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Contents

7	Administration
42	Advertiser Index
7	Board of Directors, Administration
8	Equal Billing Project
37	Going to miss a concert this season?
21	Guest Artist
37	Important Information
31	Instrument Spotlight - The Violin
30, 38	Jackson Symphony Orchestra Community Music School
26	Join Us: Sponsorship
15	JYSO Registration
12-13	Lasting Legacies
39	Legacy Society and Members
5	Letter from the President
32	Mary Spring Into Music Scholarship
19	Message from the Maestro
29	Musicians
14	Music on Tap
23	Program
24,25, 27	Program Notes
22	Program Sponsor
9, 11	Sustaining the Vision - JSO Annual Support
16	The Nutcracker
5	The Vision
41	Tribute to Corporate/Symphony Partnerships



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Our vision is to enrich our communities by providing superior performance, listening and learning experiences in a variety of settings.

Letter From the President

It is amazing for us to be together again tonight! We have missed the opportunity to enjoy the beauty and richness of music and being present in each other's lives. Thank you for your presence tonight and for making the Jackson Symphony Orchestra a leading institution in the community. Without you, we cannot achieve the levels of excellence and service to adults and children.

Tonight is a special night as we begin a year of celebrating the music of composers who have not been fully recognized for their work. The JSO Board will have a special recognition tonight and I also want to recognize the JSO team as they skillfully and creatively navigated us through the last 18 months. Maestro Aubin and his team have shown great wisdom and fiscal responsibility in financially moving through these turbulent waters. The Board wants to take this opportunity to thank the JSO team for their willingness to serve so effectively through these uncertain times.

Please make sure to add the upcoming events from page 34 &35 in your calendar.

Blessing to each of you for your continued support of JSO.

- Doug Wilcoxson



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JSO'S INAUGURAL EQUAL BILLING PROJECT

FERNANDE DECRUCK



OVERVIEW

In the winter of 2021/2022, The Jackson Symphony Orchestra under the leadership of Matthew Aubin and joined by soloists Carrie Koffman (saxophone), Amy McCabe (trumpet), Leelanee Sterrett (horn), and Chen-Yu Huang (harp) will record three concerti by Fernande Decruck with the intention of bringing many of her unrecorded manuscripts to life. The Jackson Symphony Orchestra's "Equal Billing Project" aims to record and support the music of a deceased composer that wasn't equally billed or recognized during their lifetime. The project supports costs associated with recording, research, music publication and travel.



FERNANDE
BREILH-DECRUCK

SUPPORT

Here's how you can help support our project:

\$10,000	Private dinner with Maestro Aubin, guest artist(s) from the recording and all below
\$5,000	Invitation to observe the recording session and all below
\$2,500	Framed and signed commemorative poster and all below
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The endowment is the financial underpinning of The Jackson Symphony Orchestra Association. Sound Vision has provided facilities and programming for future generations. Thanks to the generosity of our donors and the investment expertise of our Trustees, the endowment now exceeds \$2 million, remarkable for a regional orchestra. Increasing the endowment is a top priority for securing the future of the JSO. Gifts to the endowment can be made outright during a donor's lifetime or through a retirement plan, insurance policy, estate or trust. If you have any questions about this list or about endowment giving, please contact Belle Coty at 782-3221, ext. 154.

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More Information at jacksonsymphony.org

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ALL FOR YOU

Message from the Maestro



Matthew Aubin

MUSIC DIRECTOR

What can I say other than we are so excited to be back with you. In all that the last year and a half has shown us, above all, we have missed our audiences tremendously. Although the reality is that concerts will look a little different these days, our gratitude to be back here with you is profoundly palpable. Please join us in rejoicing and reuniting through the joy of music.

There is no better place to return to than to the influence of Beethoven - the figurehead of the modern symphony. Our Signature Series concerts feature a collection of staples in the symphonic repertoire. Each of these symphonies has been directly influenced by Beethoven's genius. We start with Brahms' 1st Symphony, and as the season unfolds you will hear Berlioz's *Symphonie Fantastique*, Beethoven's 3rd Symphony, Sibelius' 5th Symphony and the first major symphony composed by a black female composer - Florence Price's 1st Symphony.

Additionally, we are excited to premiere three new works written specifically for the Jackson Symphony, including a work called *Speakeasy* by Audrey Kelley. We will also be featuring a new work by Jackson composer Marcus Norris written in celebration and commemoration of our post pandemic future. Finally, we are pleased to welcome a lineup of internationally renowned soloists like pianist Inon Barnatan and violinist Arnaud Sussman alongside young up and coming competition winners Clara Saitkoulov and Elliot Wu.

During the past year and a half, we pivoted with many new digital initiatives that supported our musicians, provided music to our community, and educational opportunities for students of all ages. We have also worked to ensure the financial health of our organization and future of our music making by significantly expanding our endowment, thanks to the remarkable generosity of several patrons. Additionally, we would like to welcome three new members to the JSO staff, including Belle Coty, Coordinator of Fund and Audience Development, and Colleen Monahan and Bonnie DuBois Box Office Support Staff.

And of course, none of this would be possible without the JSO's excellent board, staff, Guild, musicians, and of course you - our loyal patrons. We are so glad to be back with you and sharing this season ahead.

Matthew Aubin

Thank you for being tonight's
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GUEST ARTIST

CLARA SAITKOULOV



Born in Paris in 1999, Clara Saitkoulov started her musical training at age 6. After completing her studies at the National Superior Conservatory in Paris and the University of Performing Arts in Munich, she entered Rice University in Houston, Texas, where she currently studies with Prof. Cho-Liang Lin.

Clara has performed as a soloist and in chamber music since age 11 in France, Italy, Switzerland, Germany, Israel, Russia, the United States, Australia and the United Arab Emirates. She is a guest of various festivals and has performed in prestigious

venues such as the Tel Aviv Opera, the Salle Gaveau and the Philharmonie in Paris, Carnegie Hall in New York City, to name a few.

Clara has performed as a soloist with the Tauride Palace Symphony Orchestra, the St. Petersburg Children's Philharmonie, the Ensemble Ponticelli (Paris) and the Eastern Music Festival Orchestra (North Carolina, United States).

She plays in different chamber music ensembles, and regularly in a piano trio with Roustem Saitkoulov, piano and Claire Oppert, cello. In 2015, the Saitkoulov Trio recorded a first CD dedicated to the great romantic trios and was awarded the 1st Prize for the best musical recording of the year (CIMES competition, Slovenia).

Ms. Saitkoulov is the 1st Prize Winner and Special Prize Winner of the Kosciuszko Foundation Wieniawski Violin Competition in New York City, Gold Medalist at the Manhattan International Music Competition, 2nd Prize Winner at the New York International Artists Association and Winner of the Eastern Music Festival Competition.

Ms. Saitkoulov took part in masterclasses and received the support from the esteemed violinists Maxim Vengerov, Kirill Troussov, Netanel Draiblate, Chaim Taub, Vadim Gluzman, Hagai Shaham and Patinca Kopec.



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2021-2022
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BRAHMS' FIRST SYMPHONY

Samuel Coleridge-Taylor
1875-1912

Ballade in A minor, Op. 33
1898

Piotr Ilyich Tchaikovsky
1840-1893

Violin Concertoin D Major Op.35, TH 59
1878

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

Clara Saitkoulov, violin

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1900-1990

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1969

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Johannes Brahms
1833-1897

Symphony No.1 in C minor, Op. 68
1876

- I. Un poco sostenuto – Allegro – Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio

Program Book Sponsor:



Program Notes

October 9, 2021

**By Composer in Residence
Bruce Brown**

The JSO is delighted to welcome back its audience for live performances in its 2021-22 season, Rejoice! Reuniting Through the Joy of Music.

Maestro Aubin has put together a diverse and rich series of concerts for the year, and the performances will celebrate the astonishing variety of artists who have contributed to classical music and continue to help it grow and develop. The offerings will include famous masterworks, three world premieres, and four fascinating hidden gems by less-familiar composers.

Tonight's concert will feature a beautiful Ballade by a brilliant composer, Samuel Coleridge-Taylor, who died tragically young and two of the most famous works in the repertoire. Brilliant young violinist Clara Saitkoulov, the winner of the prestigious Wieniawski Competition in New York, will join the orchestra to perform Tchaikovsky's towering Violin Concerto, and Brahms' monumental First Symphony will bring the evening to a thrilling conclusion.

Ballade, Op. 33 in A minor

British composer and conductor Samuel Coleridge-Taylor (1875-1912) overcame prejudice against his mixed-race heritage to become enormously popular during his lifetime. Coleridge-Taylor made three tours of the United States, and in 1904, on his first visit, President Theodore Roosevelt received him at the White House. His English mother named him after the poet Samuel Taylor Coleridge and called him "Coleridge." His father studied medicine in London and went on to become the coroner for the British Empire in the West African province of Senegambia in Senegal.

Coleridge-Taylor's most famous work is a set of three cantatas based on Longfellow's epic poem Song of Hiawatha. This trilogy became so popular that it was performed for two weeks each year in London from 1928 through the beginning of World War II, and it is still staged frequently. The only other works to receive similar treatment were Handel's Messiah and Mendelssohn's Elijah. Sadly, Coleridge-Taylor had sold the rights to the music for fifteen guineas, and he struggled financially all his life.

When Edward Elgar was asked to compose a work for the Three Choirs Festival, a famous annual event in England, he replied:

I am sorry I am too busy to do so. I wish, wish, wish you would ask Coleridge-Taylor to do it. He still wants recognition, and he is far and away the cleverest fellow going amongst the young men.

Coleridge-Taylor accepted the commission gladly and conducted the premiere of his Ballade for orchestra on September 12, 1898. The performance was a very promising, early milestone for the gifted 22-year-old composer who, tragically, died of pneumonia less than fifteen years later.

Program Notes

As one writer has said, the Ballade is a “work full of wonderful high-spirits, passion and warmth. Above all it’s a harbinger of what might come, given time and opportunity.”

Violin Concerto in D major, Op. 35

When Pyotr Ilyich Tchaikovsky (1840-1893) died, shortly after the premiere of his passionate *Pathétique* symphony, there was a tremendous outpouring of grief in Russia. Thousands of people stood in stunned silence as a gilded white carriage decorated with white damask bore his coffin through the streets. Three more carriages were required to carry all the wreaths that had been sent.

On July 18th, 1877, Tchaikovsky (1840-1893) married Antonini Ivanova Milioukov. This seemingly happy event proved to be a disaster, and within days Tchaikovsky was desperate to escape. After a feeble suicide attempt, he realized he had to divorce her.

In the aftermath of this tragic event, Tchaikovsky poured himself into his work, and in the late fall and winter he finished his fourth symphony and the opera *Eugene Onegin*. Then he and his brother Anatoly embarked on a series of travels, and in March of 1878, they settled in Clarens on Lake Geneva in Switzerland. Tchaikovsky had already begun work on a piano sonata, but when he heard the colorful *Symphonie espagnole*, by French composer Edouard Lalo, he got excited about the idea of creating a work for solo violin and orchestra.

Tchaikovsky started writing his new violin concerto on March 17th and worked at a feverish pace, finishing a full sketch of the piece in only eleven days. The slow movement was written in a single day after he decided to abandon an earlier draft, and the concerto was finished by the end of April.

Tchaikovsky excitedly sent the music to his friend Leopold Auer of the St. Petersburg Conservatory, and he was shocked when Auer returned the score saying it was unplayable. After three frustrating years, Adolf Brodsky, a former colleague from the Moscow Conservatory, agreed to play the concerto and convinced Hans Richter to perform it with the Vienna Philharmonic on December 4, 1881.

The performance was an ill-prepared disaster, prompting the critic Eduard Hanslick to describe the music as a “stink to the ears.” Even Brodsky complained that the composer had “crammed too many ideas into it,” but he doggedly championed the piece and performed it throughout Europe. The concerto steadily gained popularity, and it soon came to be regarded as one of the most glorious in the repertoire.

Symphony No. 1 in C minor, Op. 68

Few composers have contributed as much great music to the symphonic repertoire as Johannes Brahms (1833-1897). Brahms’ inspired output includes a monumental violin concerto, two wonderful piano concertos, four stunning symphonies, several colorful overtures and many other pieces, all of which reflect his own, unique style.




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Program Notes

Opinions on Brahms have always varied. Tchaikovsky once wrote in his diary, "I have played over the music of that scoundrel Brahms. What a giftless bastard!" George Bernard Shaw once described Brahms' famous German Requiem by saying "His requiem is patiently borne only by the corpse." But Robert Schumann captured the verdict of history much better when he wrote:

I felt . . . that one day there must suddenly emerge the one who would be chosen to express the most exalted spirit of the times in an ideal manner, one who would not bring us mastery in gradual developmental stages but who, like Minerva, would spring fully armed from the head of Jove. And he has arrived – a youth at whose cradle the graces and heroes of old stood guard. His name is Johannes Brahms.

Brahms was always a very slow and careful composer, but the gestation of his first symphony is one of the longest in music. He spent at least fourteen years completing it, and sketches have been found from as early as 1854. Brahms himself said the symphony took 21 years, from 1855 to 1876. During that time he even started writing another symphony, but he altered the music dramatically and made it into a piano concerto, his first.

He also struggled with tremendous pressure from the expectation that he would continue "Beethoven's inheritance." Beethoven had died six years before Brahms was born, but his towering presence, and the challenge of writing anything comparable to his great works, was felt by almost every composer who came after him. "You can't have any idea what it's like always to hear such a giant marching behind you," Brahms once said.

Brahms probably had the symphony almost finished in 1868 when he sent a birthday card to his lifelong friend, Clara Schumann. His message included a sketch of the famous Alphorn tune in the symphony's finale and the words: "Thus blew the shepherd's horn today!"

But Brahms delayed the first performance for eight more years, and his friend Felix Otto Dessoff conducted it on November 4, 1876, in Karlsruhe. He didn't send the score to his friend and publisher, Fritz Simrock, until the symphony had been performed in three cities, and Brahms had wanted to have it performed in at least three more before releasing it.

Many commentators cited a strong resemblance between the main theme of Brahms' last movement and finale of Beethoven's Ninth, and Brahms also quotes the rhythm of the "fate" motto from opening of Beethoven's Fifth. Brahms angrily dismissed any accusation of plagiarism, insisting he had written the passages as an homage to Beethoven. When the similarity was mentioned, he would say: "any ass can see that."

The brilliant British writer Donald Tovey insists Brahms' theme can only be compared with Beethoven's, "because it is the solitary one among hundreds of the same type that is great enough to suggest the resemblance."



2021-2022 CALENDAR EVENTS

JYSO Concert Weatherwax Hall (Jackson Youth Symphony Orchestra)	Nov. 21, 2021	3:00 PM
String Team Recital Weatherwax Hall	Dec. 11, 2021	11:00 AM
CMS Studio Recitals Weatherwax Hall	Dec. 14-16, 2021	7:00 PM
CMS Scholarship Auditions Weatherwax Hall	Feb. 24, 2022	4:00 PM
CMS Studio Recitals Weatherwax Hall	May 3-5, 2022	7:00 PM
JYSO Concert Weatherwax Hall (Jackson Youth Symphony Orchestra)	May 8, 2022	3:00 PM
String Team Recital Weatherwax Hall	May 14, 2022	11:00 AM

Jackson Symphony Orchestra

2021-2022 SEASON

MATTHEW AUBIN, *Conductor*
STEPHEN OSMOND, *Conductor Laureate*

Brahms' First
October 9, 2021

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Leah Rosales
Ian Shasha
Sheila Smith
Paulette Stenzel
Paul Zieger

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- Students must obtain an instrument (Contact the JSO for information on where and how)
- Jed Fritzeimer, Instructor



Instrument Spotlight

THE VIOLIN

The violin is one of the most important and prominent instruments in any orchestral performance.

The violin was developed in the early 16th century in Italy as a refinement of stringed instruments that date back to ancient times. Brilliant violin makers at that time, like Antonio Stradivarius, Giuseppe Guarneri and Nicolo Amati, built superb violin that cost millions of dollars today.



The violin is tucked under the chin on the players left hand side. The sound is produced by drawing a bow across the string with the right hand, or by plucking the strings (a technique called pizzicato). The pitch is controlled by pressing down the strings with the fingers of the left hand.

There are usually more violins than any other instrument in the orchestra. The violins typically sit right next to the conductor, on the left-hand side. They are then divided into two groups, the first violins and the second violins.

The leader of the violin section is called the concertmaster and has a very important role. The concertmaster helps the string players perform as a unified group and works out detailed bowings, so all the bows are moving together. The concertmaster also plays alone when the composer calls for a violin solo.

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2021-2022 SIGNATURE SERIES

BRAHMS' FIRST | October 9, 2021 | Potter Center

After the year we've all had it's time to celebrate overcoming obstacles together, come join us for our season opener featuring the works of these great composers who have overcome their own trials. The JSO is also thrilled to partner with the Kosciuszko Foundation for the Wieniawski Violin Competition. The competition winner, Clara Saitkoulou will be joining the JSO to perform Tchaikovsky's world-renowned Violin Concerto. Don't miss out on a chance to hear classical music's next superstar!

SYMPHONIE FANTASTIQUE | November 13, 2021 | Potter Center

The second concert of the season presents works by composers with a progressive voice. Our first half features music by two female composers including the World Premiere of Audrey Kelley's *Speakeasy* written in honor of the 100th anniversary of the 19th amendment and the American premiere of Fernande Decruck's Harp Concerto with JSO Principal Harpist Chen-Yu Huang. The second half showcases Berlioz's *Symphonie Fantastique*. Berlioz used unique instrumentation to depict the story of an opium-induced dream.

BEETHOVEN'S SHADOW | February 11-13, 2022 | Weatherwax Hall

The JSO celebrates Beethoven's 250th 251st birthday with two of his most iconic works, both written in 1803. The Triple Concerto is a celebration of virtuosity with 3 soloists vying for the spotlight. The 3rd Symphony, which was written as Beethoven began to reconcile the loss of his hearing, marks a turning point for Beethoven and is considered by many to be his best symphony! We open the program with a premiere by the American composer Larry Alan Smith that takes inspiration from Beethoven's music. Come experience the evolution of Beethoven's music and the lasting impact it has had on Classical music.

ROMANTIC RACHMANINOFF | March 26, 2022 | Potter Center

Join the JSO and internationally renowned pianist Inon Barnatan for a date night featuring some of classical music's most beautiful works. The performance will include Rachmaninoff's famous *2nd piano concerto*, the piece that became his claim to fame as a composer and pulled him out of a years-long depressive phase. The program opens with Sibelius's *5th symphony* which praises the natural world. Of the *5th Symphony*, Sibelius said "It is as if God Almighty had thrown down pieces of a mosaic for heaven's floor and asked me to find out what was the original pattern."

CHOPIN, PRICE, & NORRIS | April 29-May 1, 2022 | Weatherwax Hall

Our season finale features an inaugural collaboration with the Gilmore Keyboard Festival as we showcase Elliot Wu playing Chopin's First Piano Concerto. The program opens with a newly commissioned work by Jackson native Marcus Norris that will celebrate and commemorate the post-pandemic future. Composed nearly 90 years ago for the Chicago Symphony Orchestra, Florence Price's First Symphony will close our season.

MUSIC ON TAP

All Music On Tap events take place at Weatherwax Hall
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with **Warp Trio**
- **THE VOICE OF SOULFUL FOLK-POP | November 20, 2021**
with **The Joshua Davis Band**
- **COMEDY NIGHT | January 22, 2022**
with **Heywood Banks**
- **BLUEGRASS-ISH | February 19, 2022**
with **Thunderwüde**
- **IRISH FESTIVAL | March 12, 2022**
TBD
- **SINGER-SONGWRITER SHOWCASE | May 7, 2022**
with **John D. Lamb**

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The Michigan Theatre

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A BRIGHT SEASON WITH THE JSO



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Jackson, Michigan

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Additional Information
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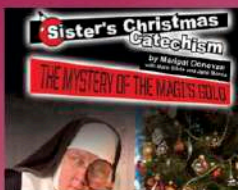
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DRUMline Live
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The Ultimate 60's Sing-Off
Sunday, Feb. 27, 2022
4 p.m.



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Saturday, April 9, 2022
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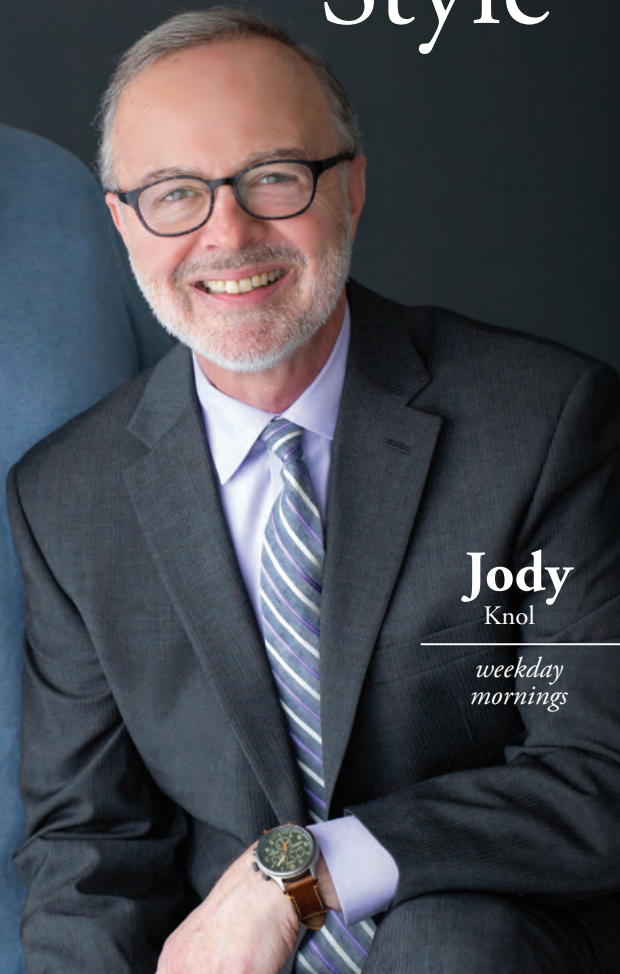
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Jackson College / 38
JTV / 33
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WKAR / 40

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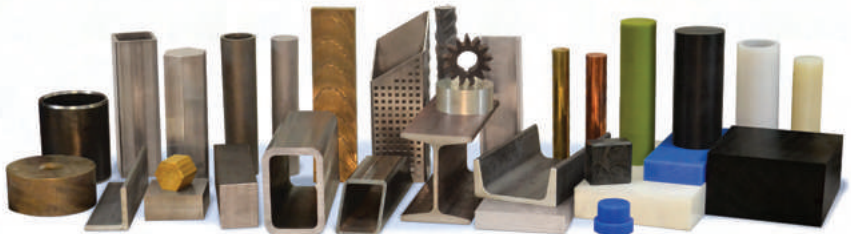
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