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SYMPHONY ORCHESTRA

2021-2022 SIGNATURE SERIES



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215 W. Michigan - Jackson, MI 49201
Phone: (517) 782-3221

E-Mail Address: info@jacksonsymphony.org

Box Office Hours: Monday-Wednesday
12:00PM - 5:00PM





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

Letter From the President

In the last month, the Jackson Symphony Orchestra has worked tirelessly to elevate its level of music for our community. They spent over 15 hours recording three concertos by Fernande Decruck, a French composer, who is featured in the Equal Billing Project. This project aims to record and support the music of a deceased composer that wasn't equally billed or recognized in their lifetime. Thank you to all of our donors for supporting this project! Without you, we wouldn't be able to achieve the levels of excellence in our community and beyond.

Tonight we will continue to celebrate the virtuosity of our musicians and guests, as three soloists take over the spotlight. Please visit page 8 for more information about the Equal Billing project and how you can support its growth. I encourage you to look through the program for upcoming events and Community Music School offerings through your JSO.

I would also like to take a moment to personally thank our 2021 Holiday Ball chair, Dea Talmage, and the entire Jackson Symphony Guild for another successful Holiday Ball. This was a fantastic fundraiser and a wonderful event.

Blessings,
Doug Wilcoxson, Ph.D

There's something for everyone at the Community Music School

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Why Choose the Jackson Community Music School?

The Jackson Community Music School has been committed to local music education and outreach in Jackson since 1992. Our distinguished music faculty currently perform with professional orchestras and ensembles around the world, including the Jackson Symphony Orchestra. Our instructors have been carefully selected based on their extensive training, wealth of experience, and passion for teaching. This ensures only the highest quality music education for your child, or yourself.



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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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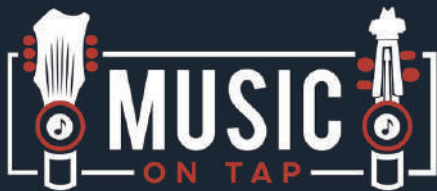
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UPCOMING EVENTS

In the fall of 2020, our Music on Tap series begins its 7th season! Things have changed quite a bit since our first concert in March of 2014, but our goal remains the same: to improve our community by bringing nationally and internationally touring musicians from multiple genres of music into the heart of downtown Jackson. In addition to the incredible music, each concert features a cash bar and other refreshments, so make a night of it and come share "World Class Music, So Close to Home!"

IRISH FESTIVAL: TÉADA

Saturday, March 12, 2022 | 8:00 PM | Weatherwax Hall

SINGER-SONGWRITER SHOWCASE: JOHN D. LAMB

Saturday, May 7, 2022 | 8:00 PM | Weatherwax Hall

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Thank you to all of this year's Holiday Ball Supporters!

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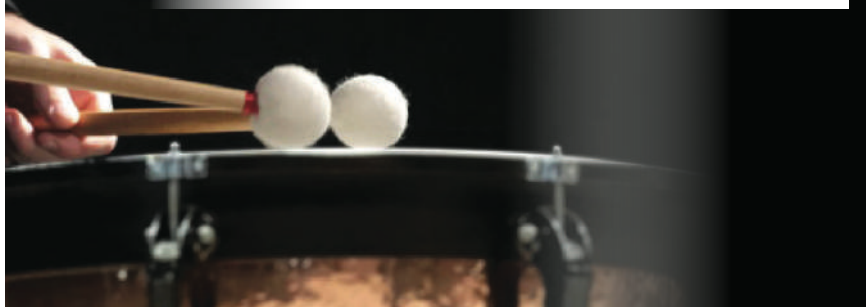
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Message from the Maestro



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 began with Brahms' 1st Symphony, performed Berlioz's *Symphonie Fantastique*, tonight we will hear Beethoven's 3rd Symphony, and we will continue with 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 tonight's work *Underpinnings* for Orchestra by Larry Alan Smith. In November, we featured a work called *Speakeasy* by Audrey Kelley and for our final Signature Series concert, we will 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 Sussmann 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 a new member, Romina Shehab, to the JSO 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

GUEST ARTIST

ARNAUD SUSSMANN, VIOLIN



Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's Pioneer Press writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling musician capturing the attention of classical critics and audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony.

As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and the Moab Music festivals. Mr. Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel and Jan Vogler.

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GUEST COMPOSER

LARRY ALAN SMITH



Following his New York debut concert, Larry Alan Smith was praised by The New York Times as “a young composer of great gifts.” Since that time, he has developed an international reputation as a composer, performer, educator and arts executive. Many of today’s outstanding soloists, chamber ensembles and orchestras have performed and commissioned works by Larry Alan Smith. Upon hearing the world premiere of his one-act opera, *Aria da Capo*, well-known Chicago-based critic Claudia Cassidy reported: “This is remarkable opera theatre . . . Smith has an ear for flaring brilliance . . . All this seems to me a true talent, primarily because I want to hear *Aria da Capo* again.”

He began his earliest musical training in Ohio and pursued his studies in France with Nadia Boulanger and at the Juilliard School with Vincent Persichetti. While earning his B.M., M.M. and D.M.A. degrees at Juilliard, he was the recipient of several prizes, including the Joseph Machlis Prize for outstanding distinction in composition. During his final year of study, Dr. Smith was appointed to the faculty of the Juilliard School, where he taught from 1980-86.

An award-winning and prolific composer, Larry Alan Smith is represented and published by the Theodore Presser Company. This relationship also includes exclusive worldwide distribution and representation of the Tallow Tree Music Publishing, a publishing company that Dr. Smith formed in 2005. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), and he serves on a number of regional, national and international boards. He is currently the President of both the Vincent Persichetti Society and the Lotte Lehmann Foundation. In addition to his primary life as a composer, Dr. Smith also maintains an active performing schedule. He has guest conducted numerous orchestras and chamber ensembles in England, Brazil, Italy, Poland, Croatia, Germany and the United States. In 2013, he formed a music cooperative known as Aternus, and he serves as its Artistic Director. Dr. Smith is also an experienced pianist who frequently performs his own works.

As an arts executive, he served as the Artistic and Executive Director of Wintergreen Performing Arts (and the Wintergreen Summer Music Festival) from 2006-14, President of the School of American Ballet from 1997-2000, and Dean of the School of Music at the North Carolina School of the Arts from 1986-90.

Dr. Smith is currently Professor of Music Composition at The Hartt School of the University of Hartford, and he is once again serving as the School’s Dean having provided transformative leadership from 1990-97. He also serves as the curator of the School’s prestigious Richard P. Garmany Chamber Music Series and Artistic Director of the Associazione Musicale Peligna in Sulmona, Italy.

Larry Alan Smith was a Group XI Fellow of the Kellogg National Fellowship Program, a program of the W.K. Kellogg Foundation designed to expand the nation’s pool of capable leaders. He is the President of Berg Associates, Inc., a Connecticut corporation providing a variety of arts-related services to individuals and organizations, and he has served as a Senior Advisor for Arts Consulting Group.

Dr. Smith is a prolific poet who resides in Avon, Connecticut, with his wife, pianist Marguerita Oundjian Smith. They have four sons. Larry Alan Smith is a citizen of both the United States and Italy.

GUEST ARTIST

MARIKA BOURNAKI, PIANO



Described as “the Celine Dion of classical” by The Huffington Post, Marika Bournaki is at once a world-class performer, dazzling pianist, vivacious young woman and one of the freshest faces on the classical music scene. Ms. Bournaki not only brings distinctive interpretations to favorite standards, but extends her passion for music by commissioning works from younger composers and collaborating with artists from various fields.

Marika Bournaki’s current season includes returns to Florida’s The SYMPHONIA and Michigan’s Jackson Symphony Orchestra, her debuts with Minnesota’s Duluth Superior Symphony Orchestra and California’s Modesto Symphony Orchestra and a chamber music program with San Antonio’s Olmos Ensemble.

Marika Bournaki has appeared as guest soloist with the symphony orchestras of Bozeman, Duluth Superior, Springfield (MO), Topeka, Montréal and St. Petersburg (Russia), along with Maryland’s Chesapeake Orchestra, The SYMPHONIA (FL), Romania’s Timisoara Filharmonica, Switzerland’s Verbier Chamber Orchestra and Canada’s Orchestre Métropolitain and Sinfonia Toronto. In addition to a benefit recital for the Glenn Gould Foundation at New York City’s Carnegie Hall, she has been presented in solo recitals and chamber music collaborations throughout the United States, Canada and the world, including Belgium, England, Germany, Greece, Italy, Romania, Switzerland and South Korea. Of special note was her survey of Beethoven’s complete 32-work piano sonata cycle, presented by the distinguished Bargemusic in Brooklyn.

A devoted chamber musician, Marika Bournaki performs regularly at Brooklyn’s Bargemusic, the Cape Cod Chamber Music Festival and the Frankly Music series in Milwaukee, while serving on the faculties of the Eastern Music Festival and Canada’s Lunenburg Academy of Music Performance. She tours internationally with duo partner cellist Julian Schwarz, and together won 1st prize in the 2016 Boulder International Chamber Music Competition’s “The Art of Duo.” Ms. Bournaki is also a member of the Mile-End Trio with Mr. Schwarz and violinist Jeffrey Multer. The award-winning documentary “I am Not a Rock Star,” featuring Marika Bournaki and directed by Bobbi Jo Hart, has captivated international audiences of all ages. The feature-length film chronicles Ms. Bournaki’s evolution as an artist from the age of 12 to 20. A runaway success at multiple film festivals throughout the world, screenings of “I am Not a Rock Star” and solo performances were recently presented in Chicago, Dallas, Memphis, Miami, Napa Valley, Palm Springs, Toronto and Vancouver, as well as in Greece, México and Spain. The documentary is the recipient of awards for Best Arts Documentary and Best Editing from the 2014 Canadian Screen Awards.

Marika Bournaki’s innovative approach to her art and performance is reflected in a number of multimedia projects intended to reach out to new audiences. Additionally, her role as Ambassador to the Orchestre Symphonique de Montréal’s summer event, “A Cool Classical Journey,” afforded new and stimulating ways to share her music with the public.

Marika Bournaki holds both Bachelor’s and Master’s degrees from The Juilliard School, where her principal teachers were Yoheved Kaplinsky and Matti Raekallio. She and her husband, the renowned cellist Julian Schwarz, make their home in Virginia.

GUEST ARTIST

JULIAN SCHWARZ, CELLO



Julian Schwarz was born to a multigenerational musical family in 1991. Heralded from a young age as a cellist destined to rank among the best of the 21st century, his powerful tone, effortless virtuosity, and extraordinarily large color palate are hallmarks of his style. After making his concerto debut at the age of 11 with the Seattle Symphony with his father, Gerard Schwarz, on the podium, Mr. Schwarz made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras of Annapolis, Boise, Buffalo, Charlotte, Columbus, Des Moines, Hartford, Jackson-

ville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San Antonio, Sarasota, Seattle, Syracuse, Toledo, Tucson, Virginia, West Virginia and Wichita, among others. Internationally, he made his Australian debut with the Queensland Symphony, his Mexican debuts with the Boca del Rio Philharmonic in Veracruz and the Mexico City Philharmonic with frequent collaborator Jorge Mester, and his Hong Kong debut at the Intimacy of Creativity Festival. He has also appeared at the Salzburg Mozarteum in Austria and the Verbier Festival in Switzerland.

As a chamber musician, Mr. Schwarz performs extensively in recital with pianist Marika Bournaki. In 2016 the Schwarz-Bournaki duo was awarded first prize at the inaugural Boulder International String Competition's "The Art of Duo", and subsequently embarked on an extensive 10-recital tour of China in March 2017. Mr. Schwarz is a founding member of the New York based Frisson Ensemble (a mixed nonet of winds and strings), and the Mile-End Trio with violinist Jeff Multer and Ms. Bournaki. He performs frequently at Bargemusic in Brooklyn with violinist Mark Peskanov, on the Frankly Music Series in Milwaukee with violinist Frank Almond, as a member of the Paladium Chamber Players in St. Petersburg FL, and has appeared at the Cape Cod, Orcas Island and the Seattle Chamber Music Festivals. In addition, he is the co-coordinator of chamber music at Eastern Music Festival, programming the repertoire for the Tuesday evening chamber music series.

A devoted teacher, Mr. Schwarz serves as Asst. Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA) and on the artist faculty of New York University (NYU Steinhardt). He spends his summers teaching and performing at the Eastern Music Festival (Greensboro, NC). Past faculty appointments include artist-in-residence at the Lunenburg Academy of Music Performance (Nova Scotia, Canada), faculty teaching assistant to Joel Krosnick at The Juilliard School, and Artist-In-Residence at the pianoSonoma Festival.

Born in Seattle, WA, Julian Schwarz studied at the Academy of Music Northwest and the Lakeside School. His studies continued at the Colburn School in Los Angeles under Ronald Leonard, and he then moved to New York City to study with mentor Joel Krosnick at The Juilliard School, earning his Bachelor and Master of Music degrees in 2014 and 2016 respectively. Other influential teachers include the late David Tonkonogui, Toby Saks, Lynn Harrell, Neal Cary, and chamber music mentors Andre Roy, Arnold Steinhardt, Jonathan Feldman, Toby Appel and Paul Coletti. Mr. Schwarz plays a Neapolitan cello made by Gennaro Gagliano in 1743 and uses an American bow made by Paul Martin Siefried. He is an active contributor to Strings Magazine's Artist Blog and sits on the music committee of the National Arts Club. A Pirastro artist, he endorses and plays the "Perpetual" medium and edition sets of cello strings and as well as Melos Rosin.



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Jackson Symphony Orchestra

2021 - 2022 SEASON

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Beethoven's Shadow
February 11-13th, 2022

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Program Notes

February 11, 12 and 13, 2022

By Composer in Residence Bruce Brown

Maestro Matthew Aubin has chosen the title “Beethoven’s Shadow” for the third concert in the JSO’s 2021/22 season, Rejoice: Reuniting Through the Joy of Music. He could easily have used that designation for the whole year. It is no exaggeration to say that the powerful music of Ludwig van Beethoven (1770-1827) exerted tremendous influence, directly or indirectly, on virtually all the composers who followed him. Brahms spent about 20 years writing his first symphony, which we heard on the first concert, and said: “You can’t have any idea what it’s like always to hear such a giant marching behind you.” Hector Berlioz, whose *Symphonie fantastique* graced the second concert, used timpani to depict distant thunder in an homage to Beethoven’s *Pastorale* symphony. In March, we will hear the overture to *The Boatswain’s Mate*, an opera that pays tribute to Beethoven by quoting his fifth symphony in a later section. Robert Schumann said that in Chopin’s concertos, like the one we will hear in April, Chopin “introduces the spirit of Beethoven into the concert hall.”

Tonight’s program will feature a brand-new composition that draws inspiration directly from Beethoven, as well as two of Beethoven’s works that followed a crucial turning point in his life and career. A duo of the JSO’s favorite guest performers, cellist Julian Schwarz and pianist Marika Bournaki, will return to our stage, along with violinist Arnaud Sussmann, to perform one of those pieces, Beethoven’s unique *Triple Concerto* for violin, cello and piano.

Underpinnings for Orchestra

Composer Larry Alan Smith (b. 1955) has said writing music can be like whittling a piece of wood, and he’s not completely sure what a piece will be like until it is finished. “I start playing with notes and thinking of rhythms and emotions and instruments and so it takes shape slowly,” he said. “I sketch with my pencil and paper and if things go according to plan music gets down on paper.”

The *New York Times* described Smith as “a young composer of great gifts” after his debut in the *Big Apple*, and he has gone on to develop an international career as a composer, performer, educator and arts executive.

Smith studied with the legendary French teacher Nadia Boulanger and received BM, MM, and DMA degrees at Juilliard, where he received the Joseph Machlis Prize for outstanding distinction in composition. He was appointed to the faculty at Juilliard as his doctorate neared completion, and he taught there from 1980 to 1986.

He has also served in faculty and leadership roles at the Boston Conservatory, the North Carolina School of the Arts, The Hartt School at the University of Hartford, and for several prestigious musical organizations in the United States and in Italy. He has conducted orchestras and chamber ensembles in England, Brazil, Italy, Poland, Croatia, Germany and the United States, and he frequently performs his own piano compositions. To top it all off, he is a prolific poet.

Dr. Smith has offered to provide us with snapshots both “before” and “after” the creation of his new work for the Jackson Symphony Orchestra.

The following are his “before” comments:

It is mid-August, and I am about to start writing the new orchestral work for Jackson. At this point, I have a duration (7-8 minutes), the instrumentation (an orchestra consisting of not more than 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani, and strings), and a subject/theme that is meant to inspire the work (Ludwig van Beethoven and his COVID-delayed 250th birthday celebration). Now . . . all I need are a few notes (pitches) . . . maybe 10,000 or so!

By the way, I also have a title: Underpinnings for Orchestra (2021). This title signifies the approach I will take to utilize technical aspects of Beethoven's writing to build my own work. While I will know what the “underpinnings” are, they will not include obvious quotes of his music. Beethoven's role (and my admiration for his genius) will lie deep within the work, and my own sound and compositional style will be front and center.

I am often asked how I go about creating my music. It would be great if I could tell you that, as in many images of Pope Gregory I, a dove sits on my shoulder providing me with divine inspiration. No . . . it is a little less romantic than that. I go for walks or I sit at a desk (or a piano) and generate ideas before putting anything down on paper (or into my computer). It is intentional and demanding work that is more like the chiseling of the sculptor who transforms a block of marble into a meaningful and expressive work of art.

The block of marble awaits, and I am eager to get started. Stay tuned. We will see how things develop.

See page 34 for his reflections after finishing the work.

Concerto for Violin, Cello and Piano, in C Major, Op. 56 “Triple”

Both of Beethoven's works on this program come from the period when the crushing blow of his deafness became impossible to ignore. He started to hear “ringing and buzzing” in his ears as early as 1796, when he was 26 or 27. In 1802, in the village of Heiligenstadt, he wrote a testament to his brothers Carl and Johann that has become famous for its anguished acknowledgement of his infirmity:

O you men who think or say that I am malevolent, stubborn or misanthropic, how greatly do you wrong me, you do not know the secret causes ... how could I possibly admit such an infirmity in the one sense ... which I once possessed in highest perfection ... but little more and I would have put an end to my life - only art it was that withheld me, ah it seemed impossible to leave the world until I had produced all that I felt called upon me to produce, and so I endured this wretched existence.”

In a postscript he wrote: “O Providence - grant me at least but one day of pure joy – it is so long since real joy echoed in my heart...”

Shortly after that he wrote the first sketches for his Eroica symphony, a bold new style emerged in his music, and he rose up with a new vision of himself of art as a heroic and individualistic achievement.

In 1804, Beethoven wrote a letter to his publisher telling him that he had written “something new,” a concertante for orchestra with three different solo instruments, violin, cello and piano. As he often did, Beethoven continued to revise and rework the Triple Concerto until it was published in 1807. Pieces with two or more soloists were popular in Vienna then, but it seems this was the first concerto written for this particular combination, a “piano trio.”

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Beethoven dedicated the concerto to Prince Lobkowitz, who allowed Beethoven **Program Notes Continued**

to hold trial performances of this concerto, along with his Eroica symphony, in his palace with his private orchestra.

The three soloists engage in a lively conversation in the first movement. In the second movement a rich flowing melody is heard mainly in the cello. The elegant third movement is based on the triple-meter style of a polacca, a Polish folk dance also known by the French term Polonaise.

Symphony No. 3 in E-flat Major, Op. 55 “Eroica”

Beethoven wrote most of his Eroica symphony in late 1803 and completed it in early 1804. The Eroica is often cited as the end of the Classical era and the beginning of the Romantic period. It has a much wider emotional range than earlier symphonies, and its first movement alone is almost twice as long as most of them. The finale of this symphony also replaces the customary short, breezy romp with an elaborate set of variations and a fugue.

Prince Lobkowitz asked Beethoven for six months of exclusive rights to perform the Eroica privately and paid a handsome fee for the privilege. Beethoven saw that as an opportunity to refine the piece, and he took advantage of it to make corrections and revisions. The first public performance took place in the Theater an der Wein in Vienna, on April 7, 1805, with Beethoven conducting.

Eroica is Italian for “heroic,” and Beethoven intended to dedicate the work to Napoleon Bonaparte. Then, on the 18th of May, 1804, Bonaparte named himself Emperor of France. Ferdinand Ries describes what happened next in his biography of Beethoven:

In writing this symphony Beethoven had been thinking of Bonaparte, but Bonaparte while he was first consul. At that time Beethoven had the highest esteem for him and compared him to the greatest consuls of ancient Rome. Not only I, but many of Beethoven’s closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word “Bonaparte” inscribed at the very top of the title page ... I was the first to tell him the news that Bonaparte had declared himself Emperor, whereupon he broke into a rage and exclaimed, “So he is no more than a common mortal! Now, too, he will tread under foot all the rights of man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!” Beethoven went to the table, seized the top of the title page, tore it in half and threw it on the floor. The page had to be re-copied and it was only now that the symphony received the title “Sinfonia eroica.”

Music critic J.W.N. Sullivan said of the Eroica: “the first movement is an expression of Beethoven’s courage in confronting his deafness, the second, slow and dirgelike, depicting the overwhelming despair he felt, the third, the scherzo, an indomitable uprising of creative energy and the fourth an exuberant outpouring of creative energy.”

The powerful music of the second movement, a funeral march, has been performed at the funerals of Felix Mendelssohn, Serge Koussevitsky, Franklin Roosevelt and Arturo Toscanini, and for the memorial service after the “Munich Massacre” at the 1972 Summer Olympics.

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Underpinnings for Orchestra II 2022

Larry Alan Smith

After Composing Thoughts

It is now mid-January, and the new orchestra piece for the JSO has been delivered. It was finished on January 2nd, and the final duration is approximately 10 minutes . . . slightly longer than originally planned. The instrumentation and title remain unchanged.

Back in August, I was planning to avoid any “obvious” Beethoven connections, but somewhere along the way, Beethoven’s monumental Egmont Overture came into my mind, and rather than resist the great man’s influence, I decided to embrace it. Some background . . . the Egmont Overture resulted from Beethoven being asked to compose incidental music for a revival of Johann Wolfgang von Goethe’s 1788 tragedy, Egmont, at the Burgtheater in Vienna. Most of the movements are rarely performed these days, but the overture has become a mainstay of the concert repertoire.

Many buried Beethoven-related “underpinnings” are present in my new piece, including elements of Beethoven’s orchestration, harmonic language, motor rhythms, accents, etc. Anyone who knows the Egmont Overture will recognize my references to the short fragment that opens Beethoven’s work. However, there is only one exact quote of eight beats (lasting nine seconds), and it occurs 87 seconds into Underpinnings (2022).

Finally, when I write about Ludwig van Beethoven, I often abbreviate his name by using “LvB.” In terms of musical pitches, I think of “L – v – B” as D-natural – F-sharp – B-flat. These notes form an augmented triad in first inversion. I made use of the special qualities of the augmented triad to build a 12-note theme consisting of four augmented triads. The result is that the “LvB” motif appears dozens of times throughout the piece.

I believe all composers (and probably all musicians) exist in Beethoven’s shadow. His genius was so extraordinary, and his music is so magnificent that one can only feel the deepest respect for what he created during his brief 56 years on this earth. I have learned an enormous amount by studying his music since I was a child, and happily, I expect that to continue for the rest of my life.

On this occasion, it seems appropriate to conclude these program notes with Happy Belated Birthday LvB!

Read more about Smith’s before thoughts on page 29.



ABOUT APPLAUSE

When is it traditional to clap?

- At the beginning of the concert the principal violinist, or concertmaster will enter and represent the orchestra. You may stop clapping once they begin to tune.
- Then the conductor will enter. Keep clapping! Generally they will invite the whole orchestra to stand for your acknowledgement. You may stop clapping once they sit.
- Once the piece begins it is traditional to stay silent since the absence and presence of sound are equally important.
- Once a piece is completed! This can be tricky on pieces with multiple movements... In a piece of music with multiple movements, it is common to wait until each part of the piece is completed before clapping.

Usually there is a pause after each movement, but for this last piece on our program tonight the Scherzo and Finale are played back-to-back with no break. As a result you will hear three musical sections instead of four!

If you can't help bursting into spontaneous applause after listening to the Jackson Symphony Orchestra, then we don't blame you!

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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 Saitkoulov 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 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 Wuu 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
215 W. Michigan Ave., Jackson, MI 49201

- **ACROSS THE GENRES | October 2, 2021**
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**
with **TEADA**
- **SINGER-SONGWRITER SHOWCASE | May 7, 2022**
with **John D. Lamb**

SPECIAL EVENTS

- **JACKSON SYMPHONY GUILD HOLIDAY BALL**
December 4, 2021 | The Country Club of Jackson
- **THE NUTCRACKER 2021 | December 11 & 12, 2021**
The Potter Center | Details at jacksonsymphony.org
- **STAR WARS & MORE | May 21, 2022**
The Michigan Theatre

Tickets and additional details available at
jacksonsymphony.org



A BRIGHT SEASON WITH THE JSO



CREATIVE GRAPHICS

Jackson, Michigan

IMPORTANT INFORMATION

Late arrivals will not be seated until the first convenient pause in the program.
Thank you for your understanding.

PRE-CONCERT CONVERSATION Join us for a free, interactive lecture before the concert at 6:30 pm. Saturday Only

POST CONCERT Q&A SESSION Join us after the show for a free Q&A session



OFF Cell phones, pagers and signal watches should be turned off prior to the performance.

Photos and Recording Photographic and recording devices may not be used at these concerts without prior authorization from the JSO.



Special Assistance Weatherwax Hall is wheelchair accessible. For special needs, please ask an usher for assistance.



Restrooms are located down the hallway to the right of the performers.

In an effort to help reduce distracting noises and enhance the concert-going experience, cough suppressant tablets are available to our patrons in the lobby, compliments of the Jackson Symphony Orchestra.

The JSO receives annual support from . . .



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Going to miss a concert this season?

You don't have to miss the music!

If you give your ticket to a friend, provide us with your friend's name and address and we'll mail you a CD of the music.

or Donate the ticket back to the JSO*
and we'll mail you a CD and a tax donation letter.

*Box office must be contacted at least 24 hours in advance of the concert.

JACKSON COLLEGE
pottercenter
2021-2022 SEASON



**Le Cirque Esprit's
Spirit of the Machine**
Saturday, Oct. 2, 2021
7 p.m.



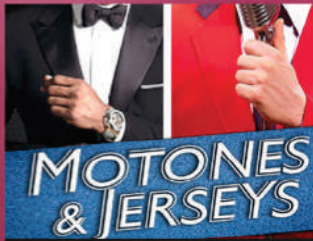
**Sister's Christmas
Catechism**
Sunday, Nov. 14, 2021
2 p.m.



Lightwire Theater
Sunday, Nov. 21, 2021
3 p.m.



DRUMline Live
Saturday, Jan. 22, 2022
7 p.m.



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



**Peter Pan and
Cinderella on Ice**
Saturday, March 19, 2022
7 p.m.



**The Ultimate ELO
Experience**
Saturday, April 9, 2022
7 p.m.



The Oak Ridge Boys
Saturday, May 7, 2022
7 p.m.

VISIT WWW.JCCMI.EDU/POTTERCENTER FOR
MORE INFORMATION & OTHER SHOWS
AS THEY ARE ADDED.

**JACKSON
SYMPHONY
ORCHESTRA
LEGACY
SOCIETY**

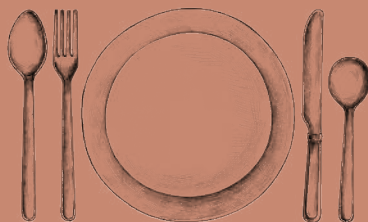
The Jackson Symphony Orchestra Legacy Society is made up of individuals who have chosen to remember the JSO in their estate plans or as a part of their wills. As the number of individuals making these decisions grows, the JSO is delighted to give special thanks and recognition to all who have generously made provision for the organization. If you have chosen to remember the JSO in this manner, **we would like to hear from you** and to include you either by name or anonymously (your choice) as a member of the Legacy Society. Members will enjoy a variety of JSO activities as major donors.

If you have made provisions for the JSO, please let us know so we can say "thank you" and recognize your support. For additional information, contact Matthew Aubin, 517-782-3221 ext. 115.

**JSO LEGACY
SOCIETY
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Bea and A.P. Cook
Philip Curtis
Joyce and Jim Grace
Helen and Edward Greene
Sharon and Ron Griffith
Sallie and Art Henrie
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Carol F. Kobert
Mrs. Hugh B. McVicker
Cherie and Bob Moore
Melissa and Stephen Osmond
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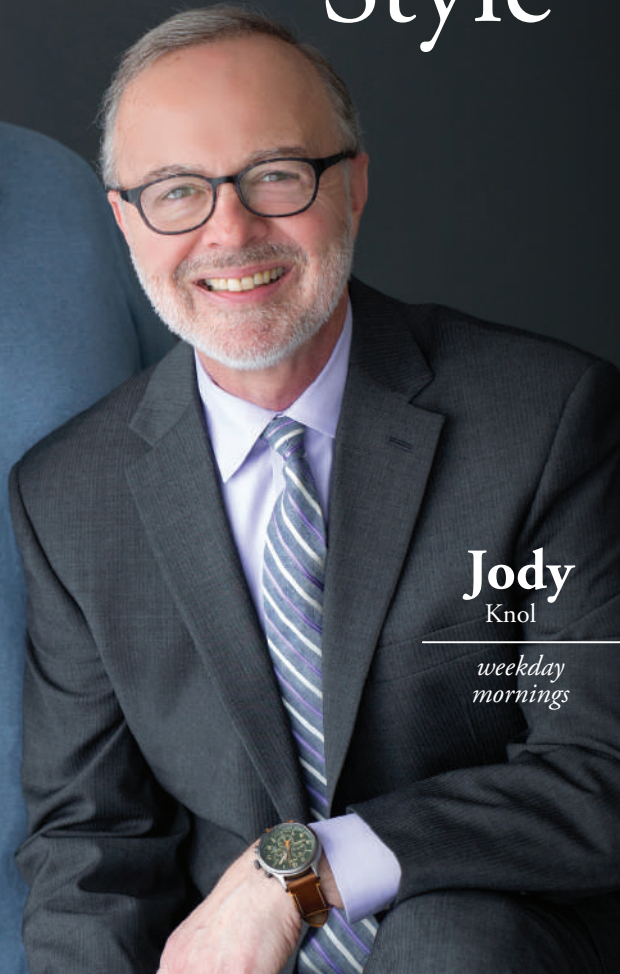
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Here's to a season
full of *sweet success*



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