



2015-2016 Season Schedule

September 24, 2015
November 10, 2015
February 9, 2016
April 26, 2016

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

Upcoming JCCA Events

September 24, 2015

Project Trio with the JCSO



JEFFERSON CITY
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theJCCA.org

presents



SPRING CONCERT

Prokofiev—Piano Concerto No. 3

Featuring

Michelle Nam

Conductor ~ Patrick Clark

May 5, 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.

Carmen Suites, No. 1 and 2.....Georges Bizet

1. *Prelude*

1a. *Aragonaise*

2. *Intermezzo*

3. *Seguedille*

4. *Les Dragons d'Alcala*

5. *Les Toreadores*

7. *Habanera*

10. *La Garde Montante*

11. *Danse Boheme*

Capriccio Espagnol.....Nikolai Rimsky-Korsakaov

I. *Alborada*

II. *Variazioni*

III. *Alborada*

IV. *Scena e Canto Gitano*

V. *Fandango asturiano*

Featuring:

Johanna Hobratschk, Violin

Steven Houser, Clarinet

Susan Capeheart, Flute

Janna Volmert, Harp

Scott Major, Cello

Intermission

Piano Concerto No. 3.....Sergei Prokofiev

Movements I, II, and III

Featuring our Piano Competition winner: *Michelle Nam*

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Ron Jones
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Ashley Nelson
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Deseraya Thomas
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Madjid Vasseghi
Evan Wilde
Evonne Wilson

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Laura Eggeme
Tyler Hannsz
Margaret Lawless
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Morgan Owen
Logan Richardson
Kirsten Schwandtner
Warren Solomon
Allie Talbert

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order.

Woodman-Mansur Senior Student Service Award 2015 Recipient



Logan Richardson

Logan Richardson has been a member of the JCSO during his four years of high school. He is planning to pursue a degree in Sound Engineering and a minor in Viola at Central University of Missouri in Warrensburg. Logan is passionate about music and is talented in both performing and in composition.

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.

Ruth Morse Wilson Senior Award 2015 Recipient



Rowan Bond

Rowan Bond has been playing cello with the JCSO for the past 3 seasons. She plans to attend Missouri State University in the fall and will major in Professional and Technical writing with the hopes of pursuing a career in business or even law. Although Rowan does not plan to get a musical degree she would like to join a symphony in the Springfield area.



Gregory Treiman

Gregory Treiman has been performing with the JCSO for three seasons. Although undecided between Middlebury College, Reed College and the University of Rochester he plans to pursue a degree in Political Science or History. Once settled into his school, Greg plans to break out his violin and audition for the orchestra.

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.

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 Sinefield 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 Soloist



Pianist **Michelle Yelin Nam** has been praised for her “silvery clarity, brilliant talent with a highly overt and dynamic temperament,” (Montreal Gazette) playing “in the manner of the greats, before having their age” (La Presse). She has a performance engagement with Jefferson City Symphony Orchestra in May with Prokofiev Concerto No.3. Her concerto credits include multiple performances with the Montreal Symphony Orchestra under the baton of Kent Nagano, Heinrich Schiff, and Jacques Lacombe. She has also appeared with the Edmonton Symphony and ensembles in New York

City, Seoul, and Halifax in repertoire spanning from Mozart and Beethoven, to Grieg, Liszt, Tchaikovsky, Rachmaninoff, and Prokofiev. She has played Mozart’s Triple Piano Concerto and the premiere of Jacques Hétu’s Triple Concerto with Andre-Laplante and Alain Lefevre with the Montreal Symphony; the latter is featured on the CBC’s Jacques Hétu’s symphonique disc.

As a recitalist she recently gave a twenty city Canadian tour throughout Quebec, Ontario and the Maritimes featuring the music of Chopin, Mendelssohn and Schubert ; these performances were frequently simulcast on radio. She has also played recitals at Banff and Orford Art Centers, Houses of Jeunesses Musicales of Canada, as well as venues in Calgary and Vancouver, among others. CBC Records has produced a live recital CD and DVD of Ms. Nam in 2007. This spring she presented a New York City recital of Bach’s Goldberg Variations. Also active as a chamber musician, her collaborations include a version of Ravel’s La Valse for dancers and duo piano that critics praised as one of Hartford, Connecticut’s best performances of the year. Her piano trio recently appeared in a master class with the Chamber Music Society of Lincoln Center. She has also performed numerous community engagement concerts in Connecticut for churches, schools, and senior centers.



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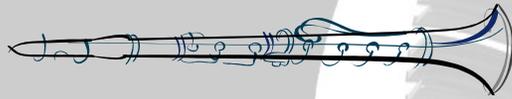
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Piano Competition Winner

Ms. Nam recently moved to Kansas City to pursue her DMA with Dr. Weirich at UMKC. She completed an Artist Diploma from the Manhattan School of Music where she studied with Phillip Kavin and received the School's Eugene Istomin Scholarship. She previously completed her Master's degree at The Juilliard School, studying under Julian Martin and received Alexander Siloti scholarships. Ms. Nam also holds degrees from McGill University and the Hartt School of the University of Hartford where her previous teachers include Richard Raymond and Hae Sun Paik. She has also received awards from the Anne Burrows Fund, Canada Council for the Arts, Winspear Foundation for the Arts, Juilliard's Gina Bachauer competition, International Stepping Stone, and first prize at the International Keyboard Institution and Festival in New York.

A Canadian citizen now based in NYC, Ms. Nam grew up in Seoul until the age of 15. When not practicing she enjoys Moksha Yoga and cooking noodles in various ways.

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Music Notes

Personal note by the soloist:

I have always felt a personal connection with Prokofiev every time I've studied and performed this concerto. I hope Prokofiev would not be offended by me saying this, and it has nothing to do with my composition technique or skills, but if I could imagine myself as composer born in Russia during that time, my composition might have been very similar to what he expressed in his works. J.S.Bach and Beethoven have been my role models since my childhood, but I know that I do not have a personality similar to theirs. However with Prokofiev, I have had a special connection in understanding his musicality and artistry, and his musical intention and language has come to me more clearly than that of any other composer. I wondered why and have discovered that we share the same birthday: April 23rd! It is my great pleasure to play his 3rd concerto with JCSO.

—Michelle Nam



Sergei Prokofiev in his younger years.

Music Notes

The second movement opens with the subject of five variations (a dance-like theme conceived in Russia, in 1913) announced by the flute and clarinet over the slow tread of strings. The initial variation, launched by a piano trill and whisk of a scale, preserves the pace, while the subsequent variation bursts in a tempest of sound and rhythm. The pace slackens for the third variation; embellished by persistent triplets in the piano, the modified theme is assigned to a woodwind complement. The ensuing variation is quiet and contemplative, as if the piano were ruminating upon a subject kept alive by an echo in the horns. Glassy thirds (designated *freddo*, cold) seal the thoughtful interlude, whereupon a rhythm of brutal force propels the fifth variation, a brilliant metamorphosis of the theme that revolves upon satanic, pounding figures. With the coda the theme returns in its original tempo, but now the time values are doubled. Feather-light piano chords accompany the orchestral melody gently. The narrative quality that shadows the variations, as the theme has grown more elusive, is affirmed by a cadence that seems to conclude, "And that is how it happened."

Bassoons state the finale's droll refrain, angular and rhythmic. The burlesque manner soon gives way to turbulent excitement and ceaseless, swift motion. A second theme is equally frenetic. However, the deportment of these striking ideas turns out to be misleading, for what governs the movement is the outpouring of a passionate, singing theme that takes over when the pace slackens, *Meno mosso*, so that the oboe and clarinet may present the smooth, sighing strain. In the same tempo the piano introduces yet another subject, opaline in texture and deep in feeling, hinting at the lyricism of the Prokofiev operas to come. An exploration of the first of these themes spurs the music to a surging climax, whereupon its raptures are dispelled by the *allegro* refrain, freshly treated as it sweeps the music to a hypnotic close.

—Mary Ann Feldman (compiled by Michelle Nam)

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Music Notes

Piano Concerto No. 3 Sergei Prokofiev

Sergei Sergeievich Prokofiev was born at Sontsovka, Government of Ekaterinoslav (Dnepropetrovsk), Russia on April 23, 1891 and died at Nikolina Gora near Moscow on March 5, 1953, the same day as Stalin. Prokofiev completed this concerto in 1921, though the theme of the second movement goes back to 1913, and he had tried hard in 1916-17 to come to grips with the work. He was the soloist at the premiere, which was given on December 16, 1921 at a concert of the Chicago Symphony, Frederick Stock conducting. Of Prokofiev's five piano concertos, the third concerto has garnered the greatest popularity and critical acclaim. The concerto radiates a crisp vitality that testifies to Prokofiev's inventive prowess in punctuating lyrical passages with witty dissonances, while maintaining a balanced partnership between the soloist and orchestra.

Like the keyboard works of other virtuoso composers, from the Bach family to Beethoven and Bartók, to cite only a few, Prokofiev's Piano Concerto No. 3 profiles its composer's own pianism—his technique as well as his spirit, which ranges from exuberant and extroverted to poetic and introspective. Prokofiev was outstanding for his energy, incisive rhythm, and powerful sound (“sometimes even hard to bear in a small room,” a friend observed), not to overlook the phenomenal technique, reflected in this score's sparkling runs and resilient chords. The vivid juxtaposition of contrasting ideas—joyous, soulful, sometimes reveling in the grotesque, and these compacted even within a single movement—attests to the broad range of emotional responsiveness characteristic of Prokofiev's humanity.

A solitary clarinet prefaces the concerto with a simple melody that is Russian to the core; its expressiveness is affirmed in the union of a single flute with first violins, divided in high octaves, their transparent sound softly glowing. At the shift to Allegro, the movement sets forth on a bristling string figuration, whereupon the piano announces an exhilarating tune that, under scrutiny, turns out to be an offspring of the placid opening. A brittle second subject, at first dryly enunciated by solo oboe, provides a vehicle for striking contrast; its mood is half-mocking, the rhythm taut and mechanical.



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Music Notes

Carmen Suites Georges Bizet

Being the 3rd most popular opera in the world, Bizet's *Carmen* was a failure when it premiered in March 1875.

Opera comique: *Carmen*'s framework is that of a traditional opera comique; with spoken dialogue, 2-Verse couplets with choral refrains, some comic relief, and opportunities for local colour and exotic dances. *Carmen*'s secondary leading roles harken back to D.F. Auber's *Fra Diavolo* and kindred characters in Ch. Gounod's (Bizet's teacher) works. The suites heard this evening were arranged after Bizet's early demise.

Carmen was again presented in a revival performance at the Opera-Comique in 1883 and had by that time been performed in 20 other cities from St. Petersburg to Melbourne, since which time it has never been out of the repertory.

The opera deals with *Carmen*, a fickle gypsy girl and Don Jose, a Spanish soldier, who was infatuated with *Carmen*. After a number of encounters with gypsy smugglers, and abandoning his army post, he becomes insanely jealous of Escamillo, a toreador, and in the finale, Don Jose confronts *Carmen* and urges her to stay with him, she haughtily refuses, throws his ring to the ground, and firmly refuses his amorous advances. Don Jose stabs her in a fit of jealous rage.

The two Suites appeared after Bizet's death, and were written by an unknown hand. The Suites heard tonight consist of Prelude to Act I, which reveals the fate motive that occurs throughout the opera; next, *Aragonaise*, a Spanish Dance; then, an *Intermezzo*; next, a Spanish dance -*Seguedille*; then, *Soldiers Entrance*, Prelude to Act II; then follows the *Toreador's* music. From Suite II we will hear *Habanera*, a Spanish dance; next, a *Children's Chorus*; and finally, a *Gypsy Dance*, noted for accelerated movement until the end.

- Program Notes by E.F. Braun

Music Notes

Capriccio Espagnol Nikolai Rimski-Korsakov

Rimsky-Korsakov was born into a family of landless nobility in a small provincial Russian town. His family determined that he would follow a naval career. Being home-schooled, Nicolai displayed great abilities in practically every subject. He entered the Naval College in 1856. His interest in music began with an interest in Russian folk music and current opera.

In 1861, he met Mili Balakirev, who became his informal music tutor. Rimsky soon joined the musical workshop "Kutchka" (The Mighty Fistful), as they became known--the circle consisting of Balakirev, Rimsky-Korsakov, Modeste Mussorgsky, Cesar Cui, and Alexander Borodin. This group searched for novel musical expression using Russian nationalist songs, and often included the exotic, from Central Asia.

Rimsky devoted much of his talent in writing operas, usually on a Russian theme. His handful of memorable works include the Symphonic Suite "Scheherazade", "Russian Easter Overture" (from 1888) and the brilliant "Capriccio Espagnol", or Spanish Caprice, which was a showcase for Rimsky's brilliant orchestration and orchestral virtuosity.

Rimsky is also remembered as a teacher of many eminent composers, most notable among them, Alexander Glazunov and Igor Stravinsky.

Briefly, the Spanish Caprice consists of the following: *Alborada*, a type of morning song; *Variazioni*; then a reappearance of the *Alborada*; then, *Scene and Gypsy Song*; and concludes with the *Fandango Asturiano*, a fast-paced Spanish dance.

- Program Notes by E.F. Braun