Marquette Symphony Orchestra

PROKOFIEV & PRICE

SATURDAY, MARCH 12, 2022
7:30PM AT KAUFMAN AUDITORIUM

Octavio Más-Arocas, Music Director

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Octavio Más-Arocas, Principal Conductor
presents

Prokofiev & Price

Saturday, March 12, 2022 – 7:30 p.m.
Louis G. Kaufman Auditorium

Concerto No. 3 in C Major for Piano and Orchestra, Op. 26
1. Andante – Allegro
2. Tema con variazioni (in E minor)
3. Allegro, ma non troppo

Xiaoya Liu, piano
MSO Youth Concerto Competition Winner

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Symphony No. 1 in E minor
1. Allegro ma non troppo
2. Largo, maestoso
3. Juba Dance
4. Presto

Afterglow immediately following the concert at Canale’s on Third

Upcoming Concerts
May 7, 2022
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 a 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 Symphonieorchester. 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 orchestra 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 conducting teacher, Mr. Más-Arocas has taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the faculty of two of the world 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 leads 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 Zimman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.
Pianist Xiaoya Liu has captured the imagination of worldwide audiences through her profound artistry and charismatic performances as concerto soloist, recitalist, and chamber musician across Asia, Europe, and the United States with orchestras such as the Fort Worth Symphony Orchestra, the Round Rock Symphony, the Ann Arbor Symphony Orchestra, the University of Michigan Symphony Orchestra, the GSIM Festival Orchestra and in venues including Carnegie Hall, The Kennedy Center, Hill Auditorium, Palazzo Biscari, and Shanghai Concert Hall.

Xiaoya was a top prize winner in the Sicily International Piano Competition, the Wideman International Piano Competition, the New York International Artists Piano Competition, the Paris Music Competition, the American Prize, and the Winner of the PianoTexas Concerto Competition, the Marquette Symphony Orchestra Concerto Competition, and the University of Michigan Concerto Competition. She has been a featured artist at the Crystal Valley Concert Series and the American Liszt Society Festival.

A recipient of full scholarships from prestigious music festivals worldwide, Xiaoya has worked alongside such artists as Yefim Bronfman, Stephen Hough, Leslie Howard, Pascal Rogé, Paul Schoenfeld, Gabor Takacs-Nagy, and conductors Kenneth Kiesler and Miguel Harth-Bedó.

Xiaoya received a Doctor of Musical Arts in Piano Performance with a concurrent second Master’s degree in Piano Chamber Music from the University of Michigan, a Master’s degree in Piano Performance and Literature from the Eastman School of Music, and a Bachelor’s (Honors) degree in Piano Performance from the Yong Siew Toh Conservatory of Music – National University of Singapore. Her principal teachers have included Christopher Harding, Natalya Antonova, Dmitry Rachmanov, Thomas Hecht, Enrico Elisi, and Melvyn Tan.

Xiaoya was the recipient of the Earl V. Moore Award, one of the highest honors given for outstanding achievement by the University of Michigan School of Music, Theatre & Dance.

Her CD album of Carl Vine Complete Piano Sonatas will be released worldwide under Dynamic in 2022.
Concerto No. 3 in C major for Piano and Orchestra, Op. 26

I. Andante – Allegro
II. Tema con variazioni (in E minor)
III. Allegro, ma non troppo

Xiaoya Liu, piano

Sergei Prokofiev
Born 1891—Died 1953

The carnage, sadness and angry outcry of voices that accompany war are very keenly felt among both directly threatened groups of people and individuals around the globe. Russian President Vladimir Putin’s recent decision to invade Ukraine has subjected the world to yet another war, where military troops and innocent civilians are losing their lives. People across the globe are affected by this ruler’s actions, and those in the performing arts world is no exception. As part of a lengthy statement posted on the Czech Philharmonic’s website, its Chief Conductor Semyon Bychkov, said: “Silence in the face of evil becomes its accomplice and ends up becoming its equal...To remain silent today is to betray our conscience and our values, and ultimately what defines the nobility of human nature.”

Rather than be silent, the MSO is proud to raise our instruments to feature the music of masterful Russian composer Sergei Prokofiev this evening. Not only was he born in Ukraine, but he was also constantly banned by the Communist Party, involved in ongoing artistic clashes, and like Shostakovich he was a symbol of rebellion. He showed real proof of the negative impact of the regime. So, it is a fine time to perform Prokofiev!

A versatile craftsman, Prokofiev brought his art to a wide range of musical genres, including symphonies, concerti, film music, operas, ballets, and program pieces. He writes in his memoirs, “[I] first saw the light of day on Wednesday 23rd April at five in the afternoon.” The year was 1891, one hundred years after the death of Mozart, the place a small farming village in the Ukraine called Sontsovka. Prokofiev’s father, originally from Moscow, was an agricultural engineer. His mother was, in the words of the composer Gliére, “a tall

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woman with magnificent, intelligent eyes...who knew how to create around herself a warm, natural atmosphere." She endured the crushing loss of two daughters, and decided to devote her life to music, spending a few months a year in Moscow or St. Petersburg learning to play the piano. So it was that Prokofiev was exposed to a vast amount of classical music at a very early age, enjoyed listening to his mother play the piano for him for hours on end, and at the age of three, he began to play the piano as well.

Prokofiev wrote his first piece when he was only six, called The Indian Galop. After a trip to Moscow at age 8 where he was exposed to The Sleeping Beauty, Faust and Prince Igor, he declared "I want to write an opera." Three or four months later he presented his parents with The Giant, an opera in three acts for solo piano. Prokofiev eventually was tutored by the young Glière, whom he loved dearly. By age 12, it was evident that his gift warranted serious musical studies. In 1904 he was sent to the St. Petersburg Conservatoire so that his mother could be close to him. At this time, the Conservatoire was under the direction of Rimsky-Korsakov.

Prokofiev was a talent, but also a nonconformist. He was also a rather unconventional looking person, with piercing eyes and lips that stuck out. He was very muscular, and people occasionally thought he must be a boxer. His temperament was outspoken, and it is said that when engaging in conversation he turned red and was given to frequent bouts of rage. He did not like the music of Chopin and Liszt and became a staunch anti-Romantic. He won the coveted Rubinstein Prize for Piano performance in 1914, even though he refused to play one of the recommended Classical concertos. He decided to play a composition of his own.

The year of the Russian Revolution, 1917, turned out to be a creative time for Prokofiev producing the Violin Concerto in D major and the Classical Symphony. Prokofiev moved to the United States in 1918 where he gave his first recital November 11th. In America he was often talked about, somewhat admired but not necessarily well liked. He was occasionally described as “the Bolshevik pianist” or “steel fingers.” The lack of success for his opera The Love of Three Oranges, commissioned by the Chicago Opera in 1921, was enough to spur Prokofiev’s relocation to Europe.

On return trips to Russia in 1927 and 1929, however, Prokofiev was enthusiastically received. Following a comparative lack of success in Europe and the United States, he returned to Stalin's Soviet Union for good in 1932. The next years produced Lieutenant Kijé, Romeo and Juliet, War and Peace, Cinderella and his globally celebrated Peter and the Wolf, the symphonic fairy tale for narrator and orchestra. He had a special interest in furthering the musical education of young people. In 1914 he set the Anderson fairy tale The Ugly Duckling to music, and more music for the young would follow. But Peter and the Wolf is far and away his most famous work for music. It seems to show the lovable side of this quirky composer, who was influenced by Stravinsky and sometimes wrote quite dissonant music.

In his homeland Prokofiev was revered and honored until the 1948 crackdown on Soviet composers by the Central Committee under Stalin’s orders. After that time all music had to conform to strict criteria to "advance Soviet musical culture so as to lead to the creation, in all fields of music, of high-quality works worthy of the Soviet people." The result was uncontroversial music of artistic inconsequence. Prokofiev was disillusioned and began to suffer from debilitating headaches and nausea.

On March 5, 1953, Prokofiev died suddenly of a cerebral hemorrhage in Moscow, but only a few people knew about it because Stalin died on the same day. In his last days, Prokofiev lived near Red Square, where, after the death of Stalin, so many mourners jammed the area for three days, that it was impossible to carry his body out for the funeral service. Prokofiev’s funeral, attended by 40 friends and family members, was hastily conducted a few hours before the great spectacle of Stalin’s State ceremony.

Prokofiev was buried near composer Scriabin and author Chekhov. On his worktable there remained a pile of unfinished compositions, including sketches for a sixth concerto for two pianos, a tenth and an eleventh piano sonata, and a solo cello sonata. The subsequent years saw a rapid growth of his popularity in the Soviet Union and abroad. In 1957, he was posthumously awarded the Soviet Union’s highest honor, the Lenin Prize, for his Symphony No. 7.

This evening the MSO is excited to perform Prokofiev’s
Concerto No. 3 in C major for Piano and Orchestra, Opus 26, with the MSO Youth Concerto Competition winner, piano soloist, Xiaoya Liu. Prokofiev began to compose this work in 1917 and finished it in Brittany (France) in October of 1921. There, he met poet Konstantin Balmont, a Russian émigré who became his neighbor. Balmont thought the concerto was absolutely brilliant writing: “Music and youth in bloom, in you, the orchestra yearns for forgotten summer sounds, and the invincible Scythian beats on the tambourine of the sun…” Prokofiev dedicated the work to Balmont, who was thrilled to be rewarded this distinction for what would become the most popular of Prokofiev’s five piano concertos, and indeed, as one of the most popular concertos of the twentieth century. The concerto had its world premiere in December of 1921. Prokofiev was the piano soloist and Frederick Stock conducted the Chicago Symphony Orchestra in Chicago.

Prokofiev frequently drafted ideas for compositions that didn’t get finished, but instead of letting good musical ideas go to waste, he recycled material that was meant for an incomplete project to use on a work he felt held more promise. This was the case with the Piano Concerto No. 3. As far back as 1911, he was working on three piano concertos at once. One of them didn’t pan out, but many bits and pieces made their way into the Piano Concerto No. 3 a decade later. The theme on which the second movement variations is built goes back to 1913, and two themes from the concerto’s Finale were written in 1918, when they were intended for string quartet.

The work consists of three movements, a pretty standard recipe for a concerto but not for a Prokofiev concerto, as none of his other concertos conform to this usual pattern. It stands at the top of the list of ultra-virtuoso showpieces for piano, owing to its extreme difficulty level in terms of dexterity and stamina. And yet this is not the sort of “look at me – look what I can do” work that some showy concertos are. This is a work of passion and expression so innovative that it feels new and musically exciting as it flies from the keyboard to our ears.

**Andante — Allegro.** The first movement opens slowly, with the solo clarinet (quickly joined in harmony by a second clarinet, then by violins and flute) singing what sounds like an unhurried version of a Russian folk song (although apparently it is not). Still fairly tranquil, the...
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music suddenly breaks into a far faster tempo. After a few measures of rapid build-up played pizzicato by the strings, the piano enters with a flashy melody of resounding authority. Once it enters, the piano stays on top of the action, whether playing extremely swift passages or leaning heavily on chords. Much of the movement proceeds with a feeling of perpetual motion. Prokofiev does, however, relax the pace to Andante to introduce a lesser theme, which is actually the folk-like melody alluded to in the beginning of the movement. Here it is played mostly by the woodwinds, with the piano overlaying ambitious, lacy patterns. We even here castanets later on, which add to the texture.

**Tema con variazioni.** The second movement is structured as an elegant theme with five variations. It is neoclassical in approach. The neoclassical period in music was a reaction against the unrestricted emotionalism of the latter part of the Romantic Era. It featured an emphasis on rhythm and texture, a “new” kind of tonal harmony and focused on absolute music rather than program music based on literature, etc. It sought to return to “classicism” namely order, balance, clarity, economy, and emotional restraint.

Prokofiev describes this theme and variations: “The theme is announced by the orchestra alone, Andantino. In the first variation the piano treats the opening of the theme in quasi-sentimental fashion and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to Allegro for the second and third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In Variation IV the tempo is once again Andante, and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation V is energetic. It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano."

**Allegro, ma non troppo.** Surprisingly, Prokofiev assigns to the finale the somewhat tempered marking Allegro ma non troppo (“Fast, but not too fast”). It is odd for a movement that seems to move along at breakneck speed, but the actual values of the notes are so quick that things are bound to go by in a heartbeat. The theme is introduced by the two bassoons supported by the low strings (playing pizzicato). The piano makes its appearance by way of a zooming scale in the eighth measure, rather mimicking the procedure by which it introduced itself in the first movement. A thrilling race takes over with the principal theme popping up here and there, and it doesn’t quit until the piano pounds out massive chords through the final pages, surrounded by excitingly furious symphonic orchestration.

**Symphony No. 1 in E Minor**

I. Allegro ma non troppo
II. Largo, maestoso
III. Juba Dance
IV. Finale

Florence Beatrice Price
Born 1887—Died 1953

Born in Little Rock, Arkansas in 1887, one of three children in a mixed-race family, Florence Beatrice Price was a talented pianist, organist and singer from a young age. Despite racial issues of the era, her family was well-respected and did well within their community. Her father was the only African American dentist in the city, and her mother was a music teacher who was committed to guiding her daughter’s early musical training. She gave her first piano performance at the age of four and her first composition was completed and published when she was just 11.

She enrolled in the New England Conservatory of Music in Boston at 14, where she studied composition, became valedictorian of her class and graduated in 1907. She married a prominent civil rights attorney in 1912, and returned to Little Rock, but sadly racial violence, including a lynching in 1927, caused the family (they had two daughters by then) to move to Chicago. Soon after that, both the financial strain and the issue of her husband’s abusiveness led Price to divorce him. This was quite a bold action for a woman of any race at that time in history.

To make ends meet as a single mother, Price worked as an organist for silent film screenings and composed songs for radio ads under a pen name. During this time, she lived with friends, and eventually moved in with her student and friend, Margaret Bonds, also an African American pianist and composer. This friend-
ship led to Price meeting poet Langston Hughes and contralto singer Marian Anderson, both prominent figures in the art world who aided in Price’s future success as a composer. In 1931, Price would wed widower Pusy Dell Arnett, an insurance agent and former baseball player for the Chicago Unions, who was thirteen years older than her. Although she had written numerous children’s and practice pieces for her piano students in Arkansas, Price only turned to composing major orchestral works relatively late in life, when she was in her mid-forties. Her Symphony No. 1 in E Minor became her first big success. She wrote the majority of her symphony in 1931, finding the humor in an accident she had when she wrote to a friend, “I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But, oh dear me, when shall I ever be so fortunate again as to break a foot?” The resulting piece was well received nationwide, granting Price a degree of legitimacy that encouraged her to continue writing major orchestral works. It had its premiere by the Chicago Symphony and was the first composition by an African American woman to be performed by a major orchestra. Three more symphonies, incorporating melodies from Negro spirituals, three concertos, assorted smaller orchestral works, including one of her most widely arranged pieces, Adoration, a wonderful, otherworldly piece originally written for organ, which the MSO performed in June of 2021, and more than one hundred songs, many sung by some of the most admired voices of her day, would follow. Price found a powerful public stage for her pieces at the Chicago World’s Fair of 1933. She would go on to show her southern heritage and pride in some of her shorter works: Arkansas Jitter, Bayou Dance, and Dance of the Cotton Blossoms. At the age of 66, after suffering a stroke, she died in June 1953.

Composers require backing and sponsorship. Mozart needed Haydn to promote his string quartets. Mendelssohn resurrected Bach’s St. Matthew Passion, Leonard Bernstein breathed new life into Mahler’s symphonies, many water-damaged master tapes from the 1970s by Bob Marley were restored by a sound tech specialist. Sometimes the whims of history blaze new trails for an artist’s legacy. Now Price’s work is considered an important part of the New Negro Arts Movement, but the legacy of this great talent was largely forgotten until 2009. In that year, the discovery of a treasure trove of her works was
made at her summer home in St. Anne, Illinois, where scores were strewn on the floor after an apparent robbery. The home’s new owners contacted the University of Arkansas and donated the scores to Price’s archive. An important step in the long march for social justice is to perform, record, teach, conduct, research, and respect the life and work of Florence Price. Alex Ross wrote in The New Yorker in February 2018, “not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history.” In November 2018, the New York-based firm of G. Schirmer announced that it had acquired the exclusive worldwide rights to Florence Price’s complete catalog.

Price’s Symphony No. 1 in E Minor consists of four movements. The first, Allegro non troppo, is in traditional sonata form and that lasts nearly fifteen minutes. This movement is a deliberate and conscious nod to Antonín Dvořák’s Symphony No.9 “From the New World. Price very much wanted to be an integral part of this new, national symphonic convention. The second movement, Largo, is a ten-part brass choir playing a newly composed hymn, accompanied by drumming. The third movement is notable for its expressive name, “Juba Dance,” which evokes an African-derived folk dance that was popular among slaves in the antebellum South, and for its brevity—the movement is less than four minutes in duration. Price plays here with the expectation of a dance as the third movement of a classical symphony (which in European symphonies is often a minuet) and explores an African American musical style anchored in the South of the United States. Its format and style allow it to pass for a work of popular music. The last movement, Presto, is a fast movement of about five minutes in the form of a modified rondo. The use of the pentatonic scale, vital to African American musical idioms such as jazz and blues, is prominent throughout the work.

After its premiere in 1933, Price’s Symphony No. 1 was performed infrequently. What might have contributed to this neglect is the fact that the work was not published until 2008; all previous performances relied on manuscripts and photostats. Price’s Symphony No. 1 has recently enjoyed new popularity among American orchestras. Whereas the work was known to have only two performances in 2018, in 2019 it (or excerpts of it) were performed seventy-one times by orchestras across the country, including the National Symphony Orchestra. In 2020, sixty-two performances were planned, though many were canceled due to the COVID-19 pandemic. This charming, colorful score calls for two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (African drums, bass drum, cathedral chimes, cymbals, snare drum, triangle, wind whistle), celesta, and strings. Performance time is approximately 40 minutes.

– Program Notes by Claudia Drosen
UPCOMING MARQUETTE SYMPHONY ORCHESTRA EVENTS

**Sunday, March 13** from 3:00-5:00 p.m. – Master Class with MSO Concerto Competition winner Xiaoya Liu at Reynolds Recital Hall. This is free and open to the community. Eight students will be playing for Ms. Liu.

**Monday, March 14** at 7:00 p.m. – Piano Recital with Xiaoya Liu at the Besse Center in Escanaba. Tickets are on sale at baycollege.tix.com ($12 general public, $6 K-12 students).

**Saturday, May 7** at 7:30 p.m. – Under the direction of Octavio Más-Arocas, the MSO performs “A Universe of Music” at Kaufman Auditorium. The performance features “The Planets” by Gustav Holst and “Violin Concerto No. 1” by Max Bruch, featuring MSO Concerto Competition winner Christine Harada Li. Tickets are on sale through NMU Tickets.

**Monday, May 9** – MSO Children’s Concerts at Kaufman Auditorium. The orchestra will perform for Marquette County 4th and 5th graders during their school days. The performances are sponsored by an anonymous donor and The Louis G. Kaufman Foundation.

**Monday, May 9** at 7:00 p.m. – Violin & Cello Duo Recital with MSO Concerto Competition winner Christine Harada Li, violin at the Besse Center in Escanaba. Tickets are on sale at baycollege.tix.com ($12 general public, $6 K-12 students).

**Thursday, May 19** at 7:00 p.m. – Cello and Piano Recital with MSO cellist Andrew LaCombe and pianist Ryan Ford at the Besse Center in Escanaba. Tickets are on sale at baycollege.tix.com ($12 general public, $6 K-12 students).

**Details coming soon** about MSO summer events and performances!
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