





Marquette Symphony Orchestra

PROKOFIEV & PRICE

**SATURDAY, MARCH 12, 2022
7:30PM AT KAUFMAN AUDITORIUM**

Octavio Más-Arocas, Music Director

 www.marquettesymphony.org
 @MarquetteSymphonyOrchestra
 /MarquetteSymphonyOrchestra

25th
anniversary

michigan
council for
& arts
cultural
affairs



NATIONAL
ENDOWMENT
for the **ARTS**
arts.gov




NORTHERN MICHIGAN
UNIVERSITY

The Marquette Symphony Orchestra gratefully acknowledges the support of the donors who help make the 2021-2022 concert season possible.

~ 2021-22 Financial Contributors ~

Concert Sponsors

(\$5,000+)

Eagle Mine

Conductor's Circle

(\$2,500-\$4,999)

Anonymous

Donald & Audrey Anderson Foundation

The Frazier Fund

Louis G. Kaufman Foundation

The Phyllis and Max Reynolds Foundation

UP Health System

Benefactors

(\$1,000-\$2,499)

Mark Aho Financial Group

Drs. Daniel and Constance Arnold

Howard Cohodas and Sue Acocks

Kris and Tyanne Dosh

Eye Associates of Marquette

Dr. Sonia and Wayne Geschwindt

Innovate MQT

Fred and Kathy Maynard

Medical Laboratories of Marquette

Milt and Boli Soderberg

Stephenson National Bank & Trust

Patrons

(\$500-\$999)

Sandy and Don Balmer

Ken and Gerry Beck

Theresa and Peter Camilli

Sally and Bruce Closser

Rachel Crary

Kenneth and Maura Davenport

Traci and Alexia Dietz

Sandy Ehlert

Alex Flannery

Tim and Jan Greeley

Blueberry Ridge B+B

Ron and Iris Katers

Michele and Dr. Wael Khouli

Dick and Nancy Lutey

Brian McVey MD

Mike Nidiffer

Karlyn Rapport

David and Suzanne Shahbazi

Adam Shimum

The Truscon Family
Nheena Weyer Ittner and
Neil Cumberlidge
Yin Giving Fund

Stewards

(\$250-\$499)

Lorna Addison
Blaine and Gretchen Betts
Stu and Bonnie Bradley
Mary L. Craik – *In memory of John C. Craik*
Carl and Melissa Eiben
Dr. Amy Fletemier
Duane and Theresa Fowler
Stephanie Gencheff
Steve and Betsy Grugin – *In memory of Miriam Hilton*
Norm and Sue Hefke
Bob and Sue Hogg
Peter and Audrey Kaufman
Suzanne Larsen
John and Donna Marshall
Frank and Janet Mihelich
Linda O'Brien
Katherine Peters
Timothy and Francella Quinnell
Judith A. Quirk
Bill and Judy Van Kosky
Charles and Judy Warner
Gregg Sutherland and Sue Ritter

Friends

(\$100-\$249)

Advance Auto Parts on Fifth Street
Anonymous
Diana and Bill Anderson
Kane Beauchamp
Kristina Behrens and Antonio Adan
Corinne Bodeman
Ben and Marcia Bohnsack
Christine Pesola and Brian Cabell
Carol Cappuccio – *In memory of Thomas Cappuccio*
Melissa P. Carothers
Linda P. Carlson – *In memory of John Carlson*
Margee Comfort
Judy Courtright

Don and Darlene Dreisbach
Keith and Judy DeFant
John and Rosa Diddams
Mim and James Dixon
Darlene and Don Dreisbach
Judith Endres – *In memory of Michael Endres*
Sue Evans
Fran Finley
Howard and Suzanne Harding – *In honor of Janis Peterson*
Steve and Shelly Hicks
Ann Hilton Fisher
Douglas and Jodi Gabert
Cindy Ampe and Mary Ganfield
Brody Herman
Dr. Curtis and Mrs. Monica Hightower
John and Wanda Kloet
Andrew LaCombe
John and Eve Lindsey
Tristan Luoma
Fred and Carol Margrif
Lori and Larry Marta
Beverly Matherne – *In memory of Roger Magnuson*
Mike and Kathleen Mayhew
Dan and Connie Mazzuchi
Joanna Mitchell
Ashley Moore
Madison Ngafeeson
Pat Pellett
Valerie Novak
Robert and Nancy Railey – *In memory of Klara Javor*
John and Janice Rebers
Diane Kent and Lee Sandbert
Rita and Bill Short
Don and Mary Snitgen
John and Andra Sullivan – *In memory of Justin Spencer Swee*
The Hamilton Uchtyl Family
Mary Vaisanen
John and Beth Wallace
Jesse and Azucena Wright
Zero Degrees Art Gallery
The Ziegler Family

Contributors

(\$50-\$99)

Sue K. Altmann
Barbara Anthos – *In honor of the Musicians*
Jessica Betz
Scott Avery and Alan Chambers – *In memory of Roger Magnuson*
Pri Burnham and Lou Chappell
Pamela and Daniel Clark
Dave and Fran Darling
Emmanuela J. De Corte – *In memory of James R. De Corte*
Norm and Pat Gruber
Mary Doll and Jacob Guter
Craig Johnson
Virginia Killough
Henry and Mary Knoch
Doriene Lewis – *In memory of Gerald Lewis*
Susan Maynard
Marna Nejedlo – *In memory of Mark LaCombe*
Barbara Owdziej
Jacob Schmeltzer
Brad Richard and Andrea Wash

Supporters

(\$10-\$49)

The Adams Family
William E. Adams
Anonymous
Kelsey and Daniel Avey
J. M. Blackwell
Jeremy Brown
Richard Derby
Alice and Roger Harbin
John Hust – *In memory of Cynthia E. Hust*
Linda Savage and Todd Leigh
Teresa Niemi – *In memory of Naomi Guelfff - the best grandma ever*
Kirk and Marsha Page
Doug and Kathryn Russell
Floyd and Patricia Slotterback
Laurie Smith
Stephanie Wautier

Support for our 2021-22 season is provided in part by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and the Marquette Symphony Orchestra Endowment Fund. Thanks to all for your generosity.



Thanks also to those who have already provided in-kind contributions to the MSO's 2021-22 season:

Abacus Bookkeeping
Holiday Inn
NMU Department of Music
Nestledown Bed and Breakfast

Northern Michigan University
Pride Printing
Tristan Luoma
Wide-View Management

WLUC-TV6
WNMU
Zephyr Wine Bar

CELEBRATING 25 YEARS OF MUSIC

Thanks to support from our sponsors and many generous patrons, we have kept the music alive in Marquette for a quarter-century.

Ticket sales underwrite less than one-third of the expenses for the season.

We need your help to make it through the next 25 years.

- | | |
|---|--|
| <input type="checkbox"/> \$5000+ (Founding Member) | <input type="checkbox"/> \$250-\$499 (Steward) |
| <input type="checkbox"/> \$2500-\$4999 (Conductor's Circle) | <input type="checkbox"/> \$100-\$249 (Friend) |
| <input type="checkbox"/> \$1000-\$2499 (Benefactor) | <input type="checkbox"/> \$50-\$99 (Contributor) |
| <input type="checkbox"/> \$500-\$999 (Patron) | <input type="checkbox"/> \$10-\$49 (Supporter) |



Yes, I'm ready to *Celebrate 25 Years*
with a contribution to the Marquette Symphony Orchestra.

- \$25 \$50 \$75 \$100 \$250 \$500 \$1000 \$2500 other _____

This gift is being made in honor of in memory of

CHECK (please make check payable to the Marquette Symphony Orchestra)

Name _____

(please print as you would like your name to appear in our season program)

Address _____ Email _____

City _____ State _____ Zip _____ Phone _____

_____ *Yes, I would like to contribute and support the*



On behalf of our audiences, musicians and community... Thank you!

P.O. Box 253 • Marquette, MI 49855 • www.marquettesymphony.org

The Marquette Symphony Orchestra is a 501(c)3 not-for-profit organization. Donations are tax deductible as allowed by law.

❧ *Marquette Symphony Orchestra* ❧
Octavio Más-Arocas, Principal Conductor

FIRST VIOLIN

Janis Shier Peterson, *Concertmaster*
Tammie Carr
Bella Chiodi
Matt Mitchell
Maija Niemi
Marilyn Savolainen
Shoua Xiong

SECOND VIOLIN

Connie Ann Weiner, *Principal*
Jeremy Brown
Mallory Grugin
Zoe Rudisill
Shannon Taylor
James Brian Wall
Jaymes Winn

VIOLA

Debbie Carlson, *Principal*
Eric Marta
Libby Meyer
Bette Premo
David Shahbazi
Ella Uren

CELLO

Andrew LaCombe, *Principal*
Inga Banitt
Eli Bender
Elizabeth Bert
Adam Hall
Seija Kenn
Carly Stephenson

STRING BASS

Craig Randal Johnson, *Principal*
Jonathan LaFonde
Harold South
Michael Steiner

PICCOLO

Andra Swee Sullivan
Jodi Lanciani

FLUTE

Claudia Drosen, *Principal*
Andra Swee Sullivan

OBOE

Laura Robinson, *Principal*
Cathy Wilkinson

CLARINET

Jeanmarie Riccobono, *Principal*
John Wilkinson

BASSOON

Deanna Erwin, *Principal*
Oskar Gaenssle

HORN

Brian Carter, *Principal*
Keith Dom Powell
Brian Jaffe
Bradford Bender

TRUMPET

Matthew Ludwig, *Principal*
Robert Miller

TROMBONE

Stephen Grugin, *Principal*
David J. Wurster

BASS TROMBONE

P. David Allen II

TUBA

Bruce Cassell

TIMPANI

James A. Strain, *Principal*

PERCUSSION

Carrie Biolo
Lorne Watson

ORCHESTRA MANAGER

Betsy Grugin

PROGRAM NOTES

Claudia Drosen

String players are listed alphabetically.

————— *Marquette Symphony Orchestra Board of Trustees* —————

Jamie Weeder, *President*
Andrew LaCombe, *Vice President*
Kristina Behrens, *Treasurer*
Tristan Luoma, *Secretary*

Daniel Arnold, MD
Jessica Betz, PhD
Theresa Camilli, PhD
Eunai Danek
Fran Finley
Wael Khouli, MD

Weronika Kusek, PhD
Madison Ngafeeson
Tim Quinnell
Jacob Schmeltzer
Andra Sullivan

Wayne Geschwindt,
Business Manager
Betsy Grugin,
Operations Manager
Linda O'Brien,
Accountant

Marquette Symphony Orchestra

Octavio Más-Arocas, Principal Conductor

presents

Prokofiev & Price

Saturday, March 12, 2022 – 7:30 p.m.

Louis G. Kaufman Auditorium

Concerto No. 3 in C Major for Piano and Orchestra, Op. 26 Sergei Prokofiev

I. Andante – Allegro

II. Tema con variazioni (in E minor)

III. Allegro, ma non troppo

Xiaoya Liu, piano

MSO Youth Concerto Competition Winner

INTERMISSION

Symphony No. 1 in E minor Florence Price

I. Allegro ma non troppo

II. Largo, maestoso

III. Juba Dance

IV. Presto



Afterglow immediately following the concert at Canale's on Third

Upcoming Concerts

May 7, 2022

Octavio Más-Arocas, Musical Director

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is the Director of Orchestras and Professor of Orchestral Conducting at Michigan State University College of Music, and serves as Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Music Director and Conductor of the Marquette Symphony Orchestra in Michigan, Music Director and Conductor of the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California.



Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

In the last few years Mr. Más-Arocas has conducted orchestras across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquestra de Valencia and Granada City Orchestra in Spain, the Leipziger

Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Catskill, Clinton, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autónoma de México Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcalá de Henares Symphony. In

addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has led him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Cornell University, Portugal, and Brazil. Mr. Más-Arocas has lead tours with the National Youth Orchestra "Templarios" of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

In demand as conducting teacher, Mr. Más-Arocas has taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the faculty of two of the world's most competitive conducting workshops, the Cabrillo Festival Conducting Workshop, which attracts the most talented conducting students from all around the world, and the Ithaca International Conducting Masterclass. He has taught at the Queens College Conducting Workshop in New York and leads the very selective graduate orchestral conducting program at Ithaca College.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen, where he studied with David Zinman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

❧ Xiaoya Liu, piano ❧

Marquette Symphony Orchestra Youth Concerto Competition Winner

Pianist Xiaoya Liu has captured the imagination of worldwide audiences through her profound artistry and charismatic performances as concerto soloist, recitalist, and chamber musician across Asia, Europe, and the United States with orchestras such as the Fort Worth Symphony Orchestra, the Round Rock Symphony, the Ann Arbor Symphony Orchestra, the University of Michigan Symphony Orchestra, the GSIM Festival Orchestra and in venues including Carnegie Hall, The Kennedy Center, Hill Auditorium, Palazzo Biscari, and Shanghai Concert Hall.



worldwide, Xiaoya has worked alongside such artists as Yefim Bronfman, Stephen Hough, Leslie Howard, Pascal Rogé, Paul Schoenfeld, Gabor Takacs-Nagy, and conductors Kenneth Kiesler and Miguel Harth-Bedo.

Xiaoya received a Doctor of Musical Arts in Piano Performance with a concurrent second Master's degree in Piano Chamber Music from the University of Michigan, a Master's degree in Piano Performance and Literature from the Eastman School of Music, and a Bachelor's (Honors) degree in Piano Performance from the Yong Siew Toh Conservatory of Music – National University of Singapore. Her principal

teachers have included Christopher Harding, Natalya Antonova, Dmitry Rachmanov, Thomas Hecht, Enrico Elisi, and Melvyn Tan.

Xiaoya was a top prize winner in the Sicily International Piano Competition, the Wideman International Piano Competition, the New York International Artists Piano Competition, the Paris Music Competition, the American Prize, and the Winner of the PianoTexas Concerto Competition, the Marquette Symphony Orchestra Concerto Competition, and the University of Michigan Concerto Competition. She has been a featured artist at the Crystal Valley Concert Series and the American Liszt Society Festival.

Xiaoya was the recipient of the Earl V. Moore Award, one of the highest honors given for outstanding achievement by the University of Michigan School of Music, Theatre & Dance.

A recipient of full scholarships from prestigious music festivals

Her CD album of Carl Vine Complete Piano Sonatas will be released worldwide under *Dynamic* in 2022.

**If you've ever wondered,
"Will my family and I be OK?"
we can help.**

Call 906-226-0880

MARK AHO
FINANCIAL GROUP
Your Vision, Our Mission

205 N. Lakeshore Blvd. Ste B, Marquette, MI 49855
www.markahofinancial.com

©2020 Securities offered through Raymond, James Financial Services, Inc., member FINRA SIPC. Mark Aho Financial Group is not a registered broker/dealer, and is independent of Raymond, James Financial Services. Investment Advisory Services are offered through Raymond, James Financial Services Advisors, Inc.

THE DELFT BISTRO

NEW ENTREES

- Scallop Linguine
- Steak Entree
- Pierogies
- Vegan & Vegetarian Options

SEASONAL COCKTAILS

Handcrafted cocktails infused with quality liquors, house-made juices & syrups that reflect the latest seasonal flavors

Tues. ~ Thurs. 11:30-8pm
Friday 11:30-9pm
Sat. & Sun. Brunch 10am-2pm
Sat. & Sun. Dinner 2-8pm

139 W WASHINGTON STREET MQT

Concerto No. 3 in C major for Piano and Orchestra, Op. 26

- I. Andante – Allegro
- II. Tema con variazioni (in E minor)
- III. Allegro, ma non troppo

Xiaoya Liu, piano

Sergei Prokofiev
Born 1891—Died 1953



The carnage, sadness and angry outcry of voices that accompany war are very keenly felt among both directly threatened groups of people and individuals around the globe. Russian President Vladimir Putin's recent decision to invade Ukraine has subjected the world to yet another war, where military troops and innocent civilians are losing their lives. People across the globe are affected by this ruler's actions, and those in the performing arts world is no exception. As part of a lengthy statement posted on the Czech Philharmonic's website, its Chief Conductor Semyon

Bychkov, said: "Silence in the face of evil becomes its accomplice and ends up becoming its equal...To remain silent today is to betray our conscience and our values, and ultimately what defines the nobility of human nature."

Rather than be silent, the MSO is proud to raise our instruments to feature the music of masterful Russian composer Sergei Prokofiev this evening. Not only was he born in Ukraine, but he was also constantly banned by the Communist Party, involved in ongoing artistic clashes, and like Shostakovich he was a symbol of rebellion. He showed real proof of the negative impact of the regime. So, it is a fine time to perform Prokofiev!

A versatile craftsman, Prokofiev brought his art to a wide range of musical genres, including symphonies, concerti, film music, operas, ballets, and program pieces. He writes in his memoirs, "[I] first saw the light of day on Wednesday 23rd April at five in the afternoon." The year was 1891, one hundred years after the death of Mozart, the place a small farming village in the Ukraine called Sontsovka. Prokofiev's father, originally from Moscow, was an agricultural engineer. His mother was, in the words of the composer Glière, "a tall



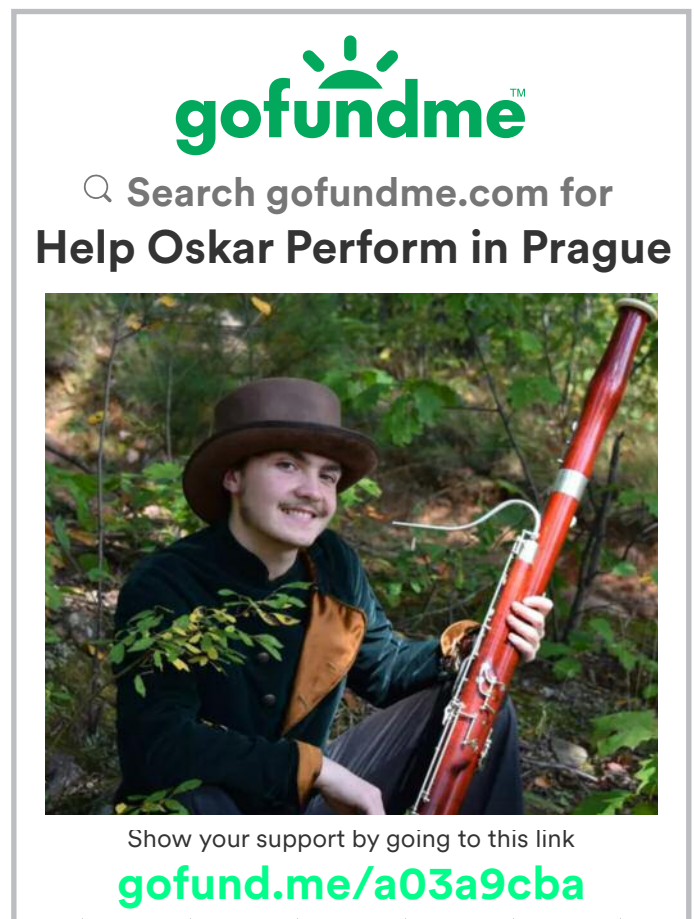
SNYDERS
Drug Stores
Harvey, Gwinn, Negaunee, Ishpeming,
Iron River, Newberry and Calumet
snydersdrugstore.com



CAMPUS Pharmacy
1015 North Third St. Marquette
225-5911
campuspharmacyMQT.com




Happy 25th Anniversary!



gofundmeTM

Search gofundme.com for
Help Oskar Perform in Prague



Show your support by going to this link
gofund.me/a03a9cba

woman with magnificent, intelligent eyes...who knew how to create around herself a warm, natural atmosphere." She endured the crushing loss of two daughters, and decided to devote her life to music, spending a few months a year in Moscow or St. Petersburg learning to play the piano. So it was that Prokofiev was exposed to a vast amount of classical music at a very early age, enjoyed listening to his mother play the piano for him for hours on end, and at the age of three, he began to play the piano as well.

Prokofiev wrote his first piece when he was only six, called *The Indian Galop*. After a trip to Moscow at age 8 where he was exposed to *The Sleeping Beauty*, *Faust* and *Prince Igor*, he declared "I want to write an opera." Three or four months later he presented his parents with *The Giant*, an opera in three acts for solo piano. Prokofiev eventually was tutored by the young Glière, whom he loved dearly. By age 12, it was evident that his gift warranted serious musical studies. In 1904 he was sent to the St. Petersburg Conservatoire so that his mother could be close to him. At this time, the Conservatoire was under the direction of Rimsky-Korsakov.

Prokofiev was a talent, but also a nonconformist. He was also a rather unconventional looking person, with piercing eyes and lips that stuck out. He was very muscular, and people occasionally thought he must be a boxer. His temperament was outspoken, and it is said that when engaging in conversation he turned red and was given to frequent bouts of rage. He did not like the music of Chopin and Liszt and became a staunch anti-Romantic. He won the coveted Rubinstein Prize for Piano performance in 1914, even though he refused to play one of the recommended Classical concertos. He decided to play a composition of his own.

The year of the Russian Revolution, 1917, turned out to be a creative time for Prokofiev producing the *Violin Concerto in D major* and the *Classical Symphony*. Prokofiev moved to the United States in 1918 where he gave his first recital November 11th. In America he was often talked about, somewhat admired but not necessarily well liked. He was occasionally described as "the Bolshevik pianist" or "steel fingers." The lack of success for his opera *The Love of Three Oranges*, commissioned by the Chicago Opera in 1921, was enough to spur Prokofiev's relocation to Europe.

On return trips to Russia in 1927 and 1929, however, Prokofiev was enthusiastically received. Following a comparative lack of success in Europe and the United States, he returned to Stalin's Soviet Union for good in 1932. The next years produced *Lieutenant Kijé*, *Romeo and Juliet*, *War and Peace*, *Cinderella* and his globally celebrated *Peter and the Wolf*, the symphonic fairy tale for narrator and orchestra. He had a special interest in furthering the musical education of young people. In 1914 he set the Anderson fairy tale *The Ugly Duckling* to music, and more music for the young would follow. But *Peter and the Wolf* is far and away his most famous work for children. It seems to show the lovable side of this quirky composer, who was influenced by Stravinsky and sometimes wrote quite dissonant music.

In his homeland Prokofiev was revered and honored until the 1948 crackdown on Soviet composers by the Central Committee under Stalin's orders. After that time all music had to conform to strict criteria to "advance Soviet musical culture so as to lead to the creation, in all fields of music, of high-quality works worthy of the Soviet people." The result was uncontroversial music of artistic inconsequence. Prokofiev was disillusioned and began to suffer from debilitating headaches and nausea.

On March 5, 1953, Prokofiev died suddenly of a cerebral hemorrhage in Moscow, but only a few people knew about it because Stalin died on the same day. In his last days, Prokofiev lived near Red Square, where, after the death of Stalin, so many mourners jammed the area for three days, that it was impossible to carry his body out for the funeral service. Prokofiev's funeral, attended by 40 friends and family members, was hastily conducted a few hours before the great spectacle of Stalin's State ceremony.

Prokofiev was buried near composer Scriabin and author Chekhov. On his worktable there remained a pile of unfinished compositions, including sketches for a sixth concerto for two pianos, a tenth and an eleventh piano sonata, and a solo cello sonata. The subsequent years saw a rapid growth of his popularity in the Soviet Union and abroad. In 1957, he was posthumously awarded the Soviet Union's highest honor, the Lenin Prize, for his *Symphony No. 7*.

This evening the MSO is excited to perform Prokofiev's

Concerto No. 3 in C major for Piano and Orchestra, Opus 26, with the MSO Youth Concerto Competition winner, piano soloist, Xiaoya Liu. Prokofiev began to compose this work in 1917 and finished it in Brittany (France) in October of 1921. There, he met poet Konstantin Balmont, a Russian émigré who became his neighbor. Balmont thought the concerto was absolutely brilliant writing: “Music and youth in bloom, in you, the orchestra yearns for forgotten summer sounds, and the invincible Scythian beats on the tambourine of the sun...” Prokofiev dedicated the work to Balmont, who was thrilled to be rewarded this distinction for what would become the most popular of Prokofiev’s five piano concertos, and indeed, as one of the most popular concertos of the twentieth century. The concerto had its world premiere in December of 1921. Prokofiev was the piano soloist and Frederick Stock conducted the Chicago Symphony Orchestra in Chicago.

Prokofiev frequently drafted ideas for compositions that didn’t get finished, but instead of letting good musical ideas go to waste, he recycled material that was meant for an incomplete project to use on a work he felt held more promise. This was the case with the *Piano Concerto No. 3*. As far back as 1911, he was work-

ing on three piano concertos at once. One of them didn’t pan out, but many bits and pieces made their way into the *Piano Concerto No. 3* a decade later. The theme on which the second movement variations is built goes back to 1913, and two themes from the concerto’s Finale were written in 1918, when they were intended for string quartet.

The work consists of three movements, a pretty standard recipe for a concerto but not for a Prokofiev concerto, as none of his other concertos conform to this usual pattern. It stands at the top of the list of ultra-virtuosic showpieces for piano, owing to its extreme difficulty level in terms of dexterity and stamina. And yet this is not the sort of “look at me – look what I can do” work that some showy concertos are. This is a work of passion and expression so innovative that it feels new and musically exciting as it flies from the keyboard to our ears.

Andante — Allegro. The first movement opens slowly, with the solo clarinet (quickly joined in harmony by a second clarinet, then by violins and flute) singing what sounds like an unhurried version of a Russian folk song (although apparently it is not). Still fairly tranquil, the



Nestledown

A Scandinavian Bed & Breakfast

975 N. Lakeshore Blvd. • Marquette, Michigan

906-273-0996

www.nestledownmarquette.com

Six guest rooms with private baths and a separate self-catering cottage apartment, designed with a Finnish/Scandinavian vibe. Breakfast is part of each night’s stay and also comes with flavors from the Nordic countries.

Nestledown offers comfort, breakfast, quiet, a warm fire, sunny windows, fresh air, gathering spaces, walkability and the Sauna.

Just steps to Lake Superior’s shore and everything Marquette

Your Sleep Apnea Solution

Are you 1 of 3 Americans who have Sleep Apnea?



Feeling tired does not have to be your way of life. Find relief through state-of-the-art sleep apnea treatment with Dr. Anja Hoffstrom.

Schedule your FREE Consultation

levatasleep.com • 906.242.2443
304 State Highway 553, Marquette, MI

March is Colorectal Cancer Awareness Month



Count on us.

For colonoscopy screenings.

The American Cancer Society recommends screenings for colon and rectal cancers begin at 45.

A colonoscopy is a screening that helps find polyps that can be removed before they become cancerous. It can also identify cancers early, when the odds of successful treatment are highest.

From the routine to the unforeseen, count on us.



A Duke LifePoint Hospital

If you're 45 or older, talk with your doctor about scheduling a colonoscopy.

To find a healthcare provider, call **844.411.UPHS (8747)**

For more information, visit

MGH.org

*Enhanced cleaning, mask requirements
and social distancing to help keep you safe.*

music suddenly breaks into a far faster tempo. After a few measures of rapid build-up played pizzicato by the strings, the piano enters with a flashy melody of resounding authority. Once it enters, the piano stays on top of the action, whether playing extremely swift passages or leaning heavily on chords. Much of the movement proceeds with a feeling of perpetual motion. Prokofiev does, however, relax the pace to Andante to introduce a lesser theme, which is actually the folk-like melody alluded to in the beginning of the movement. Here it is played mostly by the woodwinds, with the piano overlaying ambitious, lacy patterns. We even here castanets later on, which add to the texture.

Tema con variazioni. The second movement is structured as an elegant theme with five variations. It is neoclassical in approach. The neoclassical period in music was a reaction against the unrestricted emotionalism of the latter part of the Romantic Era. It featured an emphasis on rhythm and texture, a “new” kind of tonal harmony and focused on absolute music rather than program music based on literature, etc. It sought to return to “classicism” namely order, balance, clarity, economy, and emotional restraint.

Prokofiev describes this theme and variations: “The theme is announced by the orchestra alone, Andantino. In the first variation the piano treats the opening of the theme in quasi-sentimental fashion and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to Allegro for the second and third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In Variation IV the tempo is once again Andante, and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation V is energetic. It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano.”

Allegro, ma non troppo. Surprisingly, Prokofiev assigns to the finale the somewhat tempered marking Allegro ma non troppo (“Fast, but not too fast”). It is odd for a movement that seems to move along at breakneck speed, but the actual values of the notes are so quick that things are bound to go by in a heartbeat. The theme is introduced by the two bassoons supported by the low strings (playing pizzicato). The piano makes its appearance by way of a zooming scale in the eighth measure, rather mimicking the procedure by

which it introduced itself in the first movement. A thrilling race takes over with the principal theme popping up here and there, and it doesn’t quit until the piano pounds out massive chords through the final pages, surrounded by excitingly furious symphonic orchestration.

Symphony No. 1 in E Minor

- I. Allegro ma non troppo
- II. Largo, maestoso
- III. Juba Dance
- IV. Finale

Florence Beatrice Price
Born 1887—Died 1953



Born in Little Rock, Arkansas in 1887, one of three children in a mixed-race family, Florence Beatrice Price was a talented pianist, organist and singer from a young age. Despite racial issues of the era, her family was well-respected and did well within their community. Her father was the only African American dentist in the city, and her mother was a music teacher who was committed to guiding her daughter’s early musical training. She gave her first piano performance at the age of four and her first composition was completed and published when she was just 11..

She enrolled in the New England Conservatory of Music in Boston at 14, where she studied composition, became valedictorian of her class and graduated in 1907. She married a prominent civil rights attorney in 1912, and returned to Little Rock, but sadly racial violence, including a lynching in 1927, caused the family (they had two daughters by then) to move to Chicago. Soon after that, both the financial strain and the issue of her husband’s abusiveness led Price to divorce him. This was quite a bold action for a woman of any race at that time in history.

To make ends meet as a single mother, Price worked as an organist for silent film screenings and composed songs for radio ads under a pen name. During this time, she lived with friends, and eventually moved in with her student and friend, Margaret Bonds, also an African American pianist and composer. This friend-

ship led to Price meeting poet Langston Hughes and contralto singer Marian Anderson, both prominent figures in the art world who aided in Price's future success as a composer. In 1931, Price would wed widower Pusy Dell Arnett, an insurance agent and former baseball player for the Chicago Unions, who was thirteen years older than her. Although she had written numerous children's and practice pieces for her piano students in Arkansas, Price only turned to composing major orchestral works relatively late in life, when she was in her mid-forties. Her *Symphony No. 1 in E Minor* became her first big success. She wrote the majority of her symphony in 1931, finding the humor in an accident she had when she wrote to a friend, "I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But, oh dear me, when shall I ever be so fortunate again as to break a foot?" The resulting piece was well received nationwide, granting Price a degree of legitimacy that encouraged her to continue writing major orchestral works. It had its premiere by the Chicago Symphony and was the first composition by an African American woman to be performed by a major orchestra. Three more symphonies, incorporating melodies from Negro spirituals, three concertos, assorted smaller orchestral works, including one of her most widely arranged pieces, *Adoration*, a wonderful, otherworldly piece originally written for organ, which the MSO performed in June of 2021, and more than one hundred songs, many sung by some of the most admired voices of her day, would follow. Price found a powerful public stage for her pieces at the Chicago World's Fair of 1933. She would go on to show her southern heritage and pride in some of her shorter works: *Arkansas Jitter*, *Bayou Dance*, and *Dance of the Cotton Blossoms*. At the age of 66, after suffering a stroke, she died in June 1953.



Composers require backing and sponsorship. Mozart needed Haydn to promote his string quartets. Mendelssohn resurrected Bach's St. Matthew Passion, Leonard Bernstein breathed new life into Mahler's symphonies, many water-damaged master tapes from the 1970s by Bob Marley were restored by a sound tech specialist. Sometimes the whims of history blaze new trails for an artist's legacy. Now Price's work is considered an important part of the New Negro Arts Movement, but the legacy of this great talent was largely forgotten until 2009. In that year, the discovery of a treasure trove of her works was

Handcrafted Jewelry
Inspired by Nature

Beth Millner
JEWELRY



Easy online ordering at [bethmillner.com!](http://bethmillner.com)
521 W. Washington St. in Downtown Marquette | (906) 226-3540

everydaywines **ZEPHYR**


What is art, but engaging the senses in a way that helps us to better understand ourselves?

Through sound, sight, touch, scent and taste art delves into our own shared humanity.

We exist to share those experiences, celebrate those who create them, and we thank **you** for engaging in them.

Cheers!

everydaywinesmqt.com zephyrmqt.com





CONGRATULATIONS TO THE MSO ON 25 SEASONS!

made at her summer home in St. Anne, Illinois, where scores were strewn on the floor after an apparent robbery. The home's new owners contacted the University of Arkansas and donated the scores to Price's archive. An important step in the long march for social justice is to perform, record, teach, conduct, research, and respect the life and work of Florence Price. Alex Ross wrote in *The New Yorker* in February 2018, "not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history." In November 2018, the New York-based firm of G. Schirmer announced that it had acquired the exclusive worldwide rights to Florence Price's complete catalog.

Price's *Symphony No. 1* in E Minor consists of four movements. The first, **Allegro non troppo**, is in traditional sonata form and that lasts nearly fifteen minutes. This movement is a deliberate and conscious nod to Antonín Dvořák's *Symphony No. 9 "From the New World"*. Price very much wanted to be an integral part of this new, national symphonic convention. The second movement, **Largo**, is a ten-part brass choir playing a newly composed hymn, accompanied by drumming. The third movement is notable for its expressive name, "**Juba Dance**," which evokes an African-derived folk dance that was popular among slaves in the antebellum South, and for its brevity—the movement is less than four minutes in duration. Price plays here with the expectation of a dance as the third

movement of a classical symphony (which in European symphonies is often a minuet) and explores an African American musical style anchored in the South of the United States. Its format and style allow it to pass for a work of popular music. The last movement, **Presto**, is a fast movement of about five minutes in the form of a modified rondo. The use of the pentatonic scale, vital to African American musical idioms such as jazz and blues, is prominent throughout the work.

After its premiere in 1933, Price's *Symphony No. 1* was performed infrequently. What might have contributed to this neglect is the fact that the work was not published until 2008; all previous performances relied on manuscripts and photostats. Price's *Symphony No. 1* has recently enjoyed new popularity among American orchestras. Whereas the work was known to have only two performances in 2018, in 2019 it (or excerpts of it) were performed seventy-one times by orchestras across the country, including the National Symphony Orchestra. In 2020, sixty-two performances were planned, though many were canceled due to the COVID-19 pandemic. This charming, colorful score calls for two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (African drums, bass drum, cathedral chimes, cymbals, snare drum, triangle, wind whistle), celesta, and strings. Performance time is approximately 40 minutes.

– Program Notes by Claudia Drosen

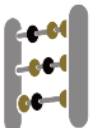


MESSIAH LUTHERAN CHURCH
inclusive. inquisitive. imperfect.

Worship with us:
Saturdays at 5 PM in-person
Sundays at 8:30 AM in-person, on 101.9 FM, and livestream
Sundays at 10:30 AM in-person and livestream

305 West Magnetic Street, Marquette
www.messiahlutheranmqt.org | 906.225.1119

Lutheran Campus Ministry meets each Thursday 6:30-8:00 PM
at Common Grounds, 927 West Fair Ave., Marquette

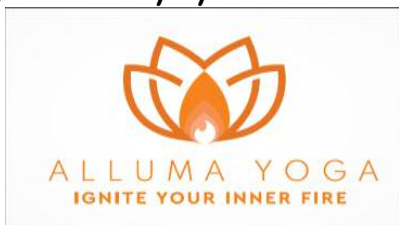


abacus
BOOKKEEPING PROFESSIONALS

Linda O'Brien
Accounting Coach

906.362.2277
PO Box 342
Marquette, MI 49855
abacusbookkeepingpros@gmail.com
www.abacusbookkeepingpros.com

We support musical performance and education!



925 W. Washington St., Marquette.

www.allumayoga.com

Marquette Symphony Orchestra

Connect with us on social media!



/MarquetteSymphonyOrchestra



@marquettesymphonyorchestra

Mark Canale is pleased to
sponsor an afterglow
immediately following this evening's symphony



Canale Tonella

FUNERAL HOME AND CREMATION SERVICES

at the corner of Third and Ohio Streets,
526 N. Third St. • Marquette

*Complimentary appetizers provided by
NMU Conference and Catering Services
and complimentary wine, beer and soda
by Everyday Wines*

UPCOMING MARQUETTE SYMPHONY ORCHESTRA EVENTS

Sunday, March 13 from 3:00-5:00 p.m. – Master Class with MSO Concerto Competition winner Xiaoya Liu at Reynolds Recital Hall. This is free and open to the community. Eight students will be playing for Ms. Liu.

Monday, March 14 at 7:00 p.m. – Piano Recital with Xiaoya Liu at the Besse Center in Escanaba. Tickets are on sale at baycollege.tix.com (\$12 general public, \$6 K-12 students).

Saturday, May 7 at 7:30 p.m. – Under the direction of Octavio Más-Arocas, the MSO performs “A Universe of Music” at Kaufman Auditorium. The performance features “The Planets” by Gustav Holst and “Violin Concerto No. 1” by Max Bruch, featuring MSO Concerto Competition winner Christine Harada Li. Tickets are on sale through NMU Tickets.

Monday, May 9 – MSO Children’s Concerts at Kaufman Auditorium. The orchestra will perform for Marquette County 4th and 5th graders during their school days. The performances are sponsored by an anonymous donor and The Louis G. Kaufman Foundation.

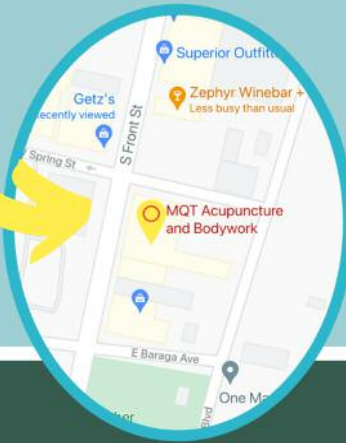
Monday, May 9 at 7:00 p.m. – Violin & Cello Duo Recital with MSO Concerto Competition winner Christine Harada Li, violin at the Besse Center in Escanaba. Tickets are on sale at baycollege.tix.com (\$12 general public, \$6 K-12 students).

Thursday, May 19 at 7:00 p.m. – Cello and Piano Recital with MSO cellist Andrew LaCombe and pianist Ryan Ford at the Besse Center in Escanaba. Tickets are on sale at baycollege.tix.com (\$12 general public, \$6 K-12 students).

Details coming soon about MSO summer events and performances!

NEW WORKOUT PLANS?

307 S Front Street, Ste 110
Downtown Marquette



MQT Acupuncture
and Bodywork



773-318-9973
www.mqtacu.com



ACUPUNCTURE & BODYWORK FOR:

- CHRONIC PAIN
- NUMBNESS
- WEAKNESS
- IMBALANCE



GIVE YOUR MUSCLES & JOINTS A FRESH START

Happy 25th Anniversary

Marquette Symphony Orchestra

Congratulations on a quarter century of exceptional music!

42nd Hiawatha Traditional Music Festival

- Ticket Sales Open -
May 16, 2022 - July 14, 2022
www.hiawathamusic.org



Your friends in music...