




Marquette Symphony Orchestra



# SCHEHERAZADE

Saturday, March 2, 2024  
7:30pm at Kaufman Auditorium  
Octavio Más-Arocas, Music Director



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Octavio Más-Arocas, Music Director

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*String players are listed alphabetically.*

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# Marquette Symphony Orchestra

Octavio Más-Arocas, Principal Conductor

presents

## *Scheherazade*

Saturday, March 2, 2024 – 7:30 p.m.

Kaufman Auditorium

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Plein Air, Concerto for Viola and Orchestra . . . . . Griffin Candey

Part One: The Big Lady

Part Two: Plein Air - Cadenza, a piacere

**Debbie Carlson, viola**

*Commissioned by John and Pauline Kiltinen*

### INTERMISSION

THE INTERMISSION WILL BE 15 MINUTES IN DURATION

Scheherazade, Symphonic Suite, op. 35 . . . . . Nikolai Rimsky-Korsakov

I. The Sea and Sinbad's Ship

(Largo e maestoso – Allegro non troppo)

II. The Kalendar Prince

(Lento – Andantino - Allegro molto – Con moto)

III. The Young Prince and the Young Princess

(Andantino quasi allegretto – Pochissimo iu mosso – Come prima-  
Pochissimo piu animato)

IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a  
Bronze Horseman.

(Allegro molto – Vivo -Allegro non troppo maestoso)

**Janis Peterson, violin**



Afterglow immediately following the concert at Zephyr Winebar + Café -  
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*Upcoming Concert: April 13, 2024*

## Octavio Más-Arocas, Musical Director

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is the Director of Orchestras and Professor of Orchestral Conducting at Michigan State University College of Music, and serves as Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Music Director and Conductor of the Marquette Symphony Orchestra in Michigan, Music Director and Conductor of the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California.

Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with

the Leipziger Symphonie-orchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

In the last few years Mr. Más-Arocas has conducted orchestras across North and South America and Europe including the Filarmonica George Enescu in Romania, the



Orquesta de Valencia and Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Catskill, Clinton, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autonoma de Mexico Philharmonic, the Rosario

Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcala de Henares Symphony. In addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has led him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Cornell University, Portugal, and Brazil. Mr. Más-Arocas has lead tours with the National Youth Orchestra "Templarios" of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

In demand as a conducting teacher, Mr. Más-Arocas has

## Debbie Carlson, viola

Debbie Carlson, a versatile and accomplished violist, has left an indelible mark on the world of classical and contemporary music. Raised in Marquette, Michigan, her journey in the realm of music began at the tender age of 2 ½ when she was captivated by the enchanting melodies of her brother's violin. This early fascination paved the way for a musical odyssey that would span across genres and continents.

Debbie's initial foray into music involved violin lessons under the guidance of Melanie Jorgenson and later Marilyn Savolainen. Despite the tempting prospect of studying at Juilliard Preparatory School at the age of 9, Debbie chose to stay close to home, showcasing a deep sense of familial commitment. Her formative years included participation in the after-school strings program with Cathy Moilanen and performances, such as the Bach double with Janis Peterson. She participated in summer programs at Interlochen and Tanglewood and toured with the Blue Lake International Youth Symphony Orchestra.

Throughout her adolescence, Debbie's musical palette expanded to include viola, bass, piano, percussion, clarinet and saxophone. She demonstrated exceptional talent, winning the Pine Mountain Music Festival concerto competition at the age of 14 and performing the Bruch Violin Concerto's first movement with the PMMF orchestra. This marked the beginning of her journey as a soloist, eventually collaborating with renowned orchestras and festivals such as Lawrence University, Eastern Michigan University, Longy School of Music, NMU, SSA Festival Orchestra, Marquette Symphony and Keweenaw Symphony Orchestras.

Her dedication to music education is evident through her 25 years of running a successful teaching studio, welcoming students of all ages and abilities. Many of her protégés have earned a place in the Marquette Symphony Orchestra. As an adjudicator for District Solo and Ensemble and a choir director at St. Michael's, Debbie has imparted her knowledge and passion to aspiring musicians.

Debbie's collegiate years were marked by intensive study at institutions like Lawrence University, Eastern Michigan University, and the Longy School of Music. Her love for the viola blossomed under the guidance of Matthew Michelic, leading to performances of the Walton Viola Concerto. She continued to thrive as a violist, winning a full scholarship to join an Honors String Quartet under the tutelage of the Arianna String Quartet at Eastern Michigan University.

During three years in Boston, Debbie played with many orchestras and served as principal violist with the Newton

Symphony, touring with the ensemble at Carnegie Hall under conductor Jeffrey Rink. Debbie also played with the Maine State Ballet and played as assistant concertmaster with the New Bedford Symphony Orchestra and the Nashua Symphony.

After a period on the East Coast, Debbie returned to Michigan, performing with professional orchestras such as the Midland Symphony, Green Bay Symphony, and the Jackson Symphony.

Her versatility shone through collaborations with a diverse array of artists, including Kenny Rogers, Anne Murray, Andrea Bocelli, Wayne Newton, and the Dave Brubeck Trio.

In Marquette, Debbie has become an integral part of the musical community, participating in various chamber groups, including Off Center Flute, Guitar, Violin Trio, and The New Paris Piano Trio. She currently holds the position of principal violist with the Marquette Symphony Orchestra and Marquette Choral Society. Debbie also regularly performs with the Keweenaw Symphony Orchestra and Finn Fest Orchestra.

Debbie's passion extends beyond classical music. She is a skilled electric 5-string violinist, performing in her band, The Drive Band, and collaborating with other local groups. Her rock solo performances, especially on her electric 5-string violin, have made her a sought-after artist for weddings and events.

One of the highlights of Debbie's career is the collaboration with composer Griffin Candey, leading to the creation and performance of the Plein Air Viola Concerto. This endeavor was supported by the generous gift of John and Pauline Kiltinen and showcased Debbie's commitment to expanding the viola repertoire.

In high school, Debbie studied with Arie Yacobi at Michigan Tech. She thanks him for inspiring her to become a concerto soloist!

With an impressive career, spanning decades, Debbie Carlson continues to be an influential figure in the world of music, leaving an indomitable legacy as a violist, educator, and performer extraordinaire. Her dedication to her craft and community serves as an inspiration to aspiring musicians and music enthusiasts alike.



### Octavio Más-Arocas ——— continued from page 4

taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the faculty of two of the world's most competitive conducting workshops, the Cabrillo Festival Conducting Workshop, which attracts the most talented conducting students from all around the world, and the Ithaca International Conducting Masterclass. He has taught at the Queens College Conducting Workshop in New York and lead the very

selective graduate orchestral conducting program at Ithaca College.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen, where he studied with David Zinman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

# *Plein Air, Concerto for Viola and Orchestra*

Part One: The Big Lady

Part Two: Plein Air – Cadenza, a piacere

Griffin Candey  
Born 1988

Debbie Carlson, viola



Michigan-born composer Griffin Candey's works have been praised for their "charming and elaborate complexity" and their "lyricism and emotional depth." He has a real love for his home state and says "being a Michigan kid for my whole life, I've always been really taken with the abundance of nature of the state. Being in green spaces is always the key to me moving past any creative block and getting things back on track."

Recent musical outings include several sets of songs (for Tamara Wilson, Ryan McKinny, Kelley O'Connor, and more,) a new alto work for Timothy McAllister and Liz Ames for their recent album *Project Encore*, a TTBB work for Cantus, a chamber ballet *Mirror Ritual* premiered at

the University of Michigan with choreographer Jillian Hopper, and a handful of concerti (a chamber cello concerto, *Facsimile*, a tenor saxophone concerto, and *Plein Air*, the viola concerto we'll hear this evening. Upcoming collaborations include more songs (for sopranos Alexandra Nowakowski, Chelsea Helm, Lara Brooks, and Ann Moss, baritone Colin Levin, and a larger cycle for NYC's Mirror Visions Ensemble,) a chamber work for NOW Ensemble (premiering on their 2024 Midwest tour,) and a chamber opera *Phenomenal Cage* premiering with Boulder Opera Company.

A tireless advocate for American opera, Dr. Candey served as Composer-in-Residence with Cleveland Opera Theatre from 2016 to 2022, premiering his adaptation of Federico García Lorca's *The House of Bernarda Alba* (with librettist Caridad Svich) in Summer 2022. His previous operas—especially *Sweets by Kate*—have been performed with professional companies and universities across the country, including at Boston University's 2017 Fringe Fest, Fort Worth Opera's Frontiers Festival, Ohio State University, and at New York's iconic Stonewall Inn.

Candey was recently hired as Assistant Professor of Composition and Music Theory at Tennessee Tech University and earned his DMA in Composition at the University of Michigan, studying with Dr. Kristin Kuster,

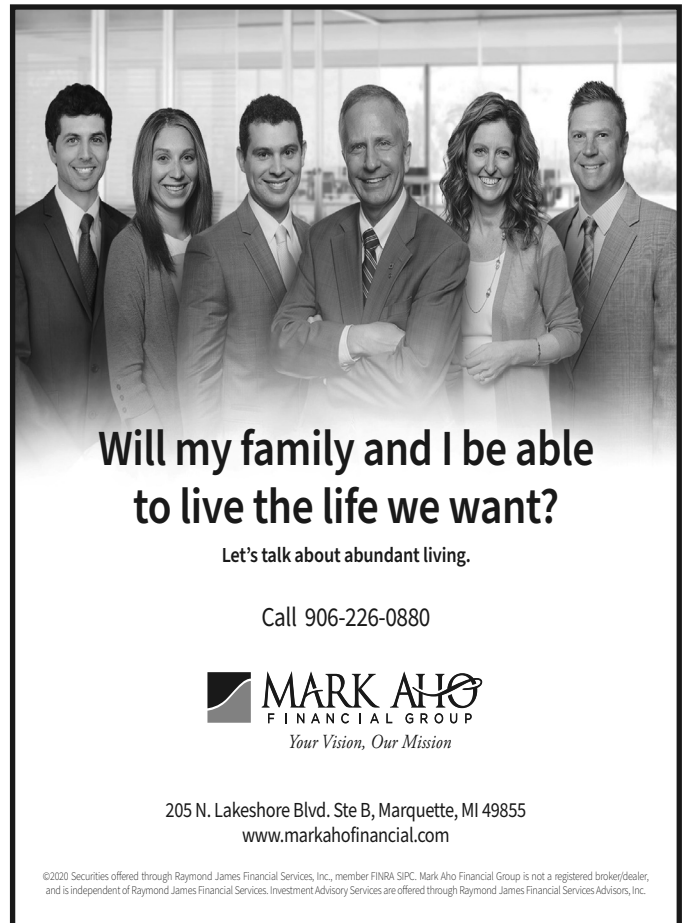


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Dr. Evan Chambers, and Dr. Roshanne Etezady.

In the words of the composer, *Plein Air Concerto for Viola and Orchestra*, written in 2023 “is a little—or, sort of big!—love note to Lake Superior.” It is his attempt to express the relationships we form with the big nature around us.

Candey shared that during the last few years of residing in Marquette, he and his wife lived a few blocks from Superior, and they made a ritual of going down to the Lake—a ritual that they cemented during the pandemic. He says “at one point, towards the very beginning, when I was suddenly out of a job and wracked with every possible worry, Sue turned to me and said ‘hey: let’s go see the Big Lady’ (our loving household name for Superior.) As tense as Candey was, he agreed, and as soon as he waded into the (at the time very cold) Lake, he immediately felt calmer. After that, he says “we made a point of walking down to the Lake almost daily, and she never failed to lighten things a bit. This piece is meant to evoke both sides of the Big Lady: the grandest side of Superior, undeniable, unpredictable, dangerous—and the tender, personal side, the side that reminds you of the scope and the importance of things.”

This project also kicked off a larger project, the *Homes Concerti*: a set of five concerti, each one representing its

own Great Lake. The second in the set—*Double Aviary*, a tenor saxophone representing Lake Erie—was commissioned and premiered by Cleveland Repertory Orchestra and saxophonist Drew Hosler this past November, and the third (to represent Lake Michigan) is currently being commissioned for a forthcoming Chicago premiere.

Griffin Candey and violist Debbie Carlson have known each other for many years. Their families were close friends who lived within proximity of each other. Debbie was a fan of Griffin’s compositions written for Choral Society, the MSO and she enjoyed his ballet *East of the Sun, West of the Moon* back in the spring of 2019 so much that she wanted to see what he could add to the viola repertoire. So, Debbie approached Griffin about writing a viola concerto for Debbie to perform. She and Griffin met in January of 2020 to brainstorm funding. Debbie was also a lifetime friend of the Kiltinen Family, John and Pauline, who for decades have supported the arts in the U.P. by generously funding many artistic projects and given of their time and energy. They are true angels in the community. After Debbie approached Griffin, the two took a chance and asked John and Pauline if they would possibly commission the forthcoming concerto. The answer was a resounding “Yes.”

*Plein Air*, Part One: The Big Lady and Part Two: Plein Air, was written with a Lake Superior theme so as to honor the

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late Mayor Tom Baldini, for his commitment to the health of Lake Superior and for his support for the Superior Watershed as per the Kiltinens' request at the agreement of funding the piece. Debbie Carlson, principal violist in the MSO was the featured soloist of the world premiere with the Keweenaw Symphony Orchestra at the Rosza Center in Houghton, MI on Saturday, February 25, 2023. Tonight, on the Kaufman Auditorium stage, the Marquette premiere of this work will be performed, again by Debbie Carlson. In Part One: The Big Lady, the name Griffin's wife Sue gave to the huge, chaotic yet calming Lake Superior, we hear the movement and emotions of this roiling entity, its power and danger, juxtaposed with its helpful, healing magic.

Part Two: Plein Air, about-faces and turns to the stewardship and the responsibility lovers of the water have to it. Candey poses the profound idea that since the Lake heals us, what is our healing commitment in return to the Lake? The music focuses beautifully on this issue and leaves the listener with a conclusion that slows, fades out and makes us contemplate the ways in which we can pay back The Big Lady.

Griffin Candey is excited to share that he is "incredibly grateful to Debbie Carlson for her enthusiasm for this project from day one — and to John and Pauline Kiltinen

for helping this big dream become a reality. "I love Marquette, Griffin says, "and all of the people who make it special. It means everything to me to be able to share this piece with you all." The Kiltinens, who have commissioned several pieces of classical music in their lives consider the work a piece that will "stand well in the repertoire."

## *Scheherazade Symphonic Suite, Op. 35*

Nicolai Rimsky-Korsakov  
Born 1844—Died 1908

- I. The Sea and Sinbad's Ship
- II. The Kalendar Prince
- III. The Young Prince and the Young Princess
- IV. Festival at Baghdad. The Sea.  
The Ship Breaks against a Cliff Surmounted  
by a Bronze Horseman.



Although Nicolai Rimsky-Korsakov became one of the grand masters of Russian music, he was not a celebrated child prodigy like so many other composers one can name. At the beginning, music played only a secondary role in his life. He did take piano lessons as a child with



*Lilly  
Dermatology*

local teachers, and later study with professional musicians such as Theodore Canille. It was indeed through Canille that Rimsky-Korsakov was introduced to composers Balakirev, Cui and Borodin, a group of young musicians who ultimately became famous as the “The Five” or “The Mighty Handful.” He learned the art of orchestration rather late in life. His first serious career was actually that of a naval officer in St. Petersburg, Russia.

In 1862 Rimsky-Korsakov was sent aboard the clipper ship *Almaz*, on a voyage that would last over two years. Was it the time he spent touring the world that gave him so sharp an ear for the exotic tonalities of foreign ports? During his excursion he kept in contact with Balakirev and apprised him of his musical progress. When in the summer of 1865, Rimsky-Korsakov returned to St. Petersburg, he completed his *First Symphony*, and Balakirev did him the honor of conducting the work.

Balakirev was indeed the greatest influence on Rimsky-Korsakov’s achievements. It was at Balakirev’s insistence that he accepted a professorship of Composition and Orchestration at the St. Petersburg Conservatory. But Rimsky-Korsakov was quite unsure of his abilities. All the musical grammar he knew he had learned by ear, although it was quite a discriminating ear. At the beginning of his tenure he probably learned more from his

pupils than they did from him. To save face, he had to teach himself all he could possibly learn, and in short order.

After a time, he was appointed Inspector of Naval Bands. At night, he would carry all sorts of instruments home with him to find out what each was capable of in terms on range, sonority, etc. This exposure, in addition to a great deal of study of counterpoint, writing and orchestration, gave him the resources to further his burgeoning musical ideas. It was typical of Rimsky-Korsakov’s character to devote himself to learning, and he was able to teach himself so much about orchestration that he wrote a classic textbook on the subject. He taught several students at the Conservatory who achieved great fame as composers, including Prokofiev and Stravinsky.

Rimsky-Korsakov made use of both the purely Russian idiom and coloristic Oriental melodic patterns in his compositions. *The Russian Easter Overture* and the opera *Snow Maiden* are perfect examples of the purely Russian style, and *Scheherazade* (which we will hear tonight) and *The Golden Cockerel*, are works greatly influenced by the mystery of the Orient.

In 1883, Rimsky-Korsakov accepted a high paying position as Assistant Musical Director of the Imperial Chapel, but became bored with the job soon after. He underwent a

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fairly long spell in which he was uninspired to compose. Consequently, he produced very little music until 1887, the year Borodin died. It was then that Rimsky-Korskov was faced with the task of finishing his friend's opera, Prince Igor. This undertaking was the catalyst that started him working again in earnest, and he soon wrote some of his most ambitious works, including Scheherazade.

The Symphonic Suite Scheherazade, Op. 35, completed August 7, 1888, is music about storytelling. Scheherazade is the female narrator of Arabian Nights, who saves her life by entertaining her husband the king with stories. Its first performance was in December of that year. Although Scheherazade and its individual sections have programmatic titles, and the composer initially penned an introductory scenario, he said later on that he had not tried to paint any definite images, but rather meant the title to merely guide the listener and take him where he wanted to go. Rimsky-Korsakov himself, wrote the following story as a preface to his score:

“The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution

from day to day, and at last gave up entirely his bloody plan. Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk songs their words; and she strung together tales and adventures.”

Originally, Rimsky-Korsakov intended to label the first movement Prelude, the second Ballade, the third Adagio and the fourth Finale; but on the advice of many he did not do so. Instead, he called them: I. The Sea and Sinbad's Ship, II. The Story of the Kalendar Prince, III. The Young Prince and the Young Princess, and IV. The Festival Of Baghdad-The Sea-The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior. Subsequently his aversion to indicating too definite a program for the piece led him to try to do away with these headings, but they have stuck in spite of him. The reason is probably the fact that the music is so dazzling, the listener wants guidelines that conjure the magic of a story.

The suite's four-movement setup imitates the structure of the classical symphony, a genre not usually employed in program music, and the movements tell the following tales:

I. The opening unison brings to mind the Sultan cajoled by Scheherazade. Her first tale is about the sea, and Rimsky-Korsakov's naval experiences stand him in good

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stead here. The ever-changing moods, colors and motion of the sea are put expertly to music, and they form a dramatic backdrop for the wanderings of the sailor Sinbad.

II. Scheherazade tells the story of the Kalender Prince, with the aid of the bassoon over muted basses. A fanfare in the trombone and trumpet and an extended cadenza ensue.

III. The light, muted pizzicato and drum accompaniment usher in the theme of the Prince and Princess in this movement.

IV. This scene of the Baghdad festival brings back the themes of the Kalender Prince, the Princess and the sea, with Sinbad's ship striking the rock with the bronze rider upon it. Scenes and characters are brought back from earlier movements, but reappear as if in a dream. (Rimsky-Korsakov felt that one of his best orchestral effects was achieved by the silence of the grand pause that severs the short passage just before the end. One wonders if the same ominous feeling would have been present without the pause and the two notes that come after it.)

I turn again to the composer's own words, as he logically and easily explains his creation. Rimsky-Korsakov simplifies this sparkling score with incredible orchestral col-

oration, its music of the ocean, the oriental dances and always fantasy, fantasy and more fantasy, roiling ahead to numerous dazzling climaxes when he says:

"In composing Scheherazade I meant... to direct slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then,...does my suite bear the name, precisely, of Scheherazade? Because this name and the title The Arabian Nights connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

It is unfortunate that Rimsky-Korsakov didn't have time to furnish us with musical tales for the rest of the Arabian nights.

—Program Notes by Claudia Drosen



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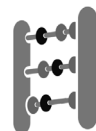
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