

cover

❧ MARQUETTE SYMPHONY ORCHESTRA ❧

DR. DAVID C. COLE, GUEST CONDUCTORS

**FIRST VIOLIN**

Janis Shier Peterson, *Concertmistress*  
Susan Balmer  
Tammie Carr  
Kimberly Fournier  
Wendy Larson  
Alexis Mahler  
Maija Niemi  
Sonja Prychitko  
Marilyn Savolainen

**SECOND VIOLIN**

Connie Ann Weiner, *Principal*  
Anne Asplund  
Eric Banitt  
Kyle B. Danek  
Victoria Gabrielsen  
Mallory Grugin  
Anna Janowski  
Piersan Kimmes  
Matt Mitchell  
Robert L. Yin

**VIOLA**

Margaret Beck, *Principal*  
Deborah Carlson  
Jamie Dunn  
Eric Marta  
Elizabeth Meyer  
Bette Premo  
Parker Serino  
David Shahbazi

**CELLO**

Robert Ritsema, *Principal*  
Inga Banitt  
Miriam Edwards  
Elizabeth Grugin  
Seija Kenn  
Janet MacKenzie  
Rachel Nutini  
Anne Perket

**STRING BASS**

H. Michael Endres, *Principal*  
Craig Randal Johnson  
Harold South  
Benjamin Van Howe

**PICCOLO**

Miriam Amdahl Newman  
Andra Sweet Sullivan

**FLUTE**

Claudia Drosen, *Principal*  
Miriam Amdahl Newman  
Andra Sweet Sullivan

**ALTO FLUTE**

Andra Sweet Sullivan

**OBOE**

Laura Robinson, *Principal*  
Cathy Wilkinson

**ENGLISH HORN**

Marjory Johnston

**E♭ CLARINET**

John Wilkinson

**CLARINET**

Kevin Nutini, *Principal*  
Jeffrey Vickers  
John Wilkinson

**BASS CLARINET**

John Wilkinson  
Samantha Quade

**BASSOON**

Deanna Erwin, *Principal*  
Mary Margaret Wagner  
Alex Flannery

**CONTRABASSOON**

Alex Flannery

**HORN**

Brian Carter, *Principal*  
Keith Dom Powell  
Marjory Black  
Bradford Bender

**TRUMPET**

Mark Flaherty, *Principal*  
Matthew Ludwig  
Mike Crothers

**TROMBONE**

Stephen Grugin, *Principal*  
David J. Wurster

**BASS TROMBONE**

P. David Allen II

**TUBA**

Bruce Cassell

**HARP**

Nancy Redfern

**KEYBOARD**

Mary Ann Boniface

**PERCUSSION**

Carrie Biolo, *Principal*  
Amanda Fliflet  
Erik Moisio  
Zachary Ott  
Shannon Whitehouse

**ORCHESTRA MANAGER**

Betsy Grugin

**PROGRAM NOTES**

Claudia Drosen  
Matthew C. Saunders

*String players are listed alphabetically.*

————— MARQUETTE SYMPHONY ORCHESTRA BOARD OF TRUSTEES —————

John French, *President*  
Caralee Swanberg, *Vice President*  
Linda O'Brien, *Treasurer*  
Dan Arnold, *Secretary*

Teri Chesla  
Eunai Danek  
Dr. Robert Engelhart  
Dr. Stephen Grugin  
Nheena Weyer Ittner  
Eric Marta

Cindy Negri  
Tim Quinnell  
Boli Soderberg  
James A. Strain, D.M.A.  
Marlene Woo-Lun

Honorary Board Member:  
Eino Olander  
Business Manager:  
Marcia Parkkonen  
Personnel Manager:  
Betsy Grugin

# MARQUETTE SYMPHONY ORCHESTRA

DR. DAVID C. COLE, GUEST CONDUCTOR

presents

## LIGHTS, CAMERA, ORCHESTRA

### A Movie-themed Pops Concert

Saturday, November 22, 2014 – 7:30 p.m.

Kaufman Auditorium



20th Century Fox Fanfare.....Alfred Newman

Overture from *The Cowboys* .....John Williams

Voyage dans La Lune (From the Earth to the Moon) for orchestra .....Matthew C.Saunders  
to accompany the silent film by Georges Melies

Suite from *The Sea Hawk* .....Erich W. Korngold

Main Title; Reunion; The Albatross; The Throne Room; Gold Caravan;  
Duel Part 1; Duel Cont'd.; Freedom; Finale

### Intermission

THE INTERMISSION WILL BE 15 MINUTES IN DURATION

Overture from *North by Northwest*.....Bernard Herrmann

*Vertigo* Concert Suite.....Bernard Herrmann

- I. Prelude
- II. The Nightmare
- III. Scene d'amour

Adventures on Earth from *E.T. The Extra-Terrestrial*.....John Williams

Bicycle Chase; E.T. Theme; Farewell; Closing Fanfare

Symphony No. 5 in C-sharp minor .....Gustav Mahler

- 1. Trauermarsch. Funeral March. (Strictly and in measured steps)
- 2. Sturmisch bewegt, mit größter Vehemenz (Moving stormily, with great vehemence)
- 3. Scherzo. (Not too fast, strong.)
- 4. Adagietto. (Very slowly)
- 5. Rondo – Finale Allegro – Allegro giocoso. (Fresh.)



Afterglow immediately following the concert at The Landmark Inn

Upcoming Concerts: Christmas Concert - December 13, 2014

February 21, 2015, May 2, 2015

*The Marquette Symphony Orchestra gratefully acknowledges the support of the donors who help make the 2014-2015 concert season possible. The following list reflects donations made to the Marquette Symphony Orchestra between July 1, 2014 and November 14, 2014.*

## FINANCIAL CONTRIBUTORS:

### FOUNDING MEMBER (\$5,000+)

### CONDUCTOR'S CIRCLE (\$2,500-\$4,999)

Bodil and Milton Soderberg  
Range Bank

### BENEFACTORS (\$1,000-\$2,499)

Anonymous  
Blueberry Ridge Bed and Breakfast  
Dr. and Mrs. Steve Danek  
Fred and Kathy Maynard  
Paul and Marci Thieme

### PATRONS (\$500-\$999)

Dr. & Mrs. Adam Brish  
Sue Acocks and Howard Cohodas  
Kenneth and Maura Davenport  
James Garland  
Ron and Iris Katers  
John and Pauline Kiltinen  
Marlene A Woo-Lun

### STEWARDS (\$250-\$499)

Raymond Gregory and Dr. Medina  
Gregory  
Judy and Guy Jeanblanc  
Marilyn Klahn  
Cindy and Kevin Negri  
Mike Nidiffer  
Jon N. Schuster

### FRIENDS (\$100-\$249)

Carrie Biolo and James A. Strain,  
D.M.A.- *In Honor of Ed Quinnell*  
Kenneth and Judith Courtright  
John and Rosa Diddams  
Melissa and Carl Eiben  
Mary Ganfield and Cindy Ampe  
Stephen and Betsy Grugin  
Suzanne and Norman Hefke  
Miriam Hilton  
Lydia Hoff  
Nheena Weyer Ittner and Neil  
Cumberlidge  
Mary Anne and Jack Kublin  
Carlo Maki  
Fred and Carol Margrif  
Mike and Kathleen Mayhew  
Dan and Connie Mazzuchi  
Eino and Esther Olander  
Kay Payant and Ted Raymond  
Pat Pellett  
Timothy and Francella Quinnell  
Jim and Judy Quirk  
Jay and Lotta Stewart  
Caralee Swanberg  
Bill and Judy Van Kosky  
Charles and Judith Warner  
The Ziegler Family

### CONTRIBUTORS (\$50-\$99)

Diane Kent  
Allan Pierce

### SUPPORTERS (\$10-\$49)

The Parkkonen Family; Bill, Marcia, Ian  
and Maija  
Tanya Stanaway

*Support for this concert was provided by:*



*Marquette Symphony Orchestra Endowment  
and the Minde Glenn Browning  
Endowment Funds*

*The MSO also thanks the following individuals and businesses who have contributed in-kind:*

Cowell & LaPointe, PC  
The Art of John French  
Holiday Inn  
Jamie Lafreniere  
Landmark Inn

Lutey's Flower Shop  
Marquette Monthly  
The Mining Journal  
Northern Michigan University  
Norway Springs Water

Pride Printing  
WLUC TV6  
WNMU  
Why Not Marketing

# Opportunities to Support the M.S.O.

*Ticket sales underwrite only about 33% of the expenses for one season.*

All remaining expenses must be underwritten by philanthropic gifts — *your gifts!*

\$25,000 will make you a Season Sponsor (call for more information)

\$5,000 will make you a Concert Sponsor (call for more information)

\$2,500 will underwrite our Conductor for one concert

\$2,000 will underwrite a Soloist for one concert

\$1,500 will underwrite all strings for one concert

\$1,000 will underwrite the Youth Concerto Competition Winner Sponsorship

\$750 will underwrite an entire section for one concert

\$500 will underwrite a School Sponsorship

\$250 will underwrite a principal chair in any section for one concert

\$100 will underwrite a non-principal chair in any section for one concert

*Call for information on advertising in our program,  
corporate sponsorship opportunities, or private donations. 906-360-1590*

---

Yes, I'm ready to ***Step Into the Spotlight*** with a contribution to the Marquette Symphony Orchestra.

☐ \$5000+ (Concert Sponsor)

☐ \$250-\$499 (Steward)

☐ \$2500-\$4999 (Conductor's Circle)

☐ \$100-\$249 (Friend)

☐ \$1000-\$2499 (Benefactor)

☐ \$50-\$99 (Contributor)

☐ \$500-\$999 (Patron)

☐ \$10-\$49 (Supporter)

This gift is being made ☐ in honor of ☐ in memory of

☐ CHECK (please make check payable to the Marquette Symphony Orchestra)

Name

(please print as you would like your name to appear in our season program)

Address

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

\_\_\_\_\_ ***Yes, I would like to contribute and support the***



***On behalf of our audiences, musicians and community...Thank you!***

For more information call the Marquette Symphony Orchestra (906) 360-1590  
300 W. Baraga Ave. • Marquette, MI 49855 • [www.marquettesymphony.org](http://www.marquettesymphony.org)

The Marquette Symphony Orchestra is a 501(c)3 not-for-profit organization. Donations are tax deductible as allowed by law.

❧ *Dr. David C. Cole, Guest Conductor* ❧



Dr. David C. Cole serves as the Director of Orchestral Activities and Visiting Assistant Professor of Music at Florida Gulf Coast University, where he conducts the University Symphony. Dr. Cole has previously led the orchestra programs at Sam Houston State University, Northern Kentucky University, the University of Utah, Southern Utah University and Northern Michigan University and has taught in the Waco, Texas public schools. He holds a Bachelor of Music in Music Education from West Virginia University (Magna cum Laude), a Master of Arts in Orchestral Conducting from The University of Iowa, a Master of Music in Violin Performance from Baylor University and a Doctor of Musical Arts degree in Orchestral Conducting from The University of Arizona.

In addition to his university teaching, Dr. Cole serves as the Youth Symphony conductor for the Southwest Florida Symphony Youth Orchestra program. He recently led the orchestra in their first appearance at Carnegie Hall in New York City. His recent guest conducting appearances include concerts with the National Conservatory Orchestra in Bogotá, Colombia, the Pleven Philharmonic in Pleven, Bulgaria, the Orquestra de Camera de Bellas Artes in Mexico City, Mexico, the Baylor Symphony Orchestra in Waco, Texas, the El Alto Municipal Youth Orchestra in La Paz, Bolivia, and the Cincinnati Metropolitan Orchestra. He has worked with distinguished soloists and ensembles including Metropolitan Opera tenor Stanford Olsen, jazz pianist Danilo Pérez and the performing troupe of “Beethoven’s Wig.” In 2001, he was selected as one of four conductors to record the national anthems heard during the Medals Ceremonies at the 2002 Salt Lake City Winter Olympics.

Dr. Cole has assisted in the training of young conductors through lessons and master classes at the Colombia National Conservatory, the Benemérita Universidad Autónoma de Puebla in Puebla, Mexico, the El Alto Municipal Youth Orchestra and at Baylor University. In 2007, Dr. Cole was named the Kentucky Music Educators Association District 6 College/University Teacher of the Year. Dr. Cole appears frequently as guest conductor and orchestra clinician with youth orchestras and high school groups throughout the United States and serves as an adjudicator and clinician for Festivals at Sea.

Dr. Cole has performed as a violinist in the Waco Symphony, the San Angelo Symphony, the Flower Mound Symphony, the Tucson Pops, the Seven Hills Sinfonietta, the Cincinnati Metropolitan Orchestra, the Cincinnati Civic Orchestra, the Traverse Symphony, the Keweenaw Symphony, the Sault Symphony in Ontario, Canada and as a member of the Presque Isle Piano Trio. He is currently involved in creating performing editions of the orchestral works of the British composer Havergal Brian (1876-1972) in collaboration with the Havergal Brian Society of Great Britain.

## Matthew C. Saunders

Matthew C. Saunders has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone's life, and watched the moon rise over the prairie. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. On the day his son Noah was born, he gave him his first shampoo, and looks forward to teaching him to catch a baseball and ride a bicycle sometime around 2015. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read all of the good books, finally watch *The Godfather*, and storm the castles in the air. He will never write unlistenable music, stop stargazing or lose money in Vegas. He doesn't call his mother often enough, but he still tries to do a good turn daily. He is always up for a few hands of euchre or a good game of chess, likely winning the former and losing the latter.



Dr. Saunders is music department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra. He previously held the position of Associate Professor of Music at Oklahoma Panhandle State University. He received degrees in music from the University of Cincinnati College-Conservatory of Music and The Ohio State University, where his teachers included Donald Harris, Jan Radzynski, Thomas Wells and Joseph Duchi. His music has been performed across the country, and he has presented his research on rhythm at conferences of the College Music Society and the Society of Composers. He received the 2007 Ruth Friscoe Prize for composition and is the Oklahoma Music Teachers Association 2011 Commissioned Composer, and his one-minute orchestral piece *What It's Like* will be included in Vox Novus' first 60x60 *Orchestra* project. He has published articles in *The Journal of Band Research*, *The Instrumentalist* and *Music Educators Journal*. He is on the web at [www.martian dances.com](http://www.martian dances.com), but the physical Dr. Saunders lives in Mentor-on-the-Lake, Ohio with his wife Becky and their son Noah.



**UP Health System.**  
**Walking & Balance Center**  
**Get seen Get answers Get on with living**

No referral needed 225-4576 800-562-9753 [www.mgh.org](http://www.mgh.org)

Do you have a fear of falling? Many people falsely believe that frequent falls, a fear of falling, or difficulty getting up out of a chair, are just things that happen as we age, and there is nothing to be done to remedy the problem. At the UP Health System Walking & Balance Center, we believe that many people with these symptoms, once connected to the appropriate specialists, can regain much of their lost mobility and confidence. The Walking & Balance Center specializes in the diagnosis and treatment of walking and balance issues, particularly in older adults.

**UP HEALTH SYSTEM**  
MARQUETTE  
A Duke LifePoint Hospital

## 20th Century Fox Fanfare

Alfred Newman  
Born 1901—Died 1970



In a career spanning more than 40 years in Hollywood, Alfred Newman was a key figure in establishing the practice of composing original music for motion pictures. Among the familiar titles in his more than 200 scores are *Wuthering Heights*, *The Hunchback of Notre Dame*, *The Robe*, *Love is a Many-Splendored Thing*, *How the West Was Won*, and *The Greatest Story Ever Told*, as well as film adaptations of a number of scores by Rodgers and Hammerstein. Newman is next only to Walt Disney and John Williams in Academy Award nominations, with 45 nominations (including four in a single year, 1940) and nine Awards.

Alfred Newman's early career involved the conducting of many of the new musicals on Broadway by composers such as George Gershwin, Richard Rogers and Jerome Kern. After meeting Irving Berlin in the early 1930s Newman was persuaded by Berlin to move to Hollywood. The story is that he originally worked for United Artists, whose company also distributed the films of Darryl F. Zanuck's 20th-Century Films. In 1933 Newman was named General Music Director of Zanuck's 20th Century Films. This is a position he would hold for 20 years. Both his sons followed him to Hollywood as well as his nephew, Randy Newman.

One of his earlier tasks in his position at Fox, was to write the *20th Century Fox Fanfare* which is heard at the start of the studio's movies. Later this practice would extend to television shows. The *Fanfare* was composed in 1933 and heard before every film from the 1930s until 1980. This means that his music has probably been heard more times than that of any other film composer! It was re-recorded in 1935 when the studio merged with 20th Century Pictures.

Why a fanfare? In the "Golden Age" of the studio system, motion picture studios wanted to bring a carefully crafted image to the world. A familiar part of that image was their own trademark, emblem or signature—today referred to as an ID or logo. Short musical statements were created to accompany the visual logo. These proud musical snippets stood for the glory of the U.S. studio or production company which made the picture you were about to enjoy. Originally, they were written on assignment by film composers under studio contracts. Later on, independent composers would write logos for modern companies.

Newman's *20th Century Fox Fanfare* is by far the most famous of its kind. Though it was less often used in the 1970s, George Lucas loved it so much that he insisted it be used for *Star Wars*. In fact, composer John Williams composed the *Star Wars Main Theme* in the same key, making it a continuation of the *Fanfare*. So, tonight we begin your musical feast with one of the most familiar appetizers on the menu. Enjoy. ☺



Adam Bonsall

Michele Kontio

Danny Dawidowski

Managing your investments should start close to home. With people you trust. Like the Trust and Wealth Management team at Range Bank.

 **RangeBank**  
Trust & Wealth Management

(906) 226-4045 rangebank.com



**Overture from the motion picture "The Cowboys"**

John Williams  
Born 1932



This evening, the MSO is proud to feature two compositions from the American cinema, written by John Williams on our program. To call Williams a household word is an understatement. Unless you've been cryogenically frozen for a very long time and couldn't get to the movies, you know who composer John Williams is. He is the most prolific and widely honored living composer of film music and the most Oscar-nominated man (48 nominations) alive. But just in case you don't know enough about this man's amazing career which has so far spanned five decades, let me introduce you now, before the program note about the first of his selections on tonight's program, *Overture* from the motion picture *The Cowboys*.

Born in Long Island, New York on February 8, 1932, John Towner Williams, the son of a percussionist for CBS Radio and the Raymond Scott Quintet, discovered music very early in his life. After moving to Los Angeles in 1948, the young pianist and leader of his own jazz band started experimenting with arranging tunes; at age 15, he determined he was

going to become a concert pianist; at 19, he premiered his first original composition, a piano sonata. Williams attended both UCLA and the Los Angeles City College, studying orchestration, until conducting for the first time during his three year stint with the U.S. Air Force. He then attended Julliard, where renowned piano pedagogue Madame Rosina Lhevinne helped Williams hone his performance skills. He played in jazz clubs to pay his way; still, she encouraged him to focus on composing. So it was back to L.A., with the future maestro ready to break into the Hollywood scene. Well, he didn't break in so much as become graciously invited, for Williams has become one of America's most accomplished composers for film and the concert stage. He has also served as music director of the Boston Pops orchestra, and he maintains working relationships with many of the world's great orchestras.

In addition to winning 5 Academy Awards, Williams has received many other awards of distinction, the Kennedy Center Honor, 21 Grammy Awards, 4 Golden Globes, 5 Emmy Awards and numerous gold and platinum records. He has composed the music and served as music director for more than 100 films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, *Empire*



# GOOD FOOD

IS MUSIC FOR YOUR TASTE BUDS.  
MAKE IT A MASTERPIECE.

502 W. Washington St.  
Open Daily 8am - 9pm  
Everyone Welcome  
No Membership Required  
[www.marquettefood.coop](http://www.marquettefood.coop)



**When time isn't on your side,  
the last thing you need is a  
printer dodging your questions  
on the status of your job.**


**Let us give you an estimate,  
see that we're lower than the  
competition and we will  
actually meet your deadlines,  
no problem. So give us a call  
and you'll see why we take  
**PRIDE** in our work!**

**906.228.8182**

**PRIDE PRINTING**  
**& MAILING SERVICES, INC.**

lllllllllllllllllllllllllllllllllllll

2847 U.S. 41 West • Marquette  
Toll Free 800-228-8182  
e-mail: pride@chartermi.net  
www.prideprintingonline.com



**CAMPUS**  
North Third St. Pharmacy  
Marquette

**SNYDERS.**  
**Drug Stores**  
Harvey, Gwinn, Negaunee, Ishpeming,  
Iron River, Munising, Newberry

of the Sun, *The Adventures of TinTin* and *War Horse*. Their latest collaboration, the critically acclaimed *Lincoln*, was released in 2012.

Williams composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Presumed Innocent*, *The Cowboys*, *The Reivers* and *Goodbye, Mr. Chips* among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler and Robert Altman. In 1971, he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. Williams has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman and others.


In addition, he has composed numerous works for the concert stage, among them, two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. His *Cello Concerto* was commissioned by the BSO and premiered by Yo-Yo Ma in 1994.

His music has been used to accompany many important cultural and commemorative events. *Liberty Fanfare* was composed for the rededication of the Statue of Liberty in 1986. His orchestral work *Soundings* was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sports, he has contributed musical themes for the 1984, 1988 and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987

International Summer Games of the Special Olympics. In 2006, Williams composed the theme for NBC's presentation of NFL Football.

Williams holds honorary degrees from 21 American universities, including the Juilliard School, Boston College, the New England Conservatory of Music and Tufts University. Williams was inducted into the American Academy of Arts and Sciences in 2009, and in January of that same year he composed and arranged *Air* and *Simple Gifts* especially for the first inaugural ceremony of President Barack Obama.

The *Overture* from the motion picture *The Cowboys* is a typical example of Williams' capacity to flesh out the story of a film by using an almost narrative musical score. Williams composed the music for *The Cowboys* in the early, pre-Spielberg days of his career. The 1972 film stars John Wayne, in one of his last Western roles, as 60-year-old Montana cattle rancher, Wil Andersen. Also appearing are Roscoe Lee Browne, Slim Pickens, and Bruce Dern, and Robert Carradine making his young film debut. Williams takes us on a musical journey to the Old West and shows us the happy times and the hardships in a cowboy's life. Wil, the aging rancher, first enlists and then winds up teaching and giving the benefit of his experience to ten schoolboys as cowboys after the regular ranch hands have left with a lust to be part of the Gold Rush. The 400-mile cattle drive is a challenging one, as they learn the demands of the job, including how to deal with rustlers. The music tells about taming wild horses, fun around the campfire and the loneliness of the



**Cowell & LaPointe, PC**  
**Certified Public Accountants**

Michael R. Chesla, CPA  
 Teri L. Chesla, CPA  
 Gloria J. LaPointe, CPA, CFP

Personal & Business  
 Tax, Audit,  
 Monthly Accounting,  
 Payroll Services

101 South  
 Front Street  
 Suite 301  
 Marquette  
 228-5150



**VERIDEA GROUP**  
 Liberty Way  
 857 West Washington Street, Suite 301  
 Marquette, MI 49855  
 www.verideagroup.com  
 inquiries@verideagroup.com • 906.228.3900




**ITALIAN CUISINE**  
 1106 North Third Street  
 Marquette, MI 49855  
 ph: 906.228.5012 • www.thecasa.us

open range, where animals are free to roam. There is lovely birdsong and there are tunes depicting the threats of the cowboy life. Ultimately, there is the journey from boyhood to becoming a man.

When John Williams composed the overture to the 1972 movie *The Cowboys*, he was 40 years old and had undergone his own maturation as a writer of film music. He had written with other composers of his day, notably Bernard Herrmann and Alfred Newman, some of whose work we will also hear this evening. Five years before scoring this film, Williams got a big break with the Oscar-nominated score for the 1967 film *The Valley of the Dolls*. But it was the scores for both *The Cowboys* and an earlier one for *The Reivers* (1969) that first attracted Steven Spielberg's attention. Spielberg wanted to meet "this modern relic from a lost era of film symphonies."

Williams' *Overture from The Cowboys*, like many of his other film scores, is symphonic in its score and highly Romantic in its character, and uses the operatic technique of the leitmotif (a short theme having specific dramatic references) to tell his tale. Each of his scores shows earlier influences. *The Cowboys* is reminiscent of Aaron Copland's music, especially the Hoedown section of the ballet *Rodeo* (think back to the "Beef, it's what's for dinner" commercial). Like Copland, Williams uses big sweeping melodies to paint his picture of the American West. Horns are used as melodic instruments in the orchestration—not simply as harmonic and orchestral color. The syncopated dance rhythms Williams uses have been said to be similar to those heard in

Stravinsky's *Le scare du Printemps*. Sit back and listen to an eventful trek across the vast lands of the Old West. ☺

## Voyage Dans La Lune for orchestra (From the Earth to the Moon)

to accompany the silent film by Georges Melies

Transcribed score by Matthew C. Saunders

Matthew C. Saunders

Born 1976



**V**oyage Dans La Lune is a thirteen-minute film score for the 1902 silent film by Georges Melies of the same title. Melies' work was foundational to the genre of cinema, particularly in the realm of special effects, which are used in astonishingly realistic fashion in this film. Melies began his career as an illusionist, and is credited by many with bringing the idea of magic into film-making. *Voyage Dans La Lune* was very popular in its time, and its run-time, although short by our cinematic standards, was relatively long for its era. In many ways *Voyage Dans La Lune* is the first science-fiction movie, taking its inspiration from the then-contemporary novels of Jules Verne (*From the Earth to the Moon*) and H.G.



**Beth Millner**  
JEWELRY

for gifts that matter

locally handcrafted  
eco friendly  
artisan jewelry

Downtown Marquette  
across from the Food Co-op



**Charles White**  
Registered Piano Technician

PO Box 145  
Marquette MI 49855

Scheduling - Kirsten:  
[kw@whitespiano.com](mailto:kw@whitespiano.com)  
(906) 226-6922

Technician - Charles:  
[cw@whitespiano.com](mailto:cw@whitespiano.com)  
(906)483-0204

**White's Piano Service**

**REGISTERED  
PIANO  
TECHNICIAN**  
PIANO TECHNICIANS GUILD

**RAYMOND JAMES®**

**MARK AHO**  
FINANCIAL GROUP

*An Independent - Objective Firm*



**We build, manage, protect and transfer wealth.**

**MARK AHO, MBA, CFP®, CIMA®**  
President, MAFG  
Financial Advisor, RJFS  
[mark.aho@raymondjames.com](mailto:mark.aho@raymondjames.com)

**ERIC FROBERG, AAMS**  
Financial Advisor, RJFS  
[eric.froberg@raymondjames.com](mailto:eric.froberg@raymondjames.com)

**NICOLE BURONY**  
Registered Executive Assistant  
[nicole.burony@raymondjames.com](mailto:nicole.burony@raymondjames.com)

**JOE JEEVES**  
Registered Sales Associate  
[joe.jeeves@raymondjames.com](mailto:joe.jeeves@raymondjames.com)

**LOIS WILLIAMS**  
Client Associate  
[lois.j.williams@raymondjames.com](mailto:lois.j.williams@raymondjames.com)

205 N. Lakeshore Blvd. // Marquette, MI 49855  
O 906.226.0880 // T 855.999.0014 // F 906.226.1767  
[markahofinancial.com](http://markahofinancial.com)

©2013 Securities offered through Raymond James Financial Services, Inc., member FINRA/SIPC  
13-BRAAF-0009 KA 10/13

Wells (*The First Men in the Moon*). While some aspects of the production are startlingly advanced—including the costumes and scenic design, as well as the fairly realistic portrayal of just what might be required for a lunar expedition (scientific and academic groundwork followed by industrial-scale production and military supervision), others are somewhat laughable from our modern perspective. For one thing, the scientific aspects of space travel (the effects of acceleration on the human body, the need for a spacesuit on the Moon, the heat and friction of re-entry) are not portrayed accurately—in 1902, even the scientific establishment had very little idea of what a journey to the Moon might require of the voyagers. Additionally, audiences accustomed to modern cinema will find the film quite primitive.

Throughout, the camera is completely stationary, relying on the actors and scenery to change rather than providing the kinds of emphasis that cinematography provides today. Melies' work in this case treats the camera as an observer's eye in a theatrical production. To add music, then, was only natural.

The 1902 Georges Melies film with new orchestral score (2013) was performed live at Lakeland Community College, Kirtland, Ohio by the Lakeland Civic Orchestra, with Matthew C. Saunders conducting on April 21, 2013. The instrumentation for this work is as follows: Piccolo, 2 each flutes, oboes, English horns, clarinets in B-flat and bassoons, Bass Clarinet in B-flat, 4 horns in F, 3 trumpets in C, 3 Trombones (2 tenor, 1 bass) Tuba, Timpani, Percussion (1

player, snare drum, bass drum, cymbals, sleigh bells) Harp and Strings

Here are the composer's words about the exciting score he has written. "It uses a more conservative language than most of my work, emphasizing the sound world that we often associate with science-fiction epic film, and elements that might have been heard in the milieu of early 20th-century Paris: listeners will hear sounds associated with Debussy, Richard Strauss and Elgar, although it would be a mistake to say that this score is a complete style copy of the work of these composers, and inevitably, my own stylistic preferences and those of the generations of film composers that stand between Melies and the present have crept into the score. As I composed, often watching Melies' work frame-by-frame, I was astonished by the similarities between Melies' depiction and the way that the real-life Apollo moon program unfolded in the 1960s. Those moon landings are now nearly as far in our past as 1902 was when Neil Armstrong first landed on the Moon in 1969, and for the majority of people alive today, the images of American astronauts on the Moon are nearly as fantastic as Melies' own conception." ☺

—*Program Note by Matthew C. Saunders*

northern mi bank

1/2

## Suite from the motion picture "The Sea Hawk"

Erich Wolfgang Korngold  
Born 1897—Died 1957



Child prodigy Erich Korngold, the son of one of Vienna's most distinguished music critics, was born in Brünn, Moravia (now Czechoslovakia). Korngold's composition career would span many periods in history and music—from the final years of Imperial Austria, when he was hailed as "a new Mozart," to Hollywood in the glory days of the studio system, to the gloomy era of postwar Europe. In Vienna of the 1920s, his name evoked the best that charmingly melodic, tonal music had to offer in the concert hall or the opera house. In Hollywood, he was known for dazzling film music that accompanied handsome rakes like Errol Flynn.

As a child, Korngold would keep time with kitchen gadgets by the age of three, and play basic melodies at age five. When he was eight, he was taken to meet Gustav Mahler, who, after calling Korngold a genius, strongly persuaded his father to continue his son's musical training with fine teachers, such as Alexander Von Zemlinsky. Korngold rose to the occasion, writing his first ballet at age 11, and enjoyed being the center of attention. At 13, he saw his piano sonata premiered by the great Artur Schnabel. In his teens, he wrote

two operas, and at 23, Korngold finished his most anticipated work, *Die tote Stadt* (*The Dead City*.) It met with fabulous reviews and was performed by opera companies worldwide.

In 1934, Austrian-born American director, stage and film actor Max Reinhardt, with whom Korngold had collaborated on several operettas, asked the composer to come with him to Hollywood to adapt Mendelssohn's *A Midsummer Night's Dream* incidental music for his film version of the play. Over the next few years, Korngold became an eminent film composer, turning out scores that became classics. In 1938, he was asked by Warner Bros. Studio to come back to Hollywood and compose a score for *The Adventures of Robin Hood*, starring Errol Flynn. He won the Academy Award for Best Original Score for the film, and was later nominated for *The Private Lives of Elizabeth and Essex*, and (1939) and *The Sea Hawk*.

Korngold biographer Brendan G. Carroll wrote "Treating each film as an 'opera without singing' (each character has his or her own leitmotif [Korngold] created intensely romantic, richly melodic and contrapuntally intricate scores, the best of which are a cinematic paradigm for the tone poems of Richard Strauss and Franz Liszt. He intended that, when divorced from the moving image, these scores could stand alone in the concert hall. His style exerted a profound influence on modern film music."

The year 1945 was an important turning point in Korngold's life. His father died after a lengthy illness, and

# Freshest Quality!



### Select the perfect cut from our meat department.

Econo Foods offers all the favorite choices of meat for your Holiday Meals, from Angus Pride Beef and Farmland Pork to Jennie-O and Butterball turkeys.



### The largest selection of fresh fruit and vegetables.

Econo Foods stocks your favorites year-round. We also have a variety of gourmet baskets for healthy gift giving.



### Fresh from the deli.

Whether its lunch for yourself or a party tray for a crowd, Econo Foods offers a large selection of fresh choices.



### Our scratch bakery offers exceptional flavor.

From dinner rolls to wedding cakes our bakers create a sensational selection of oven-fresh delights.



Don't forget gift cards for any occasion.  
Discounts available for large orders.

*Tadych's*

**econofoods®**

1401 O'Dovero Dr.,  
Marquette

**Fresh Savings...Now!!**

**226-3500**

[www.econotnc.com](http://www.econotnc.com)




World War II drew to an end. Korngold grew less enamored with Hollywood after composing what would be his last score for Warner Bros.—*Deception* starring Bette Davis. He was eager to return to writing music for the concert hall. It was then that he penned his famous *Violin Concerto*, in a richly chromatic style. It was popular among concert violinists since it was given its first public performance in 1947 by the amazing Heifetz. Korngold died in North Hollywood on November 29, 1957, and was buried at Hollywood Forever Cemetery.

The 1940s adverts announced “The Sea Hawk – The Thrill-Swept Story of the Robin Hood of the Seas.” After completing the sound remake of *Captain Blood* in 1935, Warner Bros. decided to follow that successful venture with another sea story to star the screen’s newest heartthrob, Errol Flynn. Makes sense. So, tonight we shall hear Korngold’s work for the 1940 feature film, *The Sea Hawk* also featuring Brenda Marshall and Claude Rains.

The goings-on: Geoffrey Thorpe, a buccaneer, is hired by Queen Elizabeth I to nag the Spanish Armada. The Armada is waiting for the attack on England and Thorpe surprises them with attacks on their ship where he shows his sword skills. He comes aboard to find Dona Maria, a beautiful Spanish royal. He is taken with her beauty, but she says no way José, because he is a pirate, having no reservations about stealing her jewels. So, he knows he has to appeal to her...Hmm. Return the jewels! Guess what? She falls for him. When the ship gets to England, Queen Elizabeth is

pretty furious at Thorpe and lays down the law for him to quit pirating. Because he’s unable to do this, Thorpe gets sent on a mission and in the process becomes a prisoner of the Spaniards. In the meantime, Dona Maria pines for her sweet Thorpe. When Thorpe escapes he returns to England to expose some deadly secrets. Exciting duels ensue, as Thorpe must uncover evil and win Dona Maria’s heart.


The music that Korngold wrote for the cinema has a distinction of its own, apart from the films for which it was written. In the music for the 1940 feature film *The Sea Hawk*, Korngold’s score plays more like a symphony than a soundtrack. Several of the majestic seafaring themes are featured in this *Suite*. They help to raise the movie to a level of seriousness suggested in the script. Korngold is able to create action in his music that goes hand in hand with the exciting scenes of the movie. *The Sea Hawk* was and is a first-rate example of its genre. And its appeal is perennial. Its formula is definitely one that draws you in—heroes and villains indeed. The menu is served with the finest ingredients and in a sophisticated manner. The audience is willing to enter into a suspension of disbelief. Familiarity seems to breed pleasure, not contempt. And Korngold is a great musical host. ☺



**PAVLOV & DANEK**  
**Family Dentistry**  
 1101 Lincoln Ave, Marquette, MI 49855  
 (906) 225-0617 [www.pavlovdanek.com](http://www.pavlovdanek.com)

Dr. Kyle Danek is proud to join Dr. Bruce Pavlov in welcoming new patients.

Hours: Mon 7-4, Fri 7-12  
 Tues Wed Thurs 7-7



st charles winery  
 1/8






**Bottled Water**  
 Home Delivery • Commercial Delivery • Industrial Delivery  
**HOT & COLD WATER COOLERS**

**Home Filtration**  
 Odors • Iron • Hardness • Tannins • Bacteria • Impurities

**RUST FREE WATER GUARANTEED!**  
 “Fresh, tasty water solutions...”  
*Norway Springs and now Wayne the Water Guy™*

**906 563-8410 or 800 928-3704**  
[www.norwaysprings.com](http://www.norwaysprings.com)

**Voted Area’s #1 Jewelry Store!!!**

**JANDRON'S**  
*fine*  
**Jewelry**

**WESTWOOD MALL, MARQUETTE**  
**906-226-8900**

Bring in this coupon for a **FREE** watch battery and installation.  
 Value up to \$10.00

## Overture from “North by Northwest”

Bernard Herrmann  
Born 1911—Died 1975



American composer Bernard Herrmann was born in the summer of 1911 in New York City, and grew up in a Russian-Jewish household. He took a very early interest in music, liked to go to the opera with his father, and decided he wanted to play the violin. Later his studies took him to New York University and Juilliard, and he formed the New Chamber Orchestra of New York at age 20.

Herrmann went on to work at CBS, where he met the director Orson Welles. He wrote and arranged scores for several of Welles's radio programs, and conducted the live performances heard in the famous adaptation of *The War of the Worlds*. Herrmann followed Welles into the film industry, was nominated for an Academy Award for scoring *Citizen Kane* in 1941 and *The Magnificent Ambersons* in 1942, and would win his first and only Oscar for composing the score to *The Devil and Daniel Webster*.

Alfred Hitchcock also worked closely with Herrmann, who scored many of his classic movies, including *Psycho*, and two from which we shall hear themes tonight—*Vertigo* and *North by Northwest*. After many years of serious collaboration, Herrmann and Hitchcock parted ways because of differences of opinion over the score for *Torn Curtain*, and never worked together again. Maybe there was too much genius in the room?

Herrmann scored a series of 1950s and 60s fantasy films, including *Journey to the Center of the Earth* and *Jason and the Argonauts*. He also wrote music for television shows, including episodes of *The Twilight Zone* and *Have Gun-Will Travel*.

Herrmann lived and worked in England for much of his later life. The final scores of his career include the Brian De Palma films *Sisters* and *Obsession*, and the Martin Scorsese film *Taxi Driver*.

Herrmann died of cardiovascular disease on Christmas

Eve, 1975, at the age of 64. He was one of the most distinguished film composers of the 20th century. His one-of-a-kind music makes the listener sit up and pay attention, whether or not you are a fan. It is filled with imagination and drama, as well as being well-constructed, fine, intelligent music. Essentially Herrmann regarded himself as a Romantic composer, stylistically speaking. His music was striking, moody, and showed great depth of feeling. Herrmann stated “I like to write music which takes its inspiration from poetry, art and nature. I do not care for purely decorative music. Although I am in sympathy with modern idioms, I abhor music which attempts nothing more than the illustration of a stylistic fad. And in using modern techniques, I have tried at all times to subjugate them to a larger idea or a grander human feeling.”

Like a true Romantic, Herrmann characteristically relied on the extensive use of crescendo-decrescendo and other dynamics, lots of articulation, and frequent usage of instrumental effects adding color, such as cup-muted trumpets, etc. Herrmann, like Debussy and the Impressionists, was quite involved with the sensuality of sound in his orchestrations. He wanted the listener to be moved by sonorities. He often used a choir of clarinets with four clarinets and one or two bass clarinets. He also loved muted strings in most of his scores.

The motion picture *North by Northwest* is a 1959 American spy thriller directed by Alfred Hitchcock and starring Cary Grant, Eva Marie Saint and James Mason. It is a tale of mistaken identity, with an innocent man pursued across the US by agents of a mysterious organization who want to stop his interference in their plans to smuggle out microfilm containing government secrets. Madison Avenue advertising man Roger Thornhill (Grant) is mistaken for a man named George Kaplan. A foreign spy and his right-hand man, try to eliminate him, but when Thornhill tries to make sense of the case, he is framed for murder.

The *Overture* is fast and furious, providing a driving start to one of Hitchcock's most exciting films. Alternating rhythmic stresses in this 6/8 piece vary from standard 123-456 to 6/8 with a ¾ pattern (1 & 2& 3&) making the music more tense by giving the listener a feeling that things are a bit off. It has been speculated that this underscores the whole

Support for this concert was provided by:



The National Endowment for the Arts, The Michigan Council for Arts and Cultural Affairs, and Northern Michigan University strengthen arts and culture in Michigan, increasing its visibility; supporting arts education; encouraging new, creative and innovating works of art; and broadening cultural understanding.

If your organization is interested  
in advertising with the  
**Marquette Symphony Orchestra,**  
please contact Marcia Parkkonen,  
Advertising Sales Coordinator, at  
[whynotmarketing2@gmail.com](mailto:whynotmarketing2@gmail.com) or  
(906) 360-1590.

“you’ve got the wrong man” goings on in the plot.

Herrmann composed three types of music for this film—chase music, suspense music, and love music. The chase music’s use of whole-tone scale melodies and augmented triads, the suspense music’s dissonant harmonic suspensions, and the love music’s yearning appoggiaturas, all have their origins in late 19th century Romanticism. But he also uses syncopated rhythms and an expanded percussion section, and this gives his essentially romantic music a touch of modernism. The chase music that serves as the film’s *Overture* we’ll hear, is in nervously fast triple time with harsh strings, wailing winds, blasting trombones and booming tympani. The suspense music is in slow triple time, with slowly rising harmonic sequences in the low winds and strings. The love music is in Herrmann’s favorite *Lento amoroso* tempo with long-breathed melodies for intertwining winds above throbbing cello and basses. All Herrmann’s music fits the action, and when none is needed, as in the famous scene where Grant gets chased by a low-flying crop-duster which was filmed entirely without music, Herrmann stands aside. ~

## Suite from “Vertigo”

I. Prelude

II. The Nightmare

III. Scene d’amour

~

Bernard Herrmann

Born 1911—Died 1975



Cinematic genius Alfred Hitchcock believed that an audience’s emotional response to the music in a film was essential. His sense of what certain music could add to a motion picture, and his ability to choose just the right people to compose it, brought to life scores that played vital roles in his movies. No composer is more closely identified with Hitchcock than Bernard Herrmann, who we have already showcased in the article about the music for another film on the program, *North by Northwest*.

Tonight we will hear Herrmann’s music for the 1958 Hitchcock film *Vertigo*. The reviews for the movie weren’t stellar at first. Some people might have found it hard to warm up to a movie that sucks the viewer in, in some small way mirroring what happens to the lead character. But as time went on *Vertigo* gained almost cult status, with fans becoming addicts. They forgave the at times melodramatic acting and script, because they were so taken by this effective story of a man trying to get back his past. Also, the gorgeous, haunting setting, San Francisco, but with a cinematic twist, was enchanting.

Here’s basically how it unravels: Retired police detective Scottie Ferguson (Jimmy Stewart) who suffers from vertigo he contracted while trying to save his partner who fell from a rooftop to his death is asked by an old college friend, Gavin Elster, if he would have a look into his wife Madeleine’s (Kim

Novak’s) odd behavior. Lately, she’s taken to believing that she is the reincarnation of a woman who died many years ago and Elster is concerned about her sanity. Scottie follows her and rescues her from an apparent suicide attempt when she jumps into San Francisco bay. He gets to know her and falls in love with her. They go to an old mission church and he is unable to stop her from climbing to the top of the steeple, owing to his vertigo, where she jumps to her death. A subsequent inquiry finds that she committed suicide but faults Scottie for not stopping her in the first place. Several months later, he meets Judy Barton, a woman who is the spitting image of Madeleine. He can’t explain it, but she is identical to the woman who died. He tries to re-make her into Madeleine’s image by getting her to dye her hair and wear the same type of clothes. He soon begins to realize however that he has been duped and was a pawn in a complex piece of theater that was meant to end in tragedy.

Even though the world took some time to embrace it, it was later heralded as one of Hitchcock’s finest accomplishments, and Hitchcock’s favorite of his own films. It was also Herrmann’s favorite among the scores he wrote for Hitchcock, and is considered by many to be one of the best scores in cinematic history. Herrmann’s partnership with Hitchcock didn’t end well, but what they achieved together was remarkable. Because of Herrmann’s music, Hitchcock’s work throughout the collaboration had reached a higher level, which scholar Royal S. Brown calls an “affective depth.” *Vertigo* is drenched in Herrmann’s most haunting music.

Herrmann puts together a concert suite from his score, which presents its main themes.

Prelude. In this music, the main title credits give us a series of spiraling figures changing into each other against a background of colors that change as well. For this, Herrmann creates a repeating figure in the strings, peppered with chimes and celesta, that keeps going around and around, and are interspersed with brass. As this material changes in tempo it gets dreamy, but with a feeling of danger.

The Nightmare. Madeleine has jumped to her death from the bell tower. Scottie’s sleep is haunted by distorted memories. We see the cemetery at Mission Dolores, the painting of Carlotta Valdez, then Carlotta’s flowers which become bizarre in shape. Herrmann uses a lunging string figure A nervous string figure gives way to a Latin rhythm, complete with tambourine and castanets. Trombones intervene and high-pitched winds and brass become menacingly dissonant. Scottie sees himself falling. He awakens to a low grinding note in the strings, the same tone we heard as we saw Madeleine’s dead body on the top of the church.

Scène d’amour. Scottie has spared no expense on Judy’s makeover, essentially turning her into Madeleine. Scottie sees the woman he lost, standing before him now in a ghostly haze at Judy’s apartment. We watch them kiss, as high strings play a figure filled with longing. Hitchcock told Herrmann when he outlined this scene for him, “We’ll just have the camera and you.” Herrmann’s music is a dead ringer for Wagner’s *Tristan und Isolde* (in fact, as Herrmann biographer Steven C. Smith points out, the novel on which *Vertigo*



was based, is an updated version of the Tristan myth). From a stark opening the music grows into a full-out gush of notes in the minor mode, until Herrmann decides it is time for it to resolve into a major chord and a feeling of relief. The pot simmers down— tension...over. ☺

## Adventures on Earth from E.T. The Extra-Terrestrial

Bicycle Chase; E.T. Theme; Farewell; Closing Fanfare

John Williams  
Born 1932



Even the mention of the name John Williams brings to mind images and musical memories that have communicated intimately with the child in all of us. Perhaps the score that most supremely speaks to the heart is Williams' music for Steven Spielberg's beloved family film, *E.T. The Extra-Terrestrial*. The story brings forth the kind of hopeful view of an alien civilization that children have dreamed about for years. But it also appeals to adults, as it takes on pervasive ideas about life in the suburbs in the 1980s, and fears about government regulation. Both of these aspects of this motion picture have made it one of the greatest blockbuster successes ever to hit the box office.

What do you do when you are accidentally left behind by the rest of your group of botanists, you are light years from your home, lost, and surrounded by scary creatures? Well...first you try to find a friend. Filmmaker Steven Spielberg and novelist Williams Kotzwinkle got together to create a magical story about two unforgettable friends: a gentle being from another world who is stranded on Earth, hunted, and afraid, and a ten-and-a human boy, who takes him home.

Fortunately for E.T., he soon finds a friend and emotional companion in 10-year-old Elliot, played by Henry Thomas, who discovers him looking for food in his family's garden shed. While E.T. slowly gets acquainted with Elliot's brother Michael (Robert MacNaughton), his sister Gertie (a young Drew Barrymore) as well as with Earth customs, members of the task force work day and night to track down the whereabouts of Earth's first visitor from Outer Space. The wish to go home again is strong in E.T., and after being able to communicate with Elliot and the others, E.T. starts building an improvised device to send a message home for his folks to come and pick him up. But before long, E.T. gets seriously sick, and because of his special connection to Elliot, the young boy suffers, too. The situation gets critical when the task force finally intervenes. By then, all help may already be too late, and there's no alien spaceship in sight.

*E.T.* is a score in which Williams absolutely captures the emotional atmosphere of each situation in the film. Obviously, Spielberg shares that sentiment, as he allowed Williams to score the final "bicycle over moon" sequence and

altered the final edit of the film to match the musical cue!

This remarkable classic movie for all ages, is a portrait of childhood, and a sci-fi adventure that fleshes out that odd time in one's youth when the world seems like a place of infinite possibilities, which is quite different and more exciting than the instead boring existence of the average grownup. In this case, the adult is the single mother, played by Dee Wallace.

*Adventures On Earth from E.T.*, says Williams, "is part of the score that I composed for Spielberg's classic film. The music was designed to accompany the bicycle chase near the end of the film and as the young cyclists reach escape velocity, E.T.'s theme is heard as they fly 'over the moon.'" "The more sentimental music that follows," continues Williams, "accompanies the dialogue as E.T. bids farewell to his earthling friends. This is followed by timpani and brass fanfares as the orchestra brings the film to a close."

Also important in the score is the general "wonder theme," consisting of two six-note figures on flute and serving as the bookends of the score. It's the first and last melody you hear in the film, wistfully performed on flute. But the most infectious theme of the score belongs to the aforementioned propulsive "chase/mischief theme." The rolling version of the theme at the end of the film is gracefully given over to the ensemble. What's more, the role that this theme plays in the film pays tribute to the style of Bernard Herrmann, with muted trumpets and staggered rhythms playing for a bit before changing over to the "chase/mischief theme." There are quite a few more themes, the most interesting being Yoda's theme, from *The Empire Strikes Back*. This is referenced to be witty and included because of the Yoda Halloween costume seen in the film. It's also a pun on the fact that Yoda and E.T., noted by Spielberg himself, look similar.

Despite all of Williams' accolades for his huge amount of scores in this period of his career, *E.T. The Extra-Terrestrial* remains perhaps the most memorable. The score finally earned the composer his fourth Academy Award after several of his best nominated scores during the previous four years were upset by other competitors. The famous themes of *E.T.* became the new go-to tunes of Williams' concert tours, serving as a comfortable, "feel good" sound from the era. Hollywood movie magic is indeed the stuff of dreams. ☺

—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 musicians:

*Jeffrey Vickers, saxophone and Harry South, bass*

*Dr. Jeffrey Vickers, saxophone*



Joining the music faculty at Northern Michigan University in 2014, Dr. Jeffrey E. Vickers is world-renowned for his interpretation of contemporary music. He has commissioned and premiered music in a variety of settings, including collaborations with international composers Robert Lemay, Christian Lauba, Hiroyuki Itoh, Ida Gotkovsky, Claudio Gabriele, Camille Kerger and Carlos Michans. He is an artist and clinician for Selmer Paris Saxophones.

A frequent recitalist and clinician, he is regularly invited to present recitals and masterclasses throughout the United States. He recently served on the jury panel of the 4th *Jean-Marie Londeix International Saxophone Competition*, Bangkok, Thailand - one of the largest and most prominent saxophone competitions in the world. He has given performances in over two dozen states and Europe (Portugal, Spain, Scotland, France), as well as numerous regional, national, and international conferences. He has performed with the Arkansas Symphony Orchestra, the Evansville Philharmonic Orchestra (Indiana), and the Bloomington Community Orchestra (Indiana).

Dr. Vickers completed the Doctor of Music degree in Music Literature and Performance from Indiana University, with minors in music education and jazz studies. He also obtained his Master of Music (performance) from Indiana University with a minor in jazz studies. Dr. Vickers completed his Bachelor of Music in education at the University of Mississippi. His teachers include Wade Irvin, John Sampen, and Otis Murphy. Dr. Vickers recommends and plays Selmer saxophones exclusively.

He has held appointments on the faculties of Southern Arkansas University, Alcorn State University, the University of Louisville, and Vincennes University. His final Doctoral Document, *Slap-Tonguing for Saxophone: Historical Foundations, Pedagogical Approaches and an Annotated Bibliography*, represents the most comprehensive study ever produced on the topic. He continues research in contemporary saxophone techniques, with current interest in the production of an encyclopedia of tempered multiphonics for saxophones. He is also the owner of Resolute Music Publications, a publishing house which specializes in modern music. He lives with his wife and three children in Marquette, Michigan.

*Harry South, bass*

Originally from Columbiaville, MI, Harry's musical education began on wind instruments. Harry found his true calling when he started playing the electric bass in jazz band and in local rock bands while he was in high school. At age 17 he worked his first musical job – teaching lessons at a guitar shop called Lapeer music. Although Harry admittedly did not know what he was doing in these first teaching forays, it planted a seed. When deciding his major at Northern Michigan University he fondly recalled these experiences and became a Music Education Major.

Around the time he started at Northern, Harry became attracted to the sound of the upright bass. It was an immense amount of work for him to begin this beast of an instrument so late, but he was dedicated to practicing and very drawn to the upright's versatility. With his "fake it til' you make it" strategy, Harry succeeded in receiving a Bachelor of Music Education (summa cum laude) from Northern Michigan University in May 2013. His final semester was spent student teaching with Janis Peterson, director of orchestras in the Marquette schools.

Harry still resides in Marquette, where he has established a very successful private studio. He also teaches elementary strings classes at Superior Hills and Cherry Creek, and works at the Superior String Alliance camp every July. An avid performer, Harry has played with many different musical groups in Marquette, including Eclettico, Marquette Symphony Orchestra, Faculty and Friends Jazz Combo, Travis Swanson and the Midnight Movers, and his current group: Queen City Jazz. When not playing or teaching Harry enjoys hiking, listening to jazz, and baking chocolate chip cookies.



john  
december concert  
announcement ad  
size?



LANDMARK INN

IN HISTORIC DOWNTOWN MARQUETTE

## Capers

RESTAURANT

SERVING BREAKFAST AND DINNER DAILY

*Step through the doors of Capers Restaurant to enjoy the warmth of our fireplace and cozy atmosphere. Our seasonal menu features local and regional flavors. Relax and explore our extensive wine list, including Michigan brews and spirits. Enjoy sweet endings, created by Joe's Cakes.*

LET OUR PROFESSIONAL STAFF HELP GUIDE  
YOU THROUGH A TIME TO REMEMBER...

Specializing in destination weddings, rehearsal dinners, bridal luncheons, anniversary and birthday celebrations, reunions, social gatherings, holiday parties, corporate retreats and events.

230 N. Front • Marquette  
906-228-2580

*After the Symphony join us  
in the Harbor Ballroom  
of the Landmark Inn for  
the Afterglow Party.*

## The Sky Room



"DISCOVER A PLACE THAT TIME FORGOT, BUT YOU NEVER WILL"

[www.thelandmarkinn.com](http://www.thelandmarkinn.com)

