

MARQUETTE SYMPHONY ORCHESTRA

# Romanticists No. 2



November 21, 2009

7:30 p. m. Kaufman Auditorium, Marquette, Michigan

*Featuring Guest Pianist Hyejin Kim*

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Dr. Jacob Chi, Principal Conductor

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**Dr. Jacob Chi, Principal Conductor**

**Hyejin Kim, piano soloist**

*Romanticists No. 2*

Saturday, November 21, 2009 - 7:30 p.m.

Kaufman Auditorium

***This Concert is Sponsored by Bell Hospital Healthcare System***



Symphony No. 2 in C minor, Op. 17, "Little Russian" . . . . . Peter Ilyich Tchaikovsky

Allegro vivo  
Andante marciale  
Scherzo  
Moderato assai

*Intermission*

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18 . . . . . Sergei Rachmaninoff

**Hyejin Kim, piano**

Moderato  
Adagio Sostenuto  
Allegro Scherzando



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## Dr. Jacob Chi, Principal Conductor

The 2009-2010 season celebrates Dr. Jacob Chi's 16th season as the Music Director and Conductor for the Pueblo Symphony Orchestra, founded in 1929. Under his innovative, artistic, and passionate direction, the Pueblo Symphony reaches new peaks at each season for that last 14 years. Over the years, Dr. Chi and the Pueblo Symphony Orchestra have accumulatively reached more than 200,000 live audiences, in addition to countless broadcasting audiences.

Jacob Chi was born in Qingdao, China. At age 17, he became the youngest Concertmaster of the Beijing Opera in Qingdao; at 23, he was the Company's conductor and composer. In 1987, Chi received his Master of Music in Violin Performance at the University of Michigan under Jacob Krachmalnick, former concertmaster of the Philadelphia Orchestra. In 1996, he completed his Doctor of Musical Arts in Orchestra Conducting under Leon Gregorian at Michigan State University. Chi studied with Maestro Gustav Meier at the University of Michigan, the Tanglewood Music Center, and an International Conducting Workshop in Sofia, Bulgaria. He also attended various conducting master classes with Seiji Ozawa, Leonard Slatkin, and John Nelson. In the summer of 2006, Dr. Chi instructed in the International Conducting Workshop with Maestro Gustav Meier and Dr. Ben Loeb in Chihuahua, Mexico. Chi was the Music Director of the Chihuahua State Philharmonic from 2005 to 2007.

Dr. Chi is a committed music educator—well respected, and a beloved professor. His academic appointments include Miami University at Oxford Ohio (1993-1997), University of Southern Colorado (1991-1993), and, currently, Colorado State University—Pueblo (1997+, Professor of Music). Dr. Chi also teaches conducting at universities and conservatories in China and Mexico. Maestro Chi guest



conducts nationally and internationally. He is guest conductor at Northern Czech Philharmonic (Prague, Czech), Orchestra Citta'di Grosseto (Grosseto, Italy), and Mexico State University Orchestra (Toluca, Mexico). He has conducted the Denver Symphony (Colorado), Colorado Springs Symphony (Colorado), Taos Symphony (New Mexico), Jackson Symphony (Michigan), and Midland Symphony (Michigan). Internationally, he conducted Vladimir State Symphony Orchestra (Vladimir, Russia), Michoacan State Symphony Orchestra (Morelia, Mexico), Echternach International Festival (Luxembourg)—where he shared the stage with George Solti, Gil Shaham and other international celebrities, Festival International

Chihuahua (Chihuahua, Mexico), Chihuahua University Symphony Orchestra (Chihuahua, Mexico), New Symphony Orchestra (Sofia, Bulgaria), and Hua-ou Philharmonic (Qingdao, China)—where he is distinguished as the principal guest conductor and the artistic advisor. His conducting repertoire ranges from symphonic music, ballet and opera to Jazz, country western, rock 'n roll, and Broadway musicals—from the 17th to the 20th century, from the Orient to the West.

By virtue of his significant professional contributions to American society in 1994, 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*. Dr. Chi and his wife, Dr. Lin Chang—a statistical researcher—, have two children: a son, Julius, age 13 and a daughter, Juliet, age 9.



♪ Ms. Hyejin Kim, piano ♪

Praised by critics as “a pianist who is truly passionate, sensitive, and musical...an extremely polished and expressive pianist,” Hyejin Kim has performed internationally as a piano soloist with many orchestras and has given recitals in countries all across the globe, including the US, Korea, Austria, Italy, Spain and Portugal. She has also concertized extensively as a chamber musician. In 2005, she became the youngest 3rd prize winner in the history of the Buzoni International Piano Competition. Most recently, she was awarded 4th Prize in the Hong Kong International Piano Competition.

In Russia, Ms. Kim appeared as soloist with the Yaroslavl Philharmonic Orchestra, State Symphony Orchestra of St. Petersburg. In addition, she has performed concertos with the Seoul Philharmonic Orchestra, the Pilzen Philharmonic Orchestra, the Citta’Di Grosseto Orchestra, the Slovak Sinfonietta of Zilina, and the Kharkov Philharmonic Orchestra.

Ms. Kim recently performed Rachmaninoff’s *Piano Concertos Nos. 1 and 2* in Russia, and has been invited to return



next season to perform that composer’s *Concertos Nos. 3 and 4*. SMC Korea will produce a DVD of these four performances. This will be a first for Korea, because until now, no Korean pianist has ever realized all four of Rachmaninoff’s concertos. On 22nd October 2009, Ms. Kim appeared with the Nuernberger Symphoniker in the Nuernberg Opera House.

A recent review of her performance states “Kim gave a poetic interpretation with well sung melodies, clean technique, and a pacing that allowed her to shape the music into delicately shaped arches. Her playing showed much thought, and she controlled every note and nuance. Her audience jumped to its feet with elation.”

Kim holds a Master of Musical Arts from the University of Hans Eisler in Berlin, and a Bachelor Diploma from the University of Berlin.

In celebration of the 200th birthday of Chopin, Ms. Kim has been invited by the State Symphony Orchestra of Grosseto Italy to play Chopin’s *Piano Concertos No. 1 and No. 2* in the Golden Hall of the Musikverein in Vienna, the Konzerthaus in Klagenfurt, and the Udine Culture Center.

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*Symphony No. 2 in C minor,  
Op. 17 "Little Russian"*

Allegro vivo  
Andante marziale  
Scherzo  
Moderato assai



Peter Ilyich Tchaikovsky  
Born 1840—Died 1893

*"Truly there would be reason to go mad were it not for music."  
—Tchaikovsky*

*P*iotr Ilyich Tchaikovsky's art sprang forth from Russian soil, yet, in his greatest creations, whether derived from bliss or melancholy, his music transported not only the Russian people, but all of humankind to the heights of beauty. Tchaikovsky was born in Votkinsk in May of 1840. His parents provided him with a good solid education, which included a music teacher. But his father, a mine inspector, didn't think music was a fit career. When Tchaikovsky was ten, the family moved to St. Petersburg.

From the beginning, Tchaikovsky's personal life was full of turmoil. He was crushed when he lost his mother at age 14 and while in military boarding school, he threw himself into music to shield himself from the world. He listened to Mozart's *Don Giovanni*, and was so thrilled by what he heard; he decided right then and there to devote his life to music. He didn't dare share this with his father, whose agenda was for the boy to go to law school.

Trying his best to be the obedient son, Tchaikovsky agreed to study jurisprudence until he graduated at 19, becoming a government clerk. He stayed at his post until the age of 21, but could no longer see his way clear to act out of duty. He eagerly enrolled in a music school started by the great composer, Anton Rubinstein. This school was to become the St. Petersburg Conservatory. His father just shook his head and looked on as Tchaikovsky began to compose work after work. Eventually Tchaikovsky was hailed as the hope of Russia's musical future.

Personally, however, Tchaikovsky was suffering deeply. He was homosexual, and since this was completely unacceptable at the time, he often felt depressed. In 1877, he married a young female student who was in love with him. This proved disastrous, and the relationship quickly dissolved. Within a few short months of marriage, Tchaikovsky attempted suicide and endured a nervous

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breakdown.

But it was another woman, Nadezhda von Meck, who entered his life and gave the composer hope. They wrote to each other and she stated that she wanted to subsidize him without ever meeting him. Their relationship lasted fourteen years, providing Tchaikovsky with a feeling of peace of mind. His brother Modeste recalled years later, “The Tchaikovsky of 1885 seemed a new man compared with the nervous and misanthropic Tchaikovsky of 1878.”

Now that he possessed the freedom to devote himself entirely to composition, Tchaikovsky set to work in earnest. *The Symphony No. 4 in F minor* was the first of the works written under the commission of this wealthy widow. But Tchaikovsky’s romantic soul found its greatest outlet in his immensely popular ballet scores, notably *The Nutcracker* and *Swan Lake*. The composer was his own biggest critic, however, feeling that he was unable to understand the concepts of musical form.

The Russian element is very strong in his music, and occasionally he makes use of homegrown folk songs in his works. However, he does not plan this—it happens spontaneously. His music is sentimental and shows a flair for melody seemingly unmatched by his Russian contemporaries. Tchaikovsky wrote in every genre and had successes in each; works for the stage, chamber music, piano and vio-

lin pieces, lyric songs, and of course symphonic masterpieces.

In the early 1880s, Tchaikovsky was much less prolific. He actually wrote very little. However, after a trip overseas, he was enticed to start composing again. In 1884, he wrote his *Manfred Symphony*, in ‘88 the *Fifth Symphony*, and the next few years would be filled with ballet scores. The beginning of the 90s held in store a visit to the United States. In 1893, he worked on his *Sixth Symphony*, which was given the nickname the “*Pathétique*” by his brother. Tchaikovsky died soon after the premiere of this symphony, but as to how, the jury is still out. Depending on what source one reads, the great composer whom Stravinsky called “the most Russian of us all” died from either cholera after accidentally drinking contaminated water, or by deliberately taking his own life. Although the facts surrounding his death are open for debate, there is no doubt that on that cold November day, St. Petersburg and the world mourned the great master’s passing.

It is in Tchaikovsky’s symphonies that he most openly expresses his emotions. For evidence of this, we need to look no further than the first movement of the *Pathétique*, which practically oozes yearning and sadness. However, there is a symphony that truly is an exception to the rule. It is his *Symphony No. 2 in C minor, op. 17*, “*The Little*



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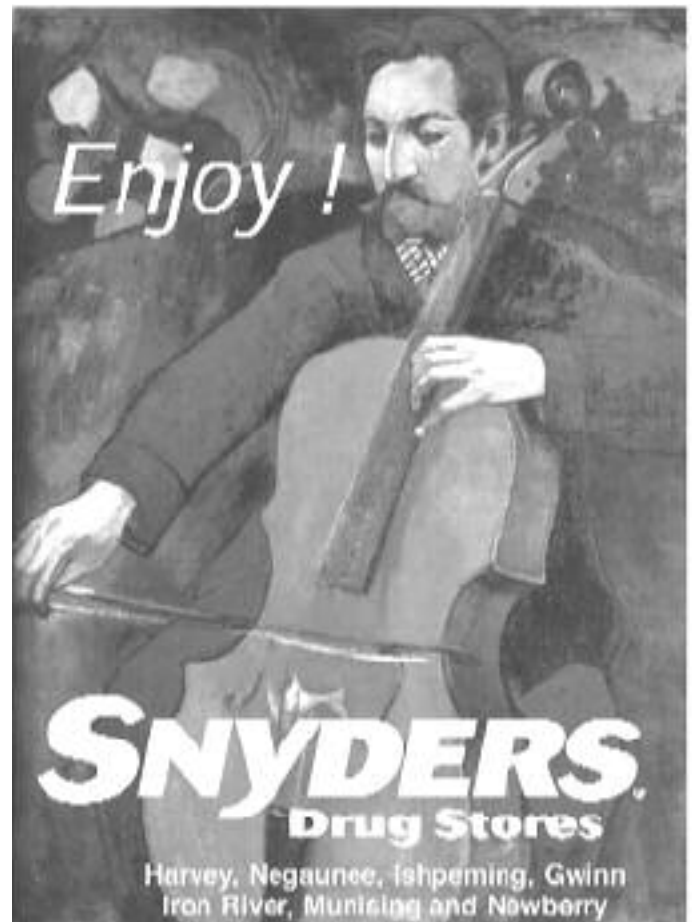
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*Russian*,” which we will hear this evening. Tchaikovsky stayed with his sister at her estate near Kiev in the summer of 1872. There he heard simple folk songs sung in the streets. In this work, he utilizes three Ukrainian folk tunes (the Russians referred to the Ukraine as Little Russia”). Composed in 1872 and extensively revised in 1879, this music is positively upbeat in comparison with his other symphonies. Interestingly, although Tchaikovsky approved of the title “Little Russian,” it was actually a friend of his who came up with the title.

The first movement opens and closes in a haunting fashion with music originally from the song “Down by the Mother Volga,” played first by a solo French horn, and then by the bassoon. When Tchaikovsky builds a symphony, he works his own distinctive magic. Instead of changing the original melodies, he repeats them several times, and with each repetition, the texture of the work changes by adding new elements to the accompaniment. So, the melodies don’t change per se—but the intricacies of the orchestration seem to suggest that the music is somehow transformed. This opening movement finally shifts into *Allegro* and Tchaikovsky breaks the folk melody into short melodic fragments. This provides a sense of agitation, making the music sound as if it needs to catch its breath. Then Tchaikovsky employs one of his characteristic tech-


niques—he tosses passages back and forth from one section to another, providing timbral interest. When he is satisfied with this approach, he ends the movement with a slow version of the folk tune by the solo horn and then the bassoon.

The second movement, marked *Andante marziale* opens with a pianissimo timpani, which serves as an accompaniment throughout the movement. On top of this, he ingeniously weaves together two different melodies from a bridal march in his discarded opera *Undine*. The march has an elegant, lilting and confident spirit. The other theme is lyrical and melancholy. The themes intermingle until the movement closes with the ever-faithful heartbeat of the timpani. Ah, sweet closure.

The *Scherzo* third movement is highly chromatic and has tremendous rhythmic drive. The unstable meters create a tension, which begs the listener to find out what happens next. “Scherzo” means joke. The folk song “Spin, oh my Spinner” is the melodic material here, but the accented notes that accompany it seem almost inappropriate—thus, the musical joke. In contrast, the brief Trio section in the center of the movement features a vivacious folk-like tune in the woodwinds.


It is in the fourth movement that Tchaikovsky truly dons his true nationalistic colors. On hearing the slow

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—Gregory David Roberts



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introduction to the *Symphony's* finale, lovers of music might initially accuse Tchaikovsky of plagiarizing Mussorgsky's *The Great Gate of Kiev* from *Pictures at an Exhibition*. This is because the theme upon which Tchaikovsky and Mussorgsky both based their works, the popular Ukrainian folk song called "The Crane" is the connection between the two. But wait. Tchaikovsky's version turns into a swift dance with the accent on the off-beat. This shifting the accent of the beat away from where it is expected to fall, is the playful way Tchaikovsky keeps up his good humor throughout the movement. First, we dance softly, and then as instruments are layered one on top of the other, the whirling escalates. The second theme in the strings provides a breather from the action, and Tchaikovsky puts the two themes together in the development section. Then we hear the gong usher in the coda and very regal sounding finish, complete with cymbal crashes and booming brass fanfares. Tchaikovsky loved and was very proud of this movement and his colleagues of the Russian nationalist movement definitely concurred. We certainly hope you give tonight's rendition of this great work a thumbs up.

## Concerto No. 2 in C minor for Piano and Orchestra, Op. 18

Hyejin Kim - Piano

Moderato  
Adagio Sostenuto  
Allegro Scherzando



Sergei Rachmaninoff  
Born 1873—Died 1943

*"Rachmaninoff's immortalizing totality was his scowl. He was a six-and-a-half-foot-tall scowl...he was an awesome man."*

—Igor Stravinsky

Brilliant composer, virtuoso pianist and demanding conductor Sergei Vsilyevich Rachmaninoff was born in 1873 on an estate near Novgorod, Russia. He began studying the piano at age four. The family was very wealthy, but his father, an amateur pianist, was completely inept at taking care of the family finances. By the time Rachmaninoff turned nine, his father had squandered his entire fortune, and the family had to leave the estate.

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Rachmaninoff then entered the Conservatory in St. Petersburg as a scholarship student. But he wasn't very serious about his studies. He often skipped classes to take in the sights of the great city, and spend time at the skating rink. His grandmother took him to church services, where he was mesmerized by the sound of the choir and the bells. But his teachers didn't think he and music would have any close relationship to speak of. Later on, however, when he began studies at the Moscow Conservatory, he became very dedicated to music, discovering new outlets of creative expression in both his piano playing and in composition.

It was at Moscow that Rachmaninoff lived at the home of his teacher, the great Nicolai Zverev. Zverev closely supervised every aspect of Rachmaninoff's study habits, and saw to it that he meet and perform for many preeminent figures of Russia. Among these was Tchaikovsky, who became Rachmaninoff's idea of musical perfection. This new spirit of enthusiasm allowed Rachmaninoff to graduate early and win the Great Golden Medal in piano. As a player, Rachmaninoff was famous for his precision, rhythmic drive, legato and clarity of texture. He was a true performer. The next year he would graduate in composition, and win the Great Gold Medal for his opera, *Aleko*. Things were going well.

*Aleko* premiered at the Bolshoi in spring 1893, catching the attention of Tchaikovsky himself. In fact, Tchaikovsky was planning to conduct Rachmaninoff's symphonic poem *Utyos (The Rock, op. 7)* during the upcoming season, to help advance the career of the young composer who, it turns out, would extend Tchaikovsky's own legacy well into the new century. Sadly, Tchaikovsky died in November 1893 so those plans were never carried out. Through much of 1895, Rachmaninoff worked on his first truly major work, the *Symphony No. 1*. It received its premiere on March 27, 1897 under the baton of Alexander Glazunov, and was a disaster. According to certain reports, Glazunov was drunk for the performance. Whatever the reason for the fiasco, it sent Rachmaninoff into a three-year crisis of self-doubt during which he wrote next to nothing. Rachmaninoff said, "I did nothing and found no pleasure in anything."

Then in 1900, with the pressure of an impending commissioned concerto ahead of him, Rachmaninoff finally heeded the advice of his family and friends and visited a psychiatrist named Dr. Dahl, a specialist in the new science of hypnosis, to help him snap out of his prolonged bout with depression. Rachmaninoff said that in his many sessions he would "lay half asleep" while Dahl would put suggestions into his mind about his ability to write this concerto. Although it sounds quite remarkable, Rachmaninoff said Dahl's methods cured him. "Already at the beginning of the summer" he said, "I began again to compose. The material grew in bulk, and new musical ideas began to stir

within me...By the autumn, I had finished two movements of the concerto." The piece he had written was the work we will hear the MSO perform this evening—the *Concerto No. 2 for Piano and Orchestra*. It was an instant success, sending Rachmaninoff into a flurry of professional activity. The music was "gratefully dedicated to Monsieur N. Dahl."

After several years, Rachmaninoff began to wander – Italy, Germany, Paris. Being a master pianist himself, he knew exactly how to make intricate passagework come alive for his listeners. He had learned well from his idol, Tchaikovsky, as many of his tunes were full of Russian melancholy.

Because he toured extensively, Rachmaninoff didn't compose prolifically, but the body of work he did create was filled with stunning beauty. Besides the *Piano Concerto No. 2*, he wrote other mature works such as the *Preludes, Op. 23*, and the *Prelude in G minor, Op. 23, No. 5*, which Fritz Kriesler transcribed for violin and piano.

During the first decade of the twentieth century, Rachmaninoff's reputation as both composer and pianist grew. In 1902, he married the love of his life. This was a bit complicated, because she, Natalia Satina, was his first cousin. It was against the law for them to marry in the Russian Orthodox Church, so the couple had to find a priest who would perform the wedding at an army chapel in Moscow.

In 1909, he was persuaded to visit the US on a concert tour, for which he wrote his monumental *Piano Concerto No. 3*. He disliked touring, however, and declined offers to stay on as conductor of the Boston Symphony Orchestra or to follow up this overseas tour with others. Instead, he devoted himself again to composing. In the summer of 1911, he wrote a set of nine *Etudes-tableaux, Op. 33*, which he performed on a British tour that fall. Rachmaninoff, exhausted from performing all over Europe during the 1912/13 season, resolved to spend the summer of 1913 in Rome composing.

Although Rachmaninoff lived until 1943, the *Corelli Variations*, written in 1931 would be the last original solo piano piece he would write. He composed only three works, all orchestral (*Rhapsody on a Theme of Paganini, op. 43*; *Symphony no. 3, op. 44*; and *Symphonic Dances, op. 45*) during his final decade.

Rachmaninoff almost literally killed himself touring, even though he had already decided that the 1942/43 season would be his last as a public performer. On tour in the US, he was clearly ailing through the early weeks of 1943, although he was determined to carry on. After his last concert on February 17th in Knoxville, Tennessee, he had to return home to Beverly Hills, California. Sadly, he only lived until the end of March of that year.

Rachmaninoff's *Concerto No. 2 for Piano*, penned in 1900-09 is the most celebrated romantic work of its type

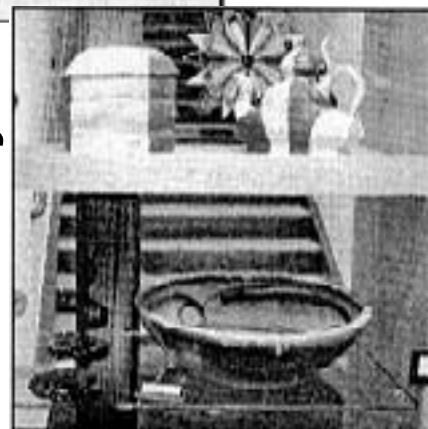
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written in the 20th century. The delicious harmonies and heavenly melodies served as example for budding composers in Russia and the US to study and emulate. The work, which also features a mighty dose of pianistic fireworks, is one of the most performed and recorded pieces in the concerto literature.

The *Concerto* was performed for the first time on October 14, 1901 by the Moscow Philharmonic Society, with the composer at the piano. When the great Rachmaninoff approached the piano with his slow gait and stoic expression, he put forth an aura of aloof mystery, which tended to put off the audiences. However, when he sat at the keyboard, and raised his very large hands (apparently he could span an interval of a thirteenth) to play, he was about as intimidating as a newborn kitten. Rachmaninoff drew from the piano the warmest and most beautiful tone one could imagine. In addition, his technical ability made the virtuosic passagework appear easy. Most pianists, especially those with smaller hands, will tell you his music is far from easy to play.

The first movement (*Moderato*) opens with chords in the piano which lead into the first theme: a thoroughly Russian melody adorned with lacy fingerwork by the soloist. After a very broad presentation of this first theme, the piano takes center stage to play the lyrical second theme. This is without fail one of Rachmaninoff's most popular melodies. The development is then broken down

among the sections of the orchestra, and surrounded by decorative passages in the piano. Towards the end of the development, the piano introduces a march-ish figure that carries into the somewhat varied recap section.

After a chromatic intro, the piano begins the second movement (*Adagio sostenuto*) with a triplet figure that continues under the main theme in the flute and clarinet. The piano and the orchestra switch back and forth between the theme and the triplet figure. Later a sweeping phrase on the piano leads into a more lively section carried by the woodwinds and the strings. Then there is the brilliant cadenza, and the last appearance of the theme.

The final movement (*Allegro scherzando*) begins with extremely spare orchestration. But we pick up instruments in rapid succession, and a short, fortissimo passage ushers in the strong mood of the movement. The soloist starts out with a cadenza, and is joined by the woodwinds and strings, which closely adhere to the solo line. The first theme is introduced by the soloist and immediately developed. A brief passage by the soloist leads into the second theme, which is played by violas and oboe. The development section gives us new material, a dotted figure, and both themes return, with even more elaboration. After a brief cadenza, the second theme comes back, but this time it means it. The entire orchestra speaks in double forte, and a dazzling coda ends the finale.

—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 this evening:*

### ***P. David Allen II, Lauren Perala and Jennifer Frances Howell***

#### ***P. David Allen II***



**P. David Allen II** is the bass trombonist of the Marquette Symphony Orchestra and the Westerly Winds Big Band, the principal trombonist of the Marquette City Band, and regular player in the Front Street Brass quintet and Dead River brass quintet. Mr. Allen began playing in elementary school in Ohio and went on to play for six years at the Blue Lake Fine Arts Camp, including a European tour; three years in the all-Columbus, OH Youth Wind Ensemble, including one year as principal; and one year in the all-Columbus, OH Youth Orchestra.

Mr. Allen also played in the Northwestern University Marching Band and The Ohio State University Concert Band while pursuing his undergraduate degree in zoology, but stopped playing while pursuing his graduate degree in natural resources. After graduate school, Mr. Allen pursued a career as a biologist with the Ohio Environmental Protection Agency in Columbus, OH, the U.S. Environmental Protection Agency in Chicago, IL, the U.S. Fish and Wildlife Service in Green Bay, WI, and Stratus Consulting in

Washington, D.C. and Boulder, CO. Currently, Mr. Allen is a vice president with Stratus Consulting, serving governmental agencies in Washington, D.C., MA, NY, NJ, OH, MI, WI, MN, OK, TX, CO, CA, OR, and WA.

In 2003, Mr. Allen and his wife Darlene Thomson Allen, a social worker at Marquette General Hospital and an adjunct professor at Northern Michigan University, moved to Marquette, fulfilling their long-term goal to live in the Upper Peninsula. Once in Marquette, Mr. Allen returned to playing the trombone, ending a 20-year hiatus, with the guidance of Dr. Stephen Grugin. Mr. Allen hopes to continue to find more ways to play music in Marquette, even if it requires retirement!

#### ***Lauren Perala***



**Lauren Perala** began playing the viola in third grade when her teacher, Cathy Moilanen, encouraged her to join the after school strings program. Lauren is a senior at Marquette Senior High School and a member of the high school symphony and chamber orchestras, fiddle club, and pit orchestra in which she played in several past MSHS productions, including last week's performance of *Seussical: the Musical*.

Instilling a love for travel, Lauren performed with the MSHS orchestra/chorale in France in 2007 and Hawaii in 2009. She has attended several summer music programs including Blue Lake Fine Arts Camp, St. Olaf Summer Music Camp, Interlochen Fine Arts Camp, and was an intern in the Superior String Alliance Orchestra. She has played in the Upper Peninsula Youth Symphony Orchestra and recently joined the Northern Michigan University Orchestra. Lauren was also a three-year participant in the Michigan All-State Orchestra; two-year participant in the Michigan Youth Arts Festival Honors Orchestra; and was nominated to participate as a soloist in the Michigan Youth Arts Festival. Her passion

for music led her to join the viola section of the Marquette Symphony Orchestra in 2006.

A strong love of music brought Lauren and several friends together as a quartet to entertain at weddings and other special events.

After graduating, Lauren plans to major in music performance and is currently preparing for college auditions.

Lauren would like to thank all of her family, friends, and teachers Cathy Moilanen, Dr. Barbara Rhyneer, Janis Peterson, Jeff Bruning (under whom she studies piano), and Barbara Beechey who continue to provide her with endless encouragement, support, and inspiration for the arts.



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## ~ Performer Profiles ~



### Jennifer Howell

**Jennifer Howell** has been a section percussionist with the Marquette Symphony since 2005. A student of James A. Strain, Jennifer received a Bachelors of Music Education from Northern Michigan University in 2008 and was selected as Outstanding Graduating Senior in the Music Department. During her time at NMU, Jennifer served as principal timpanist and percussionist with the NMU Symphonic Band and Wind Ensemble and as section leader of the “Pride of the North” NMU Marching Band for one season. She has also performed regularly with the NMU Percussion Ensemble and NMU Orchestra, as well as the Escanaba and Marquette City Bands. While at Northern, Jennifer was actively involved in promoting music education and leadership. She was president of Northern’s collegiate chapter of the Music Educators National Conference for three years and is currently a member of the Percussive Arts Society. Jennifer has worked at the Blue Lake Fine Arts Camp as percussion sectional teacher and camp counselor, and currently teaches elementary music and P.E. in the Gwinn Area Community Schools.



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