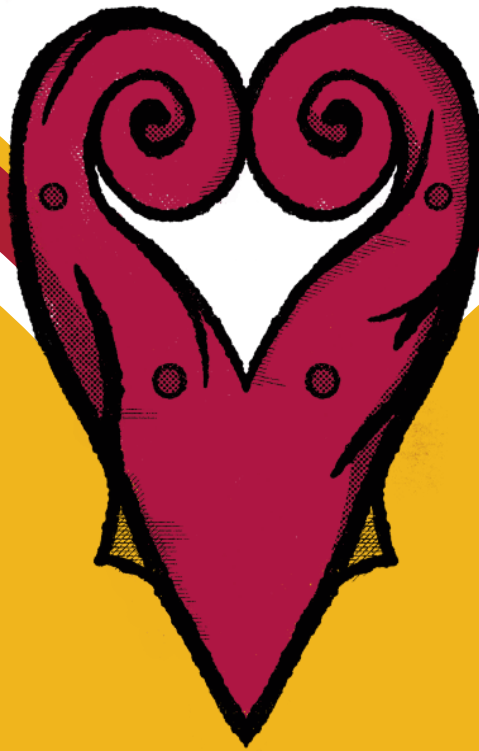


Marquette Symphony Orchestra Presents

Marquette Symphony Orchestra

# Romantic Virtuosity

*Octavio Más-Arocas, Music Director*



**7:30pm**  
**at Kaufman Auditorium**  
**Saturday, January 14, 2023**

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Octavio Más-Arocas, Music Director

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*String players are listed alphabetically.*

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# Marquette Symphony Orchestra

Octavio Más-Arocas, Music Director

presents

## *Romantic Virtuosity*

Saturday, January 14, 2023 – 7:30 p.m.

Louis G. Kaufman Auditorium

*Strings Sponsor for this concert is Mark Aho Financial Group*

Concerto in D minor for Violin and Orchestra, Op. 47..... Jean Sibelius

Allegro moderato

Adagio di molto

Allegro, ma non tanto

**Yvonne Lam, violin**

### INTERMISSION

THE INTERMISSION WILL BE 15 MINUTES IN DURATION

Symphony #1 in G minor..... Vasily Kalinnikov

Allegro moderato

Andante commodamente

Scherzo. Allegro non troppo

Finale. Allegro moderato



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## 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 led 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.

## Yvonne Lam, violin

Grammy-winning violinist Yvonne Lam enjoys challenging, delighting, and disarming audiences worldwide with her thoughtful musicianship, technical prowess, and fearless performance aesthetic.

She served as a co-artistic director and violinist/violist of Eighth Blackbird for eight years, performing 50 concerts a year internationally with the groundbreaking chamber ensemble. She has also performed with the Philadelphia Orchestra, the Melbourne Symphony, the Kansas City Symphony, the Cincinnati Symphony, the Lexington Philharmonic, the New World Symphony, and the Tasmanian Symphony. In 2017, she co-founded the Blackbird Creative Lab, an intensive tuition-free training program for performers and composers in Ojai, California, as a way to inspire future generations of artists to champion new work and engage audiences with innovative and dynamic performances. In addition to teaching and mentoring at the lab, Yvonne has given lessons, masterclasses and lectures at universities throughout the US in addition to long-term residency activities at the Curtis Institute of Music, the University of Chicago, and the University of Richmond.

Prior to joining Eighth Blackbird, Yvonne served three seasons as Assistant Concertmaster of the Washington National Opera Orchestra and as Associate Concertmaster of the Cabrillo Festival Orchestra. She has also appeared as soloist with such renowned orchestras as the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Auckland Philharmonic. Winner of the silver medal at the 2005 Michael Hill World Violin Competition, Yvonne has also garnered top prizes at the Liana Issakadze International Competition and the Holland-America Music Society Competition. She won the grand prize at the Pasadena Instrumental Competition and first prize at the Bronislaw Kaper Awards, the Arts and Talent Recognition Search festival (sponsored by the National Foundation for the Advancement in the Arts), and the Donna Reed Foundation Competition. Furthermore, she won prizes for the Best Performance of a Commissioned Work at the Irving M. Klein International String Competition and at the Michael Hill World Violin Competition.

Yvonne is deeply committed to and inspired by artistic collaboration. An avid chamber musician, she toured the east coast with Musicians from Marlboro and has performed at Marlboro Music Festival, Music from Angel Fire, Ravinia Music Festival, Twickenham Fest, Taos Music Festival, and Yellow Barn Music Festival.

Yvonne studied violin and piano at the Colburn School of Performing Arts. She continued her studies for two years at the Peabody Institute, where she studied violin with Victor Danchenko and piano with Boris Slutsky and Brian Ganz. She earned her Bachelor of Music from the Curtis Institute of Music, and her Master of Music from the Juilliard School, where she studied with Robert Mann.

Grammy Award-winning violinist Yvonne Lam enjoys challenging, delighting, and disarming audiences worldwide with her thoughtful musicianship, technical prowess, and fearless performance aesthetic. A champion of new music, Yvonne has performed over a hundred world premieres of commissioned works.

Her upcoming debut solo album “Watch Over Us” was inspired by a piece written for her by Nathalie Joachim featuring solo violin and electronic track. The album also features works by Missy Mazzoli, Anna Clyne, Kate Moore, Katherine Balch and Eve Beglarian.

As a co-artistic director of Eighth Blackbird, Yvonne toured internationally with the ensemble for eight years, performing as featured soloist with the Philadelphia Orchestra, the Melbourne Symphony, the Kansas City Symphony, the Cincinnati Symphony, the Lexington Philharmonic, the New World Symphony and the Tasmanian Symphony. She recorded three albums with Eighth Blackbird, winning a Grammy Award for Best Chamber Music/Small Ensemble Performance for the album “Filament.” In 2017, she co-founded the Blackbird Creative Lab, an intensive tuition-free training program for performers and composers in Ojai, California, as a way to inspire future generations of artists to share in Eighth Blackbird’s vision of

championing new work and engaging audiences with innovative and dynamic performance. In addition to teaching and mentoring at the Blackbird Creative Lab, Yvonne has given lessons, masterclasses and lectures at universities throughout the US in addition to long-term residence activities at the Curtis Institute of Music, the University of Chicago, and the University of Richmond. She joined the faculty of Michigan State University in 2019, where she is an Assistant Professor of Violin and the Coordinator of Chamber Music.



Prior to joining Eighth Blackbird, Yvonne served three seasons as Assistant Concertmaster of the Washington National Opera Orchestra and as Associate Concertmaster of the Cabrillo Festival Orchestra. She has also appeared as soloist with such renowned orchestras as the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Auckland Philharmonia. Winner of the silver medal at the 2005 Michael Hill World Violin Competition, Yvonne has also garnered top prizes at the Liana Issakadze International Competition and the Holland-America Music Society Competition. She won the grand prize at the Pasadena Instrumental Competition and first prize at the Bronislaw Kaper Awards, the Arts and Talent Recognition Search festival (sponsored by the National Foundation for the Advancement in the Arts), and the Donna Reed Foundation Competition. Furthermore, she won prizes for the Best Performance of a Commissioned Work at the Irving M. Klein International String Competition and at the Michael Hill World Violin Competition.

An avid chamber musician, Yvonne toured the east coast with Musicians From Marlboro, collaborated with her orchestra colleagues regularly, and toured with musica aperta in Puerto Rico. She has performed at Marlboro Music Festival, Music From Angel Fire, Ravinia Music Festival, Twickenham Fest, Taos Music Festival, and Yellow Barn Music Festival, and had the privilege of playing chamber music with such distinguished musicians as Jonathan Biss, Jeremy Denk, Gil Kalish, Paul Katz, Ida Kavafian, Ani Kavafian, Ida Levin, Anthony Marwood, and Roger Tapping.

Yvonne also enjoys an ongoing collaboration with the jazz bassist and composer Matt Ulery, performing with his trio in Chicago and New York, and appearing on two of his albums. Her most recent collaboration with the experimental performance group Every House Has A Door convened emerging visual artists, musicians, writer and director in performance projects at the Museum of Contemporary Art Chicago and the Art Institute of Chicago.

A native of Los Angeles, Yvonne began her early studies in violin purely by mistake, thinking it was a guitar. Refusing to admit her mistake, she persisted, studying violin and piano at the Colburn School of Performing Arts. Her violin teachers in Los Angeles included Alexander Treger, Laura Schmieder, Alice Schoenfeld, and Linda Rose; her piano teachers were Dr. Louise Lepley and Yohsuke Suga. She continued her studies for two years at the Peabody Institute, where she studied violin with Victor Danchenko and piano with Boris Slutsky and Brian Ganz. She continued her violin studies with Danchenko, earning her Bachelor of Music from the Curtis Institute of Music, and her Master of Music from the Juilliard School, where she studied with Robert Mann. She still has not learned to play the guitar, even though there are at least two in her basement.

Yvonne has lived in every major city on the east coast except Boston, and spent eight years in Chicago. She now lives with her husband and two sons in East Lansing, Michigan.

# Concerto in D minor for Violin and Orchestra, Opus 47

Allegro moderato  
Adagio di molto  
Allegro, ma non tanto

Jean Sibelius  
Born 1865—Died 1957

**Yvonne Lam, violin**



It is relatively easy to pinpoint the musical styles of the great composers: Bach is Baroque; Mozart is Classical; Rachmaninoff is Romantic; Debussy is an Impressionist, and so on. But to which “movement” does Finnish composer Jean Sibelius belong? Romantic? Neo-Romantic? Nationalist? Impressionist? Some would say all and some none of the above, but most people seem to agree that Sibelius used a truly original tonal range and innovative themes in his work.

The Scandinavian countries derived their style of music

in part because of their proximity to Germany, and other European cultural centers. The early musical traditions of the Viking era (9th to 11th centuries) have disappeared, and there has been little preservation of medieval plainchant and religious music. Thus, up until the 18th century, the Scandinavians were not among the musical mainstream. But with the advent of the romantic tradition of the 19th century, these countries experienced national awareness. There were a few assertive composers who achieved fame into the 20th century. Sibelius was one of these composers.

Jean Sibelius, (originally Johan Julius Christian) was born in the town of Tavastehus (Hameenlinna) Finland in the winter of 1865. His father was a stern disciplinarian. Sibelius was shy and sensitive, and didn't like participating in group activities. He had one close friend whose company he enjoyed. In school, Sibelius was a dreamer and found it difficult to concentrate on his lessons. He would get caught up in wandering in the woods, observing insects. One teacher of his at the Finnish Model Lyceum was annoyed with his lack of focus and said, “There goes Sibelius into another world.”

He began to study piano in his ninth year but soon took



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up the violin. From the onset of his musical education, he loved to improvise, and before long he discovered composition. At ten years old he wrote *Water Drops*, a duet for violin and cello. He would continue his study of violin for another five years, when he started writing chamber music.

Upon leaving the lyceum, at about age twenty, Sibelius went to the University of Helsinki to study law, while simultaneously studying violin at the Institute of Music. It didn't take him long to figure out that law books might be wonderful, but they didn't excite him. After just one year, he decided to concentrate entirely on music. At the Institute, Ferruccio Busoni was one of his music teachers, and would become his lifelong friend.

In 1889 Sibelius finished his studies at the Institute, and received a state grant, which allowed him to keep up his training in Germany. The next year Sibelius was engaged to Aino Jarnefelt, sister of the renowned composer-conductor Armas Jarnefelt.

Towards the end of the nineteenth century Finland was suffering oppression at the hands of dogmatic Russian rulers. The result of this persecution was a resurgence of Finnish patriotism. Sibelius was drawn into this politi-

cal and found his mission as a composer—to make his music the voice of the Finnish liberation. He began work on *Kullervo*, using Finland's epic text from the *Kalevala*, which the critics hailed as a masterwork.

Sibelius and Aino Jarnefelt married in 1892. *En Saga*, an orchestral work inspired by Finnish legends was also written in that year. Its performance in 1893 did not bring the work success, but it emerged nine years later as a huge triumph. He and his wife went on to have six daughters, and built a country home, "Ainola," near Jarvenpaa, where Sibelius would live until his death.

His seven symphonies, which evoked striking images of the Finnish countryside, using intense harmonies and folk tunes, remain famous to this day. He wrote many piano pieces and the string quartet called *Voces Intimae* in 1919. However, his most popular work was his celebrated symphonic poem *Finlandia*, written during a new wave of tyranny in Finland in 1899, and performed numerous times by the MSO.

The *Concerto in D minor for Violin and Orchestra, Op. 47*, was begun in September 1902. In the fall of 1903, it was completed with the orchestration worked out but not written down in detail, and at the very beginning of



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1904, the full score was complete. After its world premiere in February of 1904, Sibelius withdrew the work for revision, a task he accomplished in June 1905. At the end of 1906, Maud Powell, who also premiered concertos by Tchaikovsky and Dvořák, performed the piece for the first time in the US, with the New York Philharmonic, Vassily Safonov waving the baton.

The opening of the first movement is captivating. In no violin concerto is the soloist's first note—delicately dissonant and off the beat—more beautiful. Above muted strings, the soloist spins a haunting melody echoed by a single clarinet. It made Sibelius happy, too. In September 1902 he wrote to his wife Aino—and this was the first mention of the concerto—that he had just had “a marvelous opening idea” for such a work.

The theme gives way to virtuoso passages for the violinist above an increasingly stormy orchestral accompaniment, until the meter suddenly changes from 4/4 to 6/4 as the orchestra changes a fragment of the opening melody into what will be the second theme of the movement. The clarinets give a hint of the new theme before the violin plays a version of it marked to be played expressively and lovingly. One can imagine Sibelius crafting this theme in Finland, with a fire roar-

ing in the background. This intimate passage ends as the soloist reaches up to a high note, and falls back to terra firma. The music darkens to a minor key, and a series of trills leads to the powerful theme taken up by the orchestra.

This theme dies away, leading to a cadenza for the soloist. Unusually, the cadenza (extended passage for the soloist) is completely unaccompanied. Traditionally, cadenzas came at the end of a movement, as a sort of grand finale for the soloist's virtuoso display. Here, the cadenza assumes great proportions, taking up the bulk of the middle of the movement, which is normally reserved for the embellishment of themes already presented. This is indeed what the soloist does, focusing on the beginning of the opening melody and embellishing it with expressive and incredibly demanding material, until a bassoon sneaks in with the opening melody. The soloist interrupts and now plays the melody on its lowest string over a dark, murmuring orchestral accompaniment. The second theme enters again, but now the soloist joins in as well. The violin's intense surge of octaves leads to a dramatic conclusion for the first movement.

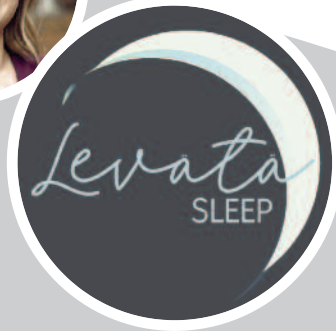
The *Adagio* second movement is one of the most mov-

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**Dear Attendee/Visitor/Audience Member:**

Please take a couple of minutes to answer the following questions about your attendance at this performance, event, exhibit, venue, or facility. This survey is part of a study to measure the economic and social impact of arts and culture on the City of Marquette. **Your answers are anonymous.** Please complete both sides of the page, then return the survey. Thank you!

- 1. Including yourself and your immediate travel party, how many people are here with you?** Include only your immediate travel party. For example, do not include an entire school group or tour group.

Adults (18 or older): \_\_\_\_\_ Children (younger than 18): \_\_\_\_\_

- 2. List the total amounts of money that you and the members of your immediate travel party will spend in the City of Marquette specifically as a result of your attendance at this performance, event, exhibit, venue, or facility.** Remember to include money spent before, during, and after this activity. If exact figures are not available, simply provide your best estimates.

- a) Admission, tickets, or membership for your travel party's attendance to this activity .....\$ \_\_\_\_\_
- b) Food or drinks purchased *while attending* this activity.....\$ \_\_\_\_\_
- c) Food or drinks purchased *before or after* this activity (e.g., at a local restaurant/bar) .....\$ \_\_\_\_\_
- d) Groceries or supplies purchased specifically as a result of attending this activity.....\$ \_\_\_\_\_
- e) Retail shopping (including souvenirs, gifts, books, recordings, art) .....\$ \_\_\_\_\_
- f) Clothing or accessories purchased specifically to attend this activity.....\$ \_\_\_\_\_
- g) Local transportation such as parking, fuel, tolls, taxi/rideshare, bus (exclude airfare).....\$ \_\_\_\_\_
- h) Child-care specifically to attend this activity .....\$ \_\_\_\_\_
- i) Paid lodging such as hotel, inn, Airbnb, private vacation rental (*include one night only*)..\$ \_\_\_\_\_
- j) Miscellaneous/not listed above (briefly describe): \_\_\_\_\_ .....\$ \_\_\_\_\_

- 3. What is the ZIP Code or Postal Code of your primary home address?** If you are currently staying in a second residence or vacation property that you own, provide the ZIP code for that second residence.

ZIP Code or Postal Code: \_\_\_\_\_

- 4. Which of the following best describes your primary reason for being in the City of Marquette today?** (Check only one)

- I am a full-time resident (e.g., I live here, or I go to school here)
- I am a part-time resident (e.g., I have a second residence here)
- I am here specifically to attend this performance, event, exhibit, venue, or facility
- I work here or I traveled here for a work-related reason, but I live somewhere else
- I am here on a vacation, holiday, or personal trip (not specifically related to this activity)
- Not listed above (briefly describe): \_\_\_\_\_

- 5. If today's arts or cultural activity was not available in the City of Marquette, would you have traveled to a different community to attend a similar activity?** (Check only one)

- No, I would have skipped the arts or cultural activity altogether
- No, I would have replaced it with a different activity in the City of Marquette
- Yes, I would have traveled to a different community to attend a similar arts or cultural activity

(turn over to continue)

6. Is today your first time attending this specific activity or visiting this specific venue? (Check only one)

- Yes  No

7. How many nights away from your primary residence will you spend in the City of Marquette *specifically as a result of your attendance at this activity or venue*. If you are a full-time or part-time resident, and you will not spend any nights away from your home, respond with "0".

Nights: \_\_\_\_\_

8. Indicate your level of agreement with each of the four statements below regarding your attendance at this arts or cultural performance, event, exhibit, venue, or facility. (Check one for each statement)

- a) "This venue or facility is an important pillar for me within my community."  
 Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree
- b) "I would feel a great sense of loss if this activity or venue were no longer available."  
 Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree
- c) "This activity or venue is inspiring a sense of pride in this neighborhood or community."  
 Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree
- d) "My attendance is my way of ensuring that this activity or venue is preserved for future generations."  
 Strongly Disagree  Disagree  Neutral  Agree  Strongly Agree

*The following questions are for research purposes only. This survey is completely anonymous.*

9. Which of the following ranges includes your annual household income? (Check only one)

- Less than \$30,000  \$60,000 to \$99,999  \$150,000 to \$199,999  
 \$30,000 to \$59,999  \$100,000 to \$149,999  \$200,000 or More

10. Which of the following ranges includes your age? (Check only one)

- Younger than 18  26-41  58-76  
 18-25  42-57  77 or Older

11. What is the highest level of education that you have completed? (Check only one)

- Less than high school  Technical or associates degree  Master's degree  
 High school graduate  Bachelor's degree  Doctoral degree

12. Do you identify as a person with a disability? (Check only one)

- Yes  No

13. Which of the following best describe you? (Check all that apply)

ing musical outpourings Sibelius ever achieved. Clarinets and oboes in pairs suggest a rather cautious idea at the gentle beginning, which leads to the entry of the solo violin with a melody of enormous range. It is deeply touching, and it has been said that Sibelius never found such a melody again. Later in the movement is the resonant fantasy that accompanies the melody (now carried by clarinet and bassoon) with very hushed scale passages moving up the violin, and with a delicate rain of slowly descending notes in the flutes and soft strings.

Of the last movement, marked *Allegro, ma non tanto*, Sibelius stated “It must be played with absolute mastery. Fast, of course, but no faster than it can be played perfectly *von oben* [from beginning to end].” It is a thrilling finale full of pyrotechnics and ranks among the most challenging and exciting concerti written for the violin. It begins with a bouncing theme in the style of a polonaise (a dance with a 1-2-3, 2-2-3 beat pattern. It doesn’t make us think of the grand dance halls of Imperial Russia. Instead, it has a fresh, countryside flavor. Gymnastic runs for the soloist lead to a new theme in the orchestra. This heavy, foot-stomping melody was likely what drove the popular British music writer Donald Tovey to call the movement a “polonaise for polar bears.”

The soloist’s rhythmic, syncopated response is stimulating and spicy. It leads to a version of the theme for the violin featuring brilliant double and triple stops (a technique in which the violinist plays multiple strings at once). More adventurous passages crescendo to a return of the opening theme first in the orchestra, then in the solo part. The “polonaise for polar bears” also comes back, but as a variation featuring high violin harmonics, notes produced by just barely touching the violin’s strings. The virtuoso feats become more and more stunning as the music builds to the concerto’s pulsating conclusion.

Sibelius wrote this concerto for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then “the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition, to become a great virtuoso.” In fact, aside from the double handicap of his late start and the provincial level of even the best teaching available in Finland, he had neither the physical coordination nor the temperament for such a career. In 1890–91, when he was in Vienna studying composition, he played in the conservatory orchestra (its intonation gave him headaches), and on January 9, 1891, he auditioned for



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the Philharmonic. “When he got back to his room,” we read in one of the great Sibelius biographies, “Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales.” With that he gave up, though a diary entry in 1915 records a dream of being twelve and a virtuoso. However, this *Violin Concerto* is filled with a bittersweet combination of his feeling for the instrument and the ache of far-reaching aspirations that led him to bid farewell to his fondest musical wish. Perhaps the listener can understand the great Sibelius’s heart and mind through this incredible composition.

## *Symphony #1 in G Minor*

Allegro moderato  
Andante commodamente  
Scherzo. Allegro non troppo  
Finale. Allegro moderato

~  
Vasily Kalinnikov  
Born 1866—Died 1901



“Anyone who likes Tchaikovsky – *anyone*,” conductor David Robertson told National Public Radio in 2013, “is going to adore the First Symphony by Vasily Kalinnikov.” That certainly sounds promising. So why haven’t you heard it? Good question. I had neither heard it, nor (even more embarrassingly) heard of Kalinnikov at all in my many years as a musician and writer about classical music. Well, there isn’t a great answer except to say that from Tchaikovsky to Mussorgsky, while a number of Russian composers from the Romantic Era have been frequently performed to wide acclaim in the West, many others popular in Russia quite simply were overlooked in concert programs. Vasily Kalinnikov is one of these forgotten masters. I set out to do a bit of research on this composer and a work of his that Maestro Más-Arocas brings tonight to the MSO audience; music that is definitely worthy of remembrance.

Kalinnikov was born on January 13, 1866, near the city of Oryol. The son of a policeman, he studied in the Oryol seminary and became director of the seminary choir at 14. A few years later, he sought to enroll in the Moscow Conservatory but could not afford the tuition. Instead, he won a scholarship to the Moscow Philharmonic Society School (now the Russian Institute of Theatre Arts), where he was given lessons

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in bassoon and composition by the composer Alexander Ilyinsky.

To increase his income, Kalinnikov played bassoon, violin, and tympani in a theatre orchestra and also worked as a music copyist. It was in this period that his compositional career began in earnest. He had already written several choral works prior to this, but his *Serenade for String Orchestra* and *Suite for Orchestra* are considered some of his first mature compositions.

During his studies in Moscow, Kalinnikov befriended Tchaikovsky, who would ultimately serve as one of the greatest champions of his music. In 1892, Tchaikovsky recommended him to be the Director of the Maly Theatre, and he also took up a position at the Moscow Italian Theatre in the same year. Unfortunately, Kalinnikov was unable to build on these successes because he contracted tuberculosis, and his diagnosis was worsening. As a result, he needed to move south to the warmer climate of the Crimea, and he lived in Yalta for the rest of his life.

Despite his failing health, Kalinnikov's years in Crimea were his most productive. In addition to several symphonic poems, piano compositions and vocal works, he composed the pieces for which he is best known today—his symphonies #1 and #2 (we will hear #1 this evening) and the incidental music to Count Aleksey Tolstoy's play *Tsar Boris*. All of them were infused with the characteristics of folk song. His symphonies, particularly #1, were often performed in the early 20th century.

In Yalta, he would meet two other famous patients being treated for tuberculosis—writers Maxim Gorky and Anton Chekhov. Sadly, Kalinnikov, exhausted by his illness, passed away on January 11, 1901, just two days before his 35th birthday. He was survived by his widow, and his brother.

Kalinnikov's *Symphony #1 in G minor*, dedicated to Russian music critic and teacher Semyon Kruglikov, was written in 1894-5 premiered throughout Russia and even in Berlin and Vienna, but was not published until 1900. Thanks to encouragement from Sergei Rachmaninoff, Tchaikovsky's publisher P. Jurgenson bought a number of Kalinnikov's vocal works, and later both symphonies, increasing the fees he would have paid to the composer and leaving them for his widow. While the *Symphony #1* is performed with perplexing rarity in the West, most notably a November 7, 1943, performance under Toscanini with the NBC Symphony, it enjoyed great success in Russia from its early days

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where the work and its composer still have a strong place in the repertoire and music history.

The work is a classic example of the melodic gifts so many Russian composers possess. Imbued with rich folk melodies, it contains clear influences from the likes of Rimsky-Korsakov and Tchaikovsky, but several aspects set it apart from the work of these masters. The exuberance and sparkle of the three faster movements and the pure beauty of the second create a riveting atmosphere. Kalinnikov's colorful instrumentation brings out each section of the orchestra.

This symphony is in sonata form but is as fresh as it comes. It charges out of the gate and never looks back. The first movement opens confidently with a striking main theme played in unison strings. The second theme, with its roots in folk song, is one of the nicest melodies in the repertoire. It is also presented by the strings, with woodwinds in the background and sounds sort of Borodin-ish—lush and winning. All of this leads to the development section, which is full of counterpoint in the strings, and reminiscent of the fugues Kalinnikov composed in the 1880s. His way of handling his material has an improvisatory feel, as though he's trying out ideas on the spot, and the rich, flamboyant

scoring constantly shines. It's clear that Kalinnikov knew his Tchaikovsky and Rimsky-Korsakov, and yet his writing for the orchestra still sounds original. A satisfying recap closes the movement.

As difficult to follow as the great first movement may be, the second strikes the listener with an equally captivating idea. In the opening bars of this gentle, luminous idyll, a harp-violin ostinato (a continually repeated musical phrase or rhythm) is framed by a series of falling chords whose changing instrumentation causes the music's tonal colors to shift like bits of glass through a kaleidoscope. The chromaticism and dissonant sounds lead us into a new kind of world, or at least a different section of the same world, walking from a sunny field into a foggy wood. After that, a lavish melody is contrasted by a vaguely Oriental-sounding theme, and the two dance together between the keys of E-flat major and G-sharp minor. Visionary magic. The exposed woodwinds in this movement support this almost fairytale like feel. It's a pensive, slow movement.

The third movement is a brighter breath of air, an almost boisterous scherzo, with plenty of excitement. In the trio, which is slower and reminds the listener of the Slavonic-inspired writing of Dvořák, the English horn



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returns to settle the mood down. It showcases the woodwinds and provides a little rest before the reprise of the opening section. So we wait... and things brighten up when the clarinet enters, and the woodwinds swirl around each other momentarily. Finally, the music climbs to an energetic conclusion.

To close the piece, Kalinnikov constructs a finale that's a triumph of thematic transformations. New themes are derived from or closely related to the old ones. Each movement is referenced in turn, with the noble first melody of the second movement rounding things out. Before that grand conclusion, though, comes about nine minutes of unbridled joy, surely one of the most exuberant concluding symphonic episodes in the 19th century symphonic canon. The work then ends assertively, logically and satisfyingly, without a bunch of unrestrained emotion or a series of codas. With all its masterful craftsmanship and beauty, it is surprising that a work of such imagination has not come to be praised in Western concert halls. The MSO is very pleased to bring it to the stage and to your attention tonight.

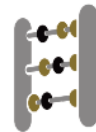
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- C. S. Lewis, *The Weight of Glory*

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# Why does Marquette have a Symphony Orchestra?

In late 1996, Dr. Donald Grant, Chair of the NMU Music Department, and Janis Shier (Norton) Peterson, violinist, first imagined a symphony for the community. Musicians, music enthusiasts, poets, media luminaries, consultants, and civic leaders all came together to make a vision a reality and signed the first Articles of Incorporation.

## Board of Directors.

Over 2 dozen civic benefactors joined the first board. Currently, 10 dedicated Trustees believe in the power of music to ignite our vision of a thriving world. Our team aims to challenge, empower, and inspire audiences throughout the UP and beyond. We value inclusivity and changing the regular rhythms of music-making while presenting world-class performances and classical music that is accessible to all.

## With a Purpose

The founders set a list of goals for their first season, including "Raise sufficient funds to meet our Budget," "involve and expose youth to a symphony," and "project the image of the Orchestra is 'FOR EVERYONE.'"

## Values

The Marquette Symphony collaborates with the public at large, the music educators of the Marquette Public Schools, and the Music Department of Northern Michigan University to provide and promote professional performances of orchestral music.

## MSO is geared toward families

We offer 5 concerts a year plus a *Sounds of the Holidays*. Concertgoers come from 100s of miles away to attend. Up to 2 free tickets are available to children 6-14 years of age, with each adult ticket sold. We hold Master Classes for young string, piano, woodwind, and brass players, and courses for Middle & High School students before their solo and ensemble festival led by Youth Concerto Competition Winners.

## Led by MSO Music Director Maestro Octavio Más-Arocas

The MSO employs dozens of musicians—including full-time professional musicians, passionate community members, and select high school students who tackle challenging repertoire in ways that delight UP residents and visitors. Repertoire includes classical, pops, newly commissioned works, old favorites, concerti, symphonies, and tone poems.

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