






Marquette Symphony Orchestra

AN EVENING WITH **TIM KLIPHUIS**

SATURDAY, OCTOBER 7, 2023
7:30PM AT KAUFMAN AUDITORIUM

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Octavio Más-Arocas, Music Director

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String players are listed alphabetically.

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Marquette Symphony Orchestra

Octavio Más-Arocas, Music Director

presents

An Evening with Tim Kliphuis

Saturday, October 7, 2023 – 7:30 p.m.

Louis G. Kaufman Auditorium

Violin Concerto in D minor “Ulysses” Tim Kliphuis

Tim Kliphuis, violin

Allegro non troppo

Andante

Allegro

INTERMISSION

THE INTERMISSION WILL BE 15 MINUTES IN DURATION

Symphony No. 9 in E minor, Op. 95 “From the New World” Antonín Dvořák

Adagio-Allegro molto

Largo

Scherzo (Molto vivace)

Allegro con fuoco



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Upcoming Concerts:

December 9, 2023

January 20, 2024

March 2, 2024

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 ensem-

—continued on page 5



❧ Tim Kliphuis, violin ❧

Tim Kliphuis, born in the Netherlands in 1974, is one of the best-known improvising violinists in the world. His award-winning brand of high-octane gypsy jazz and classical mash-ups has taken him to America, Europe, Brazil, Russia, the UK and South Africa.

Classically trained at the Amsterdam Conservatoire, Kliphuis also learned from the Dutch and French gypsies, combining two musical worlds. He has shared the stage with Roby Lakatos, Les Paul, The Rosenberg Trio, Richard Galliano and Frankie Gavin.

Highlights include orchestral projects with The Netherlands and Tallinn Chamber orchestras and the symphony orchestras of The Hague, Omsk and Cape Town. Special appearances include Celtic Connections, a performance for the Dutch King and Queen, and a Matinee premiere performance of his new *Triple Concerto for violin, cello, piano and orchestra* in the Amsterdam Concertgebouw.

Tim is Professor of Improvisation at the conservatoire



of Amsterdam and gives masterclasses at competitions and festivals worldwide. His two books on Gypsy Jazz Violin are Mel Bay best-sellers.

Kliphuis' approach breaks through musical boundaries. In recognition of this, he was awarded the Scottish International Jazz Award, the South African Woordfees Trophy and the Polish International Jazz Prize. As a Sony Classical artist, he released two albums with orchestra: *Reflecting the Seasons* (2016) and *Concertos* (2018), which includes the work we will hear this evening, his *Violin Concerto "Ulysses."*

Kliphuis is a Pirastro and DPA Microphones Artist.

<https://youtu.be/V40xtuKF1iE>

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

bles 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 taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the fac-

ulty 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.

Violin Concerto in D minor *“Ulysses”*

Allegro
Andante
Presto

Tim Kliphuis
Born 1974

Tim Kliphuis, violin



Tim Kliphuis, award-winning Dutch violinist, composer and Professor of Improvisation at the Conservatoire of Amsterdam has created a brand new style of music that embraces classical, gypsy jazz and folk. Hailed as a “current-say improvising Paganini,” his inclusive and innovative approach to has united audiences and is influencing a new generation of string players. After his master’s degree in classical violin from the Conservatoire in Amsterdam, Kliphuis studied with the European Sinti gypsies, and recorded and toured with many gypsy guitar legends. An invitation to the Richard

Strauss Festival in Germany started the Tim Kliphuis Trio, whose mission is a “total music” without stylistic barriers. The Tim Kliphuis Sextet with Nigel Clark, Roy Percy, and string players Janneke van Prooijen, Frank Brakkee and Charles Watt continues to captivate audiences across Europe with its colorful crossover approach.

As a composer, Kliphuis has dedicated his art to the challenges on our planet. His climate change suite *The Five Elements* accompanied the Royal mission to Stockholm to much acclaim, and *Triple Concerto “Phoenix Rising”* (commissioned by NTR Zaterdag-Matinee) considers our past, present and future.

As an educator, in addition to his post at the Conservatoire, Tim is the Director of the gypsy jazz summer school *Grappelli-Django Camp*. In 2022, he started the world’s first comprehensive online course for jazz violin, *Tim Kliphuis Studio*.

Tonight, we have the pleasure of hearing Kliphuis perform one of his own compositions front and center on the Marquette stage — the *Violin Concerto in D minor*, subtitled “Ulysses.” This concerto has influences of



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Tchaikovsky and Prokofiev, Blues similar to the American jazz sound employed by Ravel in the 1920s, some Brazilian folk music and all along the way a conversation between orchestra and fiddler. The work is open, melodic and contains sections for freestyle playing. It turns the orchestra into a band that grooves and swings.

Composed on the traditional three-movement form, the composer/performer walks us through the work, saying “The first movement (Allegro) develops lyrical first and second themes with funk and minimal lines in the orchestral parts. The second movement (Andante) is a Blues that changes into a melancholy folk original. In the third movement (Presto) a Rondo takes over: orchestra and soloist alternate, with fluctuating paces and finally a rousing, up-tempo finale. The orchestral score is fully composed; the violin soloist improvises during many passages, creating in-the-moment lines. The second themes of both the first and second movements were drawn from themes I composed for my middle child, Pey, and my young son, Peter, respectively. The third movement Rondo theme was written originally for my eldest, Lucy, who at the time was enamored by dance, especially Tchaikovsky’s ballets.”

Please join us in celebrating the remarkable violinistic technique, the vast range of delicious sounds and the inspiration that this genre-bending composition and its soloist bring to tonight’s stage.

*Symphony No. 9 in E Minor,
Op. 95
“From the New World”*

Adagio-Allegro Molto
Largo
Scherzo (Molto vivace)
Allegro con fuoco

Antonín Dvořák
Born 1841—Died 1904



Antonin Leopold Dvořák’s emotional roots were always firmly planted in the beauty and nature of his homeland. He was born in Nelahozeves just north of Prague. It was a small village inhabited by farmers and tradesman, whose cottages and houses dotted the land-



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scape. His father was committed to having Dvořák take part in the family trade of butchery, and he did become an apprentice, but he disliked the work and besides, he had musical dreams in his head.

Dvořák didn't have a particularly easy trip up the musical ladder. He studied music with village schoolmasters and at an organ school in Prague. After that, he played viola in Komzák's band and in the Provisional Theatre orchestra for eleven years. In order to take care of his own and make ends meet, he taught music to the not-so-talented children of rich families. He also played organ at a church in Prague for a few guildens a month. His living was modest, but in spite of that he was driven by a longing to become a professional composer. He wanted to prove to the world that the Czech nation could turn out great artists.


Dvořák took advantage of the state's relatively meager five-year stipend to artists, so that he may devote more time to composition. He wrote symphonies, operas, songs, chamber works, even oratorios and cantatas during that time.

This hard work and diligence paid off. And the follow-

ing stroke of luck didn't hurt either. Johannes Brahms (yes, the grand master himself) was a member of the subsidy committee. Having studied Dvořák's works, Brahms decided to help the composer (who was already 37 years old) forge a career. Brahms raved to his publisher Fritz Simrock about Dvořák's great talent and urged him to publish some of Dvořák's compositions.

When *Moravian Duets* and *Slavonic Dances* for four hands came out soon after, the success was enormous. Dvořák became a celebrated artist almost overnight. *The Duets* were hummed in homes first locally, and then abroad. *Slavonic Dances*, following the success of the piano version which the author had scored for an orchestra, won the world over hands down.

Dvořák was a modest artist with a deep religious background. He loved nature (and had a passion for pigeons, which he raised at his summer house in Vysoka) but he also admired industrial progress. He had an affection for engines and steamboats, and a fascination with the bustling life of large cities. He could only take so much of the noise of the city, however, and would retreat back to where his heart was—the small villages.



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First and foremost, though, Dvořák had an undeniable gift for composing. It came to him with great ease. Of course, he dug through Slavic music looking for archaic harmonic modes, strange modulations, and a whole new wealth of rhythms. But when he crafted the tunes into his own compositions, the music seemed to be all heart.

It was in 1892 that certain events would combine to produce such a masterful symphony as the *New World*. The work would not have been written had not a woman named Jeannette Thurber, the wife of a wealthy New York grocer, decided to start an American National Conservatory of Music, and searched Europe for its Director. She might have chosen Finnish composer Jan Sibelius, who was recommended to her by a friend. He was twenty-eight, not fifty years old like Dvořák. But she chose Dvořák who was following a tradition that was older than he had imagined when he wrote his *Symphony from the New World*.

Although many have said that the aim of this symphonic work was to paint a musical landscape of America, the evidence points to the fact that the symphony was actually inspired by a nostalgic longing for home, hence the Bohemian flavor of the music. Thurber reports that

Dvořák sometimes felt so homesick he would start to cry. So, when she urged him to put his feelings into a composition, he took her advice.

Years later, when busy scholars analyzed the score, they thought they had discovered both African-American and Native American themes in the melodies of the *New World*, Dvořák was quick to repudiate them. When the symphony was performed in Berlin in 1900, he wrote to the conductor: "I am sending you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian and American' themes. That is a lie. I tried to write only in the spirit of those American melodies."

The *Symphony No. 9* was written partly in New York City and partly in Spillville, Iowa, which was a Bohemian settlement where Dvořák would spend summers with his Czech countrymen. This was the last symphony Dvořák wrote. However, the work was originally labeled No. 5 because of the order in which his publisher issued them. After Dvořák's death, it was discovered he had actually written four symphonies in addition to the five that had been published. They were early works, but it meant that symphonies 1 through 5 should really be

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"We do not merely want to see beauty, though God knows even that is bounty enough. We want something else which can hardly be put into words – to be united with the beauty we see, to pass into it, to receive it into ourselves, to bathe in it, to become part of it."

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

At Messiah Lutheran Church we believe the arts have the power to illuminate poignantly the Scriptures, inform our theology, delight the eye and ear, stir our souls, bond our spirits to one another and deepen our experience of God. The artist's eye. The writer's pen. The musician's ear. The dancer's gesture. The potter's skilled hands. Creations of art that subtly and allusively, or provocatively and daringly, challenge our minds and inspire our souls to continually seek for God's presence in God's world - and in our lives.

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numbered 5 through 9. Oops.

Anyway, the *New World* was premiered by the New York Philharmonic Orchestra in Carnegie Hall in December of 1893. After the second movement and again at the conclusion, the composer was given wildly enthusiastic ovations. The work received similar receptions in subsequent performances in Boston and Vienna.

The New World is formally typical for a symphony of the Romantic era, with its four movements, the first being the fastest, the second the slowest, and the remaining two being consecutively faster. It is about forty minutes in length, also typical of the era. However, it is not characteristic of the era with respect to content. The music here is a wonderful blend of grand symphonic technique and simple folk melodies. And despite the minor key of the work, the listener is left with a feeling of happiness.

I. *Adagio-Allegro molto*. The slow introduction in 4/8 time contains a dramatic, surging figure which is the harbinger of the principal theme of the main Allegro molto, in 2/4 time. There is a jubilant phrase in the horns which is repeated later by the oboe and then the horns are joined by the trombones. A syncopated portion which comes between the two major themes, is very much like the Slavonic music that made Dvořák's heart skip a beat. The second theme which is introduced by the flute and echoed by the French horn and trumpet, is thought by some to be based upon the spiritual *Swing Low, Sweet Chariot*. Finishing off the movement is a coda, which is a little bolder than the previous themes, and the use of the brass here is nearly Wagnerian.

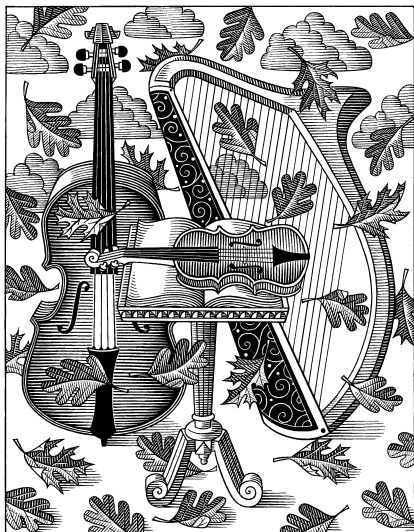
II. *Largo*. A solemn group of chords leads to the famous song of the slow movement. The English horn sings a melody that has been adopted in this country almost as another spiritual. Critics have called it "the most beautiful use of the English horn found in all orchestral literature." The melodies here have confused musical historians for years. No one is really sure what source was used as Dvořák's inspiration for the tunes. A prominent collector of Native tribal music claims Dvořák told her the basis for the melody came from an Osage Indian song he heard. Another person said the music was original, but Dvořák had been reading Longfellow's *Hiawatha* as he composed the movement. The jury will probably always be out on this issue.

III. *Scherzo: Molto vivace*. The scherzo seems full of Czech gaiety and abandon. The shortest movement, it opens with arpeggio-like passages played by the horns. The primary theme changes hands many times, going from flutes and oboes, to first violins, celli, to basses, and finally to the horns. The beginning and ending are agitated, but the playful middle section almost suggests a small town scene with dancing peasants, a village band and a laughing crowd.

IV. *Allegro con fuoco*. The first theme here is an explosion of tone colors after the introduction. A second theme is later introduced by the clarinet accompanied by a string tremolo. During this movement there is a single cymbal used. At one performance of this piece, the cymbalist missed his cue. When the conductor returned many years later to conduct the *New World* again, he had still not forgiven the percussionist. He asked the concertmaster, “Dat Becken (cymbals) man, is he dead?” This use of an instrument in a single place in the score is also very characteristic of Dvořák, and is repeated in the second movement with a piccolo and in several other symphonies.

An emotional finale brings back material from earlier movements, and closes the symphony with fireworks. Neil Armstrong took a recording of the *New World* to the moon during the Apollo 11 mission, the first moon landing in 1969. The MSO hopes that this journey into Dvořák’s masterpiece will transport you to a place quite removed from our everyday one.

—Program Notes by Claudia Drosen



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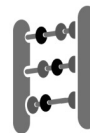
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