



Marquette Symphony Orchestra

# Sounds of the Holidays



**SATURDAY, DECEMBER 18**  
7:30PM AT KAUFMAN AUDITORIUM  
Guest Conductors Steve Grugin & Janis Peterson

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*String players are listed alphabetically.*

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# Marquette Symphony Orchestra

Guest Conductors Steve Grugin and Janis Peterson

presents

## *Sounds of the Holidays*

Saturday, December 18, 2021 – 7:30 p.m.

Louis G. Kaufman Auditorium

*Emcee for the Evening - Rusty Bowers*

- Toccata on “Carol of the Bells” ..... David Lovrien
- A Canadian Brass Christmas ..... arr. Luther Henderson and Calvin Custer
- Chanukah Festival ..... Keith Dom Powell
- Yule Ball Waltz (from Harry Potter and the Goblet of Fire) ..... Patrick Doyle,  
ed. Lawrence Ashmore
- Christmas Overture ..... Samuel Coleridge-Taylor
- Christmas in Lapland ..... Peter Lawson
- Winter Wonderland ..... Calvin Custer

### INTERMISSION

- Christmas Fantasy (world premiere performance) ..... Ron Caviani
- Let it Snow! Let it Snow! Let it Snow! ..... Charles Sayre
- German Carol Festival ..... J. Christensen
- Christmas Memories ..... Bruce Chase
- Stille Nacht (Silent Night), à la Mannheim Steamroller . arr. Chip Davis and Robert Longfield
- BaSOON It Will Be Christmas (for 3 solo bassoons and orchestra) ..... James M. Stephenson  
**Bassoon soloists Oskar Gaenssle, Alex Flannery and Trevor Clark**
- Radetzky March ..... Johann Strauss, Sr.



Upcoming Concerts

March 12, 2022 – Kaufman Auditorium

May 7, 2022 – Kaufman Auditorium



## STEVE GRUGIN, GUEST CONDUCTOR

Dr. Stephen Grugin is in his 25th year as the Director of Bands and Professor of Low Brass at Northern Michigan University. In addition to conducting the University Symphonic Band, Wind Ensemble and Wildcat Marching Band, he teaches trombone, euphonium and tuba, as well as courses in music education and orchestration and arranging. Dr. Grugin earned bachelor's degrees in Music Education and Jazz Studies at

The Ohio State University, and received a Master of Music degree in Band Conducting at Northwestern University. His PhD in Music Education is from The Florida State University.

Currently serving as the principal trombonist in the Marquette Symphony Orchestra, Dr. Grugin has also performed with the Keweenaw Symphony Orchestra and the Middletown, Ohio Symphony Orchestra. Additionally, he is a member of the MSO Brass Quintet, the NMU Far North Brass Quintet, the Superior Sackbuts Trombone Quartet and is the Music Director of the Westerly Winds Big Band. He currently serves as the conductor of the Marquette City Band, and has also conducted the Marquette Symphony Orchestra in several "Sounds of the Holidays" concerts. He also enjoys conducting and performing with the annual TubaChristmas and Octubafest ensembles in Marquette. In recent years he has led groups appearing at the Pine Mountain and Hiawatha Music Festivals.

Earlier in his career, Dr. Grugin played with jazz groups that appeared at the Nice, France and Montreaux, Switzerland International Jazz Festivals. While an undergraduate student, he performed with the All-American College Band at Walt Disney World and the German Band at Kings Island Park near Cincinnati. Dr. Grugin is also quite active as a music arranger. His *American Classics Suite*, an arrangement for trombone ensemble, has been performed in the U.S. and London and broadcast on Hungarian National Radio. His arrangements for marching band have been performed by over twenty university marching bands throughout the U.S. He has also arranged music for the Marquette Symphony Orchestra.

Appearances as a guest conductor and adjudicator have taken Dr.

Grugin to Florida, Texas, Illinois, Kentucky, Virginia, Georgia, Tennessee, Ohio, Michigan, Wisconsin, Connecticut, and Toronto. He has also guest conducted the US Army Field Band. During the summer months, Dr. Grugin has served on the faculty at various music camps including the Blue Lake Fine Arts Camp. In 2010, he conducted the Blue Lake International Southern Winds on its European tour with performances in France, Germany, Austria and Belgium. In 2011, as a delegate to Marquette's sister city Higashiomi, he presented clinics for two high school bands in Japan. In 2017, he conducted the Marquette City Band during its concert tour throughout Finland that included performances in Marquette's sister city Kajaani and at the Lieksa International Brass Festival.

Dr. Grugin has held leadership roles in various artistic organizations in Marquette. He served as chair of the MSO's Artistic Advisory Committee for eight years and was a founder and board president of the Superior Arts Youth Theatre. When the COVID pandemic brought on significant challenges to performing artists and musical organizations, Dr. Grugin was instrumental in establishing protocols and procedures for local performing ensembles. The Marquette City Band's successful 2020 summer concert season was featured in an article published in the Association of Concert Bands Journal and became a model for other community bands throughout the U.S. Dr. Grugin was subsequently asked to be a presenter in a national conference via Zoom on the topic of "Performing Live Concerts During a Pandemic: Thinking Outside the Stage." He was also highly involved in producing the Marquette Symphony Orchestra's video collage productions in 2020-21, and helped establish the streaming capabilities for his community and university ensembles that enabled them to greatly extend their outreach to thousands of audience members on a global level. In September, 2021, Dr. Grugin was awarded the "Lifetime Achievement Award" from the City of Marquette's Arts and Culture Center.

He is married to Betsy Grugin, who is the Band Director at Aspen Ridge Middle School and Personnel Manager and Librarian of the Marquette Symphony Orchestra. Their three children, Elizabeth, Mallory and Kayla are also active in various musical organizations in the community and region. In his leisure time Dr. Grugin enjoys skiing, hiking, kayaking and camping.

## JANIS SHIER PETERSON, GUEST CONDUCTOR

Janis Shier Peterson retired after 37 years as the Director of Orchestras for the Marquette Area Public Schools. During her tenure, the number of strings grew from 75 to over 200 players and her ensembles were selected for numerous honors including performances at the Michigan Youth Arts Festival, Midwestern Music Educators' Conference, EPCOT Center and the Kennedy Center. Her orchestras also performed in Boston, Chicago, Hawaii, Minneapolis, Toronto, Germany, France, Ireland and Austria.

A graduate of Michigan State University and Northern Michigan University, Mrs. Peterson has held conductor positions at Blue Lake Fine Arts Camp/Masterworks Orchestra, the Pine Mountain Music Festival, University of Wisconsin-Green Bay Music Camp and Northern Michigan University. She has served as a guest conductor for various groups including the Alaska State Honors Orchestra, Blue Lake International Symphony Orchestra and the Marquette Symphony Orchestra.

Janis has been selected many times as Most Influential Educator by "top academic seniors" and was also awarded Michigan American String Teachers' Association's Orchestra Teacher of the Year, Michigan School Band and Orchestra Association's Michigan Orchestra Teacher

of the Year, Marquette Teacher of the Year, UP Teacher of the Year, Marquette Arts Educator Award and several others. Janis is concertmaster and co-founder of the Marquette Symphony Orchestra (MSO) whose membership includes many former and current string students. She also serves the MSO as Artistic Advisory Committee secretary and coordinator of the Youth Concerto Competition, MSO Summer Strings, Besse Recital series, and educational outreach. She has served as President of Michigan American String Teachers' Association, Vice-President of the Michigan School Band & Orchestra Association and Coordinator of UP String Pedagogy Assembly.

Mrs. Peterson is a dedicated arts advocate, maintains a string studio teaching private lessons to students of all ages, and performs with a variety of ensembles. A dedicated life-long learner, Janis continues to attend workshops on conducting, string playing and teaching.

Mrs. Peterson and her husband are very proud of their four married children and six grandchildren.



## 🌀 BASSOON SOLOISTS FOR "BaSOON IT WILL BE CHRISTMAS" 🌀



### Trevor Clark, bassoon

Trevor Clark is currently the K-12 Music teacher at Chassell Township Schools. He has been playing bassoon for ten years, and has had the honor of premiering a bassoon concerto written by a colleague of his. Trevor has also played in the International Symphony Orchestra, the National Arab Orchestra, and has also performed for the Queen of England in 2012 in high school. Trevor also teaches private

woodwind lessons on all woodwinds, alongside his duties of teaching bassoon and clarinet at Michigan Technological University.

A native from the Lower Peninsula, Trevor moved up to the UP in 2017 upon acceptance of his current job, and he has continued his musical endeavors in addition to teaching, through performance opportunities with the Keweenaw Symphony Orchestra, Marquette Choral Society and the Marquette Symphony Orchestra.

In Trevor's free time, he enjoys being outside disc golfing and working on the disc golf course he planned and created at Chassell Townships Schools. In the times that he is not working on the course, or playing disc golf, Trevor also focuses on completing his masters degree in Educational Leadership online through Eastern Michigan University.

### Alex Flannery, bassoon

Alex Flannery was born and raised in Marquette, MI. His involvement in the arts began at a young age when his uncle, a retired public-school music teacher, first put a musical instrument in Alex's hands. From there, he learned a few different instruments before he found his main instrument (the bassoon) and has since performed throughout his education and across Michigan in various ensembles and symphony orchestras.



Alex graduated with a BA in Sound Design with a minor in Music Composition from Michigan Technological University (Houghton, MI) in 2015. Following that, he started his career path as an arts administrator by moving back to Marquette and working on staff for both the Marquette Symphony Orchestra and the City of Marquette Arts and Culture Center.

He moved "below-the-bridge" in 2017 to join the fundraising staff at Interlochen Center for the Arts during its major \$125 million campaign, and later became the Operations Manager of Interlochen Public Radio. During his time in the Traverse City area, Alex was the Treasurer of the Benzie Area Symphony Orchestra and a volunteer for several other arts, LGBTQ+, and community development organizations.

In 2019, Alex departed Michigan to attend the University of Cincinnati (Ohio) from which he earned a dual graduate degree consisting of a Master of Arts Administration (College-Conservatory of Music) and Master of Business Administration (Carl H. Lindner College of Business). Coursework ranged from financial management, strategic planning, marketing and development, accounting, finance, data analytics, organizational behavior and culture, corporate social responsibility, and corporate law.

Following graduation in 2021, Alex moved back to Michigan and is currently the Operational Support Grant Program Manager at the Michigan Council for Arts and Cultural Affairs, which is Michigan's government arts agency. In this public sector role, he manages a portfolio of over 350 arts and cultural organizations around Michigan (including the Marquette Symphony Orchestra) that apply for and receive over \$5.6 million annually in operational support funding from state and federal appropriations. Alex is performing this role remotely (with periodic travel) while still living in Marquette.

When not plugged in to his remote work, you'll find Alex enjoying the natural beauty of the Upper Peninsula whether in the water, on the trails, or, of course, shoveling snow. Still an active musician, Alex is composing a new piece for symphony orchestra and choir in his free time and still enjoys playing his bassoon recreationally in ensembles around the state.

### Oskar Gaenssle, bassoon

Oskar Gaenssle is a senior at Northern Michigan University pursuing a Bachelor of Arts: Music with a focus in Bassoon performance. He is a graduate of Ishpeming High School and has been playing bassoon for 10 years. Oskar also loves playing bass for the NMU Jazz band and Jazz Combo, but his favorite thing is getting to perform for the Marquette community!



## 🌀 RUSTY BOWERS, EMCEE 🌀

Having appeared in a variety of venues in the Upper Peninsula of Michigan and beyond, Rusty is an accomplished actor and singer. His outstanding credits include outdoor dramas, world premiere performances, appearing at the Kennedy Center in Washington D.C., regional television commercials and performing for a number of years for the **Walt Disney Corporation**. Some of Rusty's favorite roles include: Tevye in *Fiddler on the Roof*, Sancho Panza in *Man of LaMancha*, Ebenezer Scrooge in *A Christmas Carol*, and Captain Petroff in *Beacon on the Rock*. When not performing on stage, Rusty can be found backstage. He has extensive technical credits for Sound Design, Lighting, Make-up Design & Application and Stage Management. He is a found-

ing member of the Lake Superior Theatre board and a past board member of the First Nighters Club for the Forest Roberts Theatre at NMU. Presently he is President of the Peninsula Arts Appreciation Council for the Vista Theater in Negaunee and Chair of the Arts and Culture Committee for the City Commission of Marquette. He is an avid vinyl and comic book collector. He also has an incredible knack for music trivia. He is the owner of his own business, **Rusty Bowers Entertainment**, a Studio Production facility and Professional Mobile DJ Service. Rusty is a graduate of NMU's Communication and Performance Studies Department. He and his lovely wife, Lisa, live in Marquette and have three children: Joseph, Jack and Jessica.

## Toccata on "Carol of the Bells"

David Lovrien  
Born 1963



David Lovrien is a software professional, saxophonist, Irish whistler, composer, web designer, music publisher, and creator of the John Philip Sousa Home Page, [www.dws.org/sousa/](http://www.dws.org/sousa/). His first foray into altering carols took place in *Minor Alterations*, which is a clever adaptation of favorite Christmas tunes, transposed from major keys to minor. The styles of these familiar tunes are then changed and overlapped, giving each tune a new character. Each tune is twisted into something new and surprising. On another concert, the MSO performed Lovrien's sequel to the above, called *Minor Alterations No. 2, Carols from the Dark Side*.

Both musicians and audiences were surprised and delighted with the fun and intelligent way the melodies became transposed, contorted and basically played with at breakneck speed. So, we thought we'd gift you with another Lovrien offering. *Toccata on "Carol of the Bells"* seems to start as a very recognizable Christmas

tune, but quickly changes to something even more stirring, maybe even heroic. A toccata (from Italian *toccare*, literally, "to touch", with "toccata" being the action of touching) is a virtuoso piece of music typically for a keyboard or plucked string instrument featuring fast-moving, lightly fingered or otherwise virtuosic passages or sections, with or without imitative or fugal interludes. In this opus there are big, important blasts as in a fanfare, and small but intricate lacings around the theme. We hear the tune return over and over again, get tossed around, syncopated and layered on top of itself. I hope you've brought both your ears this evening, so you don't miss a beat!

## A Canadian Brass Christmas

arr. Luther Henderson/Calvin Custer



What would a Christmas tribute be without the bright and beautiful chordal meshings of a brass ensemble? Tonight we shall hear Luther Henderson and Calvin Custer's version of a medley called *A Canadian Brass Christmas*. Players in the MSO's trumpet, French horn, trombone and tuba sections will take the musical spot-



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light in this celebratory work for orchestra.

The group on which the name of the piece is based is the Canadian Brass Quintet, known for their unique performance attire of formal black suits with white running shoes. It was formed in the 1970s by friends Chuck Daellenbach and Gene Watts. Since then, the group has had a brilliant concert career. They also emphasize music education and strive to bring forth a truly diverse repertory of works for their audiences to enjoy. Gene Watts, the trombonist states: “We feel that in the educational process, performance is as important as anything else. Music isn’t a kid sitting in his room practicing. It’s the communication with others that gives meaning to music. Performers come from little kids who come out and play ‘Happy Birthday.’ Everybody applauds for the kid, and he says ‘Hey, I like this!’”

Since the repertory for brass quintet was somewhat limited when the group was formed, the Canadian Brass has transcribed, arranged, and commissioned more than 200 works that remain standards for bands and orchestras throughout North America. These works include arrangements of Renaissance, Baroque,

and Classical pieces, but also marches, jazz standards, Broadway hits, and, of course, holiday favorites.

This medley features joyous Christmas tunes that are personal favorites of The Canadian Brass, and are on their holiday recording, *A Canadian Brass Christmas*. They instantly bring to mind a brass ensemble. The piece opens with clock chimes, suggesting the dawn of Christmas morning, and sets a tone that is joyous but stately for *Ding Dong! Merrily on High*. The piece later transitions into a bouncier 6/8 time for *I Saw Three Ships*. This contrasts the more serene *Huron Carol*, a song of Canadian origin. The medley moves back into a jubilant 6/8 for the concluding *Here We Come A-Wassailing*.

The Canadian Brass writes a Note to Performers about this work: “The opening imitates chimes before you hear the traditional carol, *Ding Dong! Merrily On High*. The 6/8 section...sets up *I Saw Three Ships*, a traditional English carol. Be sure the eighth notes are played lightly and quietly...*The Huron Carol*...is a lovely and mysterious carol of Canadian origin. It should be played with a slight rubato feel... The traditional northern England carol *Here We Come A-*



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*Wassailing*...should be played with a light 6/8 feel. Take care not to rush the tempo through the changing meters...Balance this work according to the needs of your ensemble, performing the written dynamic and articulation markings for the most enjoyable rendition.

## Chanukah Festival

Keith Dom Powell



Composer and horn player Keith Dom Powell has had his works performed by ensembles throughout the United States. He has made a specialty of writing for chamber groups including quintets for clarinet and strings, horn and strings, wind quintets, and winds with piano and recently a sextet for saxophone and wind quintet. He has composed numerous works for horn ensembles. Mr. Powell has penned two orchestral

fanfares for the Altoona Symphony. His *Chanukah Festival* has been performed by six different symphony orchestras. Several of his Christmas arrangements have been done by orchestras and choirs in the Pittsburgh area. Mr. Powell has made his living as a free-lance horn player and teacher for over 40 years and has been a part of the Marquette Symphony Orchestra.

*The Chanukah Festival* was written in 2001. Mr. Powell arranged these three popular Jewish holiday tunes for the Pittsburgh Youth Pops Orchestra and its music director, Russ Pedersen. He states, "my thinking at the time was that if Jewish tunesmith Irving Berlin could compose *White Christmas*, it would be okay for me, a long-time lapsed Catholic, to pen this work. I slightly reworked it for the Altoona Symphony's performance a few years after its premiere. It begins with a lively version of "Chanukah Oy Chanukah" for trumpet and strings. Next comes "Ma-oz Tsur (Rock of Ages.)" This slow 13th century Hebraic hymn is often heard at Protestant churches. After a traditional harmonization, the tune appears in minor for a more authentic feel. I end *Chanukah Festival* with the Dreydl song. Listen for the main melody in the trombones followed by a Grand Dreydl Waltz."



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# Yule Ball Waltz (from "Harry Potter and the Goblet of Fire")

Patrick Doyle, ed. Lawrence Ashmore



The fourth movie in the Harry Potter franchise *Harry Potter and the Goblet of Fire*, released in 2005, sees Harry (Daniel Radcliffe) returning for his fourth year at Hogwarts School of Witchcraft and Wizardry, along with his friends, Ron (Rupert Grint) and Hermione (Emma Watson). There is an upcoming Triwizard Tournament between the three major schools of magic, with one participant selected from each school by the Goblet of Fire. When Harry's name is drawn, even though he is not eligible and is a fourth player, he must compete in the dangerous contest. He must confront fierce dragons, aggressive mermaids, and a dark wizard that hasn't been able to make his move for thirteen years. Just like the Triwizard Tournament, the Quidditch World Cup brings wizards from all over Europe together for an intense competition. With a jig for Ireland and intense percussion for Bulgaria, excite-

ment builds and the teams take flight for an incredible match.

The film's score was not composed by John Williams as were the previous three films, but by Patrick Doyle. This was done because Williams had scheduling problems due to the scoring of *Star Wars: Episode III – Revenge of the Sith*, and others.

The music is performed by the London Symphony Orchestra conducted by James Shearman, and includes three main new themes: one to represent the Triwizard Tournament, one to represent Lord Voldemort, and one to represent Harry Potter's crush on Cho Chang. Songs 22-24 are the songs playing during the Yule Ball scene when the Weird Sisters band comes out to play. The Yule Ball is a formal Christmas celebration held on December 25th for students of wizarding schools who participated in the Triwizard Tournament. Although formal, The Yule Ball is supposed to be a chance for all to let their hair down, although students are still urged not to embarrass their school in any way. Triumphant and stately music usher in the visitors from Beauxbatons Academy of Magic and Durmstrang Institute for Magical Learning.

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The announcement of the ball causes something of a panic in Harry and Ron, who were worried about their abilities to find dates, but they manage to at the eleventh hour. Although he cannot take Cho Chang to the Ball, Harry gets his first taste of young love as soaring strings take flight with the *Yule Ball Waltz*, which comes from *Symphony No. 3* by Samuel Wesley.

Having purchased a nice set of dress robes Harry and the other Champions are called to open the festivities. The ball is open to students in the fourth year and above, meaning Harry Potter, Ronald Weasley, and Hermione Granger are able to attend. Younger students are also allowed to attend provided they were invited by an older student. All tournament champions are required to attend, and they must have a dance partner, as tradition required them to open the dance.

The Ball proves to be a gala event, and the surroundings are posh and beautiful. The description of the decorations at the ball states “over their heads [he] saw that an area of lawn right in front of the castle had been transformed into a sort of grotto full of fairy light—meaning hundreds of actual living fairies were sitting in the rosebushes that had been conjured there, and fluttering over the statues of what seemed to be Father Christmas and his reindeer.” With much pomp, dancing and opulent beauty all around, the music goes from majestic to swirling and sparkly. We hope you get caught up in the festivities.

## Christmas Overture

Samuel Coleridge-Taylor  
Born 1875—Died 1912



Samuel Coleridge-Taylor was born in London, the son of a West African father and English mother. Early in his life, his father, a doctor, unable to make a success in Britain, returned to Sierra Leone. The boy showed talent on the violin from the age of five, and by 1890, with generous backing from a Presbyterian choirmaster, entered the Royal College of Music, studying with Charles Villiers Stanford. Elgar called him “far and away the cleverest fellow going among the younger men.” The *Hiawatha* trilogy made his name and performances were so plentiful that with Mendelssohn’s *Elijah* it held second place only to Handel’s *Messiah* in the hearts of choral societies the length of the country.

He died in Croydon at the age of only 37 before his full potential as a composer could be fulfilled.

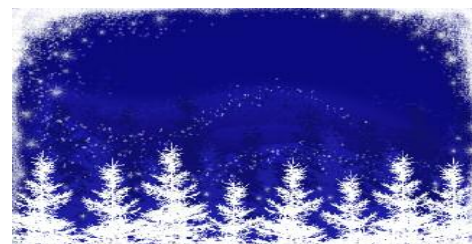
His *Christmas Overture* appeared posthumously in 1925, arranged by Sydney Baynes, of *Destiny Waltz* fame; it features *God Rest You Merry, Gentlemen*, and *Hark the Herald Angels Sing* and is thought to have been put together from for a charming poetical fairy drama by Alfred Noyes, *The Forest of Wild Thyme*. Sir Beerbohm Tree had commissioned the music. Unfortunately the play was abandoned, apparently owing to a great similarity between it and Maeterlinck’s *Blue Bird*. Some of the enormous amount of music which Coleridge-Taylor had written was reused in other works but the majority remained in manuscript. Realized works included the *Three Dream Dances* for piano, *Scenes from an Imaginary Ballet* Op.74 and finally an *Intermezzo* for orchestra. Keep an ear out for the decidedly British take Coleridge-Taylor offers with his delicious holiday medley.

## Christmas in Lapland

Peter Lawson



Come aboard for an imaginary journey by sleigh through Lapland. This beautiful music includes Christmasy percussion, including sleigh bells, tambourine, cymbals, both suspended and clashed, bass drum, glockenspiel and tubular bells. It evokes the sights and sounds of a far-off, snowy northern landscape. Each section portrays a different aspect: The sleigh begins its wintry journey through the Lapland countryside on Christmas Day. The sleigh turns a corner to reveal breathtaking winter views over pine forests, and we round another bend to reveal ermine and reindeer gambolling in the snow. We come to a church, bells pealing, and a brass band. The Lapp folk are outside, celebrating Christmas. We round another bend and are treated to the majesty of the Northern Lights. There are flurries of snow and as the sleigh-ride nears its end, we think back over the journey through this one-of-a-kind Lapland winter wonderland.



## Winter Wonderland

Calvin Custer  
Born 1939—Died 1998



“Winter Wonderland” is a song written in 1934 by Felix Barnard and lyricist Richard Bernhard Smith. Since its original recording by Richard Himber in 1934 for RCA Victor, it has been covered by over 200 different artists.

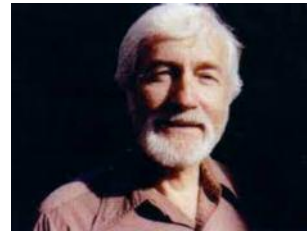
The song’s lyrics were about a couple’s romance during the winter season. A later version of “Winter Wonderland” (which was printed in 1947) included a “new children’s lyric” that transformed it “from a romantic winter interlude to a seasonal song about playing in the snow.” The snowman mentioned in the song’s bridge was changed from a minister to a circus clown, and the promises the couple made in the final verse were replaced with lyrics about frolicking. Singers like Johnny Mathis connected both versions of the song, giving “Winter Wonderland” an additional verse and an additional chorus.

Richard Bernhard Smith, a native of Honesdale, Pennsylvania, was reportedly inspired to write the lyrics after seeing Honesdale’s Central Park covered in snow. At the end of a different recording session by Himber and his Hotel Ritz-Carlton Orchestra with extra time to spare, RCA Victor suggested arranging and recording “Winter Wonderland” using some additional members of its own orchestra, which included Artie Shaw and other established New York City studio musicians. Guy Lombardo’s version would go on to be one of the biggest hits of 1934. In 1960, Ella Fitzgerald recorded a jazz arrangement of the song for her Verve release, [Ella Wishes You a Swingin’ Christmas](#). In 1964, Doris Day sings the first opening verse in her recorded arrangement on [The Doris Day Christmas Album](#).

Calvin Custer brings this flawlessly sculpted holiday treat to the concert hall with sounds that transport us back to the glory days of Leroy Anderson and his scorings for the Boston Pops Orchestra. To make a delightful arrangement even more dazzling, we work our way to the final chorus which has all the scrumptious flavorings of the Big Band era as the whole orchestra swings. With all the colors of the spectrum and all of the charms of the season, this is a work that’s cheerful enough to lift the spirits of even the grouchiest Grinch! Let it ring throughout the concert hall.

## Christmas Fantasy

Ron Caviani  
Born 1931—Died 2004



### World Premiere performance



Tonight we shall hear the world premiere of *Christmas Fantasy* by Ron Caviani. It is very special to one of this evening’s conductors, Marquette’s own Janis Peterson, who is well known as a violinist, educator, clinician, conductor and all-around musical treasure (see her bio in this evening’s program).

Mr. Caviani gave Ms. Peterson the score and parts to this work shortly before he died in 2004. It was a cherished Christmas gift, dedicated to The Marquette String Orchestra, Janis Peterson, Conductor. Janis says the perfect performance opportunity didn’t present itself until now, and she is thrilled to have its debut concur with the 25th season of the MSO.

Composer and musician Ron Caviani, born on March 12, 1931 in Iron Mountain, MI, was a man near and dear to the hearts of many people in our beloved U.P. communities. He received his early musical training at the age of three and a half years at the hands of his uncle Ernest Caviani. Ron attended Iron Mountain High School where he graduated in 1949. Upon completion of high school he enlisted in the Marine Corp during the Korean conflict. Ron became a member of the elite Marine Corp Band which afforded him the opportunity to personally meet and play for then president of the United States Dwight D. Eisenhower. After being discharged from the Marines he attended Northern Michigan University and graduated in 1961.

During his time at NMU his musical composition talents were recognized with the performance of his early pieces. This was a huge accomplishment since he was attending school full time while taking care of his family. In the fall of 1961, Ron and his family moved to South Bend, Indiana where he accepted a fellowship at Notre Dame to further his studies in music. Ron would

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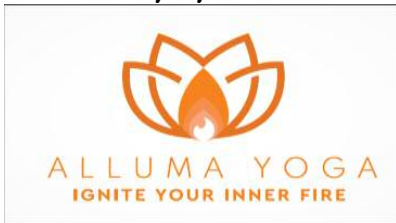


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go on to graduate with honors from Notre Dame in 1964. In 1964, Ron accepted a position with the Brandywine Schools where he was the orchestra director for 3 years. From there Ron and his family moved to Marquette Michigan where for 12 years he was a professor at Northern Michigan University.

During this time he was the resident composer and arranger for the marching band. He was the conductor of the Jazz Band where his students referred to him as “Fearless Leader”. While he was at NMU, Ron established and conducted the Upper Peninsula Youth Orchestra, an organization that brought young musicians together from all over the Upper Peninsula. In 1979 Ron accepted a position as a professor of music composition and theory at the University of the Pacific in Stockton, California.

Upon retirement Ron moved back to Iron Mountain, Michigan to help care for his mother. He continued to write music. He stayed musically active by offering his talents to area high schools, where he helped with the jazz programs. He also worked with the orchestra programs in the Marquette schools. He was also active at NMU and MTU, helping with their jazz program. He loved playing his bass and did so with the Keweenaw and Marquette Symphony Orchestras. The musical works of Ron Caviani can be found with several music publishers including, Southern Music, Shawnee Press, Really Good Music LLD, and Hinshaw Music Co. His studies were with H. Owen Reed, James Niblock, Father Carl Hager, C.S.C., George Wilson, and Hal Wright in composition, and in 1983, he had a few sessions with Luciano Berio while on sabbatical in Italy.

Here is what the composer wrote to Janis as he lent her the reins to his *Christmas Fantasy* work.

“Janis: Here is the Christmas Fantasy I told you about. The opening few measures are not in strict time until the metronome mark appears...I left pages loose for you to duplicate parts to your liking. The piano as you can see, is bound. Redefine bowings to your liking. I know how you violinists are. I offer this to you in thanks for all you have done for me. I appreciate it more than you can imagine. One finds that in the later years of one’s life, time is of the essence and we tend to not want to waste it. I write as much as possible to get all the stuff out of me. Thank you again and have a Merry Christmas. With deep affection, Ron Caviani.”

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The piece is based on traditional carols (“Angels We Have Heard on High,” “Silent Night,” “The First Noel,” “It Came Upon A Midnight Clear,” “Joy to the World”) but it has very sinteresting harmonies (a la Caviani!) and independent string bass and piano parts - Ron’s two major instruments!

## “Let it Snow! Let it Snow! Let it Snow!”



“Let It Snow! Let It Snow! Let It Snow!” also known as “Let It Snow!” is a song written by lyricist Sammy Cahn and composer Julie Styne in July, 1945. It was written in Hollywood, California, during a heat wave as Cahn and Styne imagined cooler conditions. Despite the lyrics making no mention of any holiday, the song has come to be regarded as a Christmas song in North America due to its winter theme, being played on radio stations during the Christmas and holiday season, and having often been covered by various artists on Christmas-themed albums. In the Southern Hemisphere, however, it can be played during the winter months of June, July, and August; and in New

Zealand, some play it at Matariki, which is a special occasion on their calendar which marks the start of the Māori New Year.

The tune was first recorded for RCA Victor in 1945 by Vaughn Monroe and it became a popular hit, reaching No. 1 on the Billboard Best Sellers music chart in late January and through February 1946. Woody Herman’s competing recording, featuring him on vocals and trumpet solo, peaked at No. 7 on the Billboard chart. Other covers of the song were done by Carly Simon, Rod Stewart, (whose version on the album Merry Christmas, Baby reached No. 1 in 2012,) Frank Sinatra and Dean Martin. The song entered the Billboard Hot 100 for the first time in 2018.

## German Carol Festival

J. Christensen



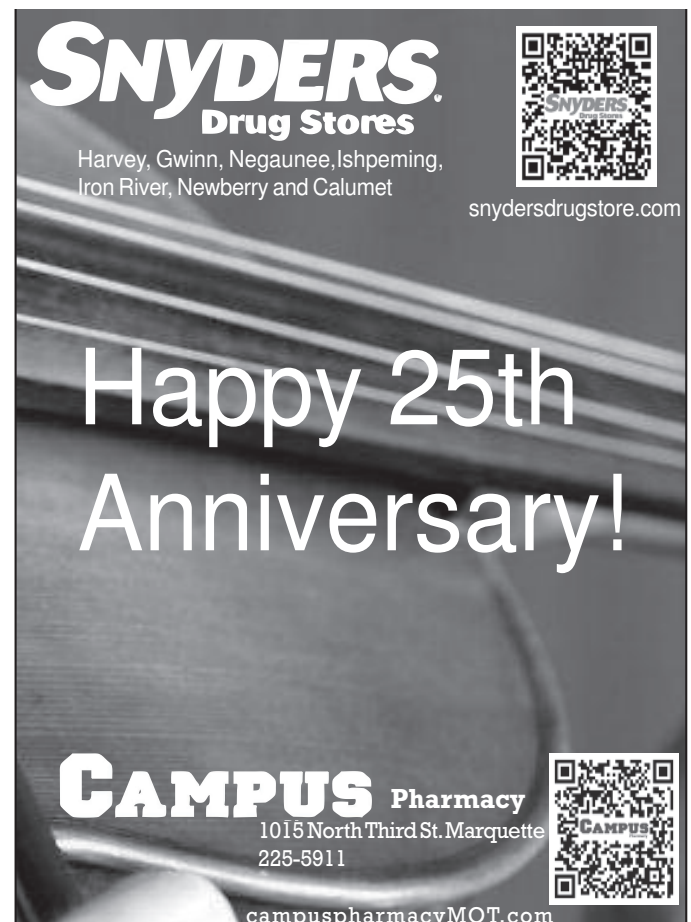
From the pen of veteran arranger James Christensen comes a fabulous collection of traditional carols, mixed into an engaging medley for the holidays. You will hear “O How Joyfully,” “Good Christian Men Rejoice,” “Silent Night,” “While by My Sheep (The Echo Carol),”



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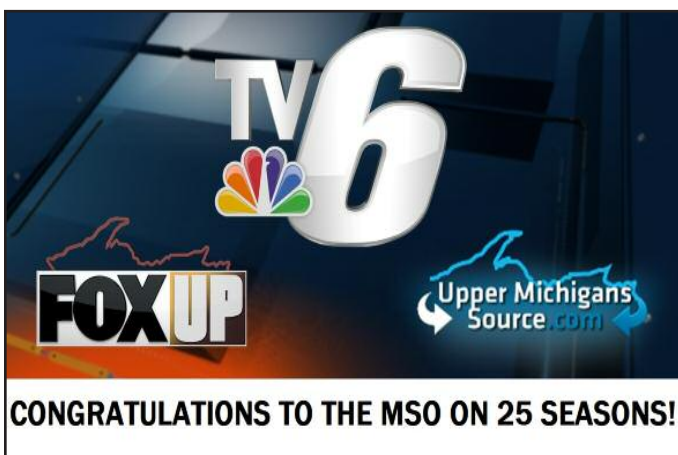
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“O Come Little Children,” and “O Christmas Tree (O Tannenbaum).” These are songs we likely know quite well, but with a different spin on them. Janis Peterson will point out the differences between composers’ holiday medleys and how they represent the composer’s personality and life experiences. Can you hear a German influence in this very special arrangement of these carols?

## Christmas Memories

Arranged by Bruce Chase  
Born 1912—Died 2001



Bruce Chase was born on March 22, 1912 in Muscatine, Iowa. The son of a violinist and piano teacher, he began to play violin very young, and by his early teen years, he was concertizing in his hometown. Following his graduation from high school, he found that work for string players was scarce and began to play with dance bands, mostly as a pianist. The bands needed to have their music quickly, and wanted good, solid arrangements. Chase was top notch at doing both, and wrote prolifically.

The Christmas memories contained in this lovely arrangement will bring out the winter-time excitement felt by children everywhere. Close your eyes and you’ll become the kid you were when you heard these great tunes for the very first time, eagerly awaiting the most exciting holiday of the year. It just isn’t Christmas without “Frosty the Snowman,” “Santa Claus is Comin’ to Town,” “Here Comes Santa Claus,” “I Saw Mommy Kissing Santa Claus,” and “Have Yourself a Merry Little Christmas.” Join us. Dream a little dream about the red-nosed man and his red-nosed helpers.

## Stille Nacht (Silent Night), à la Mannheim Steamroller

arr. Chip Davis and Robert Longfield



Chip Davis, creator and founder of Mannheim Steamroller is excited to share with audiences that while 2020 was the first year Mannheim Steamroller was unable to hold their annual Christmas Tour, they are back in 2021. “We couldn’t be more excited to know that we will reunite with our many fans this Christmas,” said Chip. It’s no secret that Mannheim Steamroller rules Christmas! Business Week reports that the group is “the top selling act ever in the holiday music category.”

In 1984, Davis decided to release a Christmas album, which went on to sell five million copies. He approached the Christmas genre very differently than other artists, and its modernized, electronic versions of classic songs were very popular with audiences everywhere. Chip Davis comments, “The music, along with our state of the art multimedia production, is meant to make this an experience for the whole family.”

Named after an 18th century musical term that now translates as “crescendo,” the group’s popularity began in the 1990s with their album “Fresh Aire.” When Chip Davis could not find anyone to distribute it, he created his own record label, American Gramophone. The album became one of the best-selling independent releases in the U.S. and Europe.

“Silent Night” (German: “Stille Nacht, heilige Nacht”) is a popular Christmas carol, composed in 1818 by Franz Gruber to lyrics by Joseph Mohr in the small



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town of Oberndorf bei Salzburg, Austria. This slow, meditative lullaby version that we all think of, differs slightly (particularly in the final strain) from Gruber's original, which was an energetic, dance-like tune in 6/8 time. The song has been recorded by many singers across many musical genres. The version sung by Bing Crosby in 1935 has sold 10 million copies as a single. Tonight the MSO will play the splendidly beautiful Steamroller version of this timeless offering, to put you in a gloriously warm, holiday mood.

## BaSOON it will be Christmas

James M. Stephenson  
Born 1969



### **Bassoon soloists Oskar Gaenssle, Alex Flannery and Trevor Clark**

American composer James Stephenson was born in Lake Forest, Illinois, which is along the shore of Lake Michigan, and is a part of the Chicago metro area and the North Shore. His works have been performed by leading American orchestras and around the world, and have been hailed by critics as having "straightforward, unabashedly beautiful sounds." "Stephenson deserves to be heard again and again!" says the Boston Herald. Others call his music fresh and invigorating, and are impressed at how he keeps audiences so engaged while also posing inspiring challenges for musicians.

Recent Stephenson's growing catalog now includes concertos and sonatas for nearly every wind instrument, in addition to the violin and piano. Commissions for solo works have come from principal players in the Chicago, Boston and other first-rate symphonies..

Stephenson studied trumpet at the legendary New England Conservatory of Music. He then went on to spend 17 seasons with the Naples Philharmonic in Florida as a trumpeter, a position he won immediately upon graduation. Wanting to continue with composition, he went back to Lake Forest, where he currently holds the post of Composer-in-Residence with the Lake Forest Symphony. He says "I am fortunate and forever grateful to make a living creating music."

In addition to serious works, Stephenson has penned a Christmas work that is not only well-crafted, but just

plain fun and games! Tonight the MSO will, with the help of skilled solo bassoonists Oskar Gaenssle, Alex Flannery and Trevor Clark, perform Stephenson's *BaSOON It Will Be Christmas*. This holiday gem is written for either two or three solo bassoons and orchestra. Well-known Christmas carols are cleverly interwoven with major bassoon excerpts from classical masters such as Mozart, Berlioz and Dukas. There is even a cadenza in which the opening of Tchaikovsky's *Symphony No. 6* makes an appearance. The bassoonists have great fun teasing the audience with these tiny excerpts and blending them with familiar Christmas carols such as *We Three Kings*, *God Rest Ye Merry Gentlemen*, *Joy to the World*, *Oh Come All Ye Faithful* and *We Wish You a Merry Christmas*. Delighted audiences seem more than willing to be taken along on this clever journey.

While it isn't a common thing to feature bassoon players as soloists on holiday concerts, with the arrival of Stephenson's entertaining composition, it seems like the perfect idea to bring the bassoons out front to celebrate!

## Radetzky March, Op. 228

Johann Strauss, Sr.  
Born 1804—Died 1849



Johann Strauss Sr. is known as the "First Waltz King" because he was the co-inventor (along with Josef Lanner) of the Viennese waltz and because he wrote 152 waltzes, many of which are still played today.

He was the patriarch of the highly acclaimed Austrian musical family which includes the most famous "Waltz King", his son Johann Jr., who created such famous waltzes as *Tales from the Vienna Woods* and *Blue Danube*. It is ironic that the "First Waltz King" should best be remembered for a march, *Radetzky March*, and that this march is far better known than the man in whose honor it was written.

This traditional festive march is as much a Viennese tradition as John Phillips Sousa's *Stars and Stripes Forever* is in America. Strauss composed the light-hearted *Radetzky March* under a commission from Lieutenant Peter Zanini who was organizing a victory festival in recognition of the exploits of the Austrian Army in Italy. Field Marshall Johann Joseph Count

Radetzky de Radetz was commander of the Army and the namesake of the march.

An unusual characteristic of this march is that the Trio section moves up a fifth instead of the traditional fourth. A friend of Strauss's, Philipp Farbach noted in his diary that in the afternoon on the day the commissioned work was supposed to be premiered, Strauss still hadn't made much progress in writing it. With Fahrbach's help, Strauss finally began to work on it. He

used two popular melodies of the era and an anonymous waltz tune, as he quickly penned the score and copied out the parts. At the premiere, conducted by the composer, the reception was not very remarkable, so Strauss decided to make some changes. He slowed down the tempo and lowered the key of the first section from E Major to D Major, but he broke with tradition and left the Trio in the original key.

- Program Notes by Claudia Drosen



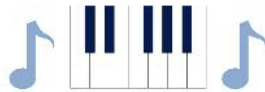
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SATURDAY, DECEMBER 18

### *Sounds of the Holidays*

With Guest Conductors Steve Grugin and Janis Peterson  
Featuring the World Premiere of *Christmas Fantasy* by Ron Caviani!



SATURDAY, MARCH 12

### *Prokofiev and Price*

Featuring MSO Youth Concerto Competition winner  
**Xiaoya Liu** performing Prokofiev's *Piano Concerto No. 3*,  
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SATURDAY, MAY 7

### *A Universe of Music*

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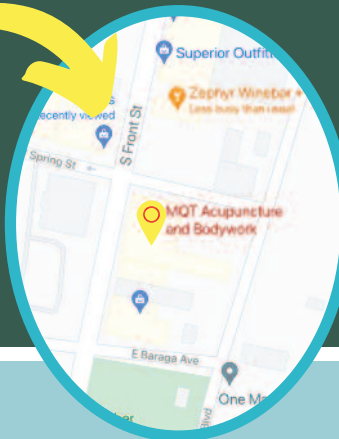
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