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SPRING CONCERT

Ravel—Piano Concerto in G Major
Beethoven's Pastoral Symphony No. 6
Overture to Barber of Seville—Rossini

Featuring

Claire M. Kang

Conductor ~ Patrick Clark

April 25, 2017 7:00 pm
Lincoln University ~ Mitchell Auditorium



Tonight's Performance is dedicated to the Memory of
Robert A. Mansur



Bob Mansur playing Flute at 95.

An excerpt from Mr. Mansur's obituary about his passion for music:

Bob was a lifelong musician, playing the flute in high school bands, orchestra and ensembles, and in the Jefferson City Symphony Orchestra from 1939 until his departure for college and service in the Navy. In 1950, along with Carl Burkel and others, he assisted in the rejuvenation of the Jefferson City Symphony Orchestra and served as it's first President, he was the principal flutist with the Symphony for 46 years. Bob was also a past president, membership chair and board member of the Jefferson City Community Concert Association for 40 years. A Legacy "While he breathed he hoped. He had principles; He stood up. He loved: He was loved. He understood; He was misunderstood. He treasured beauty, innate, sight, and sound." "He so lived, that when His summons came to join the innumerable caravan which moves to that mysterious realm, he could wrap the drapery of his couch about him and lie down to pleasant dreams." -ram/wcb

Program

Overture—Barber of Seville (1816)
Gioachino Rossini (1792-1868)

Piano Concerto in G Major (1931)
Maurice Ravel (1875-1937)

I. Allegramente

II. Adagio Assai

III. Presto

Intermission

Symphony No. 6 'Pastoral' (1808)
Ludwig van Beethoven (1770-1827)

I. Allegro ma non troppo

II. Andante molto mosso

III. Allegro

IV. Allegro

V. Allegretto

Dear Audience,

Thank you so much for being here this evening. Please take a moment to thank the Orchestra Musicians who consistently contribute so many beautiful musical moments for Jefferson City and the mid-Missouri Community.

Personnel

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Terrence Farley
Tayla Hughes
Jeanie McGowan
Shaelen Uthe
Janna Volmert
Esuga Yacim*

VIOLIN II

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Marilyn Beissenherz
Marty Gardner
Kelby Kornrumpf
Kristi Langendoerfer
Emily Schweiss
Savannah Thomas
Madjid Vasseghi*

VIOLA

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E. F. Braun*
John Christianson
Laura Eggeman
Tricia Kroll
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Warren Solomon*

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Aimee M. Veile
Patricia Koonce
Terry Jones
Siera Richardson
Greg Spillman
Brahm Treiman
Rachel Ulm*

BASS

Bonnie Verdot
Izzak Green
Kayleigh Little
Alison Riggs
Clara Scovill
Blaine Smallwood*

FLUTE/PICCOLO

Tisha Celada
Susan Capehart*

OBOE/ENGLISH HORN

Andrew Marjamaa
LeighAnne Torres*

CLARINET

Steven Houser
Earl Kliethermes
Fred Lowrance*

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Karel Lowery
Libby Robinson
Mark Lauer* (principal-Ravel)*

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and String Bass
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listed in alphabetical
order.*

Our Conductor



Patrick David Clark was born in St. Louis, MO and is a composer and conductor, currently adjunct professor of music theory and composition at the University of Missouri.

Patrick is conductor and musical director of the Jefferson City Symphony Orchestra and frequent guest conductor for the Columbia Civic Orchestra and Mizzou New Music Ensemble, and was musical director for The Little Theater's production of *Bye Bye Birdie*, *Rent*, *The Odd Couple*, and *Peter Pan*.

Most recently Patrick has been commissioned to write an orchestral work, *FE700°C*, for the Illinois Symphony Orchestra in celebration of their 20th anniversary, and *Snow Coming* for St. Louis Symphony pianist Peter Henderson, performed as part of the Sheldon Concert Hall's 100th anniversary, and a chamber work for The Odyssey Chamber Concerts Series in Columbia, MO. Orchestral works by Patrick have been programmed by the Seattle Symphony, San Antonio Symphony, Nashville Symphony, Spokane Symphony, and the Nederlands Ballet Orkest. Chamber works by Patrick have been performed and recorded in The Netherlands and Israel. Dr. Clark has worked with American Voices as Composition faculty on several trips to both Kurdistan and Thailand. Patrick holds his Bachelor's degree in composition from MU where he studied with Thomas McKenney and John Cheetham.

Patrick earned his Master's degree from the University of Arizona, studying with Dan Asia, and his Doctor of Musical Arts degree in composition from the Shepherd School of Music, Rice University, studying with Arthur Gottschalk, Paul Cooper and Ellsworth Milburn. Patrick is a Tanglewood Fellow (1997), participated as a composer at June in Buffalo and studied with Louis Andriessen at the Royal Conservatory in the Hague in Holland on a Netherlands-America Foundation Grant (Fulbright). Patrick was one of eight composers selected to write a work for Alarm Will Sound, performed in July of 2011 as part of the Mizzou International Composers Festival. The resulting composition, *Ptolemy's Carousel*, and many other works by the composer can be heard at: <http://soundcloud.com/patrick-david-clark>

Our Soloist



A student of Dr. Hye-Jung Hong, “Claire” Malgeum Kang is pursuing a Master of Music degree in Piano Performance at Missouri State University. Born in Seoul, Korea, Claire attended Gyeonggi Arts High School and received her Bachelor of Musical Arts degree at Seokeong University with the highest honor. While attending Seokeong University, she received the Dean’s scholarship for academic excellence.

In 2016, she won the Henrietta Keller Music Scholarship at Missouri State University. Other honors and awards include top prize at the 2013 Korean Young Artist Piano Competition and an invitation to attend the Seoul Arts School International Music Festival. Ms. Kang is also an active collaborator. In 2015, she gave a piano duo recital with pianist Eunhee Kho at the Mozart Concert Hall in Seoul. Last year, she gave a recital with Darwyn Apple, former first violinist of Saint Louis Symphony Orchestra, at the Hammons Hall of Performing Arts Center in Springfield, Missouri.

Music Notes

Overture to the Barber of Seville *Gioachino Rossini*

Gioachino (Antonio) Rossini was born in Pesaro, Italy on February 29, 1792 into a musical family, and died in Paris on November 13, 1868. During a 19-year career as a composer of some 40 successful operas, from his teen years until retirement from this work at age 37, Rossini became perhaps the world's favorite opera composer of his time. He had studied Mozart's exquisite operatic work, but then developed his own exceptional operatic writing that in turn inspired many other later opera composers including Verdi, Puccini and Wagner. Rossini excelled at what is called "opera buffa," consisting of light-hearted, comical stories. His last opera, a more serious story William Tell written in 1829 after his moving to Paris, is considered to be the beginning of grand French opera.

The Barber of Seville, Rossini's 17th opera, premiered in Rome in 1816. The premiere was not successful – there were on-stage accidents, the audience jeered at times, and critics thought Rossini was competing with another composer who had earlier written a version of The Barber of Seville. Nonetheless, Rossini's work soon became quite popular, and remains so 200 years later. It may be the finest among all of his opera works.

The libretto (words to the vocal music) is based on the first of the "Figaro" trilogy comedy stories and plays written between 1775 and 1792 by the French author-playwright Pierre-Augustin Caron de Beaumarchais. Figaro is a barber-butler, and the story is about the antics of Figaro assisting Spanish Count Almaviva in courting Rosina. Part of Rossini's inspiration for his The Barber of Seville opera was from Mozart's opera The Marriage of Figaro, written 30 years earlier and which is based on Beaumarchais' second Figaro story and play. Beaumarchais' third Figaro story, The Guilty Mother was successful as a story and play, but opera adaptations never attained popularity.

Music Notes

An unusual aspect of what we know today as the fabulous Overture to The Barber of Seville is that it does not resemble the music in the opera. That's because the original overture score and music was somehow lost after the opera's premier. So, Rossini, the fast and resourceful worker that he was, rummaged through other music manuscripts and overture works that he had kept stashed away, and used a few of them to quickly put together a replacement overture for subsequent performances.

Another interesting fact about the Overture to The Barber of Seville is well known to Bugs Bunny and Elmer Fudd fans. It is the music used in Rabbit of Seville, a Warner Bros. Looney Tunes cartoon released in 1950, written by Michael Maltese and directed by Chuck Jones. While the overture plays, Bugs uses "Figaro Fertilizer" in treating (mistreating) Elmer's scalp. And, at the end of the cartoon Bugs drops Elmer into a wedding cake labeled "The Marriage of Figaro."

Jim Merciel
April 2017

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Music Notes

Piano Concerto in G Major *Maurice Ravel*

“But I still have so much more music in my head!” exclaimed Ravel. Trapped by a traumatic brain injury sustained from a traffic accident, Ravel heard and felt music inside him, yet he was unable to write it down. Beethoven's famous deafness, though debilitating, did not prevent him from composing music in his head. Bach's increasing blindness still allowed new works to be dictated. But Ravel's terminal brain injury left him lucid yet helpless, unable to write, speak, or play an instrument, full of ideas with no way to possibly communicate them—a tragic ending to one of the most original and insightful composers in the course of music history.

As a musician, I am fascinated by the various personal minutiae which characterize a composer. Charming, shy, fashionable to the point of being dandified, of delicate build and stature, 5’2” tall, Ravel had the appearance of a well-dressed jockey according to his biographer. Never having any intimate relationships, his only love affair was with music. Born in Basque country just a couple of miles from the Spanish border of France, his mother was a Basque descendant, and this culture formed his personality. His father was the first operator of a gas-powered automobile as the elder Ravel contributed significantly to the development of the two-stroke internal combustion motor. Maurice became a musician from the enchantment of elegantly functioning machines and his childhood fascination with mechanical toys. One only has to study his compositions to see the cogs, wheels, springs, and gears of expert musical craftsmanship.

Toward the close of 1927 and into 1928, Ravel embarked upon a four-month tour of the United States and Canada. While in New York, Ravel and George Gershwin traveled together to Harlem to listen to jazz at the Savoy Ballroom, Connie’s Inn, and at the nearby Cotton Club where they heard Duke Ellington and his orchestra.

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Music Notes

After seeing Gershwin's new musical *Funny Face*, Ravel declared himself enchanted and was deeply impressed by what he termed "the national music of the United States" later acknowledging that the jazz idioms he so enjoyed while in the U.S. influenced his Piano Concerto in G Major. Ravel also met with Paul Whiteman who billed himself as the "King of Jazz." It was Whiteman who commissioned and introduced the *Rhapsody in Blue* to the world. Ravel urged Americans to "take jazz seriously."

Ravel appreciated Gershwin's penchant for great melody and genius for knitting complicated rhythms. According to soprano Eva Gauthier, there was mutual admiration as Gershwin urged Ravel to instruct him in composition. Ravel, after careful consideration, felt "it would probably cause him to write 'bad Ravel' and lose his great gift of melody and spontaneity." Gershwin unquestionably influenced Ravel and his two piano concertos as "blue" notes and syncopation abound in both works.

Initially wanting to call his Piano Concerto in G Major a "Divertissement" – a term implying incidental aspects of entertainment such as a light piece of music for a small group of players, Ravel later chose "concerto" as it sufficiently describes such deliberately written and intuitively effervescent music. Of the work, Ravel said "the music of a concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or at dramatic effects. I don't ask for my music to be interpreted—just to be played." As the concerto was initially designed as his own performance vehicle for a European tour that would take him as far as Japan, he discovered after working endlessly on etudes and exercises that his pianistic skills were not sufficient. Self-conscious about his technique, he chose the pianist Marguerite Long to be its first performer in 1932 with Ravel himself conducting.

The Piano Concerto in G is a musical assembly of both innovative and traditional elements. The concerto observes the traditional three-movement form with two quick movements embracing a slow one, albeit with great contrasts of style between them. Clothed in Ravel's distinctly beautiful harmonization, piquant yet mellifluous melodies flourish.

Music Notes

Diversity abounds from the opening whip-crack of the first movement. The piano ensues with rapid-fire filigree in juxtaposed bi-tonal keys while the jaunty piccolo and crisp trumpet play march-like ditties before rounding the corner into a Basque inspired, jazzy melody with its characteristic lowered third “blues twist” so indicative of this idiom. The highly clever imitation of a musical saw is found in the meandering trills during the solo cadenza. Interplay between the spirited and dreamy, whimsical and mischievous, Basque and jazz, combined with sheer buoyancy are affluent in this movement. It ends as frolicsome as it began – a theatrical curtain raiser as been deemed by others, and perhaps a prelude to the second movement.

The Adagio is the reason most, including myself, not only regale in this concerto but truly love it. The spinning melody over a slow waltz in the bass, sly suggestions of a “wrong” note here and there, were all strikingly calculated, measure by measure, by Ravel. This was the most painstaking movement for the composer and caused him the greatest creative effort requiring working and reworking of ideas with the typical ingenuity and fastidiousness that he embraced in all his music. The result is spellbinding and is where we find the treasure chest offered by this concerto. The interplay between piano and English horn is bewitching.

For me, as a pianist who has been fortunate enough to have been fully immersed in the complexities which abound in this concerto, the most magical moment of the Adagio occurs in the final two pages. The piano line ascends in an upward scale resolving in an unexpected, deceptive cadence to C# major. The right hand arriving at its resolution into the stratosphere together with a quiet chord from muted brass is an immediate beam of soft moonlight gently bathing the listener in a sense of absolute peace and serenity. The heavens have opened. After a brief glimpse, the passage descends handing the melody back to the English horn before closing the movement as calmly and serenely as it began. Ravel succeeded wholeheartedly in providing an utterly inspired, distinctive, and musically satisfying movement sandwiched between outer layers of episodic, scintillating fireworks. Quite simply, you must “open the box” to find the prize, and that prize is spiritually edifying.

Music Notes

The final movement is a vivacious, energetic, and wholly percussive display of virtuosity abounding in polyrhythmic taunts for the pianist. This is the briefest movement of the concerto albeit an unstoppable cascade living up to Ravel's expectation that a concerto should be "lighthearted and brilliant." The trombone smears, a common tattoo of jazz, combined with some of the most demanding bassoon writing reminds us of Ravel's penchant for entertainment. With a final, eight measure slapping/sliding from the black to the white keys of the piano, the orchestral passagework pushes the movement to its close, nearly identically as to how it started—a clever, tongue-in-cheek finale encouraging a rousing "encore!" from the audience. So be it Ravel!

Gary Sanders
April 2017

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Music Notes

Symphony No. 6—The Pastoral Symphony *Ludwig van Beethoven*

Ludwig van Beethoven was born in Bonn, the capital of the Electorate of Cologne and part of the Holy Roman Empire, in what is now Germany. There is no documentation of his actual birth date. He was baptized on December 17, 1770 probably as a one-day-old infant; and died in Vienna, Austria on March 26, 1827. A composer of a wide range of musical pieces with endless instrument and vocal combinations, Beethoven is undoubtedly one of the most famous and influential of all composers. His father taught him music with a clavichord and violin and arranged for public performances by his talented young son beginning at age 6. Beethoven also studied violin, viola and keyboard with other local music instructors, but was most influenced by his studies with court organist Christian Gottlob Neefe. Although Beethoven did not initially intend to establish himself as a composer, he studied composition with Joseph Haydn after moving to Vienna at age 21, as well as studying music performance with other instructors. There, he gained a solid reputation as a virtuoso pianist. Among personal and family struggles, of which Beethoven experienced many, his gradual loss of hearing to almost complete deafness impacted how he composed and performed, especially late in his life.

Beethoven began initial work on his Symphony No. 6 in F major, also known as the Pastoral Symphony, in 1802 and completed it in 1808. This was also while Beethoven was composing his more well-known Symphony No. 5 in C minor. Both of these symphonies premiered among a total of 8 works by Beethoven in a four-hour long concert at the Theater an der Wien in Vienna on December 22, 1808. Beethoven himself conducted the symphonies, and performed some of the piano works. At the premier, after only one rehearsal the orchestra did not play well, and Beethoven had to stop the music of a choral piece and start again after a major mistake by one of the musicians. The audience endured not only the length of the program, but also an extremely cold auditorium. Positive critical acclaim came along later.

Music Notes

The term “pastoral” can be a reference to peaceful, simple, rural life-style, such as that of shepherds. Beethoven loved to be among nature and going for walks in the country, and working in rural locations instead of in his city studio. The Pastoral Symphony, among all of Beethoven’s works, is most reflective of his love of the countryside, and quite illustrative of it as indicated by the movement titles.

The First Movement: “Awakening of cheerful feelings upon arrival in the countryside” begins the symphony with the composer's feelings as he arrives in the country, and the music describes being surrounded by nature.

The Second Movement: "Scene by the brook" imitates flowing water, and woodwind instruments imitate bird calls.

The Third Movement: “Merry gathering of country folk” is about country people dancing and celebrating.

The Fourth Movement: “Thunder, Storm” begins with a few drops of rain, to the violent storm with thunder, lightning, winds, and heavy rain, to passing of the storm with now-distant thunder.

The Fifth Movement: “Shepherd's song; cheerful and thankful feelings after the storm” is very simply a shepherds' song of thanksgiving.

Jim Merciel
April 2017



Our Graduating Seniors

JCSO is proud to recognize the graduating seniors who have consistently participated in the Jefferson City Symphony Orchestra. JCSO extends to these seniors our sincere blessings. Should their academic or career paths ever find them in Jefferson City again, we hope they will always consider returning to perform with the JCSO.

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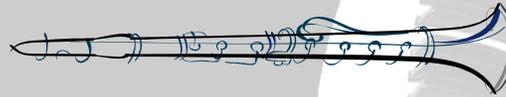
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2017 Recipient

Alison Riggs

About the Award

Ruth Morse Wilson was a very supportive community member of The Jefferson City Symphony Orchestra. The JCSO is very grateful for the financial gift that has created the continuing opportunity to honor a graduating senior, who intends to pursue music study. Ruth Morse Wilson moved to Jefferson City in 1953 and soon became involved in the music activities of the National Federation of Music Clubs, the First United Methodist Church and the Community Concert Association.

Her interest in music began in early childhood with studies in piano, which continued through her adult years. Mrs. Wilson served twice as chair of the Community Concert Association Membership Committee and was always a volunteer for the annual membership drive. She had a special interest in the JCSO, Symphony Chorus, the JCSO annual Piano Concerto Competition and the support and encouragement given by the JCSO to high school musicians. Mrs. Wilson was a Life Member of the National Federation of Music Clubs, a member of The Morning Music Club, Inspiration Point Fine Arts Colony, Advisory Board of the Missouri Arts Council, Capital City Council on the Arts and the Capital City Women's Club.

*Woodman-Mansur Senior Student Service Award
2017 Recipient*

Rachel Ulm



About the Award

This award is a collaborative financial award from Lawrence Woodman and Robert Mansur. Lawrence Woodman was a lifelong participant and supporter of JCSO, including many years prior to World War II. He was Robert Mansur's teacher and mentor, until Mr. Woodman's passing in 1969. Robert Mansur was, for 46 years, the JCSO's Principal Flautist. Mr. Mansur, along with Mr. Carl Burkel and other musicians, were the significant musicians that rejuvenated the JCSO after WWII.

Mr. Mansur was the first post-war JCSO President. This award selection is based on dedication, commitment, years of service, musical excellence and other factors. Funding for this award is from Robert Mansur and memorial contributions on behalf of Lawrence and Grace Woodman, both longtime members of the symphony.

A GREAT JEFFERSON CITY MUSICAL TRADITION

The roots of the Jefferson City Symphony Orchestra and the Jefferson City Community Concert series extend to 1923 and a performance by a small ensemble of local musicians at the First Baptist Church. The group gradually grew to become the "Little Symphony" of Jefferson City. It disbanded when many of its members joined the military for World War II. But it was not forgotten.

In 1948, three people—Lucile Turner, Bob Mansur, and Lawrence Woodman—reorganized the group as the Jefferson City Civic Orchestra. Carl Burkel conducted its first concert in November 1950 at what is now the Central United Church of Christ.

About that same time, the Civic Music Club proposed a concert series that would include the Civic Orchestra's performances. When Civic Music could not agree to a merger proposed by the Civic Orchestra, the orchestra turned to a New York management group that promoted Community Concert Associations throughout the nation.

Columbia Artists Management, Inc. accepted the plan to have orchestra concerts as part of the Jefferson City Community Concert Series. After a trial period beginning in 1953, the now Jefferson City Symphony Orchestra became a permanent part of the Community Concerts schedule.

The relationship of the JCCA and the JCSO was unique within the Columbia Artists Management operation. Except for Jefferson City, Columbia Artists Management dealt only with professional orchestras and professional arts organizations.

Burkel formed the Jefferson City Symphony Chorus in 1983 to perform with the Orchestra in its November concert. After Burkel's death, Dr. John Taylor was the conductor of the JCSO from the spring of 1996 through 1997. J. Patrick Healey conducted the orchestra from 1998 through the November 1999 concert. Dr. Steven Houser took over in February 2000 and has led the orchestra since.

When Columbia Artist Management dissolved its Community Concert Associations, the Jefferson City organization quickly assumed responsibility for booking its own performers by dealing directly with artists or their agents.

The Jefferson City Concert Association maintains its original goal of providing audiences with quality entertainment at reasonable prices and of being the primary support organization for the Jefferson City Symphony Orchestra. Our membership dues continue to be among the lowest in the country, thanks to the generous support of our sponsors and patrons who believe that the quality of life in our community is greater because all of us do our parts to continue the tradition of live performances begun by that small ensemble in 1923.

Thank you for joining us in this great Jefferson City musical tradition.

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