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Contents



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

Letter From the President

Tonight we listen to the season finale of our Signature Series concerts! We want to give a special congratulations to our student scholarship winners. The winner of our Stephen Osmond Scholarship is Serena Fleming, a violinist who has been taking private lessons for 5 years. Our Mary Spring scholarship winner is Cameron Gibson a pianist with the CMS for 2 years. A special thank you to the Jackson Symphony Guild for all the funds they raised toward 16 student scholarships.

Tonight's concert is in collaboration with the Gilmore Piano Festival as we showcase Elliot Wuu, a 2018 Gilmore Young Artist, playing Chopin's First Piano Concerto. We are also thrilled to be premiering Jackson native Marcus Norris's piece that will celebrate and commemorate the post-pandemic future. Finally, tonight's concert will end with a piece that was composed nearly 90 years ago for the Chicago Symphony Orchestra, Florence Price's First Symphony.

I would also like to take a moment to personally thank all of the JSO staff, fellow board members, and many donors who helped make this season spectacular! Please keep your eye out for details on next season's concerts and the many opportunities to learn more about music through the Community Music School's Summer classes and workshops.

JSO is one of the most innovative, inspiring and successful music arts organizations in Michigan. We could not accomplish this without your support. We will continue to press toward excellence.

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.

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Piano Workshops (various ages)	June-July
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Youth Choir Workshop	July 18-21
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Private Lessons June 13	-August 19

Registration begins May 2nd. To learn more about summer programs and financial assistance, please visit our website at jacksonmusicschool.org



2021-2022

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JSO'S INAUGURAL EQUAL BILLING PROJECT

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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



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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



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 Accountant LC Marco Shehab, CB







Tonight's Soloist is brought to you in partnership with The Gilmore Piano Festival

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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 iov 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, Beethoven's 3rd Symphony, Sibelius' 5th Symphony, and tonight's concert will feature 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 concert where we will be featuring a new work by Jackson composer, Marcus Norris, written in celebration and commemoration of our post-pandemic future. In November, we featured a work called Speakeasy by Audrey Kelley and in February we featured a work titled Underpinnings for Orchestra by Larry Alan Smith. 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.

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

MARCUS NORRIS



Marcus Norris' first foray into making music came in the form of producing rap beats on pirated software, installed on a Windows 98 computer that he Macgyvered together from spare parts while lying on the floor of his childhood bedroom. Though he came to composing concert music later, he transferred that same imagination and ingenuity to writing music of all kinds. Marcus has been called a "New Musical Talent in our Midst" by Chicago's N'digo Magazine, and has made a number of achievements. including being awarded the prestigious Cota-Robles fellowship for pursuing his PhD at UCLA, being chosen in 2020 for the LA Philharmonic's National Composers Intensive, and in 2017 winning 1st prize in the Southeastern Composers League Competition. His

violin concerto "GLORY" opened to three sold-out performances when premiered by the Jackson Symphony Orchestra in 2019, and then was subsequently performed in Guangzhou, China later that year. His Dance Suite "I Tried So Hard for You" premiered in Havana in 2018, closely following the Russian String Orchestra premiere of "My Idols Are Dead" in Moscow. In 2020 he founded South Side Symphony – the only orchestra that would perform "Back That Thang Up" on the same concert as Beethoven.

For more information on Marcus and his music visit $\mbox{www.MarcusNorris.}$ com (or $\mbox{@MarcusNorris}$ on \mbox{IG}) and $\mbox{www.SouthSideSymphony.org}$.





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GUEST ARTIST ELLIOT WUU



Praised for his "power, speed and finesse of artists twice his age" (Tribune Star), 19 year-old Young Steinway Artist Elliot Wuu has captured audiences with colorful tones, sensitive musicality and emotional depth in his music. Wuu was named as a 2018 Gilmore Young Artist, one of the most prestigious award bestowed every two years to two young pianists up to 22 years old. In the recent years. Wuu has won numerous

state, national and international competitions and performed across the globe. In 2015, Wuu won First Prize in the Hilton Head International Piano Competition for Young Artists. In the same year, he also won Second Prize and special Schubert Prize in the International e-Piano Junior Competition, Third Prize and special Mozart Prize in the Cleveland International Piano Competition for

the Young Artists, Second Prize and the Best Performance award of a composition by Russian Composers in the Bösendorfer and Yamaha USASU International Piano Competition. He was a finalist winner of 2017 National YoungArts Competition. In addition, Wuu was named a 2016-2021 MTAC Young Artist Guild (YAG) member and a 2014-2016 Young Scholar of the Lang Lang International Music Foundation. Among numerous top prizes and honors Wuu received at young age were First Prize in the 2013 Inaugural Kaufman International Youth Piano Competition, Junior Piano Award of the 2012 Mondavi Young Artists Competition, First Prize and special Centennial Award in the 2010 Pacific Musical Society Competition, and First Prize in the 2009 San Jose International Piano Competition.

Wuu has performed in major venues in the U.S., France, Italy, Germany, United Kingdom, Poland, Romania and China. In NYC, Wuu performed at the United Nations Headquarters in the presence of Secretary-General Ban Ki-moon, at the WQXR Greene Space, and at Carnegie Hall for the Grammy's Salute to Classical Music concert. Other notable concert performances were at Fondation Louis Vuitton in Paris, Gilmore International Keyboard Festival, Aspen Festival, Ravinia Festival, Hilton Head Bravo Piano Festival and Chopin Foundation of the United States. In 2013, Wuu was selected as one of the twelve young pianists from around the world to participate in the Inaugural Lang Lang Junior Music Camp in Munich, Germany, where he performed and worked with Lang Lang in concert and masterclass. Wuu was also featured on the NPR's From the Top and WQXR's Young Artists Showcase radio programs.

As a soloist, Wuu has appeared with the Hilton Head Symphony Orchestra, the Columbus Indiana Philharmonic, Lansing Symphony Orchestra, Terre Haute Symphony Orchestra, Symphony Parnassus, and Arad State Philharmonic in Romania, among many others.

Born in Fremont, CA, Wuu began piano studies at the age of six. Throughout high school years, Wuu was a music scholarship student studying piano with Yoshikazu Nagai at the San Francisco Conservatory Pre-College, as well as at the Valley Christian High School Conservatory of the Arts. His previous teachers include Jed Galant and Rose Chen. Wuu is currently studying piano performance at The Juilliard School, under the tutelage of Robert McDonald.



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CHOPIN, PRICE & NORRIS

Marcus Norris b.1991 There Can Be No More Kings: A Hood Fantasy 2022

Frédéric Chopin 1810-1849 Piano Concerto No. 1 in E minor, op. 11 1830

- I. Allegro maestoso
- II. Romanze larghetto
- III. Rondo vivace

Elliot Wuu, piano In partnership with The Gilmore Piano Festival

INTERMISSION

Florence Price 1873-1943

Symphony No.1 in E minor 1932

- I. Allegro ma non tropo
- II. Largo, maestoso
- III. Juba Dance
- IV. Finale

Program Book Sponsor





Jackson Symphony Orchestra 2021 - 2022 SEASON

Chopin, Price & Norris

April 29 - May 1, 2022

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Program Notes

April 29, 30 and May 1, 2022

By Composer in Residence Bruce Brown

The JSO's 2021-22 season, Rejoice: Reuniting Through the Joy of Music, will end on a very high note with a program called "Chopin, Price and Norris." The theme of tonight's concert could be "Up and Coming."

Young Marcus Norris – one of Jackson's own – is doing great things in his composition studies in Los Angeles, and he is preparing a new work that will be the JSO's third world premiere of the year.

The orchestra is proud to welcome 21-year-old pianist Elliot Wuu to Jackson to perform Chopin's "first" piano concerto (more on that later!). Wuu was named a Gilmore Young Artist in 2018. The Gilmore Piano Festival, which brings pianists from all over the world to Kalamazoo, Michigan, presents this award every two years:

... to single out the most promising of the new generation of U.S.-based pianists, age 22 and younger. Nominations are made by music professionals from around the world, and an anonymous selection committee evaluates the nominees over a period of time. Candidates for the Award are unaware that they are under consideration.

The evening will conclude with a brilliant and colorful symphony by a composer whose star is on the rise after decades of unfortunate neglect.

There Can Be No More Kings: A Hood Fantasy

UCLA was so impressed with Marcus Norris, a 2009 Jackson High graduate, that they awarded him a full scholarship and the prestigious Eugene Cota-Robles Fellowship to support his doctoral studies in music composition. Norris gives credit to many Jackson people who helped him get his start, including his Uncles Nate and Dre Norris, Jazz artist Benny Poole, and Mark Mathias, a familiar face in the JSO's string bass section and a beloved former teacher in Jackson's Public Schools. Chicago's N'digo Magazine has called Norris a "new musical talent in our midst." Billboard Magazine named Winter's Diary 2, a project he produced, as one of the top ten R&B Albums of 2014. He has also served as a studio instructor, producer and engineer for Donda's House, a nonprofit program serving aspiring young musicians on Chicago's south side.

Norris's works have been performed in the United States, in Russia and in Cuba, and they have been performed or read by many groups including the Russian String Orchestra, the Chicago Composer's Orchestra, the Las Vegas Young Artists Orchestra and the Afro-Cuban cello quartet Ache-lo.

In 2017, he won the Philip Slates Memorial Competition sponsored by the Southeastern Composers League.

The JSO commissioned Norris's GLORY, a new violin concerto, in 2019. The success of that memorable performance, with violin soloist Xie Min, led to the inclusion of Norris's moving piece, My Idols are Dead, on the JSO's virtual concert Made in Michigan (which was released this past year and is still available on YouTube).

In 2020, Norris founded the South Side Symphony, which he describes as "the only orchestra that would perform Back That Thang Up on the same concert as Beethoven." This past July, the Chicago Philharmonic Society chose Norris and two other composers for its first-ever composer in residence program. Norris's new work for the JSO will "celebrate and commemorate the post-pandemic future."

Piano Concerto No. 1 in E Minor, Op. 11

Fryderyk Chopin (1810-1849) wrote his Concerto No. 1 in E minor in 1830, when he was only twenty years old. He had already written another concerto. That one made him a national hero in Poland, but the later one earned its title by being published first.

His performance of his new concerto in the National Theatre in Warsaw, on October 11th, 1830, was met with "thunderous applause." Then he left Poland, went to Paris, changed his name to Frédéric, and proceeded to take the place by storm, despite the fact he hated playing to large crowds and didn't perform publicly for almost two years.

When Chopin did give a concert in Paris, Liszt and Mendelssohn both came, and Robert Schumann summed up the reaction with two famous lines: "Hats off, gentlemen – a genius!" and "Chopin introduces the spirit of Beethoven into the concert hall."

Chopin was an astonishing pianist, and his music requires superb technique, but also great depths of nuance and expression. As one admiring observer wrote: "[His] fingers sing and bring tears to your eyes, making anyone who is sensitive tremble with emotion."

He is the only major composer who never wrote a piece that didn't include the piano, and his music changed the art of piano playing dramatically. He invented the instrumental ballade and transformed the nature of the piano sonata, mazurka, waltz, nocturne, polonaise, étude, impromptu and prélude.

Chopin started making up music – improvising – as soon as he started learning to play, and improvisation was always a critical part of his approach to composing. As one eyewitness, Karl Flitsch, reported:

The other day I heard Chopin improvise at George Sand's house ... he plays without hesitation as if it could not be otherwise. But when it comes to writing it down and recapturing the original thought in all its details, he spends days of nervous strain and almost terrible despair.

When Chopin performed his Concerto #1 in Paris, François-Joseph Fétis wrote: "There is spirit in these melodies, there is fantasy in these passages, and everywhere there is originality." Some critics have felt the supporting music in the orchestra failed to live up to the grandeur of the solo part, but many others have insisted the accompaniment was carefully designed to not overshadow the piano music. In the words of Phillip Huscher, writing for the Chicago Symphony:

[The] music comes to life with the entrance of the piano. Suddenly, the same material that sounded unexceptional and a tad dutiful when played by the orchestra seems distinctive, poetic, and endlessly inventive... The orchestra is master of ceremonies, accompanist, and indispensable partner – introducing material, lending color and support – but the piano commands center stage.

Symphony No. 1 in E Minor

In 2009, a large pile of compositions and papers of Florence Price (1887-1953) were found in a jumbled heap on the floor of a dilapidated house in St. Anne, Illinois. Fortunately, the home's new owners did some investigating and donated the materials to Price's archive at the University of Arkansas.

Alex Ross lamented this near disaster in The New Yorker: "...not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history."

Price was a fine pianist, organist and music teacher, and the first African-American woman to be recognized as a symphonic composer. She wrote more than 300 pieces including four symphonies and four concertos. Marian Anderson sang her settings of spirituals often and used one of them, My Soul's Anchored in the Lord, as the finale for her famous 1939 concert at the Lincoln Memorial before 75,000 people and a national radio audience.

Price gave her first piano performance at the age of four and published her first composition when she was eleven. She graduated as the valedictorian of her class at the age of fourteen and graduated from the New England Conservatory in 1906 with honors, an artist diploma in organ and a teaching certificate.

She composed her First Symphony between January 1931 and early 1932, and it quickly won the first prize in a special contest sponsored by Wanamaker's Department Store. The award brought Price national recognition, but no performances of her work. Then, in 1933, Maude Roberts George, who later became the president of the National Association of Negro Musicians, paid \$250 (more than \$5000 today) for Price's symphony to be included in a program by the Chicago Symphony Orchestra called "The Negro in Music."

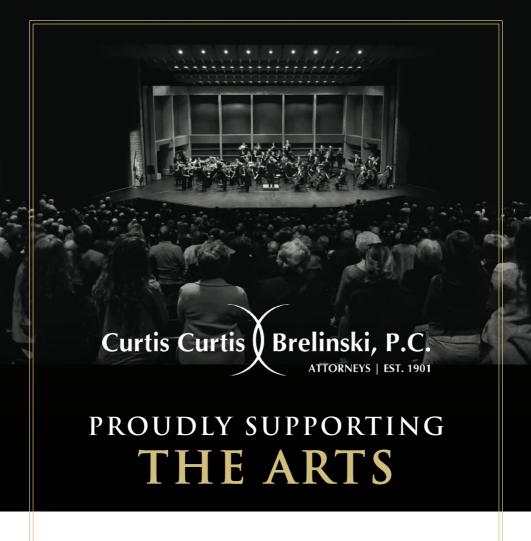
Frederick Stock conducted the world premiere of Price's symphony on June 15, 1933, and Price became the first African-American woman to have her music played by a major U.S. orchestra. Critics called Price's new piece "a symbol of uplift and community" and "a faultless work, a work that speaks its own message with restraint and yet with passion . . . worthy of a place in the regular symphonic repertory."

Price's music seamlessly combines African-American influences in melody, rhythm and syncopation with traditional European styles. She also drew inspiration for her first symphony from Dvořák's famous New World Symphony.

Eleonora Beck, writing for the Philadelphia Orchestra, says the "long contrasting middle section [of her first movement] captures tranquility, as if Price is musically painting the great American pastime: sitting on the porch."

The slow movement begins with a beautiful hymn, written by Price, in the brass. The third movement, a Juba Dance, includes African drums and a wind whistle. Price wanted all her symphonies to include a Juba dance, an echo of an energetic style that included stomping, slapping, and patting the arms, legs, chest, and cheeks.

Many believe the Juba dance is the precursor to tap dancing. The finale propels the music energetically toward its triumphant conclusion.



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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.

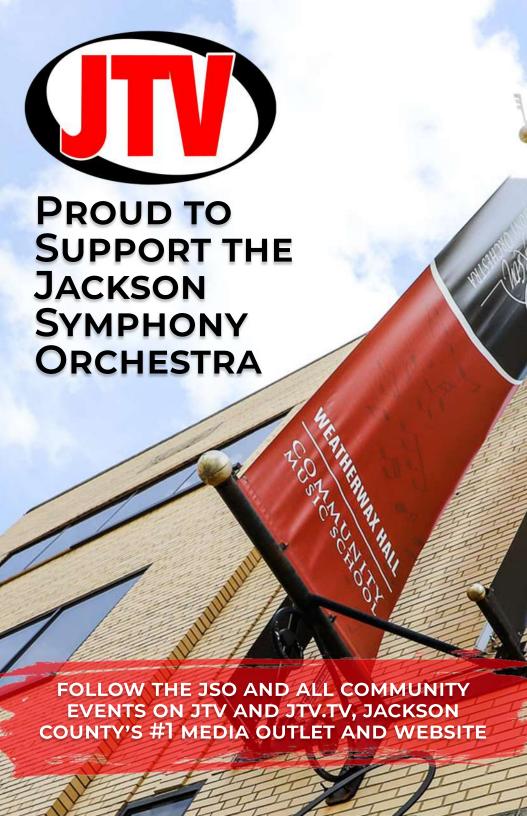
In conclusion, if you can't help bursting into spontaneous applause after listening to the Jackson Symphony Orchestra, then we don't blame you!

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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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The Ultimate EL0 Experience Saturday, April 9, 2022 7 p.m.



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

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