

Marquette Symphony Orchestra

*Dr. Jacob Chi, Principal Conductor*

# A Pops Holiday!

*December 18*

*7:30 PM*

*Kaufman  
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# Marquette Symphony Orchestra

Dr. Jacob Chi, Principal Conductor

## A Pops Holiday!

Saturday, December 18, 2010 - 7:30 p.m.  
Kaufman Auditorium

This concert is sponsored by Superior Health Partners  
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- A Christmas Festival .....Leroy Anderson
- Farandole (Mvt. IV from L'Arlesienne Suite de Concert No. 2, part 2) .....Georges Bizet
- The Nutcracker Suite, Op. 71a .....Pyotr Ilyich Tchaikovsky
- I. Ouverture miniature
- II. Danses Caracteristiques
- a) Marche b) Danse de la Fee-Dragee c) Danse russe Trepak d) Danse Arabe
- e) Danse Chinoise f) Danse des Mirlitons
- III. Valse des Fleurs
- White Christmas .....Irving Berlin arr. Robert Russell Bennett  
with the MSHS Chamber Singers

### ~ Intermission ~

- Fantasia on 'Greensleeves' for String Orchestra, Harp and flutes...R. Vaughan Williams arr. Greaves
- Festive Sounds of Hanukah .....arr. Bill Holcombe
- Maoz Tsur (Rock of Ages) - Mi Y'Malel (Who Can Retell) - Hanukah, Hanukah -  
My Dreidel - S'Vivon (Spin, Dreidel) - Hanukah, Oh Hanukah
- 'Twas the Night Before Christmas
- A setting of the Clement Moore poem for narrator and orchestra.....Bill Holcombe
- Dr. Les Wong, narrator
- Concert Suite from 'The Polar Express' .....Alan Silvestri and Glen Ballard arr. Jerry Brubaker
- Believe -The Polar Express - When Christmas Comes to Town - Spirit of the Season
- Tales from the Vienna Woods Waltz, Op. 325.....Johann Strauss, Jr.
- Old Scottish Melody (Auld Lang Syne).....Charles A. Wiley
- with the MSHS Chamber Singers



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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*.

# A Christmas Festival



Leroy Anderson  
Born 1908—Died 1975

The evocative, energetic and thoroughly original musical offerings of Leroy Anderson have given audiences, both young and not so young, great joy and excitement. His tunes are painstakingly crafted and injected with an infectious humor that is sure to please. His is a music just as American as an Ives, a Copland or a Gershwin.

He is best known for his incorporations of sound effects and gadgets doubling as solo instruments, such as *The Syncopated Clock*, written in 1945, which became the perfect song for The Late Show movies on CBS-TV. Anderson used whip, sleigh bells and the trumpet “horse whinny” effect in his 1948 *Sleigh Ride*, and on two occasions (*The Typewriter* and the *Sandpaper Ballet*) he featured non-traditional instruments. He really took the short popular orchestral piece to a higher level. And this music was easy to translate into radio and television fare, even Muzak, making his tunes familiar to anyone who went anywhere.

The son of Swedish immigrants, he was born in Cambridge, Massachusetts. He chose the languages of central Europe as his first course of study, not thinking he would be able to pursue a career in music. But as time went on, he began to see music as his true calling. He studied piano at the New England Conservatory of Music, and then in 1925 went on to Harvard, where he received his Bachelor of Arts in 1929. He entered graduate school at Harvard, where he studied harmony with Georges Enesco and composition with Walter Piston. While there, he directed the Harvard Band, and the great Boston Pops director, Arthur Fiedler, upon hearing Anderson’s fine arrangements, was instantly impressed. Anderson also worked as an organist, bassist, and choirmaster.

He was drafted into the Army at the beginning of WWII and offered the position of Military Attache, which he turned down. After the War, he would write some of his best loved works, including the cheery *Sleigh Ride* and *Fiddle-Fiddle*, and *A Trumpeter’s Lullaby*. The next few years he followed up with some more winners that would delight audiences everywhere. Among these are *Blue Tango* and *Bugler’s Holiday*.

*A Christmas Festival* was arranged in 1950 by Anderson, who used it as a vehicle to show off his own

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orchestra. This overture in medley form includes many timeless Christmas tunes, including *Joy to the World*; *Deck the Halls*; *God Rest ye Merry, Gentlemen*; *Good King Wenceslas*; *Hark! The Herald Angels Sing*; *The First Noel*; *Silent Night*; *Jingle Bells* and *O Come All Ye Faithful*. It has become a Christmas classic. ☺

*Farandole* (Mvt. IV from  
L'Arlesienne  
Suite de Concert No. 2, Part 2)



Georges Bizet  
Born 1838—Died 1875

Georges Bizet's life was brief and fraught with difficulties, a fact that seems incongruous with the everlasting success of his final work, *Carmen*. Bizet was born into a musical family, where he received very rigorous training. This, coupled with his talent, led to his entrance into the Paris Conservatory at the amazingly young age of nine. Bizet did well in his studies, developing his skills as a pianist, (he even caught the attention of Franz Liszt with his abilities) and as a

composer. His studies there were proudly wrapped up in 1858 with his receipt of the Prix de Rome, which allowed Bizet three years of financial support to concentrate on composition. He went to Rome to claim his prize and fell in love with the climate. Opera was his passion, and upon his return to Paris, he turned down a teaching position at the Conservatory, wishing instead to concentrate on his writing.

The composer's final years brought ill health and forced service during the Franco-Prussian war that took their toll. In 1875, he completed a work that should have been his great triumph and the beginning of a fabulous career, the aforementioned opera *Carmen*. In this opera, Bizet shows both a sure dramatic hand and mastery of the musical demands of the genre. The story of *Carmen*, however, got him in trouble. It proved too much for the Parisian audience, especially in a theater designed to appeal to families.

On tonight's Pops concert we'll hear the last movement (*Farandole*) of Bizet's second of two suites derived from the incidental music to the play *L'Arlesienne* (*The Girl from Arles*), by Alphonse Daudet. The play itself was not successful. It ran for only a few weeks. To salvage some of the material Bizet had written, his friend Ernest Guiraud arranged the four pieces from the original material and fash-

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ioned them into this suite, a full four years after Bizet's passing. As in many cases, the "incidental" music has survived longer than the play from which it comes.

Guiraud was not shy about reworking the music to fit his tastes. For instance, the Menuetto does not come from the incidental music, but from Bizet's opera *The Fair Maid of Perth*. The *Farandole*, a regional dance from the south of France, was embellished by Guiraud with a traditional French Christmas carol, *March of the Kings*. This is the version that is often played on orchestral Christmas programs. ∞

## The Nutcracker Suite, Op. 71a



Pyotr Ilyich Tchaikovsky  
Born 1840—Died 1893

The great Tchaikovsky was very comfortable with the world of make-believe, so it is no surprise that he chose to set to music an adaptation of the fairy tale *The Nutcracker and the Mouse King* by E.T.A. Hoffmann in 1891-2. It was originally written as a ballet. *The Nutcracker Suite* consists of material selected from that ballet, which he intended for concert per-

formance. It is one of the most recorded works in music history, and like Prokofiev's *Peter and the Wolf*, is frequently one of the pieces of classical music that children hear first. What a lovely way to be initiated into the world of the symphony orchestra!

Although the ballet version was not nearly as well-received as the orchestral piece, many dancers, notably Margot Fonteyn, launched their careers with roles in the ballet. Unless you are still a very small child, it is safe to say you have probably seen portions of either the *Nutcracker* ballet, or heard the orchestral *Nutcracker Suite*, at some point in your life.

As you may know from reading previous material I have written about Tchaikovsky in MSO programs, his life was not a happy one, and there is controversy as to whether he in fact ended it himself. However, in his music we find transcendent beauty and creative force, and in this particular opus, we find great joy.

The scene is that of a party in a town in Germany on Christmas Eve in the house of the President of the Town Council. As the parents set up the tree, the children, Clara and Fritz, come in with their friends. It is the music of the *Marche*, with its fanfares, which accompanies the children into the room. Then a new arrival, Counselor Drosselmeyer, alarms the children, but they then realize he is a kind man who brings them



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presents. One of these is a huge nutcracker with a human head. The children fight and break the nutcracker, which Clara picks up. Then she and everyone else go to sleep. A fight ensues between the children's toys with the Nutcracker as the leader, and an army of mice, led by the Mouse King. Clara wakes up from the noisy battle and comes to the aid of the Nutcracker, who turns into a handsome prince and transports Clara to the Kingdom of Sweets, where there is an elegant party.

The Sugar Plum Fairy welcomes the travelers to the palace at the Kingdom. The Nutcracker Prince tells the story of how Clara saved him. They have a banquet, and there are festive dances. There is also a pastoral dance using toy flutes. In the *Waltz of the Flowers*, the Dance for the Sugar Plum Fairy's attendants takes place. And in the final waltz, the whole court of dancers joins in a tribute to Clara.

This music is regarded as a masterpiece of orchestration. Each movement provides the perfect backdrop for the action of this fanciful story. And each is unforgettable. ☺



## White Christmas

with the MSHS Chamber Singers



Irving Berlin  
arr. Robert Russell Bennett  
Born 1888—Died 1989

Believe it or not, the composer of so many treasured tunes could neither read nor write music. This might be more common today, but back in Irving Berlin's time, there wasn't anywhere near the sound reproduction technology that we have now. So how did he get his songs published? Simple. He played his songs for people who could write them down and then the arrangers took over. Sometimes he'd come in a whistle a tune or two, put some piano chords to it, and the arrangers would be there at the ready to fill in the blanks, if you will. Apparently *Alexander's Ragtime Band*, the song that made Berlin a star, was dictated to a man named Alfred Doyle, who was said to have made fifty cents a page on the deal.

He was born in Russia and brought to America at age five by his Jewish immigrant parents. He taught himself to play piano while he worked as a singing waiter. He was said to have played almost entirely in

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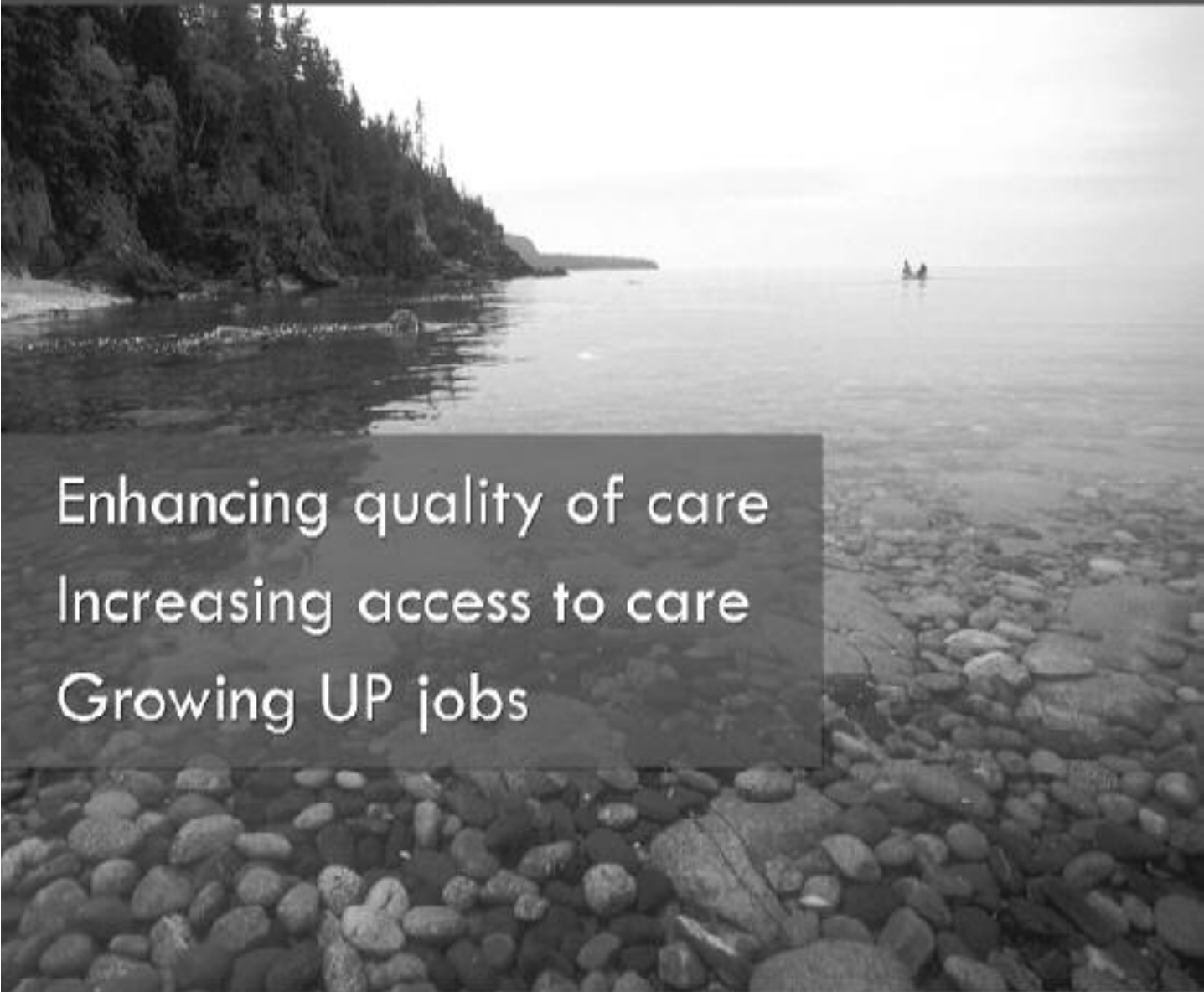
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the key of f-sharp, allowing him to stay on the black keys as much as possible. He thought it was easier to play that way. “The black keys are right there, under your fingers,” he said. “The key of C is for people who study music.” In fact, he had a transposing piano, the likes of which were pretty common at the turn of the 20th century. He liked to refer to it as his “trick piano” or his “Buick.” It was donated to the Smithsonian after he died at the age of 101.

Irving Berlin wrote many other hit songs, including *Easter Parade*, *God Bless America*, *Cheek to Cheek*, *Blue Skies*, *No Business Like Show Business*, *Puttin’ on the Ritz*, to name but a very few. His *White Christmas* was the first secular holiday song to achieve worldwide appeal. Bing Crosby’s record of it was the biggest selling record of all time. Jerome Kern once said of Berlin, “he has no place in American music...He is American music.” This was quite the comment to make about an immigrant, and showed society that the arts should not be limited to a specific race or background. Talent is what is foremost.

The musical *Holiday Inn* (1942) was one of the greatest of all time. It featured the *White Christmas* and the inimitable singing of Bing Crosby and dancing of Fred Astaire. Robert Russell Bennett, whose arrangement of the song we’ll hear tonight, was a pro-

lific orchestrator for many Broadway musicals, including *Camelot* and *No, No, Nanette*. This well crafted arrangement uses woodwinds to bring to mind Christmas bells and glockenspiel. You can almost see the snow flying. ☺

## Fantasia on ‘Greensleeves’ for String Orchestra, Harp and Flutes



Ralph Vaughan Williams  
arr. Graves  
Born 1872—Died 1958

English composer Ralph Vaughan Williams was considered the outstanding composer of his generation in his homeland. He graduated from Trinity College, Cambridge, in 1894 and studied composition with Parry and Stanford at the Royal College of Music, in London, as well as organ and piano with several teachers. Although he also studied overseas with Max Bruch and Ravel his style remained original, but absolutely English. Receiving a Doctorate in Music from Cambridge at the turn of the 20th cen-

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tury, he was appointed organist at Lambeth and became interested in folk music. Vaughan Williams was among the very first to travel into the countryside to collect folksongs and carols from singers, notating them for future generations to enjoy. He drew on folk tunes first in his orchestral piece *The Fen Country* and then in his *Norfolk Rhapsodies*. He received renown for his beautiful *Fantasia for Double Stringed Orchestra on a Theme by Thomas Tallis*, penned in the Tudor style of English music. For two years he devoted himself to editing the music of The English Hymnal when, as he put it, he “came to know some of the world’s best (and worst) tunes.”

Vaughan Williams believed that music was for everyone, and he practiced what he preached by composing music for almost every combination, from choral and orchestral works to songs, chamber music, film scores, and pieces for less usual instruments such as harmonica and tuba. Some of his most notable works include *The Pilgrim’s Progress*, *The Lark Ascending*, *Romance for harmonica and orchestra*, and *Mass in G Minor*.

In 1937, he received the Shakespeare Prize from the University of Hamburg, but he added as he accepted it that he was affiliated with “more than one English society whose object it was to combat all that

the present German regime stands for.” Consequently his music was banned by the Nazis.

The song *Greensleeves* probably dates from the time of Queen Elizabeth I in 16th century England. It must have been well-known in Shakespeare’s time, because in his *The Merry Wives of Windsor*, written around 1602, the character Mistress Ford refers twice without any explanation to the tune of *Greensleeves* and Falstaff later exclaims: “Let the sky rain potatoes! Let it thunder to the tune of ‘*Greensleeves*’!”

Originally a love song about Lady Greensleeves, in the 19th century it became associated with Christmas through new words, “What Child Is This?” This text comes from composer Sir John Stainer, who was the organist at Oxford.

Between 1924 and 1932, Vaughan Williams wrote three operas, the first of which was *Sir John in Love*. It is based on *The Merry Wives of Windsor*, calls for twenty soloists, and contains the original orchestral version of Vaughan Williams’ setting of *Greensleeves*. This version, adapted by Robert Greaves, is the one we will play for you tonight. The setting is for string orchestra enhanced by harp and flutes, and offers an expanded intermezzo with the addition of a middle section based on the folksong “Lovely Joan.” The flute has a delicately descending

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introduction and is accompanied by an arpeggio in the harp. This ushers in the well-known melody of *Greensleeves*, with the harp strumming and high strings above the tune. The two flutes then play their “Lovely Joan” duet, before the strains of *Greensleeves* return. Strings and harp bring this beautiful music to its restful conclusion. ☺

## Festive Sounds of Hanukkah



arr. William Holcombe  
Born 1924—Died 2010

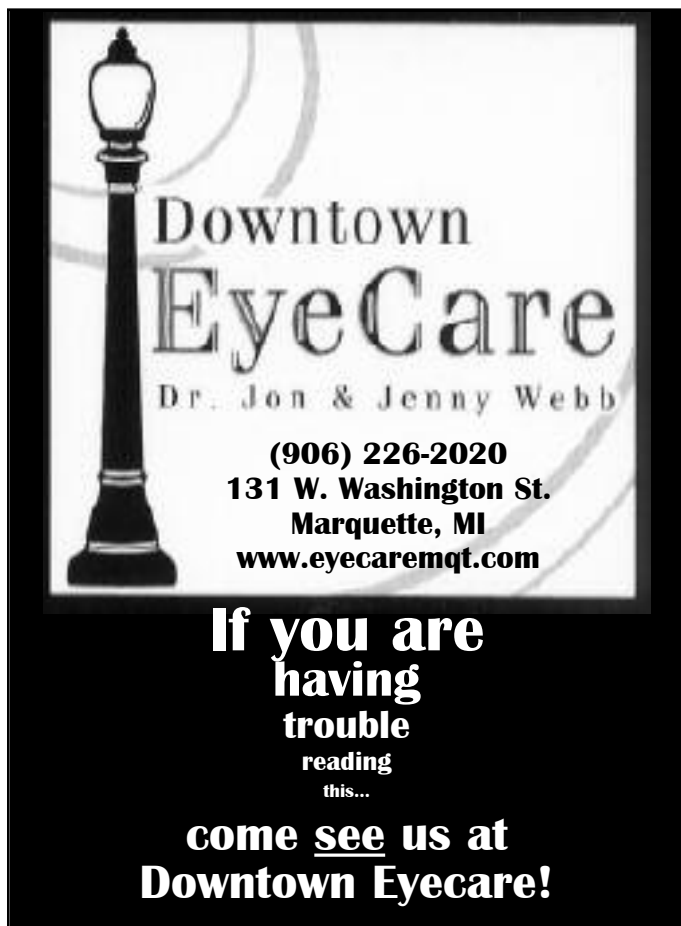
Around the time of Christmas, several other joyous holidays take place. The songs in the following medley celebrate Hanukkah, or, in Modern Hebrew, Chanukah or Chanuka. This eight-day Jewish holiday is known as the Festival of Lights. It starts on the 25th day of Kislev according to the Hebrew calendar, which may occur at any time from late November to late December in the Gregorian calendar. In 2010 it began on December 1st.

In 164 B. C. E. a small band of Jewish freedom fighters under Judas Maccabeus retook Jerusalem

from the Syrians. An eight-day celebration was declared for the rededication of the cleansed temple, but only enough oil was available to burn for one day. However, the lamp burned for all eight days. This amazing happening became the “Miracle of Hanukkah.” The modern observance of Hanukkah involves the lighting of a menorah, an eight-branched candelabra, with one candle a day. The shamash candle (attendant) is lit and also lights the other candles. It sits above or below the rest on the menorah. Small gifts are exchanged each evening and children spin four-sided tops called dreidels on each side of which a Hebrew letter is inscribed that together stand for the words “a great miracle happened there.”

Bill Holcombe has arranged this wonderful compilation in the spirit of Hanukkah. He was a master flutist, prolific on the clarinet and saxophone and primarily known as an arranger and composer for concert band, symphony orchestra as well as big bands. He majored in Flute Performance at Juilliard. He has over 1500 published arrangements and compositions to his credit, and is the author of many Jazz Etudes and Solo Books.

*Festive Sounds of Hanukkah* is based on six traditional melodies of the holiday. Maoz Tsur (Rock of Ages) and Mi Ymalel (Who Can Retell) describe the



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struggles of Judas Maccabeus: Hanukah, Hanukah is sung after the traditional blessings: My Dreidel and S'Vivon (Spin Dreidel) are children's songs, and Hanukah, Oh Hanukah is about all the events of the celebration. Here are the lyrics to Hanukah, Oh Hanukah—a time of family fun:

*Hanukah, oh Hanukah, come light the menorah  
Let's have a party, we'll all dance the hora  
Gather 'round the table, we'll give you a treat  
dreidels to play with and latkes to eat.  
And while we are playing the candles are burning low  
One for each night they shed a sweet  
Light to remind us of days long ago  
One for each night they shed a sweet  
Light to remind us of days long ago.*

## 'Twas the Night Before Christmas



A Setting of the Clement Moore poem  
for narrator and orchestra

arr.. Bill Holcombe

Dr. Les Wong, narrator

This poem, called "A Visit From St. Nicholas," "The Night Before Christmas," and "'Twas the Night Before Christmas" from its first line, was published anonymously in 1823 and widely attributed to Clement Clarke Moore. It was submitted by a family friend who had heard the poem recited by one of Moore's children. Moore did not take complete credit for having written it until 1844 when he included it in a book of his poetry. The poem gained immediate recognition, first in the New York State, and then around the country, showing up in newspapers yearly until 1837, when it was put into an anthology of poems with Moore's name given as the writer. Research throughout the years has posed doubts that it was original to Moore. Instead, credit is given by some to author Henry Livingston (1748-1828). But it is undeniably the ideal Christmas poem embodying all the anticipation and joy of this happy season. In fact it has been said that these verses are arguably the best-known ever written by an American.

Before this poem came on the scene, America's notions about Old St. Nick were not set in stone. But from the 1800s to the present, we have held the pictures of St. Nick drawn with words in our minds so dearly that this poem rules our conception of Santa.

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The story is as simple as can be. On Christmas Eve night, while his wife and children sleep, a man awakens to noises outside his house. Looking out the window, he sees St. Nicholas in a sleigh pulled by eight reindeer. After flying on to the roof, the saint enters the house through the chimney, carrying a sack of toys with him. The man watches Nicholas filling the children's stockings hanging by the fire, and laughs to himself. They share a knowing moment before the Santa bounds up the chimney again. As he flies away, he bids everyone a happy Christmas.

This music was commissioned for a Christmas Concert by the Philadelphia Pops conducted by Peter Nero, and was designed to feature the Phillies star pitcher Tug McGraw. Since the premiere in the 80's, many orchestras have featured a prominent citizen as the narrator: Radio and TV personalities, politicians, school principals and the like. Tonight we bestow this privilege upon Dr. Les Wong, Northern Michigan University's current President.

Composer and arranger Bill Holcombe's background in swing, jazz, radio, and movie music clearly influenced his accompaniment to the Moore/Livingston classic. His treatment of *The Night Before Christmas* is a straightforward reading of the classic accompanied by an orchestral arrangement that includes easily recognizable carols and songs of the yuletide. His arrangement of the music clearly showcases the areas in which he has spent the greatest portions of his active career: Jazz and Big Band elements are strewn throughout the score to give the music a modern, festive flavor.

Here is the beloved text:

~ 'Twas the Night Before Christmas ~

By Clement Clarke Moore

*'Twas the night before Christmas, when all through  
the house*

*Not a creature was stirring, not even a mouse;  
The stockings were hung by the chimney with care,  
In hopes that St. Nicholas soon would be there;  
The children were nestled all snug in their beds,  
While visions of sugar-plums danced in their heads;  
And mamma in her 'kerchief, and I in my cap,  
Had just settled down for a long winter's nap,  
When out on the lawn there arose such a clatter,  
I sprang from the bed to see what was the matter.*

*Away to the window I flew like a flash,  
Tore open the shutters and threw up the sash.  
The moon on the breast of the new-fallen snow  
Gave the lustre of mid-day to objects below,*



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*When, what to my wondering eyes should appear,  
But a miniature sleigh, and eight tiny reindeer,  
With a little old driver, so lively and quick,  
I knew in a moment it must be St. Nick.  
More rapid than eagles his coursers they came,  
And he whistled, and shouted, and called them by  
name;*

*“Now, DASHER! now, DANCER! now, PRANCER  
and VIXEN!*

*On, COMET! on CUPID! on, DONNER and  
BLITZEN!*

*To the top of the porch! to the top of the wall! Now  
dash away! dash away! dash away all!”*

*As dry leaves that before the wild hurricane fly,  
When they meet with an obstacle, mount to the sky,  
So up to the house-top the coursers they flew,  
With the sleigh full of toys, and St. Nicholas too.  
And then, in a twinkling, I heard on the roof  
The prancing and pawing of each little hoof.  
As I drew in my hand, and was turning around,  
Down the chimney St. Nicholas came with a bound.  
He was dressed all in fur, from his head to his foot,  
And his clothes were all tarnished with ashes and soot;  
A bundle of toys he had flung on his back,  
And he looked like a peddler just opening his pack.*

*His eyes — how they twinkled! his dimples how merry!  
His cheeks were like roses, his nose like a cherry!  
His droll little mouth was drawn up like a bow,  
And the beard of his chin was as white as the snow;  
The stump of a pipe he held tight in his teeth,  
And the smoke it encircled his head like a wreath;  
He had a broad face and a little round belly,  
That shook, when he laughed like a bowlful of jelly.  
He was chubby and plump, a right jolly old elf,  
And I laughed when I saw him, in spite of myself;  
A wink of his eye and a twist of his head,  
Soon gave me to know I had nothing to dread;  
He spoke not a word, but went straight to his work,  
And filled all the stockings; then turned with a jerk,  
And laying his finger aside of his nose,  
And giving a nod, up the chimney he rose;  
He sprang to his sleigh, to his team gave a whistle,  
And away they all flew like the down of a thistle.  
But I heard him exclaim, ere he drove out of sight,  
HAPPY CHRISTMAS TO ALL, AND TO ALL A  
GOOD-NIGHT!*



**CLIFFS**

## Concert Suite from "The Polar Express"



Alan Silvestri (Born 1950) and  
Glen Ballard (Born 1953)  
arr. Jerry Brubaker

This inspiring music was written with both Chris Van Allsburg's 1985 book and the 2004 computer-animated motion picture, *The Polar Express*, in mind. One Christmas Eve many years ago, a boy, referred to as Hero Boy, lying awake in his bed, strains to hear Santa's sleigh bells. A friend of his has informed him Santa doesn't exist. His parents don't believe in him either. Later that night he still doesn't hear bells, but instead a very odd sound. He looks out of his window and is astounded to see a steam engine parked in front of his house. The conductor invites him to board the Polar Express, a train filled with children embarking on an exciting journey to the North Pole. The boy and his fellow riders journey past towns and forests full of wild things. They pass across the Great Polar Ice Cap to the North Pole. There they see Santa and his helpers, who are huddled together to plan the annual giving of the first gift of Christmas.

The boy is chosen to receive this first gift. He's allowed to choose anything he wants, and decides upon a simple gift. He wants one silver bell from Santa's sleigh. Santa cuts a bell from a reindeer's harness and the delighted boy slips it into his bathrobe pocket as the clock strikes midnight and the reindeer pull the sleigh into the sky.

Sadly, the boy realizes when he gets back on the train that the bell has fallen out of a hole in his pocket. He is crushed as he returns home. But the next morning, his little sister Sarah finds one small box with the boy's name on it among the presents below the Christmas tree. Inside is the silver bell! The boy and his sister are enchanted by its beautiful sound, but their parents cannot hear it, because they no longer believe in Santa or Christmas. The last line in the movie, said by the boy, repeats the same last line from the book:

"At one time, most of my friends could hear the bell, but as years passed, it fell silent for all of them. Even Sarah [the boy's sister] found one Christmas that she could no longer hear its sweet sound. Though I've grown old, the bell still rings for me, as it does for all who truly believe."

The score for this movie sets a new standard for popular holiday music. Silvestri and Ballard's music and the medley the MSO will perform tonight for sym-

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phony orchestra, reflect the pathos and beauty of this beloved childhood tale of faith lost and restored. The medley contains *Believe*, *The Polar Express*, *When Christmas Comes to Town* and *Spirit Of The Season*.

Alan Silvestri is a well-known American film score composer and conductor. In addition to his work on *Polar Express*, his many scores include *Romancing the Stone*, *The Back to the Future Trilogy*, *Who Framed Roger Rabbit*, *Forrest Gump*, *A Christmas Carol*, and countless others.

Glenn Ballard is one of the top pop producers and a five-time Grammy winner. He has written hits and produced bestselling albums for Paula Abdul, Wilson Phillips and Alanis Morissette, as well as written, arranged and produced with Aerosmith, Michael Jackson, Barbra Streisand, Aretha Franklin and many, many more artists.

“This is a holiday story,” Ballard asserts, “but... there’s quiet beauty here, as well as something slightly dark...It’s not your usual Christmas tinsel...It touches on both the happiness and sadness of the season.”

Silvestri adds, “...more than just a Christmas story, ‘The Polar Express’ is about belief, about losing it and finding it and that was the real challenge of composing these songs. In a very real sense we were writing the music of the bell, which is the sound of belief.” ☺

## Tales from the Vienna Woods Waltz, Op. 325



Johann Strauss, Jr.  
Born 1825—Died 1899

H. L. Menken wrote in 1919, “The waltz never quite goes out of fashion; it is always just around the corner; every now and then it returns with a bang...It is sneaking, insidious, disarming, lovely...” Vienna, the waltz, and the Strauss family are inseparable entities. Johann Strauss, Jr. (or Johann Strauss II as he was also called) was the first son of Johann Strauss, Sr. His father forbade him to pursue a musical career, but Johann ignored his schoolwork and instead threw himself into practicing violin with great eagerness. He began composing as well and was so successful; it wouldn’t be long before his reputation made him his father’s most dangerous competitor. When his father passed away in 1849, Strauss, Jr. had already established himself as the “Viennese Waltz King.” The younger Strauss gave the traditional waltz a new “oomph” and also a new haughtiness that

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reflected the self-indulgent spirit of imperial Vienna at this point in time. He also changed the rhythmic accent from the beat to the measure. His ideas were so diverse that he was led to compose melodies that didn't fit conveniently into four-, eight- or sixteen-measure patterns of earlier waltzes.

He started with the same basic sketch as his father, i.e., slow intro, maybe five pairs of waltzes, and a coda, but he drew out the length of each section. His orchestration of the introductions was very evocative, providing a sort of a picturesque tour of Vienna. But it has been said that the waltzes themselves had a transparent quality that reminiscent of Mozart.

The dapper Strauss, Jr. drew huge audiences on his European and American tours and was responsible for a frenzy comparable to Beatlemania, with women swooning at concerts. After a time, Offenbach's operettas inspired him to gravitate toward works for the stage. And so it was that he composed *Die Fledermaus*, which premiered in 1871. Strauss was married three times, wrote 17 operettas and a very large number of waltzes, including *The Blue Danube*, which has been a kind of unofficial anthem for Austria ever since.

Another waltz that stood out from the crowd is

the one we will hear this evening, *Tales From the Vienna Woods Op. 325*, one of his most famous. This work takes us not as much to the Vienna woods as it does to the Austrian Heurigan, small establishments outside the city that serve delicious aged wine and foods indigenous to the countryside. It was one of six Viennese waltzes by Strauss, which originally featured a virtuoso part for zither, a string instrument found in Austria, Hungary and other countries. The zither's strings do not extend beyond the sounding box. It is similar to a hammered dulcimer or an autoharp.

Because of the great skill of the Strauss family, this waltz's premiere served to elevate the dance to a higher level. It became all the rage in Viennese society. Ironically, the title recalls the folk music of common folk in the Vienna Woods.

The waltz's introduction is an inordinately long 119 bars. Its first part is in C major. The second part is more contemplative, and is in the key of G major. It features a violin solo using snippets of material we will hear in full in upcoming sections of the waltz. This is followed by a short flute cadenza suggesting birdsong, and then the zither solo. Forte chords in the orchestra bring the waltz around and the F-major theme is then played.

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Waltz 2A and 2B are in B-flat major and Waltz 3A goes to E-flat major with a quick section in B-flat in Waltz 3B. The entire waltz section 4 is in B-flat also, and section 5 is in its entirety in E-flat. Towards the end there is the inevitable high point complete with cymbal crashes. After a rather edgy coda, Waltz 1A returns on the scene. At the end the zither solo makes an appearance reminiscent of its early melody in the introduction. A flourish in the brass and a drum roll in the snare follow a dramatic crescendo in the final bars.

“When you play this music,” a conductor once wisely advised his orchestra, “your soul should fill up with whipped cream.” We hope to give you an earful with this tempting musical dessert. ☺

## Old Scottish Melody (Auld Lang Syne)

with the MSHS Chamber Singers



Charles A. Wiley  
Born 1925

Charles A. Wiley was born in Abeline, Texas in 1925. He briefly studied clarinet at age nine, but very soon after switched to the oboe. Wiley got his undergraduate degree at Texas Tech, Master of Music degree at the University of Texas in 1949, and completed his Doctor of Education degree from the University of California in 1962. He served in the navy during World War II, and upon his arrival home, began his teaching career with the Austin, Texas High School Band. In 1974, Charles Wiley founded TRN (That’s Really Nice) music publishing company.

*Old Scottish Melody* is well known in many English-speaking (and other) countries and is often sung to celebrate the start of the New Year at the stroke of midnight. It has also become commonplace at funerals, graduations and as a farewell at other events. The song’s title may be translated into English literally as “old long since”, or “long long ago.”

The text was written by Scottish poet and songwriter Robert Burns (1759–1796). *Auld Lang Syne*, in Scottish dialect means old long since, or days gone by. These words are the title of a song loved by all English-speaking people. Robert Burns said that he took down the words as he heard an elderly man sing them, but Burns himself is usually credited with having written them himself. The phrase “Auld Lang Syne” is also used in similar poems, as well as older

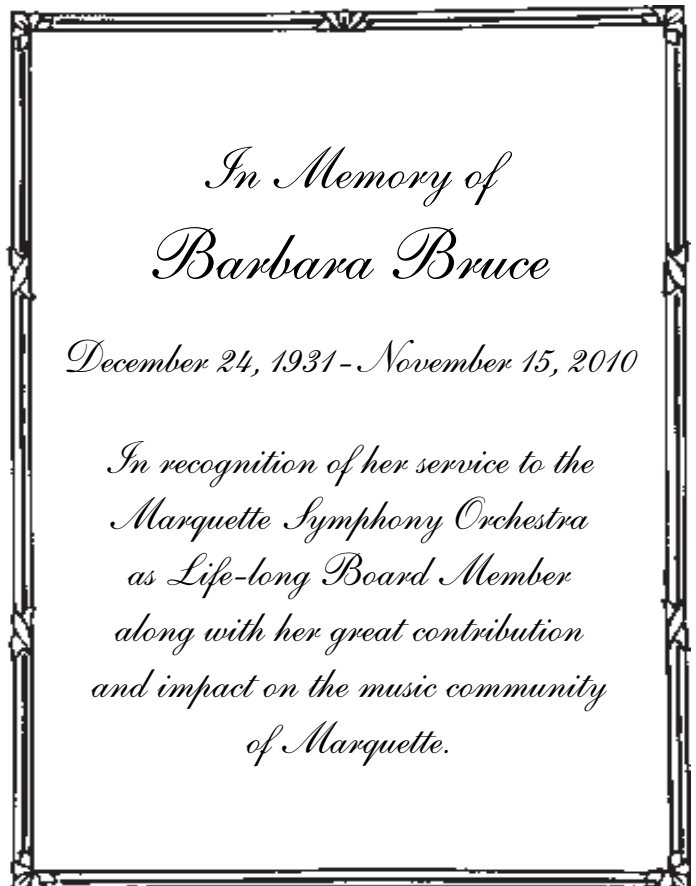
folk songs predating Burns. It is used in the telling of fairy tales in the Scots language and is synonymous with “once upon a time.”

The setting of the song was made for a woman named Mary Gray and her husband, Dr. John Gray, and was first performed by the Lamar University Symphonic Band at a Farewell Concert for Dr. Gray upon his retirement as President of Lamar University in December, 1976.

Dr. Gray’s response to *Old Scottish Melody* is recorded in a letter he wrote to Dr. Wiley in which he said: “Thank you again from the depths of our hearts for the beautiful and inspiring concert which you and your great concert band dedicated to Mary and me last Friday night. It was a never-to-be-forgotten experience. When you played ‘*Auld Lang Syne*’ I couldn’t keep the tears from running down my cheeks. Mary and I are very proud of our Lamar University bands. All of these units are the greatest in the land, and your talented and dedicated leadership is a major factor why this is true.”

The MSO wishes our audience a very happy holiday season and offers this song as a musical cup of kindness to you this evening.

—Program Notes by Claudia Drosen



## 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 musician:

*Danielle Simandl, Elizabeth Meyer, and Bruce Cassell*



### Danielle Simandl, violin

Danielle Simandl (or Dani, as most know her) has been playing with the Marquette Symphony Orchestra for the last 10 years. Dani grew up in Marquette, where she studied violin with Connie Weiner and played under Maestro Janis Peterson's baton at MSHS. She recently graduated from Lawrence University's double-degree program, where she studied violin with Wen-Lei Gu. Dani now holds a Bachelor of Music in Violin Performance and a Bachelor of Arts in Gender Studies. While studying at Lawrence, she was a co-concertmaster of the Lawrence Symphony Orchestra. She won honorable mention at the Concord Chamber Orchestra Concerto Competition in December of 2007. As first violinist of the Viridian String

Quartet, Dani performed Shostakovich's Quartet No. 8 on Wisconsin Public Radio after winning the Neale-Silva Young Artists' Competition in 2008. Dani also taught at Lawrence University's String Project for five years and maintained a studio of private students, some of whom earned top marks at Wisconsin's State Solo and Ensemble and hold memberships in the Fox Valley Youth Symphony.

During her fifth year at Lawrence Dani presented a paper entitled, "Girls Gone Wild, String Instrument-Style: Playing Instrumental Music for a Popular Culture" at Lawrence's Harrison Symposium of 2010. She also gave a lecture-recital in the spring of 2010 on gender performance in the music performance venue. Among a lot of humorous rumination about gender theory and performance theory were compelling musical performances, including but not limited to a string quartet arrangement of Lady Gaga's 'Bad Romance' performed by an all-girl string quartet cross dressed as a boy band.

Dani has also played with the Fox Valley Symphony, Green Bay Symphony and Water City Chamber Orchestra for the last three years. In the fall of 2010 she won an audition for Associate Principal Second Violin of the Fox Valley Symphony. Dani has also been a member of Fox Valley Symphony's Partners In Education Program for the last three years.

Currently Dani is the violin/viola instructor at the Door County String Academy. She also teaches a small studio in Appleton, WI. Dani is the second violin sectional coach for the Fox Valley Youth Symphony, and the Orchestra Assistant at Shattuck Middle School in Neenah, WI.

When Dani's not busy practicing or teaching or playing in orchestras, you can most likely hear her playing string quartet arrangements of pop tunes with her beloved string-playing friends at venues like the Marquette farmer's market or at Westwood Mall during the holidays. Dani wants to thank her parents for trusting that their child could actually make it as a musician. You guys rock.

## PERFORMER PROFILES

### *Elizabeth Meyer, viola*

2010 marks Elizabeth (Libby) Meyer's tenth year performing with the Marquette Symphony Orchestra. Growing up in a Detroit Suburb, Libby began her violin studies at the ripe old age of 9, not out of any great love for the violin but because there was a violin in the attic. The family legend is that this violin was given to her grandfather, a physician, in payment for delivering a baby. Her father, an oboist, was her first violin teacher, which lasted for about four weeks. Libby ended up studying with Eduard Kesner, principle second violinist of the Detroit Symphony and the most wonderful teacher one could



hope for in putting up with many years of teenage angst. At Michigan State, she studied viola with Barry Shapiro and found that the instrument better suited her personality. It was at MSU that she discovered a love for composition, eventually going on to earn a DMA in Composition at Northwestern University. While in Chicago Libby fell in love with fiddling and hopes to one day quit her "day job" and become an Irish Fiddler (she still hasn't talked her husband into that). In 1999 upon completion of her graduate work she was selected as an Artist-in-Residence at Isle Royale National Park, inspiring *Melusina Calls to the Loon* for violin and orchestra composed as part of her residency and later performed by the Keweenaw Symphony Orchestra with an arrangement performed as part of the Pine Mountain Music Festival's New Chamber Music series and the same arrangement performed at Roosevelt University in Chicago. In 2000 she moved to Houghton to take a position as the Executive Director of the Copper Country Suzuki Association (CCSA) and in 2005, she founded the Keweenaw Youth Symphony Orchestra (KYSO) which she currently co-directs with another CCSA instructor. In addition to her work with the CCSA, Libby is the Concertmaster of the Keweenaw Symphony Orchestra and teaches music theory, film music history and music composition at Michigan Technological University. She has attended workshops at the Old Town School of Folk Music and the Augusta Heritage Center studying Irish fiddle and the Gaelic College studying Cape Breton fiddling. She has played on and off with an Irish Band called Fiddlehead and a traditional music group, the Thimbleberry Band. This past May, Libby was selected as a participant in the ASCAP Film Scoring workshop in Memory of Buddy Baker at New York University. She was awarded the Sorel Women in Film Music scholarship to attend this workshop. Libby has received grants and commissions from the American Women Composers, the American Composers Forum, the Teacher Composer Alliance and the Sorel Foundation. Libby has many interests in her non-musical life. She is an ACA certified Kayak instructor and taught for many years with the Keweenaw Adventure company in Copper Harbor. She is an avid dressage horseperson and rides a 15.2 hand Percheron appropriately named Amadeus. She has run two Chicago Marathons and also enjoys organic gardening, archery, cross-country skiing and cooking. She serves on the board of directors at the Keweenaw Food Co-op. Libby lives with her husband Evan, the Executive Director of the Keweenaw Land Trust, in Hancock Township with one huge Pyrenees Mountain Dog named Mervy, two alpacas named Dexter and Timothy, nine hens and a rooster named Lancelot, and thousands of honey bees.

## PERFORMER PROFILES



### Bruce Cassell, tuba

Bruce Cassell has played with the MSO for over ten years and has been playing the tuba for over forty years. He has played with the Superior Festival Orchestra, the Superior Brass Quintet, and currently plays with a rock/blues trio called ToHuBoHu and the NMU Brass quintet. You can hear the NMU Brass Quintet this Sunday, December 19th at the Besse Center in Escanaba.

Bruce graduated from Gladstone High School in 1977, then graduated Magna Cum Laude from Northern Michigan University in 1981 with a Bachelors degree in Music Education. While at NMU he studied tuba with Dr. Robert Stephenson. He has also done continuing work at Western Michigan University.

In 1981 Bruce was hired by the Escanaba Public Schools as the Orchestra Director, followed by Junior High Band Director, and currently as the Senior High Band Director. His duties as Senior High Band Director include directing the marching band, pep band, jazz band and combos, beginning band, and three concert bands. He is also the Assistant Director for the Escanaba City Band.

Bruce has two married daughters, Samantha in Escanaba, and Mallory in Oklahoma City, a son named Seth who attends Ripon College, and a granddaughter named Madelyn.

### Marquette Symphony Orchestra

*Congratulations to the winners of our Second Annual  
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2nd place: Fangye Sun, Violin  
3rd place: Elias Goldstein, Viola*

*Join us in welcoming Ms. Linz as she performs  
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Kaylee Whitfield

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Courtney Peltó  
Jamie Frederickson  
Daina Grazulis

**ALTO I**

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Samantha Leadbetter  
Kaitlyn Kachmarsky  
Holly Anderson  
Devin Lavey

**ALTO II**

Rhonda Rossway  
Savannah Mallo  
Isabelle Dehring

**TENOR**

Bryce Genovese  
Marty Gray  
Baritone  
Kyle Harman  
Cameron Chudy  
David Gilbert

**BASS**

Mark Haara  
Drew Langness  
Austin Wissler  
Jon Minner  
David Bashaw  
Ethan deRose  
Micah Argeropoulos

## White Christmas

*I'm dreaming of a white Christmas, just like the ones I used to know.  
Where the treetops glisten and children listen to hear sleighbells in the snow.  
I'm dreaming of a white Christmas, with every Christmas card I write.  
May your days be merry and bright.  
And may all your Christmases be white*

## Auld Lang Syne

*Should auld acquaintance be forgot and never brought to mind?  
Should auld acquaintance be forgot and days of Auld Lang Syne?  
For Auld Lang Syne, my dear,  
For Auld Lang Syne;  
We'll take a cup of kindness yet, for Auld Lang Syne.*



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