

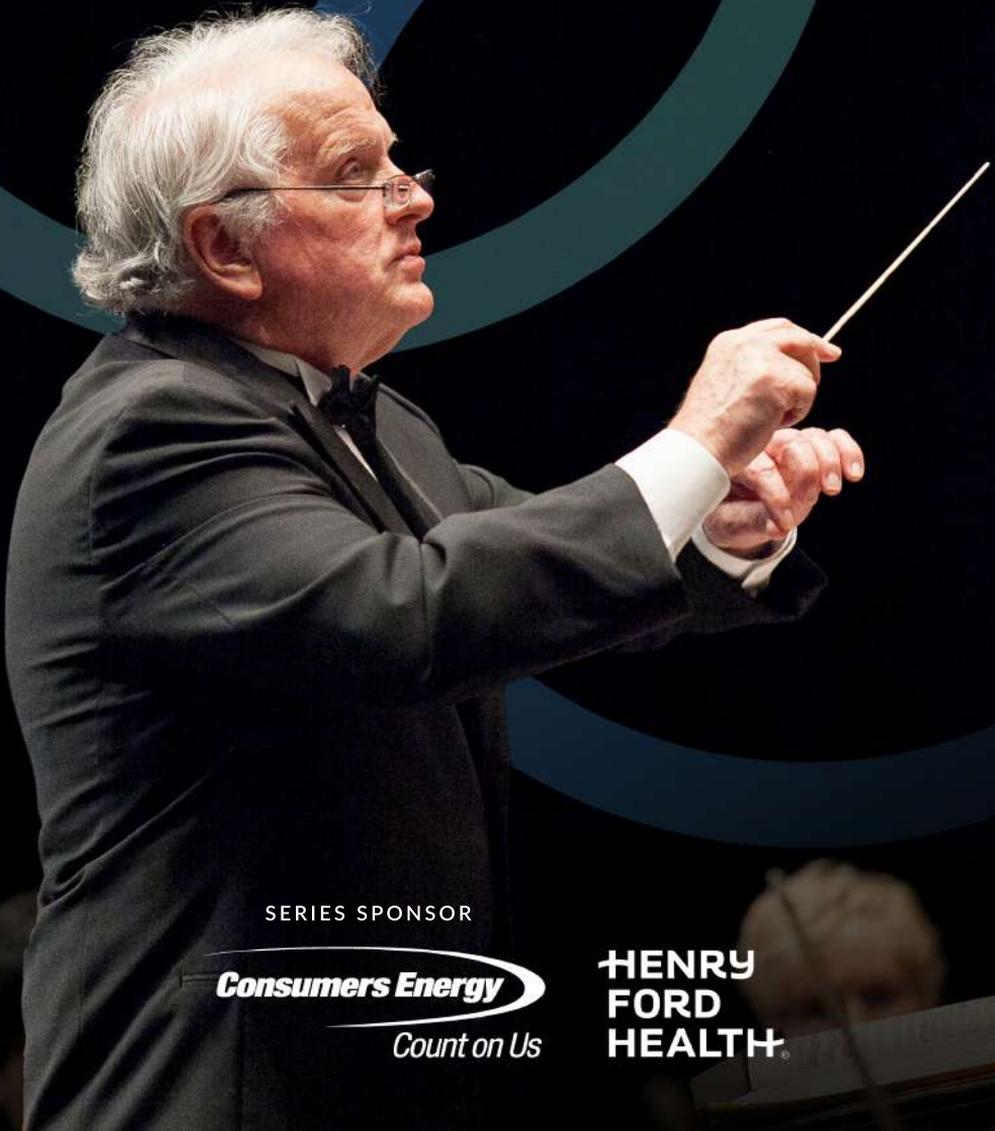
Jackson
SYMPHONY ORCHESTRA

TOGETHER

2022-2023 SIGNATURE SERIES

THE MAESTRO RETURNS

OCTOBER 1, 2022 | 7:30 PM
POTTER CENTER



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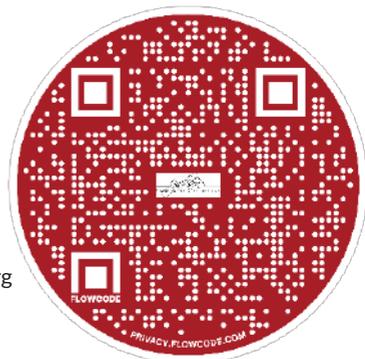
Visit our website to stay connected with upcoming events and performances

215 W. Michigan - Jackson, MI 49201

Phone: (517) 782-3221

E-Mail Address: info@jacksonsymphony.org

Box Office Hours: Monday- Friday
10:00AM - 5:00PM





THE VISION

The JSO is the musical leader in the greater Jackson area. We innovate and collaborate in ways that enrich and elevate our community and beyond.

Letter From the President

Welcome to the first Signature Series Concert in our 73rd concert season! Maestro Stephen Osmond is back with a concert promised three years ago. We are so glad you're here to see him again command the orchestra. Osmond helped make the orchestra what it is today, and we are tremendously thankful that we can honor his time and celebrate the start of another season TOGETHER.

Tonight's concert will feature a new piece by our composer in residence, Bruce Brown. I hope you enjoyed his pre-concert conversation before the performance, and if you missed it, please consider coming to our next concert at 6:30 PM to learn more. To read his program notes about tonight's concert, turn to page 28.

This year marks the 30th Anniversary of our Community Music School. If you didn't know we have a community music school, I encourage you to read more about its offerings online and consider picking up an instrument. Financial-based scholarships are available to students of all ages and skill levels.

I would like to thank the JSO Board for trusting me to facilitate the growth of the JSO. It takes a team and I am fortunate to have such capable, enthusiastic and accomplished fellow board members and JSO staff supporting the mission. I look forward to seeing the expansion of world-class music and music education opportunities the Jackson Symphony Orchestra provides.

Sincerely,
Sam Barnes

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35



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2022-2023

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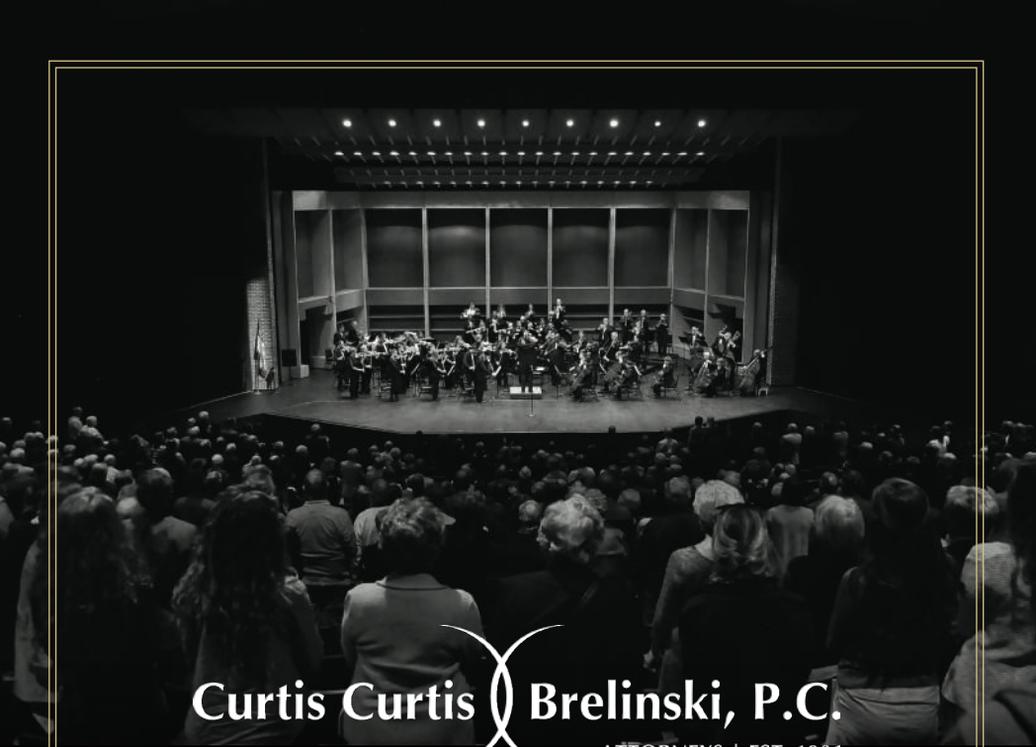
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*A Musical Look at
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November 17, 2022
10:00am | Potter Center

Our educational concert is for
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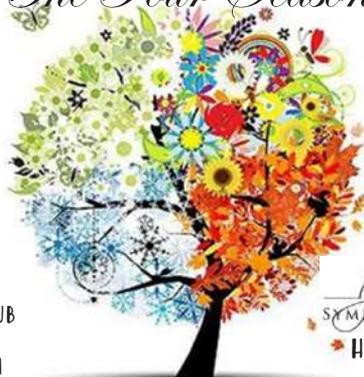
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The Four Seasons



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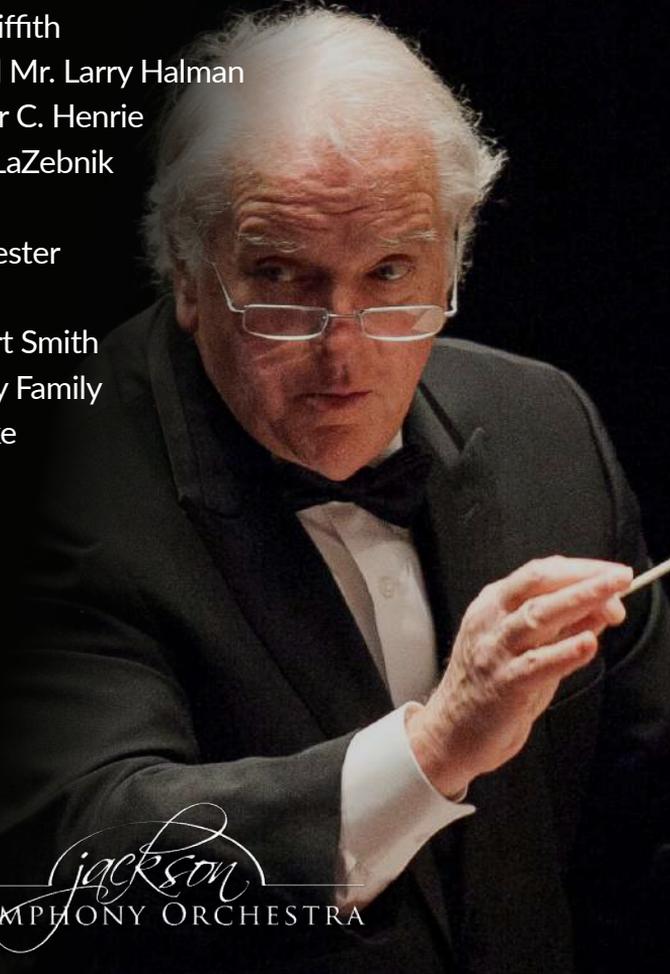
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MAESTRO NOTES

Stephen Osmond, Conductor Laureate

Some things just take a life of their own.

Four years ago, I began planning this program whose historical reference was focused on masterpieces of musical expressions from the 20th century all showcasing the expertise of the fine musicians of the JSO. The music remains essentially the same but the context is completely different.

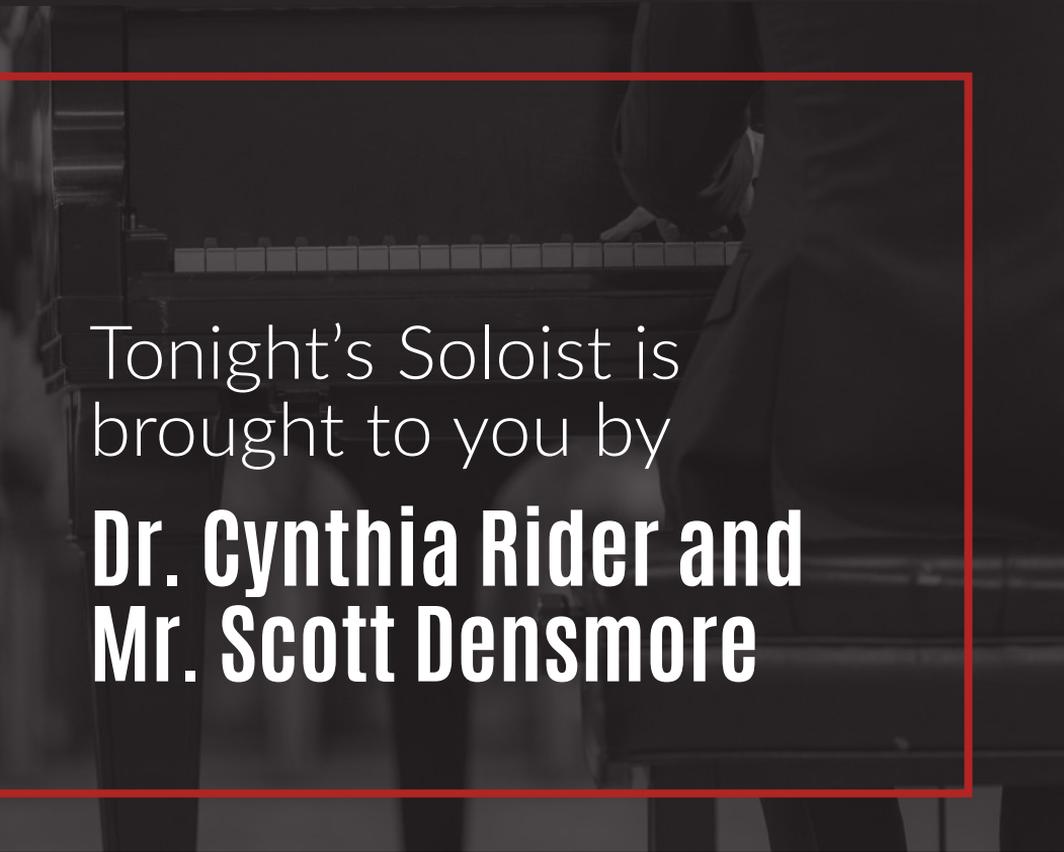
Shostakovich's Symphony #5 is considered to be one of, if not the finest, examples of a 20th Century Symphonic form with the drama, pathos, irony, humor and imagination it always has been known for. Four years ago, it was a political "apology" to a tyrannical despot, Joseph Stalin, the leader of the newly formed Soviet Union in 1922 to his death in 1953. Today with the war in Ukraine, those behaviors and goals are quite present reflecting an era previously thought if not impossible at least unlikely for resurgence.

Our Composer in residence, Dr. Bruce Brown, agreed to compose a work without a specific theme to open our concert. His new work, "This, Too, Shall Pass" is a strong reflection on the condition of our time. Filled with strong drama and rich emotions it is a tribute to the people of Ukraine.

William Westney who has performed with us on several occasions returns to perform Richard Addinsell's Warsaw Concerto. The 1941 film *Dangerous Moonlight* is famous primarily for its musical score. The producers of the film originally asked Rachmaninoff to compose the concerto which would be featured in the film. He declined and Addinsell stepped in and the score was enormously popular in the middle of the 20th century.

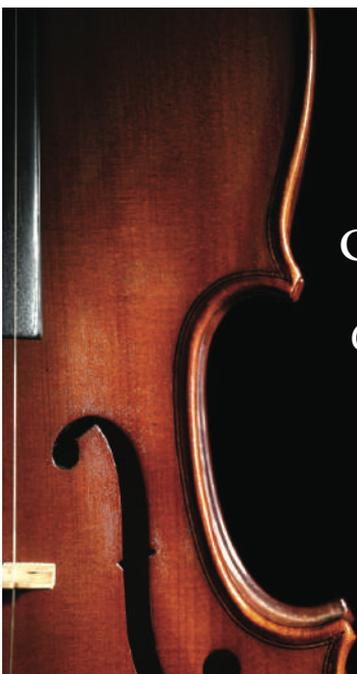
La Valse by Maurice Ravel is a gem and so much more than a Waltz. The orchestration is nothing short of brilliant and the stories accompanying the creation of the work involve intrigue not usually associated with classical music. My favorite is that Diaghilev who commissioned the work and whose ears 9 years before hearing *La Valse*, accepted and produced Stravinsky's *Rite of Spring*. Upon hearing the piano version of *La Valse*, Diaghilev told Ravel it was a nice piece of music but not a ballet. Ravel was devastated, refused to talk to Diaghilev and several years later when Diaghilev offered an apology, Ravel refused to speak to him and Diaghilev challenged him to a duel - not in the 18th Century but early in the Twentieth. Friends of both men intervened and the duel never took place.

A personal note - I am so proud of Matt, Steven, the Staff, Board, of course the Guild and you, our loyal audience and supporters. All have continued (under some incredible challenges) the great success story that is the JSO. When one invests a career of 40 years in building a world class community music center nothing is more satisfying as to see it continue to grow and prosper. Bravi!



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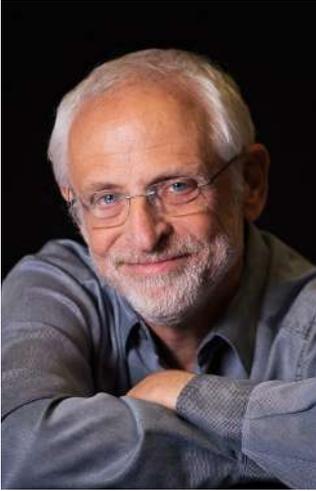
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GUEST ARTIST

WILLIAM WESTNEY



Pianist William Westney was the top piano prizewinner of the Geneva International Competition, and he appeared thereafter as soloist with such major orchestras as l'Orchestre de la Suisse Romande and the Houston, San Antonio and New Haven Symphonies. He holds a Bachelor of Arts degree from Queens College in New York and a Masters and Doctorate in performance from Yale University, all with highest honors. During Fulbright study in Italy he was the only American winner in auditions held by Radiotelevisione Italiana. Westney has given recitals on four continents, and his playing has been described by reviewers as "riveting" (N.Y. Post) and "refreshing" (Straits Times, Singapore). Critics have praised his recordings for CRI and Musical Heritage

Society, and Newsweek magazine selected his CRI album of Leo Ornstein's works as one of its "Ten Best American Music Recordings" of the year. His first book, *The Perfect Wrong Note*, was published by Amadeus Press in 2003 to critical acclaim and has sold over 60,000 copies worldwide.

An eminent educator, Westney holds is Distinguished Professor Emeritus at Texas Tech University; he is the recipient of major teaching awards both at the university and nationally. During Westney's term as Hans Christian Andersen Guest Professor at the University of Southern Denmark he gave recitals and presentations throughout Denmark, Iceland, Finland and Norway, and he also taught in Korea and China under a Fulbright grant. He teaches in the summer at the InterHarmony Festival in Italy and Germany.

More information at www.williamwestney.com

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

Saturday, October 1, 2022
Potter Center Music Hall

2022-2023
Jackson College

Sponsored by: Henry Ford Jackson Hospital

THE MAESTRO RETURNS

Bruce Brown
b.1952

Morning, Too, Shall Come
2022

Maurice Ravel
1875-1937

La valse
1919-1920

Richard Addinsell
1904-1977

Warsaw Concerto
1941

William Westney, piano

Soloist Sponsored by: Dr. Cynthia Rider & Mr. Scott Densmore

INTERMISSION

Dmitri Shostakovich
1906-1975

Symphony No.5 in D minor, op.47
1937

- I. Moderato - Allegro non troppo
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

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2022 - 2023 SEASON

THE MAESTRO RETURNS

October 1, 2022

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Xie Min, Concertmaster

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VIOLIN II

Dan Winnick, principal

Paul Lundin

Shaun Huang

Joseph Alcocer

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VIOLA

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Program Notes

By Composer in Residence Bruce Brown
[October 1, 2022]

The JSO is proud to welcome its Conductor Laureate, Stephen Osmond, back to the podium to honor his visionary leadership with a program called *The Maestro Returns*.

Stephen's distinguished, forty-year career with the JSO was a period of significant growth in stature, quality, and financial stability. The orchestra enjoyed a long string of sold-out seasons, welcomed superb guest artists, and presented uniquely creative performances, including two award-winning seasons of 20th century music, stage performances of operas, and special, interactive concerts for children.

His dream of a home for the symphony came to fruition in Weatherwax Hall, which has become a cultural hub and an outstanding venue for rehearsals and performances of all kinds. Significant education initiatives during his tenure led to the development of the JSO's thriving Community Music School and many important outreach programs.

Through it all, his most important contribution may be the deep, abiding connection he built between the orchestra and the Jackson community.

For the program, Stephen has selected a powerful collection of pieces dealing with composers' responses to the harsh realities of bitter conflict and war.

Morning, Too, Shall Come

I was deeply honored when Stephen Osmond asked me to compose an opener for this very special concert. Stephen's support and encouragement have been a tremendous boon to my creative efforts. I am profoundly grateful for our collaboration and his insightful performances that brought my compositions to life.

Morning, Too, Shall Come is dedicated to the brave people of Ukraine, whose struggle has captured the hearts of so much of the world. The music also laments a time when people seem full of mistrust and unwilling even to listen to opposing points of view. I hope and believe this dark night of antipathy and misinformation will give way, over time, to a new dawn of mutual respect and meaningful conversation.



The work begins with dark, ominous sounds that evoke fearsome images of warfare, strife, and menacing power. Brief visions of peaceful serenity are engulfed all too quickly as the forceful music gains strength and intensity. The dark strains threaten to become overwhelming, but the inner power of the gentler music gradually asserts its true strength. The piece ends quietly, with a resolute view toward a better future.

My piano composition *Fresh New Morning* is woven through this new work to create the positive, peaceful sounds of hope and promise. That piece was commissioned in 2021 by Rick Mills as a gift for his new bride, Christy, as they married and began a new life together.

Warsaw Concerto

The 1941 film *Dangerous Moonlight* (released as *Suicide Squadron* in the United States) is famous primarily for its musical score. The film's producers wanted music like the masterpieces of Sergei Rachmaninoff, but the famous Russian composer rejected their request. They turned to Richard Addinsell (1904-1977), and the *Warsaw Concerto* he created for the film became enormously popular. It has been recorded more than 100 times and sold millions of copies.



Addinsell wrote the music on the piano and handed it off to Roy Douglass, a gifted musician who lived to be 107 years old, to orchestrate.

In the movie, Stefan Radecki, a pilot who is also a virtuoso pianist, falls in love with American reporter, Carole Peters. They marry, but he crashes his plane into a German aircraft in the Battle of Britain. He survives this heroic act of self-sacrifice, but barely, and struggles to recover from amnesia as he recuperates in a London hospital. As he heals, he begins to recall the music of the concerto and tells Carole: "This music is you and me. It's the story of the two of us in Warsaw, of us in America, of us in ... where else I don't know. That's why I can't finish it."

La Valse



Maurice Ravel (1875-1937) tried to enlist in the French Air Force as soon as World War I broke out. The middle-aged composer was rejected, but he persisted until he was allowed to serve as a truck driver under harrowing conditions. His health deteriorated disastrously, and when his mother died in 1917, he fell into "horrible despair." The few pieces Ravel wrote after the war are some of his finest works.

Ravel wrote *La Valse* ("The Waltz") in 1919 both as a dance and a work about dance. He planned to call the work *Wien* ("Vienna"), but that title seemed inappropriate after the war. He said he hoped to create "a sort of apotheosis of the Viennese waltz." Ravel said the music was inspired by the waltzes of Johann Strauss, and *La Valse* does capture echoes of glorious old Vienna, but it also carries a sense of despair that brings it into the time of war-torn Europe.

Unfortunately, Serge Diaghilev, who commissioned the music for his famous *Ballets Russes*, found the work unsuitable for the stage and rejected it. Ravel was deeply hurt, and *La Valse* was not performed as a ballet until many years later.

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Ravel described his music with a program note inscribed on the score: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees ... an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo ... Set in an imperial court, about 1855."

Symphony #5, Opus 47, in D Minor

Joseph Stalin declared the composer Dmitri Shostakovich (1906-1975) an "enemy of the state" in 1936. Shostakovich's opera *Lady McBeth of the Mtsensk District* was a thinly veiled condemnation of the communist government, and the "degenerate" opera's success outraged the tyrannical dictator. He immediately had the composer denounced in scathing editorials in the party newspaper, *Pravda*.



The criticism was no idle threat. Shostakovich's friend, sponsor and protector, Marshal Nikolai Tukhachevsky, was executed in the spring of 1937, and many other national heroes and countless common people shared his fate.



Shostakovich's response was his fifth symphony, which he described as "A Soviet Artist's Practical, Creative Response to Just Criticism." He wrote the symphony very quickly, between April 8 and July 20, 1937. The first performance took place on November 21, 1937, in Shostakovich's hometown of Leningrad, as St. Petersburg was called during the Soviet era.

His apparent contrition was hailed throughout Russia and condemned in the West, but those in the know recognized the composer's subtle but biting sarcasm. The symphony's finale, which seems to glorify the

Soviet system, is actually a scathing mockery of the vicious military machine that enforced Stalin's iron will.

Shostakovich discussed this point in a controversial memoir, *Testimony*, smuggled out of the Soviet Union after his death: "What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat... It's as if someone were beating you with a stick and saying 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that."

A member of the audience described the premiere performance in her diary: "The whole audience leapt to their feet and erupted into wild applause—a demonstration of their outrage at all the hounding poor Mitya [a diminutive of Dmitri] had been through. Everyone kept saying the same thing: 'That was his answer, and it was a good one.' [Shostakovich] came out white as a sheet, biting his lips. I think he was close to tears."



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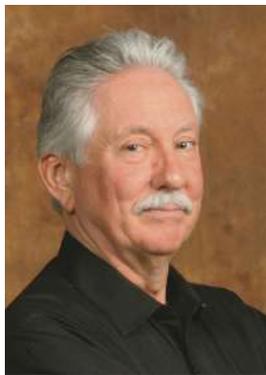
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GUEST COMPOSER

BRUCE BROWN



Dr. Jonathan Bruce Brown leads an active life as a composer, educator and author. He is currently the Composer-in-Residence with the Jackson Symphony Orchestra (Jackson, Michigan) and hosts the orchestra's popular pre-concert lecture program. He retired in May of 2018 after thirty-four years at Spring Arbor University, where he served as a professor of music theory and composition and the chair of the music department.

His modern yet lyrical compositional style has made him a frequent recipient of commissions for new works including, most recently, special pieces celebrating the centennial of Henry Ford Allegiance Health and the 125th anniversary of Consumers

Energy. He has also written commissioned works for the Jackson Symphony Orchestra, The Brass Band of Battle Creek, District VIII of the Michigan School Band and Orchestra Association, the Jackson County Honors Band, the Jackson Chorale, the 15th anniversary of the South Carolina School for the Arts, the opening of the new music building at Central Michigan University, and the dedication of White Library at Spring Arbor University.

Performances of his works have taken him across the country. His composition, *Legacy of Vision: Martin Luther King*, has been performed in many venues including Constitution Hall in Washington D.C. In 1992, it was included in a nationally-syndicated radio program produced by the University of Illinois. His *Symphony for String Orchestra* was recorded by the Prague Radio Symphony Orchestra and is available on compact disc through MMC Music in Boston, Mass. His compositions have been recognized by annual awards from the American Society for Composers, Authors and Publishers (ASCAP) since 1992.

After receiving a bachelor's degree from Central Michigan University, Brown studied composition with Neil McKay at the University of Hawaii, where his thesis composition, *Three Pieces for Orchestra*, was performed by the Honolulu Symphony. He completed his doctoral studies under Martin Mailman at The University of North Texas, where his works won top honors in competitions in New York, Texas and California.

At Spring Arbor University, he was honored to receive the LeRoy Lowell Award (for "consistency and outstanding contributions") in 2013, the Sears-Roebuck Foundation Award for Teaching Excellence and Campus Leadership in 1991, and Faculty Merit Awards in 1988 and 1995. In addition to his teaching duties in music, he has led SAU cross cultural programs in the Czech Republic and the Republic of South Africa.

Bruce also loves writing about music and people. He published a mystery novel, *Dissonance*, in 2016, and he is currently writing a sequel called *Distraction*.

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- 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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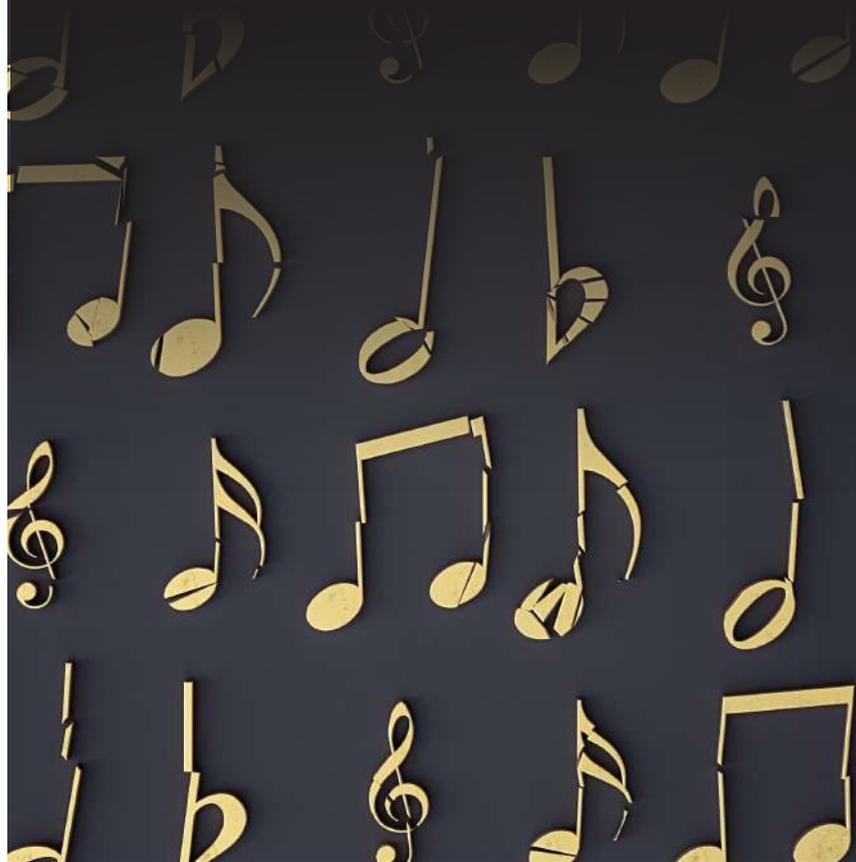
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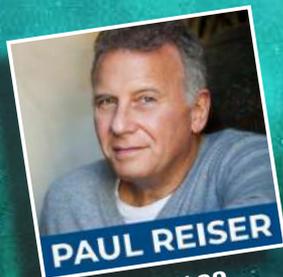
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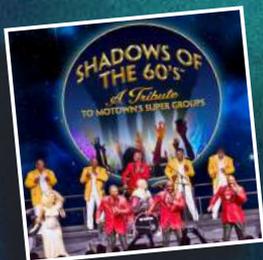
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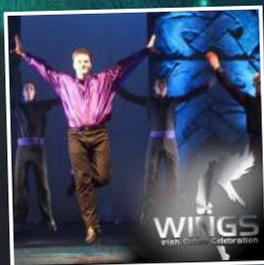
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