

  
**Marquette Symphony Orchestra**

*Jacob Chi, Principal Conductor*

*Saturday, May 7th, 7:30 p.m. Kaufman Auditorium*

# AWAKENINGS!



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Marquette Symphony Orchestra  
Dr. Jacob Chi, Principal Conductor

# Awakenings

Guest Soloist: Nancy Royce Railey, piano

Saturday, May 7 - 7:30 p.m.  
Kaufman Auditorium



Concerto for Piano and Orchestra No. 2 in A major, S. 125 .....Franz Liszt  
**Nancy Royce Railey, piano**

*(although this work is divided into movements, there is no break between them)*

- I. Adagio sostenuto assai
- II. Allegro Agitato Assai
- III. Allegro Moderato
- IV. Allegro Deciso
- V. Marziale un poco meno Allegro

~ Intermission ~

Symphony No. 5 for Large Orchestra in D minor, Op. 47 .....Dmitri Shostakovich

- 1. Moderato
- 2. Allegretto
- 3. Largo
- 4. Allegro non troppo



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❧ Dr. Jacob Chi, Principal Conductor ❧



Jacob Chi, D.M.A.

Music Director/Conductor, Pueblo Symphony Orchestra, Pueblo, Colorado, U.S.A.  
Professor of Music, Colorado State University-Pueblo  
Principal Conductor, Marquette Symphony, Michigan  
Former Artistic/Musical Director, Chihuahua State Philharmonic, Mexico

Jacob Chi was born in Qingdao, China. At age 17, he became the youngest Concertmaster of the Beijing Opera Company; at 23, he was the Company's conductor and composer. Chi completed his Doctor of Musical Arts in Orchestra Conducting from Michigan State University with Leon Gregorian, and a MM in violin performance from the University of Michigan with Jacob Krachmalnick, former concertmaster of the Philadelphia Orchestra. Chi's conducting studies brought him to Tanglewood with Seiji Ozawa and Gustav Meier, the International Conducting Workshop, and other workshops with Leonard Slatkin, Rossen Milanov, and others.

Dr. Chi is currently a full professor of music at Colorado State University-Pueblo (1997-present). He taught at Miami University (1993-1997) and the University of Southern Colorado (1991-1993). Chi also teaches conducting at universities and conservatories in China and Mexico. In 2006 and 2008, with Gustav Meier and Dr. Benjamin Loeb, Chi taught the International Conducting Workshop for young professionals in Chihuahua Mexico.

Being the music director of the Pueblo Symphony Orchestra since 1991, Maestro Chi is also the principal conductor of the Marquette Symphony in Michigan, and was the artistic and music director of the Chihuahua State Philharmonic at Chihuahua Mexico from 2005 to 2007. He guest conducts nationally and internationally. Chi had conducted the Denver Symphony (Colorado), Colorado Springs Symphony (Colorado), El Paso Symphony Youth Orchestras (El Paso, Texas), Taos Symphony (New Mexico), Jackson Symphony (Michigan), and Midland Symphony (Michigan). Internationally, Maestro Chi conducted Vladimir State Symphony Orchestra (Vladimir, Russia), North Czech Philharmonic Teplice (Prague, Czech), Orchestra Citta'Di Grosseto (Grosseto, Italy), State Symphony Orchestra of Mexico (Toluca, Mexico), Guanajuato Symphony Orchestra (Guanajuato, Mexico), Michoacan State Symphony Orchestra (Morelia, Mexico), Echternach International Festival (Luxembourg), Festival International Chihuahua (Chihuahua, Mexico), Chihuahua University Symphony Orchestra (Chihuahua, Mexico), New Symphony Orchestra (Sofia, Bulgaria), Wuhan Philharmonic (Wuhan, China), Xiamen Philharmonic (Xiamen, China), and Hua-ou Philharmonic (Qingdao, China) – of which he is the principal guest conductor and artistic advisor. Dr. Chi's conducting repertoire includes the standard symphonic music, opera, ballet, and popular music, from Baroque to contemporary and from the West to the East.

By virtue of his significant professional contributions to American society, in 1994, Dr. Chi was selected among thirteen other Asian conductors, along with Seiji Ozawa, Zubin Mehta and Bright Sheng, for the Premiere Edition of *Who's Who Among Asian Americans*. In 2000, he was listed in the 17th edition of the International *Who's Who in Music and the Musicians Directory*.

❧ Nancy Royce Railey, piano ❧



For over 25 years, Nancy Royce Railey has been performing and teaching in the Marquette area.

She received her music education from the Eastman School of Music, the American Conservatory and Indiana University School of Music. Her teachers were Margaret Weiland, Gyorgy Sebok, and Janos Starker.

She has been on the faculties of Kent State University, the Wisconsin Conservatory, and the College of St. Scholastica, where she was Artist-in-Residence.

Nancy has given recitals in parts of the USA and in Germany. She is a founder of the Lake Superior Piano Workshop and is active in the Marquette Area Piano Teachers' Association. She teaches privately in her home studio.

Nancy has spent much of her career in recent years striving to help keep classical piano music alive in this area through her performances and lecture recitals.

Her life is enriched by her two children and five grandchildren, one of whom is studying piano seriously so she can take over when her grandmother retires.

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# Concerto for Piano and Orchestra No. 2 in A major, S. 125

- I. Adagio sostenuto assai
- II. Allegro Agitato Assai
- III. Allegro Moderato
- IV. Allegro Deciso
- V. Marziale un poco meno Allegro
- VI. Allegro Animato



Franz Liszt  
Born 1811—Died 1886

**F**ranz Liszt was known as a virtuoso pianist and composer of keyboard and orchestral works. He was a musical wizard, if there ever was one, and regarded by the musical world as the greatest pianist of his time, if not all time. Many of his compositions reflect his phenomenal technique, and still challenge even the best of pianists. His contemporary, Anton Rubenstein, also a virtuoso pianist, observed, "compared with Liszt all other pianists are 'children'."

Well, in spite of the fact that he never performed

like a child, he was indeed a child, and a prodigy to boot. Hungarian-born Liszt was surrounded with music from a very early age. His father, who was a pianist and cellist, worked at the court of Count Esterhazy and organized chamber music evenings with amateur musicians from nearby villages. His father gave him his first music lessons when he was six years old. Liszt showed incredible talent right off the bat, effortlessly sight-reading the most difficult music he could find. Local aristocrats were impressed with his abilities and made it possible for him to travel to Vienna and later to Paris with his family.

In Vienna, he was taught by Beethoven's student Carl Czerny, who proved to be the only professional piano teacher Liszt ever had. Antonio Salieri taught him the technique of composition. Liszt made his living as a performer and a teacher. He was inspired by Paganini's virtuosic ability on the violin, and wanted to raise the piano to a similar level. He would practice ten or twelve hours each day doing scales, arpeggios, trills and repeated notes to improve his technique and endurance. Liszt met and befriended Chopin at about this time, but later they were fiercely competitive and became

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At the beginning of the 1840s, “Lisztomania” swept across Europe. His piano recitals were in great demand. His admirers were mostly women, who fought over his handkerchiefs and silk gloves as souvenirs, sometimes ripping them in the process. There is even a story that Liszt received so many requests for locks of his hair that he bought a dog and snipped off patches of fur to send to admirers. Some of Liszt's contemporaries saw this whole crazed worship as vulgar and inappropriate, and eventually came to despise Liszt because of it.

In 1847, the revered Liszt, abandoned the concert stage. The years that followed are often named the “Weimar years,” as Liszt lived in Weimar and went on to compose some of his most important masterpieces. The *Faust Symphony* was one, and the symphonic poems. The symphonic poem is a form that Liszt has been credited as having created. It is a single-movement orchestral work usually based on a literary work or a character sketch. Late in his life, he moved to Rome, taking up the priesthood there in 1865. Liszt went on to compose religious music, although he kept up his teaching career. He died in Bayreuth, Germany in 1886.

Because Liszt was perfectionistic about his compositions, he was known to take his time and put each work through countless revisions. It therefore took many years for him to complete his two piano concertos. The *Concerto for Piano and Orchestra No. 2, S. 125*, which we will hear this evening, was first finished in 1849, but underwent many changes until, in 1861, Liszt was satisfied that it was absolutely the epitome of high Romanticism.

It is an exciting example of the genre of the symphonic poem with the solo piano serving as the main character. There is no denying that this is definitely a technically difficult showpiece with lots of sweep and drama. But there is an additional layer in the work, perhaps atypical of concerti—the orchestration is especially rich and full of interesting textures. Although presented in one continuous movement, many changes in tempi and tonal variety provide a large amount of contrast in each “section” of this great work. A “section” is typically ushered in by a piano cadenza.

Liszt was influenced both by Schubert, who built his *Wanderer Fantasy* piano sonata around one theme with unbroken movements, and Berlioz's *Symphonie Fantastique*, which introduced the



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# Symphony No. 5 for Large Orchestra in D minor, Op. 47

Moderato  
Allegretto  
Largo  
Allegro non troppo



Dmitri Shostakovich  
Born 1906—Died 1975

It was Dmitri Shostakovich's fate to be a great creative talent living in the Soviet Union—one of the most repressive of all governments in history, at the time of the Bolshevik Revolution. Born in St. Petersburg, he was part of a cultured family that allied itself with left-wing political groups. He began piano lessons at the age of nine, and soon became a gifted musician as well as a composer. He wrote for the symphony, the opera, chamber groups, voice and the piano. In 1918, he wrote a funeral march in memory of two leaders of the Kadet party, murdered by Bolshevik sailors. His

first major musical achievement was the *First Symphony* (premiered 1926), written as his graduation piece.

Like Prokofiev, Shostakovich was a highly visible and much criticized composer. Often in danger from the Stalinist regime and the German armies in WWII, he nevertheless managed to achieve great acclaim in his field. Stylistically, his compositions varied quite a bit. In his Ninth Symphony, he made use of his sense of irony, his *Fifth*, *Seventh* and *Eleventh* had sweeping epic characteristics, and his *Tenth Symphony* had an element of deep tragedy.

Early on, his melodies were sentimental and rich—weaving Russian folk song together with classical techniques. But as time marched on, his works took on more modern tendencies, making use of more widely spaced intervals. Shostakovich's avant garde forms, bold harmonies and sarcastic idioms were not at all appreciated by the Stalinist regime. And as we shall see, they appreciated his political stance even less. But the composer had the courage to show conviction in his work, and he seemed to communicate well with his audiences, even in the most contemporary compositions, such as *Lady Macbeth of Mtsenk* in 1934, a tragic

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Shostakovich's personality was fascinating as is often the case with a musical genius. Soviet humorist Zoshchenko noted contradictions in the composer's character: "he is ... frail, fragile, withdrawn, an infinitely direct, pure child... [but he is also] hard, acid, extremely intelligent, strong perhaps, despotic and not altogether good-natured (although cerebrally good-natured)". Shostakovich was in many ways an obsessive man: according to his daughter he was "obsessed with cleanliness," he also synchronized the clocks in his apartment and on a regular basis sent himself cards to test how well the postal service was working. Even as a young man, musicologist Mikhail Druskin remembers that the composer was "fragile and nervously agile."

After completing his *Tenth Symphony* Shostakovich went through a discouraging time when he felt unable to compose. This compositional dry spell was due, in part, to a very heavy concert schedule (Shostakovich was also a touring pianist of some distinction); however, he still managed to produce the *Concertino for Two Pianos*, the song cycle *Five Romances on Texts by*

*Dolmatovsky*, three film scores, and the *Festive Overture*.

Tonight we will hear a large-scale work by the composer, his *Symphony No. 5*, penned in 1937. It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets and E-flat clarinet; 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; 2 harps, piano, celeste, timpani, percussion and strings. The late 1930s were not good to Shostakovich. It made no difference whether or not audiences liked his opera *Lady Macbeth*. The work was banned after Stalin laid his despotic eyes on it. This was not a trivial matter—those who had previously incurred the wrath of this dictator soon died in labor camps. Shostakovich would thankfully not be subject to that awful fate. He did, however, fall off his musical pedestal as a young, nationally recognized composer to become an almost instant pariah, who lived in fear of arrest. With a wife and kids to be concerned with, it made sense that Shostakovich would try to placate the authorities, and that's exactly what he did. It is now widely believed that this was not sincere, but only a surface attempt.

The subtitle of the *Symphony No. 5* is "A Soviet

## Marquette Symphony Orchestra Performances...

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Beethoven's *5th Symphony*, 1997  
Brahms' *1st Symphony*, 2001  
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Respighi's *Pines of Rome*, 2003  
Beethoven's *Piano Concertos #3 & #4*, 2006  
Shostakovich's *Symphony #6*, 2007  
Artie Shaw's *Concerto for Clarinet*, 2002

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Artist's Practical Creative Reply to Just Criticism." Throughout history, artists have pulled the wool over the eyes of authorities unable to see through their parody and satire. Shostakovich was certainly one of those artists. You don't have to dig too deep in his *Symphony No. 5* to figure out what his practical reply actually consists of. And of the finale, Shostakovich himself wrote in his memoirs (smug-gled out of Russia after the composer's death):

"What exultation could there be? I think it is clear to everyone what happens in the *Fifth*. The rejoicing is forced, created under threat... It's as if someone were beating you with a stick and saying 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that." Let's look at the content of the piece movement by movement.

1. Moderato. The first movement opens with an anguished cry, a dreadful expression of grief, in the form of a string figure, which at first rises and falls in minor sixths, and then contracts to

span only minor thirds. After a rather desolate journey, skies are brightened temporarily by themes in the violins and the flute and then a march takes over the action. Not just any march—a march in full, goose-step, conjuring up images of booted legs stretched straight and swung high. This is brought to you by a two-note tympani theme. One musicologist even referred to this as "the Stalin theme." Once this tornado leaves town, the flute tries again to brighten things up. But it doesn't last.

2. Allegretto. The opening, a waltzy 3/4 time scherzo, is a variation of the beginning theme of movement one, with other variations to follow. The music is full of wit, and is jittery and boisterous. It features staccato bouncing bows in the strings, sarcastic trills in the woodwinds and assertive refrains in the horns and trumpets. But as if to mock even itself, there is a contrast in tone color, which brings softened, graceful solos from the violin and flute. Shostakovich adored the music of Mahler, and it has been said that with its heavy rhythms and emotive violin solo, this movement underscores his affinity with that



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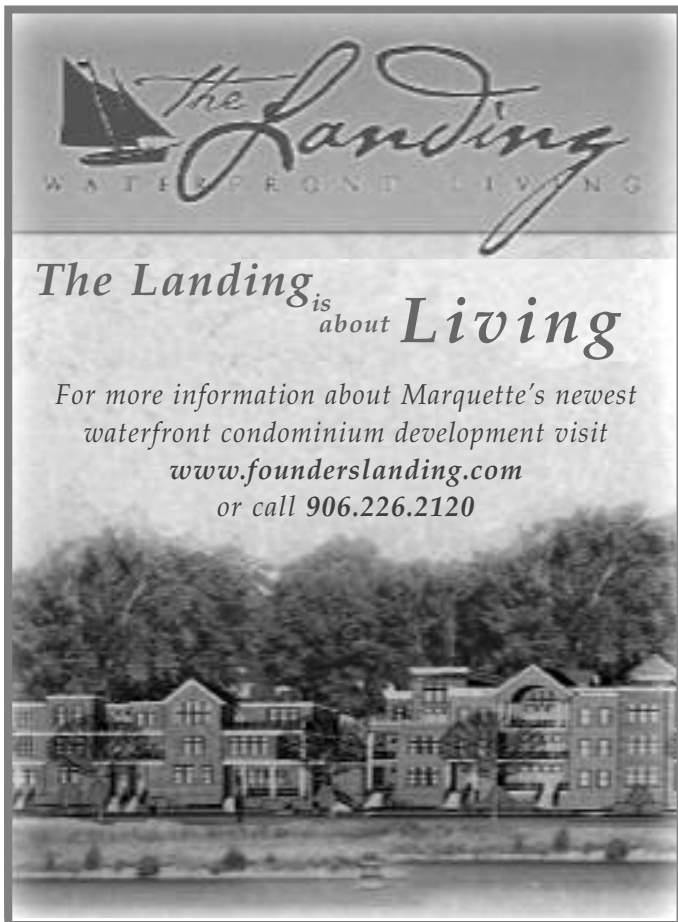
Galatians 6:2

composer.

3. Largo. Shostakovich uses no brass in this movement. The strings are divided. There are three groups of violins, violas in two, celli in two, and the basses remain unison. This Largo is filled with long, haunting melodies, giving solos to the woodwinds, and using the harp and celesta to make it even more eerily gorgeous and mournful.
4. Allegro non troppo. This movement continues the march mode, if not in its exact material, at least in its attitude. It leads to a more tranquil section, and then a brief snare drum and tympani solo brings us a military-style introduction to the brilliant and upbeat recap of the good old D major tonality. In the finale Shostakovich gets to use his favorite ratta tat tat marching rhythm once gain. It ends with an uplifting, defiant and over-the-top coda—perhaps just the way we want it to.

The bottom line is that the *Symphony No. 5* was a huge success. The government was delighted that this troublemaker caved in, but the “regular” Russians in the streets saw the truth behind Shostakovich’s posturing. The rest of the world took the piece at face value. In spite of all the controversy, this symphony has certainly become not only Shostakovich’s most popular work, but also one of the most popular pieces of its kind by any 20th-century composer. In fact, it is likely that the unveiling of its true intent serves to provide an even deeper sense of joy for the listener. This opus is an artist’s passionate effort to air the agony his countrymen endured under the regime of a brutal dictator. To be sure, this is cause for celebration! ☺

—Program Notes by Claudia Drosen



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## PERFORMER PROFILES

In order for our audiences to get to know something about every player in the Marquette Symphony Orchestra, we will feature members of its musical team to highlight in each concert's program. It is the orchestra's privilege to introduce you to the following musicians:

*Wendy Larson, Lynnea McFadden, and Bing Farrar*



### Wendy Larson, violin

Wendy Larson is a native of the Upper Peninsula of Michigan. Wendy first explored her musical ambitions in the Negaunee Public School Orchestras. Although, she'd like to claim a prophetic calling, she must confess that she joined strings class because it got her out of math. Her misguided decision eventually led to a passion for violin playing due entirely to support and guidance from inspired instructors, including David Cole, Mike Twomey, Paul Lundin, and Eric Lawson. After graduating from high school and suffering through one year of freezing commutes to NMU, Wendy decided to move to a suburb of New York City. With a great deal of good fortune, she landed in a neighborhood filled with remarkable musicians, including the famous soprano, Dawn Upshaw. She easily found a brilliant and generous violin instructor, Joyce Balint.

Under Mrs. Balint's tutelage, Wendy enjoyed many free Metropolitan Opera performances, the refining of her violin skills, and a gentle suggestion (from her mentor) to become a music teacher. With this vote of confidence, Wendy left NYC to study with Steve Bjella at the University of Wisconsin, Stevens Point and pedagogy with Pat D'Ercole at the Suzuki Institute.

Since graduating from Point in 2001 with a Bachelor of Arts in Music, Wendy has maintained violin studios in a variety of locations including, Milwaukee, West Bend, Houghton and Marquette. She currently teaches 35 lovely violinists, ranging in age from 4 to 80 years old, at Jim's Music and Learning Center in Marquette, Michigan.

Wendy has been a member of the Marquette Symphony Orchestra since its inception, and has also played with many other fine ensembles including, the Younkers' Philharmonic, LaCrosse Symphony Orchestra, Central Wisconsin Symphony Orchestra, Marshfield Symphony Orchestra, Keewenaw Symphony Orchestra, and SSA's Superior Festival Orchestra. Wendy has also adjudicated for MSBOA and WSMA on multiple occasions.

When not teaching or playing violin, Wendy can be found frolicking with her Batman-obsessed son, RJ, and car-obsessed boyfriend, David. Together they love to ride bikes, walk the dog, visit playgrounds, go on hikes, play Wii, and wheel through the remote woods of "da UP". Wendy's other interests are reading, cooking, gardening, and traveling.

## PERFORMER PROFILES



### Lynnea McFadden, clarinet

As a young child, Lynnea wanted to grow up to be just like her mom. She was engrossed with the stories her mom told her about playing in the band, and she just couldn't wait to go into the 5th grade when she could finally learn to play the clarinet, just like mom. Fast forward 20 years, and Lynnea is now enjoying her time playing with the Marquette Symphony Orchestra.

Lynnea played clarinet throughout high school in the Reeths-Puffer Wind Ensemble, during which time she also held the principle chair in the Muskegon Youth Symphony. She also played with local and state honors and all-star bands, including the MSU High School Honors Band. Lynnea had much support to continue professional training at the college level in music, but she wished to pursue the field of biology while playing clarinet on the side. After high school graduation, Lynnea played with the Sault Symphony Orchestra while obtaining a degree in Fisheries and Wildlife Management during her four years at Lake Superior State University.

Lynnea took a break from playing for a time while pursuing a Master's degree in Conservation Biology, but immediately took up playing again upon moving to the Marquette area. She started playing with the Marquette Symphony Orchestra in the spring of 2009.

Lynnea works as the Program Manager for the Upper Peninsula Land Conservancy in Marquette, and lives with her husband and daughter in Ishpeming, MI. When she's not working or playing clarinet, Lynnea enjoys her time in the garden, hiking and hunting with the dogs, and managing the family honey bees.

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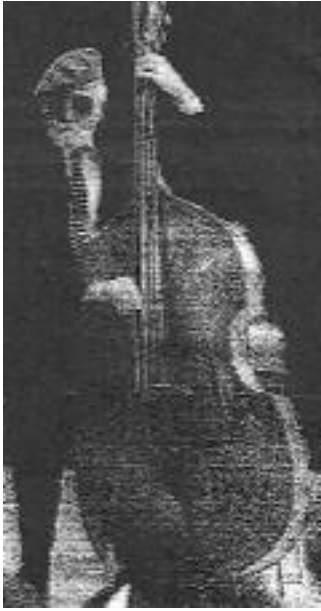
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## PERFORMER PROFILES



### Mervyn (Bing) Farrar, string bass

Mervyn Farrar's mother played the piano and encouraged her five-year-old son, Mervyn to sing a popular song of the day during Mervyn's elementary school talent show. She promised to accompany him. The song was Tura, Lura, Lura, a lullaby made enormously popular at the time by the new, hit crooner, Bing Crosby. The only part of the song Mervyn could actually memorize was the phrase, Too-ra-loo-ra-loo-ra, too-ra-loo-ra-li.

He repeated the phrase eleven times and sat down to a rousing response and a standing ovation. A member of the family said "You sound just like Bing Crosby," and the name stuck. Mervyn became Bing, at home, at school, in college (Eastman School of Music), during a two-year stint in the Army (1957-59), throughout his professional career as a teacher at Upper Arlington High School (Ohio), and even during his 28 years with the Columbus Symphony Orchestra.

Bing Farrar retired from his professional career as a musician to live in the woods of northern Michigan with his wife, Judy, in 1995.

It didn't take long for the arts community to discover a new musical treasure in its midst. Bing was asked early on to perform with the Traverse City Symphony, which he did for many years. Since he and Judy moved to northern Michigan (near Cross Village) he has also played regularly with the Sault Symphony Orchestra, the Marquette Symphony, the Gaylord Chamber Orchestra, the Bay View Orchestra, for PEP Productions at Crooked Tree Arts Center, and the Great Lakes Chamber Orchestra.

In 2000, Bing volunteered as the conductor of a 14-member string ensemble made up entirely of elementary, middle, and high school students from the Little Traverse Bay area. They wanted to learn to play concert music, but lived in an area that simply had no school string programs. Bing, with the help of a few of his good musician friends, helped create what has become the Beginning Strings and the Youth Orchestra Programs which serve 300 young string players in Emmet and Charlevoix Counties.

Laying the foundation for the youth orchestra, however, was not enough. These same wonderful people, with the addition of one more, helped to fund the Youth Orchestra Programs in the beginning by producing a series of concerts, the proceeds from which went to fund the young people struggling to learn to play the same caliber of music these retired professionals spent their lives learning to play. The result was the Great Lakes Chamber Orchestra.



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