An impressionistic interplay of organ and orchestral colors characterizes the mysterious, languorous third movement that builds and recedes in waves. This movement also ends quietly, building suspense for the brilliant, boisterous toccata finale. Written in the style of the great French organ toccatas of Widor and Vierne, the organ's *moto perpetuo* rhythms surge until the coda where, for the first time in the movement, dramatic pauses underscore the ongoing torrents of pure sound.

### **The Swan of Tuonela Jean Sibelius (1865-1957)**

9 minutes

As "father of the Finnish nationalist movement" in music, Sibelius refined and defined for subsequent composers the styles, sources, and inspirations that mark the Finnish style. But this nascent nationalism was not easily defined, and much of Sibelius's style, as with his own temperament, is marked by a juxtaposition of extremes that relates directly to Finnish history, disposition, and culture: common and uncommon, gregarious and introverted, inward and outward.

Sibelius's early passion for music was fostered largely by his uncle, an amateur violinist, but he didn't begin formal studies until he was 15. By the late 1880s he was sufficiently talented as a violinist to be an accomplished chamber musician, but he was not satisfied with a potential career as a rank-and-file string player. During his student years at the Helsinki Music Institute, where he studied from 1885 to 1889, Sibelius's compositional exercises began to manifest a blend of serious and rigorous forms with folk-inflected melodies. After he left Finland for further studies in Berlin and Vienna, he discovered for himself the richness of Finnish literature (especially the epic *Kalevala*), which would inform his music throughout his life. Sibelius regarded these legendary Finnish texts as thoroughly modern, and with inherent musical



## Program Notes

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Sibelius regarded these legendary Finnish texts as thoroughly modern, and with inherent musical qualities. As his compositional style was tending towards the romanticism of Wagner and Bruckner, rather than the classicism of Brahms, Sibelius felt that the influence of folk literature could find facile expression in his music, and in 1891 he wrote his first overtly nationalist work, *Kullervo*. As James Hepokoski notes: "Sibelius's life work begins in earnest from this moment." Before long he was regarded as a national hero in Finland.

*The Swan of Tuonela*, Sibelius's orchestral tone poem from 1895, also draws inspiration from the *Kalevala*. It forms the second part of Sibelius's suite of four tone poems, the *Lemminkäinen Suite*, which tells four tales from the *Kalevala* that center on the young, heroic figure of Lemminkäinen. Sibelius doesn't so much tell the story of Lemminkäinen though these tone poems—they aren't even in the chronological order of the story—but rather paints scenes and picturesque tableaux from the folk tales. At the heading of the score for *The Swan of Tuonela*, Sibelius wrote, "Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a large river of black waters and a rapid current, in which *The Swan of Tuonela* glides majestically, singing." An English horn, representing the swan, sings its plaintive melody over the icy lake of sustained string sounds.

### **Also Sprach Zarathustra** **Richard Strauss (1864-1949)**

35 minutes

Though Richard Strauss virtually defined German post-Romanticism, with his richly-scored and intensely passionate operas, programmatic tone poems, and sumptuous orchestral lieder, he maintained a reverence (bordering on fixation) for Viennese classicism. The plots of his operas *Salome* and *Elektra* engorge themselves on *fin-de-siècle* decadence, but the stories for *Der Rosenkavalier*, *Capriccio*, and *Ariadne auf Naxos* would not be out of place at all in the late 18th-century. And while one of Strauss's musical gods was Wagner; the other was Mozart. In 1941, when he was asked to contribute to a book about Mozart in Munich, Strauss responded, "I cannot write about Mozart. I

can only worship him." Strauss continued throughout his career to seek a balance between Romantic expressivity and classical structure.

In his tone poems, though, Strauss leaned decidedly toward grand philosophizing, at least in the topics he chose. In each one of his tone poems, with perhaps the exception of the rather Lisztian *Death and Transfiguration*, the composer explores the theme of man grappling with his fate. It could be said that each of Strauss's protagonists—Don Juan, Till Eulenspiegel, Don Quixote, Zarathustra—is a hero in some way, not necessarily in the sense of "conqueror" or "leader", but in the manner of someone who faces life's challenges with courage and solemnity.

Perhaps the best-known of these tone poems—or at least its opening—is *Also Sprach Zarathustra* from 1896, based on Friedrich Nietzsche's philosophical novel of the same name. In his novel, Nietzsche explored ideas such as eternal cycles, the "death" of God, and the advent of the *Übermensch* (or super-man) who has achieved complete self-mastery. Strauss named the parts of his tone poem directly after the sections in Nietzsche's novel.

The opening "Sunrise," used in the soundtrack to Stanley Kubrick's film 2001: A *Space Odyssey*, has become an iconic passage of orchestral music. Throughout the remainder of this work—which is much less familiar than the opening—Strauss alternates two adjacent keys: B major (representing humanity) and C major (representing the universe). Though adjacent, these keys are actually quite distant in terms of pitch content and theoretical practice. Strauss employs their contrast to highlight the disparity between the everyday challenges of mortality and the yearning to be one with the cosmos—the conflict of nature and spirit.

After the glorious dawn, Zarathustra wanders among various peoples and cultures, seeks learning and understanding, but is rejected by those who cling to the past. He eventually finds joy in the dance, and when night comes returns to his perpetually enigmatic sleep, and the philosophical "day" is complete.



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- 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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