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May 5th, 2015
Piano Competition Winner



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presents



If you wish to participate in The Jefferson City Symphony Orchestra please contact either Patrick Clark or Bonnie Verdote.

Upcoming JCCA Events

March 27, 2015

Kansas City Celtic

Pipes & Drums

April 21, 2015

Roadkill Clarinet Quintet

Childrens Concert

Featuring

Dancers Alley

Conductor ~ Patrick Clark

Choreographer ~ Katy Howland

Narrator ~ Don Otto

February 10, 2015 7:00 pm

Lincoln University ~ Mitchell Auditorium

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Program

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.

Concerto pour Batterie et petit Orchestre.....Darius Milhaud
Soloist—Kevin Pierce

Mummers.....John Merle
Featuring Local Bass Students

Cello Concerto.....Edward Elgar
Soloist—Amy Veile

Bass Clarinet Concerto.....Geraldine Green
Soloist—David Heise

Sacred and Profane Dances.....Claude Debussy
Soloist—Janna Volmert

Peter and the Wolf.....Serge Prokofieff
Featuring Dancers from Dancers Alley

There will be no intermission this evening to keep our program as short as possible for the younger members of our audience.



Personnel

VIOLIN I

Cheryl Nield**
Maegan Cain
Julie Carr
Doug Etter
Johanna Hobratchk
Crystal Rimmel
Sierra Tackett
Greg Treiman
Janna Volmert
Evonne Wilson

VIOLIN II

Susan Wallace*
Sindhu Balakumar
Jenny Burrow
Robin Freeland
Marty Gardner
Tayla Hughes
Ron Jones
Rebecca Talbert
Deseraya Thomas
Savannah Thomas
Madjid Vasseghi
Evan Wilde
Evonne Wilson

VIOLA

E. F. Braun
Laura Eggeman
Tyler Hannsz
Beth Jones
Margaret Lawless
Morgan Owen
Logan Richardson
Kirsten Schwandtner
Warren Solomon
Allie Talbert

CELLO

Aimee M. Veile*
Rowan Bond
Andrea Cheung
Nathan Erickson
Kristen Foster
Daniel Gernander
Pierce Kennedy
Patricia Koonce
Scott Major
Matthew Pierce
Liam Rivers
Jonathan Satterfield
Harrison Scott
Greg Spillman
Brahm Treiman
Rachel Ulm

BASS

Bonnie Verdot*
Candy Cheung
Cole Halcomb
Izzak Green
Michael Koestner
Leah Stock

FLUTE/PICCOLO

Tisha Celada*
Susan Capehart

OBOE/ENGLISH HORN

Andrew Marjamaa*
Don Schilling

CLARINET

Steven Houser*
Earl Kliethermes

BASS CLARINET

David Heise

BASSOON

Karel Lowery*
Andrew Bell

FRENCH HORN

Charles Turner*
Paul Graham
Shawny Green
Molly White

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Kevin Pierce
Eric Veile

TYMPANI

Tom Higgins***

HARP

Janna Volmert

CONDUCTOR

Patrick Clark

***JCSO President

**Concertmaster

*Principal

Violin, Viola, Cello
and String Bass
performers, except
for the principal, are
listed in alphabetical
order.

Music Notes

Bass Clarinet Concerto, 1st movement

Geraldine Green (nee Denny) was born in Belfast in 1967. Her interest in music began at age seven, after hearing the sounds of a teenage girl playing the flute. Green learned the recorder with the help of her father, and at age nine became fascinated with the “most heavenly, rich, oily sounds” of the clarinet. Her parents made her study the recorder for one more year before they purchased a clarinet (just to make sure she was serious about it!).

Green studied clarinet and piano during her teenage years at the Belfast School of Music. Even at this time, she frequently felt compelled to write-down the music that constantly filled her head, thus marking the beginnings of her work as a composer. At nineteen, she was admitted into the London College of Music, studying clarinet and piano performance. Green continued to write, ultimately spending her post graduate year on a Diploma course in writing film music, under the supervision of Francis Shaw.

Green purchased her first bass clarinet in 1992. So enamored was she with the instrument, she composed *Bass Clarinet Concerto* in September of that year, completing the work only five weeks after it was begun. The concerto has three movements, totaling 23 minutes. The performance this evening will only include the first movement, which is generally jovial and mischievous in character. The piece features the wide compass of the bass clarinet while also demonstrating the agility and versatility of the instrument.

The concerto received its world premiere in St. Cyprian's Church (London) in January 1993 with the composer as the soloist. Green continues to compose and currently plays clarinet/bass clarinet/E-flat clarinet with the Bolton Symphony Orchestra and cello with the Bolton Chamber Orchestra.



Music Notes

Mummers

John Merle was a composer and arranger of music for beginning music students. He saw a need for quality music for young musicians to study in order to develop their skills and technique. His pieces are fun to play so young musicians enjoy practicing and performing them. *Mummers* has become a classic in the repertoire for developing bass students. Written in 6/8 time, this short piece evokes the sometimes spooky but always fun times during Mardi Gras when the mummers in their oversized and grotesque masks march through the streets on New Orleans.

Bass Reinforcements

Nathaniel Boyd
Noah Gernander
Izzak Green
Cole Holcomb
Mira Gandhi
Michael Koestner
William Lieser
Kayleigh Little
Bethany McCullough
Lillith Pike
Alison Riggs
Clara Scoville
Blaine Smallwood
Nate Smith



Our Conductor



Patrick David Clark (b. 1967, St. Louis, MO) is a composer and conductor, recently having completed a Masters degree in orchestral conducting at the University of Missouri where he studied with Edward Dolbashian. Most recently Patrick has been commissioned to write an orchestral work for the Illinois Symphony Orchestra in celebration of their 20th anniversary.

Patrick holds his Bachelors degree in composition, also 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 DMA 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 (1996) and studied with Louis Andriessen at the Royal Conservatory in the Hague in Holland on a Netherlands-America Foundation Grant (1999-2001).

Patrick has worked since as a composer, writer for Andante.com, and teacher in Holland, Los Angeles and Albuquerque, NM. Orchestral works by Patrick have been programmed by the Seattle Symphony, San Antonio Symphony, Nashville Symphony, and the Nederlands Ballet Orkst Various mixed ensemble works have been performed by the Tel-Aviv-based *Kaprizma* ensemble, New York-based *Dogs of Desire*, and Harvey Sollberger's ensemble *Sirius*. Saxophonist Leo Saguiguit programmed two of Patrick's, *Departure/Train* and *Attila*, at the International Saxophone Conference in Scotland in July 2012. Patrick's original composition for big band, *After Hours*, has been recently recorded by the MU Concert Jazz Band and released on their 2011 CD of new music, *Tunnel Vision*.

Patrick is the recipient of the 2011 Sinequifield Prize in music composition at the University of Missouri, and conducted his own commissioned work, *A Fantasy on Themes of Mussorgsky*, with the University Philharmonic Orchestra at the March 14, 2011 Chancellor's Concert, Jesse Auditorium. Patrick was one of eight composers selected to write a work for Alarm Will Sound, performed in July of 2011. The resulting composition, *Ptolemy's Carousel*, and many other works by the composer can be heard at <http://soundcloud.com/patrick-david-clark>.

Our Narrator



Don Otto has been an attorney, lobbyist, and theatre person in Jefferson City for many years.

He finds stage-directing concert productions such as this almost as challenging as writing in the third-person in order to pretend he did not write this blurb himself. "The key to a production such as this," Otto said out-loud to his computer screen as he was typing this into an email, "is to keep the focus on the singing and the orchestra while still telling the story in an entertaining fashion. Therefore, my vision was akin to a 1940's radio show where the actors perform before a studio audience, with minimal but meaningful stage action, all while engaging an audience that everybody acknowledges is present in front of them." Also performing tonight as Ko-Ko, Otto relished the opportunity to write his own lyrics for *As Someday It May Happen* as well as to use the word 'akin' in the above sentence. Otto wants to give full credit to Donna, his wife of 5 1/2 years for putting up with him as well as his parents Virginia and Don Sr. for inspiring him and his children Katherine and Jackson who, at an early age, gave him the motivation to get out of the house every once and a while....

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Music Notes

The flute represents the bird.

The oboe represents the duck.

The clarinet represents the cat.

The French horns represent the wolf,

And the timpani represent the hunters, shooting as they pursue the wolf.

The strings represent Peter.

There are plausible deeper suggestions in the story than the action-packed plot might at first suggest. Perhaps one is that parents ought consider allowing their children a bit of freedom and decision-making responsibilities: after all, Peter does *catch* the wolf despite one casualty—the duck!



Music Notes

Peter and the Wolf, Op. 67 (1936)

Sergei Prokofiev (1891-1953) was one of several important 20th century Russian-born composers. An only child of a fairly wealthy and educated household, Prokofiev initially studied piano with his mother and began to show signs of talent at a very early age. By age five, Prokofiev had composed his first work for piano, and his first opera at age nine. Prokofiev attended the St. Petersburg Conservatory from 1904 to 1914. During this time, he studied conducting, orchestration, composition, and piano. In 1936, Prokofiev was commissioned by the Central Children's Theatre in Moscow to write a new musical symphony for children. The intent was to cultivate "musical tastes in children from the first years of school."

Peter and the Wolf, Op. 67, is a musical tale in which the *orchestra* tells the story, assisted by spoken narration. Well-known and well-loved, *Peter and the Wolf* offers a "characterization" of various orchestral instruments by paralleling the activities of the story's characters with musical instruments.

The tale, by all accounts Prokofiev's own, goes like this: A young Peter ventures out one afternoon into the meadow behind his Grandfather's house (against his Grandfather's express concerns because a wolf lives in the forest). Peter encounters a bird, a duck, a cat, and some hunters, all of whom will soon confront the wolf. Without giving the story away, a somewhat humorous and daring adventure ensues in which Peter captures the wolf.

What makes the work so endearing is the clever way in which Prokofiev is able to give all characters a musical theme by which their activities are identified throughout the story. These associations between characters, action, and music might be likened to Wagner's use of the *Leitmotif* in his operas.

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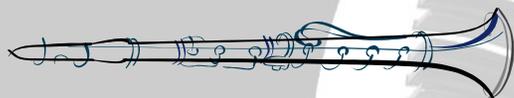
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"The JCCA has been an important part of our community's culture for more than half of a century because we have had many friends like you. We're always looking for new friends but we never like to lose our old friends"

A handwritten signature in cursive script that reads "Bob Priddy".

Music Notes

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Cello Concerto Op. 85

Edward Elgar (2 June 1857 – 23 February 1934) “The Cello Concerto was the last important work that Elgar wrote. Its first performance, in Oct. 1919, with Elgar himself conducting, opened the first post-war season of the London Symphony Orchestra at the Queen’s Hall. Most of the time available for rehearsal was taken by the other works in the programme, which were conducted by Albert Coates, and as a result the Concerto suffered. Ernest Newman wrote in *The Observer*: ‘The orchestra was often virtually inaudible, and when just audible was merely a muddle. No-one seemed to have any idea of what it was the composer wanted’. How the light tread of the music became a shamble can be imagined. Yet Newman himself did have an idea of what Elgar wanted: ‘Some of the colour is meant to be no more than a vague wash against which the solo cello defines itself.’

It was probably due to this bad start that it took quite a while for the concerto to gain its present popularity. Felix Salmond, the cellist who performed the solo at its premiere, rarely performed the concerto in England, and never performed it in America at all. It is one of his final few great works (Elgar's wife died in 1920, and he composed no great works after that year). Elgar said that he meant it to musically explore the image of a man contemplating the meaning of life. The music is rather melancholic, though it possesses moments of great grandeur.

Soon after the disastrous first performance, Elgar made the acquaintance of English cellist Beatrice Harrison. Ms. Harrison had made her debut at the age of 19 with the Queen's Hall Orchestra, performing concertos by Haydn, Dvorak and Tchaikovsky's *Rococo Variations*. She was an instant "hit" with the critics. She began performing in the United States soon after that (1913). She was the first woman cellist to play at Carnegie Hall, and the first woman cellist to solo with the Boston and Chicago Symphony orchestras. She is one of the few cellists to perform the opening theme without vibrato as requested by Elgar himself. One of the most famous performers of Elgar's cello concert was Jacqueline Du Pré, most famous for her recording of Elgar's *Cello Concerto in E Minor*, her interpretation of which has been described as "definitive" and "legendary". Rostropovich is said to have removed the piece from his own repertoire after hearing Du Pré's version.



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Joseph Stevenson had this to say of the percussion Concerto, in a 2008 review of the piece for *All Music Guide*. "The work is written for a single percussion player seated at, more or less, a jazz drum set, although the work is only marginally uses jazz idioms. It begins with an arresting repeated note theme, after which the soloist enters playing a virtuoso part involving a remarkable number of percussion instruments. Throughout the concerto, the percussion instruments and the rest of the orchestra operate as equal partners, copying each other's melodic outlines and rhythmic patterns, punctuating each other's thoughts with color. The first movement continues in the militant mood of the opening call to attention, with a more fragmentary, leaping subsidiary theme. The forcefulness of the opening ideas begin to fade away into the second half of the work, which is quiet, mysterious, reminiscent of a tropical rain forest. The melodies are slow and mysterious, featuring muted brass solos, but the drum patterns remain fast while remaining in quiet balance with the mood of the orchestra. Only a couple of quotations of the opening militant figure intrude on this dark, haunted mood, which soon fades away."



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Danses Sacree et Profane

Achille-Claude Debussy (August 22, 1862 - March 25, 1918)

was born in an outlying northwest Parisian commune. Never attending regular school, he entered the Paris Conservatoire at the age of ten beginning as a pianist, and later studying composition. After composing some songs and pieces for small groups Debussy began to take on more ambitious orchestral and opera projects, some which would have great consequences on his career, and some of which are considered to have revolutionized music. Debussy would unconventionally throw in whatever succession of chords he wanted, governed by his ear and his taste, resulting in critics applying the term Impressionism to his music.

Debussy composed *Danses Sacree et Profane* for harp and strings in 1904, at the request of the Pleyel Company, a French piano manufacturer, as a test piece for a new type of harp at the time that was designed by one of the company principals. It was also during the period that Debussy was composing his most ambitious orchestral work, *La Mer*, and a few years after the opera *Pelleas et Melisande*. In the masterpiece work *La Mer* Debussy was capturing dramatic changes in daily scenery and sensations of the sea, and it is no wonder that such imagination was also built into the *Danses*.

The *Danse Sacrée*, the first movement, is not so much melodic as it is impressionistic. It creates an expansive mood of airiness, lightness, and joy, beginning with a quiet but stately unison melody with arpeggio notes from the harp. Thereafter, the harp and string instruments meander peacefully through land-scapes of parallel harmonies quite typical of Debussy, pausing here and there to refer back to the initial themes. The piece segues into the second movement, *Danse Profane*, which in contrast to the first movement is written in a pronounced triple meter, giving it a much more stable foundation, although the interplay between harp and strings is much more capricious than in the first dance, particularly in the ebbs and flows of the themes and dynamics.

Concerto pour Batterie et petit Orchestre

Darius Milhaud (1892 to 1974) Milhaud studied music at the Paris Conservatory under Paul Dukas. Many text books portray him as a prolific composer who further developed the concept of polytonality and emphasize his association with the group of young 20th century French composers known as Les Six. The piece is one of the first concerti featuring a solo percussionist and has become a cornerstone of the percussion repertoire.

In a New York Times article entitled "Music Out of Everywhere" beloved American composer Aaron Copland had this to say about Darius Milhaud: "...Despite an unusually idyllic childhood, his later life had not been an easy one. He has lived through two world wars, known the bitterness of exile and has suffered a series of rheumatic attacks that have confined him to his bed or his wheelchair for months at a time. On the other hand, he can look back on a rich and prolific musical productivity, on many interesting journeys, on admirers and friends in many countries and, most important, on the major role he has played in the history of French music. What seems to me to set his individual pattern apart from that of other composers is the fact that his music so often takes its *raison d'etre* from his family, social or religious life. Milhaud finds pretexts for making music everywhere: in commemorations, weddings and anniversaries; in tributes to his parents or to his devoted and talented wife Madeleine -- his "domestic muse"; in musical transcriptions of a Brazilian landscape or in the "poetry" of an agricultural machinery catalogue. Others write music to express themselves; Milhaud, like no other composer I know, writes music to celebrate life itself. If France, like England, had a Composer Laureate, that post would rightfully be his..."

