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NOVEMBER 13, 2021 | 7:30 PM | POTTER CENTER

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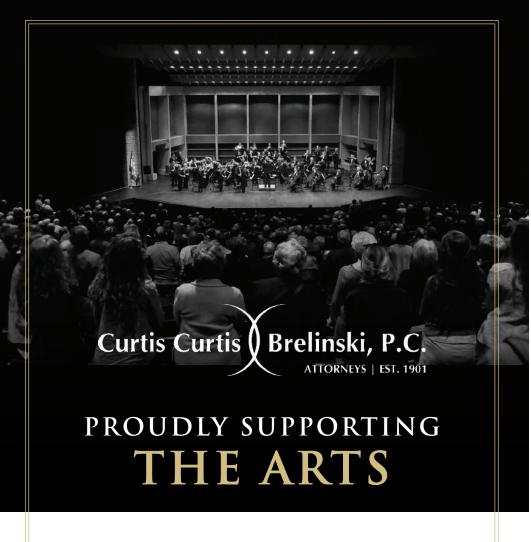
Letter From the President

The variety of colors that we have enjoyed this last month is a reminder of the variety of music that we are enjoying this season. I want to personally thank Georgia Fojtasek and Carlene Walz Lefere for their efforts in making tonight's concert more fully known in our community. 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.

We continue to celebrate the music of composers who have not been fully recognized for their work. The energy of the last performance was electric. Look through the remainder of this program to see the upcoming events available through your JSO. Please be sure to purchase your tickets for the Dec. 11 and 12 Nutcracker performances tonight. I also want to thank the JSO Guild for their incredible work on the upcoming JSO Ball Dec. 4th. This is a fun and fantastic fundraiser that supports the JSO. Take the time to go on line to enjoy the many available items through the silent auction.

Blessings,

Doug Wilcoxson, Ph.D.



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JSO'S INAUGURAL EQUAL BILLING PROJECT

FERNANDE DECRUCK



FERNANDE BREILH-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.

SUPPORT

Here's how you can support the 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
\$1,000	Name listed on CD booklet 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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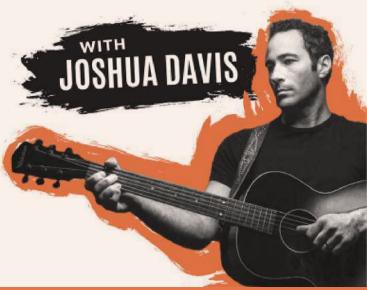
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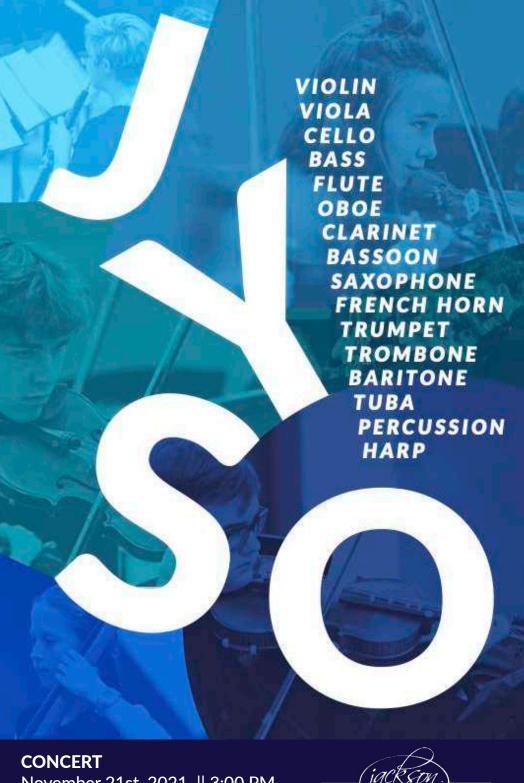


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Message from the Maestro



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.

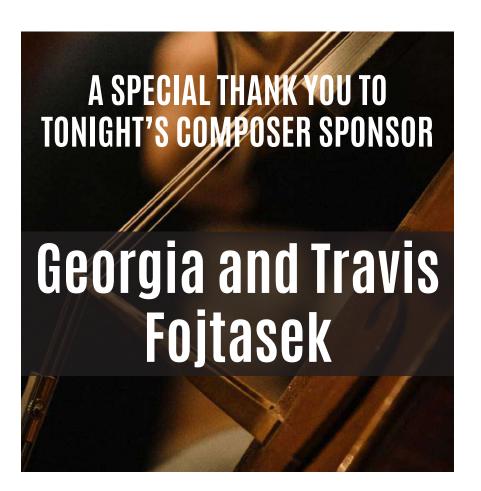
There is no better place to return to than to the influence of Beethoven - the figurehead of the modern symphony. Our Signature Series concerts feature a collection of staples in the symphonic repertoire. Each of these symphonies has been directly influenced by Beethoven's genius. We began with Brahms' 1st Symphony, tonight you will hear Berlioz's Symphonie Fantastique, and as the season unfolds we will hear 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 Wuu.

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, Beth Minors, 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



A SPECIAL THANK YOU TO TONIGHT'S SOLOIST SPONSOR



AUDREY KELLEY



Audrey Kelley (b. 1982) is a Michigan-based composer, teacher and arts presenter. As a composer she has collaborated with visual artists, choreographers and filmmakers on projects ranging from textile installations and music theatre works, to modern dance and animation. Her commissioned works have been presented by the Bellingham Electronic Arts Festival (BEAF), Sitka Music Festival, and FireHouse Performing Arts. Her first instruments included her father's harmonica, mother's

guitar, and grandparents' electric organ. She traded those in for the piano and clarinet because of all the instruments, it looked the most complicated.

Audrey spends each summer in her birth state of Washington working at the Bellingham Festival of Music as Festival Coordinator and Guest Artist Coordinator. This season, she helped program a concert series celebrating the 100th anniversary of Women's Suffrage with music and appearances by some of the most noted voices in the field.

With the encouragement of her own private instructor, Audrey began teaching music at the age of 16 and has never stopped. Audrey earned her bachelor's and master's degree in music composition from Western Washington University. During the academic year Audrey resides in Ann Arbor where she composes and teaches a private studio of piano, clarinet and composition students. She has also taught university composition, orchestration and theory courses. Though she alternates between teaching, presenting, and composing, Audrey maintains that each of these components of music are, at their core, creative endeavors.

2021 Jackson Symphony Orchestra Holiday Ball

Saturday, December 4, 2021 at 5:30 PM Country Club of Jackson

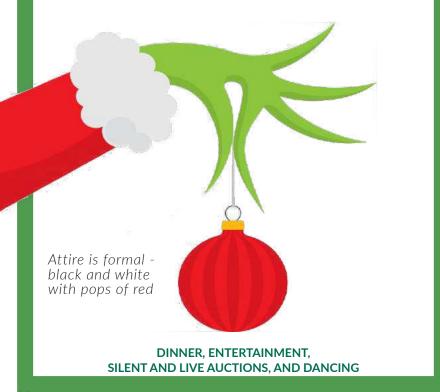
Presented by the Jackson Symphony Orchestra Guild In support of world class entertainment and music education in our community

Seating is extremely limited and con be reserved only by online ticket purchase at

bidpal.net/getgrinched

Tickets \$150 per person

Sponsored tables for 8 guests \$2,200



GUEST ARTIST CHEN-YU HUANG



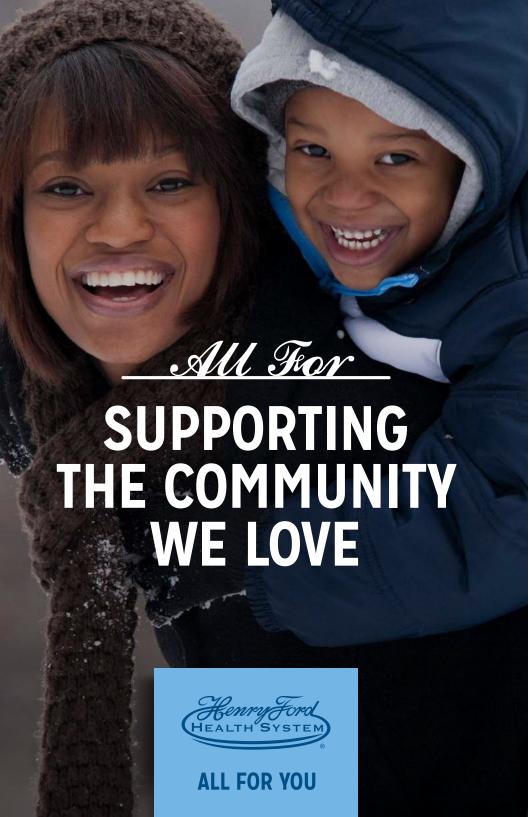
Known for her charisma and virtuosity, Chen-Yu Huang has performed in festivals, conferences, and judging competitions in Europe, Asia, and throughout the United States. She is current the harp professor at Michigan State University and the Principal Harpist of Ann Arbor Symphony Orchestra and Jackson Symphony Orchestra. Her past honors included the Krannert Debut Artist Award and Kate Neal Kinley Memorial Fellowship, of both prizes she is the first harpist ever to be awarded.

Born and raised in Taiwan, Chen-Yu started piano at four and harp at twelve. After getting her Bachelor in piano performance at National Taiwan Normal University. She realized her love of playing with ensembles and pursued her graduate degrees in harp performance at the University of Illinois at Urbana-Champaign, where she held teaching assistantship and obtained a Master of Music, Artist Diploma, and Doctoral of Musical Arts under the instruction of Dr. Ann Yeung. Before coming to the U.S., she studied harp with Shannon Chieh, Chi-Mei Hung, and Bi-Ya Lin in Taiwan.

As an enthusiastic teacher, Chen-Yu is most passionate about inspiring students to realize their highest potential and forge their own paths. She was on faculty at the Blue Lake Fine Arts Camp and founded the Community Music School Harp Ensemble. She also hosts annual Harp Day at Michigan State University. As the former president of the West Michigan Chapter of American Harp Society as well as directors-at-large of National American Harp Society, she is committed to promote the instruments and outreach in the community.

Chen-Yu is dedicated to expanding repertoire for the harp. She has worked and praised by many composers, including Pulitzer Prize and Emmy Award winner Michael Colgrass ("excellent work"), Grammy nominee Zhou Tian, Stephen Andrew Taylor, and John Mackey. She also loves arranging music for harp and with other instruments. Her arrangements are published by HappyStringMusic.

An avid chamber musician, Chen-Yu has played with the innovative modern harp quartet HarpCore4. She also formed Jubilee Duo with harpist Molly Madden and Accorda Trio with violinist Fangye Sun and cellist Daniel Tressel. In 2016, she joined Formosa Trio with flutist Pei-San Chiu and violist Tze-Ying Wu, and released their first album The First Impression ("invites us not just for a ride, but on an adventure, requiring all senses"- Harp Column), which also includes several her arrangements.





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

Saturday, November 13, 2021 Potter Center Music Hall

2021-2022 Jackson College

Sponsored by: Henry Ford Allegiance Health Composition Sponsored by: Georgia and Travis Foitasek

SYMPHONIE FANTASTIQUE

Fernande Breilh-Decruck 1896-1954

Concerto for Harp

1944

I. Allegro

II. Andante

III. Vif et lé

IV. Final Allegro Molto

Chen-Yu Huang, harp

Audrey Kelley

Speakeasy

b. 1982

2020

I. For the Record

II. "...Of Audacity and Rouge" - Zelda Fitzgerald III. City On a Still

IV. Put the Sin in Syncopation

INTERMISSION

Hector Berlioz 1803-1869

Symphonie Fantastique

1830

I. Reveries - Passions

II. A Ball

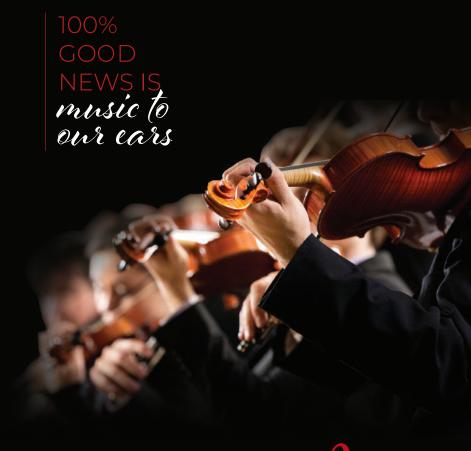
III. Scene in the Fields

IV. March to the Scaffold

V. Dream of a Witches' Sabbath

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JACKSON MAGAZINE

Jackson Symphony Orchestra 2021 - 2022 SEASON

MATTHEW AUBIN, Music Director STEPHEN OSMOND. Conductor Laureate

Symphonie Fantastique November 13, 2021

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Program Notes

By Composer in Residence Bruce Brown November 13, 2021

The second concert in the JSO's 2021/22 season, *Rejoice: Reuniting Through the Joy of Music*, will feature three unique and colorful works, two from France and one from an up-and-coming Michigan composer.

The evening will begin with a new work by Audrey Kelley celebrating the 100th anniversary of the nineteenth amendment, which guaranteed a woman's right to vote.

The shimmering colors and rich tone of the harp are not often heard in a solo role, and the JSO's principal harpist, Chen-Yu Huang, will take center stage to present a special treat, a beautiful Concerto for Harp written by the French composer Fernande Decruck.

The program will conclude with one of the most remarkable pieces in the orchestral repertoire, Hector Berlioz's landmark *Symphonie fantastique*.

Speakeasy: Four Scenes from the Roaring 20's

Audrey Kelley (b. 1982) says the new work she is writing for the JSO: "encompasses not only the 19th Amendment itself, but the cultural springboard it provided to catapult women out into society."

This summer, Audrey has been juggling responsibilities to polish her new composition in Bellingham, Washington, where she serves as the festival coordinator and production manager for the Bellingham Festival of Music. Principal players from some of the most prestigious orchestras in the country come to the festival to play in concerts featuring world-famous soloists, and the festival sponsors outreach programs to bring year-round musical enrichment to school children in its region.

Audrey was born in the state of Washington and was drawn to learn several different instruments, including the clarinet, she says, "because, with its large mass of gleaming silver keys, it looked the most complicated of all the instruments." She went on to receive her bachelor's degree and master-of-music degree in composition from Western Washington University.

When she is not busy in Bellingham she lives in Ann Arbor, where she composes, teaches private lessons for her studio of piano, clarinet and composition students, and manages guest artist contracting for the Bellingham Festival.

She has written many classical and electronic compositions that "highlight themes from mental health to women's suffrage." As a composer, she has collaborated with a wide range of artists including choreographers, film makers and visual artists to create projects ranging from textile installations and musical theater works to modern dance and animation.

She has been commissioned to write works for organizations including the Bellingham Electronic Arts Festival (BEAF), the Sitka Music Festival and FireHouse Performing Arts.

Her new composition was scheduled for performance by the JSO in November of 2020, but obviously, that concert that was one of the many casualties of the COVID pandemic.

Speakeasy: Four Scenes from the Roaring 20's has four movements, and she de-

scribes the music as an "orchestral celebration of the music, philosophy, fashion and excess that flared into being in the 1920s and became embodied by the empowered Flapper."

One interesting fact she learned, she says, is that: "The 1920s is the only era I'm aware of where women's fashion was directly influenced by music. Flapper culture, music and dance resulted in dresses having fringe and ornaments to flow, flap and sparkle as ladies danced."

The work begins and ends, "with quotations from suffrage songs, my favorite of which is (problematically?!?) entitled, She's Good Enough to be Your Baby's Mother, And She's Good Enough to Vote With You! Now that's a title."

Concerto for Harp and Orchestra

Fernande Decruck (1896-1954) was a remarkable woman who earned a spot in the Toulouse Conservatory when she was only eight years old and went on to win top prizes in music theory and piano. In 1918, she moved on to the Paris Conservatory, and during her time there, she won first-place honors in harmony, fugue and piano accompaniment.

Maestro Matthew Aubin has a keen interest in Decruck, who became a gifted organist and wrote dozens of fine compositions, including more than forty works for the saxophone. Aubin is the leading scholar on Decruck and her music, and he has traveled to France several times to meet with her family, learn more about her life, and study her manuscripts. If tonight's concert whets your appetite, visit his excellent website, *fernandedecruck.com* to learn more.

On April 8, 1937, Fernande gave birth to her third child, Alain, and nearly lost her life in the process. Fortunately, she recovered quickly, and six months later she accepted an appointment as a professor at the Toulouse Conservatory where she taught advanced music theory. After a few years in Toulouse, Decruck left for Paris where she composed her most mature and significant works, primarily during World War II.

Decruck wrote her *Concerto pour harpe et orchestra* (*Concert for Harp and Orchestra*), which was described by one reviewer as being "light-hearted, warm, and full of surprises," in 1944 in Voulx, a *commune* (township) that today has about 200 residents. Harpist Pierre Jamet, who soon became the Paris Conservatoire's professor of harp, premiered the work at the *Concerts Colonne* on March 31, 1946, under the direction of conductor Paul Paray.

Henri Malherbe, writing for *Le Courier de Paris*, described the event as a "most endearing performance of a concerto for harp and orchestra by Mrs. Fernande Decruck." He went on to ask: "Is the harp a concert instrument?" His answer speaks volumes: "I had doubt. It is a real challenge that the erudite musician has taken on and acquitted herself with happiness. Five movements in a clear, jagged and shimmering style, with a delicate and pungent poetry."

Symphonie fantastique, Op. 14

Biographer Hugh MacDonald has said of Hector Berlioz (1803-1869): "In many senses the Romantic movement found its fullest embodiment in him ... His life presents the archetypal tragic struggle of new ideas for acceptance..."

Berlioz was almost certainly the most important musician in France during his lifetime, despite the fact he never mastered a musical instrument. Reportedly, he could only play some chords on a guitar or a few notes on a flute.

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Program Notes

Despite that, he became a very famous composer and conductor, wrote powerful works that have been performed countless times and penned highly influential commentaries on the music of his time. He also wrote a hugely influential treatise on instrumentation that generations of composers pored over to learn the art of orchestration.

Berlioz wrote his *Symphonie fantastique* in 1830, and the first performance took place at the Paris Conservatoire on December 5th of that year. He made numerous revisions over the next fourteen years, and the work became hugely popular in Paris.

He had written the music to express his love for Irish actress Harriet Smithson after seeing her perform the role of Ophelia in Shakespeare's *Hamlet*. Smithson refused to see Berlioz, despite his numerous love letters. Then she heard the symphony, two years after its premiere, and she was thrilled to be the object of such affection. They were married on October 3, 1833, but their marriage was short and bitter. Be careful what you wish for!

The Symphonie fantastique is full of innovations, especially for its time. It is a "cyclical" symphony in which one melody – the *Idée fixe*, that is said to represent the artist's obsessive devotion to his beloved – appears in all five movements. The music also includes many bold effects in instrumentation, including the use of four timpani to represent distant thunder (a tip of the hat to Beethoven's Sixth Symphony), very dramatic music in the low brass and the first appearance of a tuba in a symphony orchestra.

Berlioz subtitled the *Symphonie* an "Episode in the Life of an Artist" In which a youth with a feverish imagination is in deep despair over an unrequited love and has poisoned himself with opium. Berlioz wrote a detailed program to explain his vision of the music.

The first movement introduces us to "... a young vibrant musician, afflicted by the sickness of spirit ... [who] sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her..."

In the second movement, the artist "finds himself in the most diverse situations in life... yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion."

He "hears two shepherds in the distance" in the <u>third movement</u>. "He broods on his loneliness, and hopes that soon he will no longer be on his own... But what if she betrayed him! ...Distant sound of thunder... solitude... silence ..."

In the <u>fourth movement</u>, "convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution..."

"He sees himself at a witches' sabbath" in the finale, "in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral ..."

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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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2021-2022 CALENDAR EVENTS

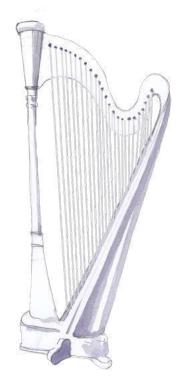
JYSO Concert Weatherwax Hall (Jackson Youth Symphony Orc	Nov. 21, 2021 hestra)	3:00 PM
String Team Recital Weatherwax Hall	Dec. 11, 2021	11:00 AM
CMS Studio Recitals Weatherwax Hall	Jan. 12-13, 2021	7:00 PM
CMS Scholarship Auditions Weatherwax Hall	Feb. 24, 2022	4:00 PM
CMS Studio Recitals Weatherwax Hall	May 3-5, 2022	7:00 PM
JYSO Concert Weatherwax Hall (Jackson Youth Symphony Orc	May 8, 2022 hestra)	3:00 PM
String Team Recital Weatherwax Hall	May 14, 2022	11:00 AM

Instrument Spotlight

THE HARP

The harp is one of the oldest instruments in the world. It can be traced back as early as 3000 B.C.. Harps were found in many archeological sites in the middle east, and in paintings of Egyptian tombs. It is said that the instrument was derived from the hunter's bow. Bowed harps are still being used in Africa today.

Although they have a long history, the Western concert harp was not fully developed until 1810. In the Renaissance and Baroque period, harps were often interchangeable with keyboard instruments. As European classical music



developed into more chromaticism, the construction of harps was changed drastically. In the late 18th century, harp makers started to increase the size of the harps to increase its volume, and pedals were installed to allow for more chromaticism.

Today, a full-size concert harp has 47 strings and 7 pedals. The pedals are connected to the mechanism that bends a set of strings and makes them sharp or flat. Because of the late development of the instrument, one usually sees a harp on stage with an orchestra for music that's written after the 19th century. Berlioz was one of the composers that lived in the period when harp construction was taking a big step and he was the first composer to use modern harps prominently in a symphonic work. Berlioz took a special affection toward the harp after listening to a great concert harpist Parish Alvars perform. In fact, in the composer's memoir, he wishes to have "as many harps as possible played in Symphonie Fantastique".

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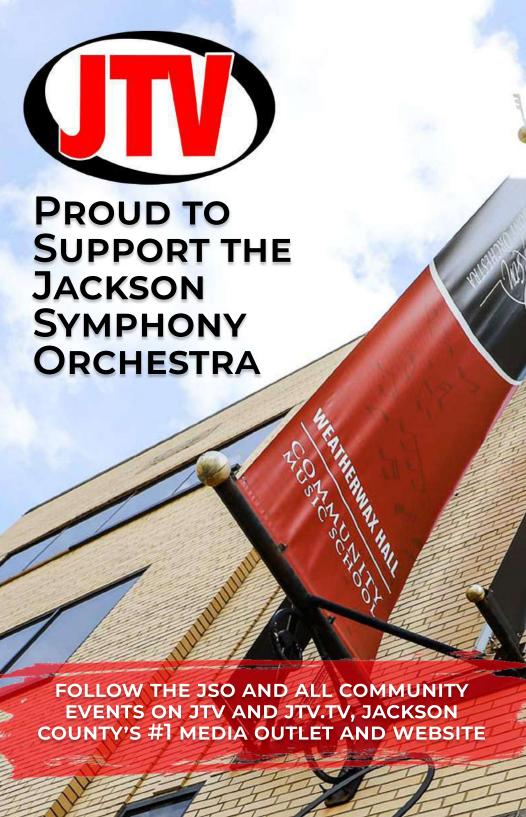
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Please consider a donation to the Jackson Symphony Guild's Mary Spring into Music Scholarship fund Jackson Symphony Guild P.O. Box 602 Jackson, MI 49204-0602





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 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 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 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.

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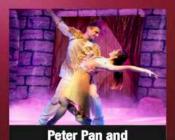
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The Ultimate 60's Sing-Off Sunday, Feb. 27, 2022 4 p.m.



Cinderella on Ice Saturday, March 19, 2022 7 p.m.



The Ultimate ELO
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Saturday, April 9, 2022
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The Oak Ridge Boys Saturday, May 7, 2022 7 p.m.

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