

Jackson
SYMPHONY ORCHESTRA

2021-2022 SIGNATURE SERIES



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ROMANTIC RACHMANINOV

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Contents	7	Administration
	46	Advertiser Index
	7	Board of Directors
	35	About Applause
	36	Education Sponsors
	8	Equal Billing Project
	41	Going to miss a concert this season?
	20	Guest Artist
	41	Important Information
	43	Jackson Chorale
	6	Jackson Symphony Orchestra Community Music School
	23, 24	Join Us: Sponsorship
	12-13	Lasting Legacies
	43	Legacy Society and Members
	5	Letter from the President
	15	Mary Spring Into Music Scholarship
	19	Message from the Maestro
	26, 27	Musicians
	14	Music on Tap
	25	Program
	28, 29, 31	Program Notes
	32	Star Wars and More
	9, 11, 17	Sustaining the Vision - JSO Annual Support
	5	The Vision
	44, 45	Tribute to Corporate/Symphony Partnerships

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215 W. Michigan - Jackson, MI 49201
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E-Mail Address: info@jacksonsymphony.org

Box Office Hours: Monday- Friday
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

Spring is upon us and we see the beauty of new birth in creation all around. Our souls are awakened as we enjoy this beauty. Similarly, the music of JSO stirs our soul with its beauty. I hope that you are encouraged tonight as we enjoy the talent and work of the JSO. Share your joy of JSO with others this week.

In the last month, the Jackson Symphony Orchestra has performed four concerts! Three of them were for the Signature Series concert, Beethoven's Shadow in Weatherwax Hall, and the other was in Marshall at the Franke Center. Special thank you to Rick Sherman, our JSO flute player for an amazing performance of Mozart's Second Flute Concerto! We are so proud of all the efforts of our musicians and the level of artistry that they have brought to the stage.

Tonight, we are joined by our internationally renowned guest artist, Inon Barnaton. He is a regular soloist with many of the world's foremost orchestras and conductors and I encourage you to read more about his success on his bio page of the program.

I would also like to take a moment to personally thank my colleagues at Spring Arbor University for sponsoring this prestigious concert. Without sponsors and donors like Spring Arbor University, the JSO wouldn't be able to provide superior performance, listening, and learning experiences in our community and beyond.

Blessings,
Doug Wilcoxson, Ph.D

There's something for everyone at the Community Music School

Private lessons for all ages and skill levels



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.



JYSO

UPCOMING CONCERT

Sunday, May 8, 2022 | 3:00 PM
Weatherwax Hall



2021-2022

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FERNANDE DECRUCK



In the winter of 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) recorded three concerti by Fernande Decruck with the intention of bringing many of her unrecorded manuscripts to life.

Mission: 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.

www.jacksonsymphony.org/equal-billing-project

SUPPORT

Help us cover the costs associated with recording, research, music publication and travel.

- | | |
|----------|---|
| \$10,000 | Private dinner with Maestro Aubin, guest artist(s) from the recording and all below |
| \$5,000 | Invitation to observe future recording sessions 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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UPCOMING EVENT

SINGER-SONGWRITER SHOWCASE

Saturday, May 7, 2022 8 PM
Weatherwax Hall

A black and white photograph of John D. Lamb, a smiling man with short hair, wearing a t-shirt and playing an acoustic guitar. He is positioned in front of a microphone. The background is a vibrant red, abstract brushstroke. Overlaid on the image are black brushstroke shapes containing white text.

WITH
JOHN D. LAMB

& FRIENDS

John D. Lamb returns with another of his very popular Songwriter Showcases. Those who have attended these concerts in the past know that John uses his deep connections in the Michigan songwriting community to fill the stage with amazing artists. John is the consummate MC and lends his considerable songwriting chops to an evening that is sure to once again impress the Weatherwax Hall audience!

The logo features a stylized 'S' on the left, composed of multiple overlapping, curved lines in shades of blue and white. To the right of the 'S', the word 'MARY' is written in a simple, uppercase, sans-serif font. Below 'MARY', the word 'SPRING' is written in a much larger, bold, uppercase, sans-serif font. Underneath 'SPRING', the words 'INTO MUSIC' are written in a bold, uppercase, sans-serif font, and 'SCHOLARSHIP' is written in a smaller, uppercase, sans-serif font at the bottom.

MARY
SPRING
INTO MUSIC
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**The Jackson Symphony Guild is proud
to offer the Mary Spring into Music
Scholarship award.**

The award winner will be featured as a soloist each year at the
May JSG Annual Meeting.

Please consider a donation to the Jackson Symphony Guild's
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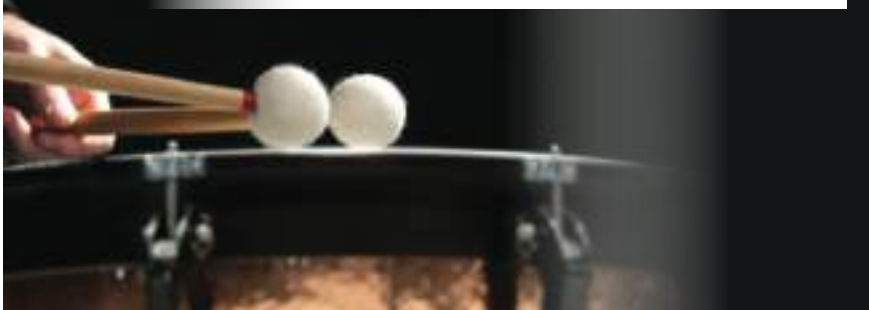
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GUEST ARTIST

INON BARNATAN



“One of the most admired pianists of his generation” (New York Times), Inon Barnatan is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He is the recipient of both a prestigious 2009 Avery Fisher Career Grant and Lincoln Center’s 2015 Martin E. Segal Award, which recognizes “young artists of exceptional accomplishment.” He was recently named the new Music Director of the La Jolla Music Society Summerfest, beginning in 2019.

A regular soloist with many of the world’s foremost orchestras and conductors, the Israeli pianist recently completed his third and final season as the inaugural Artist-in-Association of the New York Philharmonic. After his recent debuts with the Leipzig Gewandhaus Orchestra, Hong Kong Philharmonic, and Chicago, Baltimore, and Seattle Symphonies, he opened the season with the Los Angeles Philharmonic at the Hollywood Bowl, and made recent debuts with both the London and Helsinki Philharmonic Orchestras.

In recital this season, Barnatan returns to venues including New York’s 92nd Street Y and London’s Wigmore Hall and Southbank Centre, besides making Carnegie Hall appearances with soprano Renée Fleming and his regular duo partner, cellist Alisa Weilerstein. A sought-after chamber musician, he is a former member of the Chamber Music Society of Lincoln Center’s CMS Two program, and makes regular CMS appearances. His passion for contemporary music has seen him commission and perform many works by living composers, including premieres of pieces by Thomas Adès, Sebastian Currier, Avner Dorman, Alan Fletcher, Joseph Hallman, Alasdair Nicolson, Andrew Norman, and Matthias Pintscher.

“A born Schubertian” (Gramophone), Barnatan’s critically acclaimed discography includes Avie and Bridge recordings of the Austrian composer’s solo piano works, as well as *Darknesse Visible*, which scored a coveted place on the New York Times’ “Best of 2012” list. His most recent album release is a live recording of Messiaen’s 90-minute masterpiece *Des canyons aux étoiles* (“From the Canyons to the Stars”), in which he played the formidable solo piano part at the Santa Fe Chamber Music Festival. His 2015 Decca Classics release, *Rachmaninov & Chopin: Cello Sonatas* with Alisa Weilerstein, earned rave reviews on both sides of the Atlantic.

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Tyler Kaminski, Class of 2022

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Matthew Aubin, *Music Director - Endowed by Faith Small*
Stephen Osmond, *Conductor Laureate*

Saturday, March 26, 2022
2021-2022

Potter Center

Sponsored by: Spring Arbor University

ROMANTIC RACHMANINOV

Ethel Smyth
1858-1944

The Boatswain's Mate Overture
1914

Jean Sibelius
1865-1957

Symphony No. 5 in E-flat major, op. 82
1919

- I. Tempo molto moderato - Largamente
- II. Allegro moderato - Presto
- III. Andante mosso, quasi allegretto
- IV. Allegro molto

INTERMISSION

Sergei Rachmaninoff
1873-1943

Piano Concerto No. 2 in C minor, op. 18
1901

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Inon Barnatan, piano
Sponsored by David and Patricia Eggert

Program Book Sponsor





Jackson Symphony Orchestra
2021 - 2022 SEASON

Romantic Rachmaninov
March 26th, 2022

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Xie Min, Concertmaster

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Sheila Smith

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JiHyun Kim, Principal

Dan Winnick

Lisa Tarzia

Paulette Stenzel

Ian Shasha

Matt Polson

Tatiana Zueva

Linda Rockwell

Shaun Huang

Paul Zieger

Joseph Gray

Steve Krzesicki

VIOLA

Joseph Deller, principal

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Nicholas Bounanni

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Lani Kelly, principal
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Program Notes

March 26, 2022

By Composer in Residence
Bruce Brown

Britannica.com defines “Musical Romanticism” as music “marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form.” Tonight’s concert, “Romantic Rachmaninov,” continues the JSO’s season, Rejoice: Reuniting Through the Joy of Music, with works that celebrate that spirit.

The first piece on the concert is a boisterous overture from an opera that made a great splash in its day and then was, sadly, neglected over time.

The program will continue with a hugely popular symphony by a gifted composer whose music is deeply rooted in the folklore and culture of his homeland, Finland.

Pianist Inon Barnatan, a rising international star, will join the orchestra to perform a brilliant concerto that marked Rachmaninov’s emergence from crippling depression and helped pave the way for the meteoric rise of his career.

The Boatswain’s Mate Overture

In 1922, Ethel Smyth (1858-1944) became the first female composer to be named Dame Commander of the Order of the British Empire (DBE). That honor and her honorary doctorates from Durham University and Oxford University were very welcome recognition in the face of critics who were only too ready to downplay her accomplishments.

Later, on May 28, 1928, the BBC broadcast two concerts of Smyth’s music to celebrate her “musical jubilee.” More accolades followed late in her life, including a festival marking her 75th birthday with the Queen in attendance. Sadly, Smyth was deaf by that time and couldn’t hear her own music or the cheers of the audience.

Smyth was the fourth of eight children and always said her birthday was April 23rd, the date of William Shakespeare’s death, even though she was actually born on the 22nd. Her Father, a major general in the Royal Artillery, adamantly opposed her plans for a career in music, but he relented, and she studied in Leipzig where she met Dvořák, Grieg, Tchaikovsky, Clara Schumann and Brahms.

When she returned to England, she struck up a friendship with Arthur Sullivan (of Gilbert and Sullivan) who respected her greatly and encouraged her work in the final years of his life.

Smyth’s hefty catalog of works includes art songs, works for piano, chamber music, orchestral works, choral works and operas. One critic described her opera *The Wreckers*, as the “most important English opera composed during the period between Purcell and Britten.” Her opera *Der Wald* (1901) was the only opera by a female composer produced by New York’s Metropolitan Opera for more than a century.

Smyth joined the Women’s Social and Political Union (WPSU) in 1910 and gave up music for two years to fight for women’s suffrage. She made many appearances with the charismatic leader of the WSPU, Emmeline Pankhurst,

and her song *The March of the Women* (1911) became the official anthem of the suffragette movement in the United Kingdom.

The *Illustrated London News* described Smyth's fourth opera, *The Boatswain's Mate* (pronounced "Bo's'n's Mate") as "one of the merriest, most tuneful, and most delightful comic operas ever put on the stage." Smyth composed it in 1913–14 in Helwan, Egypt, and also wrote the libretto, which she based on a story of the same name by W. W. Jacobs. She conducted the premiere performance with the Beecham Opera Company at the Shaftsbury Theatre in London on January 28, 1916.

The Boatswain's Mate has been called a "comedic romp with a feminist message," but it is also a thought-provoking work. It asks whether the central character would be happier getting remarried or living independently, and many consider it Smyth's most thoroughly feminist creation.

The playful operatic score includes nursery rhymes, folk-melodies, and even a quotation from Beethoven's 5th Symphony. *The March of the Women* she wrote for the suffrage movement is at the core of the rollicking overture.

Symphony No. 5 in E-flat Major, Op. 82

Finnish composer Jean Sibelius (1865–1957) was a highly individualistic composer and an unabashed Romantic who wrote in the rich, expressive language of the 19th century, even though he died after the middle of the 20th century. He also preferred to write music that represented the natural world. "I love the mysterious sounds of the fields and forests, water and mountains," he once wrote, "It pleases me greatly to be called a poet of nature, for nature has truly been the book of books for me."

At the end of the 19th century, Finland was under the control of Tsarist Russia. Sibelius was an ardent patriot and was very sympathetic with the resistance to their domination, but he was careful not to get involved directly in political activities. He often denied that his music was intended to be programmatic or descriptive, but the Finnish people found his music deeply inspiring, and his works were often censored by the authorities.

In 1899, he wrote four pieces for a special event, including one called "Finland Awakes." The audience response was so powerful that the Russians quickly banned it, but its popularity only grew, and it was soon renamed *Finlandia*. Sibelius was so beloved in Finland that he was honored with his own postage stamp and a special government pension. In 1915, the Finnish government declared his fiftieth birthday a national holiday and asked him to write a new symphony for the occasion.

He responded with his fifth symphony, and while he was composing it, he wrote in his diary: "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." He conducted the first performance with the Helsinki Philharmonic on his birthday, December 8th, and revised the work in 1916 and again in 1919. "I wished to give my symphony another – more human – form," he said, "More down-to-earth, more vivid." He conducted the final version with the same orchestra on November 24, 1919.

Sibelius originally wrote the first movement as two separate ones, but he connected them together to create a single unit with a unique form that defies simple explanation.

The expansive third movement includes a majestic theme that Sibelius said was inspired by one of the great experiences of his life: the glorious sight of a group of sixteen swans flying overhead “like a gleaming silver ribbon.” Sir Donald Tovey pictured something a bit different and said the theme reminded him of Thor swinging his hammer.

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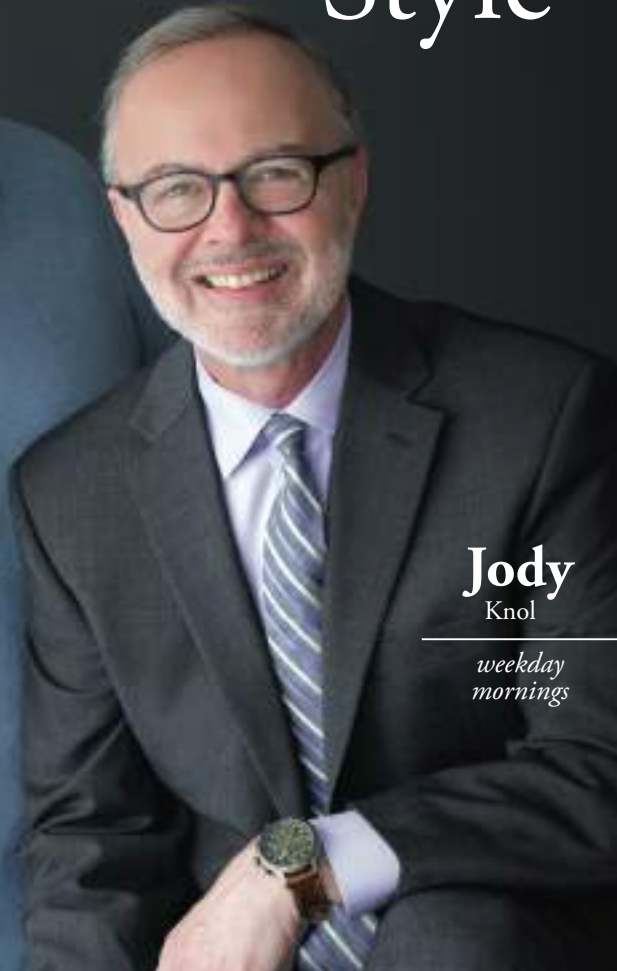
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- At the beginning of the concert the principal violinist, or concertmaster will enter and represent the orchestra. You may stop clapping once they begin to tune.
- Then the conductor will enter. Keep clapping! Generally they will invite the whole 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.

In conclusion, 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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SIGNATURE SERIES

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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 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.

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- **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**

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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

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4 p.m.**



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



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



The Oak Ridge Boys

**Saturday, May 7, 2022
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MORE INFORMATION & OTHER SHOWS
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Jack V. Butterfield Investment Company / 18
Jackson College / 42
Jackson Magazine / 26
JTV / 37
Spring Arbor University / 2
WKAR / 44

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