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# Program

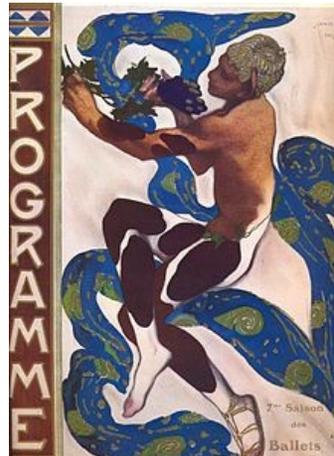
*Firebird Suite* (1919).....Igor Stravinsky  
*L'oiseau De Feu* (1882-1961)

*Prelude—Afternoon of a Faun*(1894).....Claude Debussy  
*L'après-midi d'un Faune* (1862-1918)

## INTERMISSION

Violin Concerto in D Major (1878).....Peter Ilich Tchaikovsky  
(1840-1893)

Soloist—Chloe Trevor



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# Personnel

## **VIOLIN I**

*Cheryl Niels\*\*  
Julie Carr  
Johanna Hobratschk  
Ashley Jones  
Crystal Rimmel  
Hannah Tabor  
Sierra Tackett  
Janna Volmert  
Evonne Wilson*

## **VIOLIN II**

*Susan Wallace\*  
Jenny Burrow  
Marty Gardner  
Tayla Hughes  
Donna Rehagen  
Justin Schilb  
Rebecca Talbert  
Madjid Vasseghi  
Parker Watkins  
Evan Wilde*

## **VIOLA**

*E. F. Braun  
Laura Eggeman  
Morgan Owen  
Catherine Roehl  
Kirsten Schwandtner  
Warren Solomon  
Nora Vegiard  
Tricia Kroll*

## **CELLO**

*Aimee M. Veile\*  
Nathan Erickson  
Patricia Koonce  
Scott Major  
Jonathan Satterfield  
Greg Spillman  
Brahm Treiman  
Rachel Ulm*

## **BASS**

*Bonnie Verdot\*  
Izzak Green  
Alison Riggs  
Leah Stock*

## **FLUTE/PICCOLO**

*Tisha Celada\*  
Susan Capehart*

## **OBOE/ENGLISH HORN**

*Andrew Marjamaa\**

## **CLARINET**

*Steven Houser\*  
Earl Kliethermes*

## **BASSOON**

*Karel Lowery\*  
Andrew Bell*

## **FRENCH HORN**

*Charles Turner\*  
Paul Graham  
Shawny Green  
Molly White*

## **TRUMPET**

*Barry Sanders\*  
Liam Reagan  
Heath Thomure*

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Karen Kramer  
Jim Merciel  
Max Mollenkamp*

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*Bruce G. Connor*

## **PERCUSSION**

*Matt Musselman  
Eric Veile*

## **TYMPANI**

*Tom Higgins\*\*\**

## **HARP**

*Janna Volmert  
Ashley Nelson*

## **PIANO**

*Jan Houser*

## **CONDUCTOR**

*Patrick Clark*

*\*\*\*JCSO President*

*\*\*Concertmaster*

*\*Principal*

*Violin, Viola, Cello  
and String Bass*

*performers, except  
for the principal, are  
listed in alphabetical  
order.*

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## 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 20<sup>th</sup> 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 Sinuefield 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>.

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## Our Soloist



Silver medalist of the 2008 Ima Hogg Competition, Chloé Trevor, is one of the rising stars on today's international violin scene. Critics have acclaimed Chloé for her “dazzling technique”, “excellent musicianship”, “huge tone”, “poise and professional grace”, and “bold personality unafraid to exult in music and ability”. She has appeared as a soloist with many orchestras worldwide, including the Hong Kong Sinfonietta, Latvian Chamber Orchestra, Slovak State Philharmonic, Plano Symphony and the Knoxville Symphony. She made her New York concerto debut in 2013 and Avery Fisher Hall debut in 2014.

Chloé was the Grand Prize winner at the 2006 Lynn Harrell Competition, the 2005 Lennox Competition, the 2003 Dallas Symphonic Festival Competition and the 2000 Collin County Young Artists Competition. She has been a featured violinist in the Music in the Mountains Festival in Colorado, at the Meyerson Symphony Center in Dallas and with the Missouri Symphony Orchestra. At age thirteen she appeared on the nationally syndicated radio program *From the Top*.

In 2004, Chloé appeared as a soloist with the Lutoslawski Filharmonie (Poland), the Teplice Philharmonic (Czech Republic), the Muncie Symphony and the Missouri Chamber Orchestra. She was also invited as a soloist in the 2004 Young Prague Spring Festival to give recitals and perform the Mendelssohn Concerto in and around Prague.

More recent performances included a tour with the Latvian Chamber Orchestra in Riga, Tchaikovsky's Violin Concerto with the Dallas Symphony and Prokofiev's 2nd Concerto both at Sala São Paulo in Brazil and with the Cleveland Institute of Music Orchestra as a result of winning the Cleveland Institute of Music's Concerto Competition.

She went on to perform Tchaikovsky's Violin Concerto with the Houston Symphony and recitals at the Music in the Mountains Festival with pianist David Korevaar. She opened the Indianapolis Chamber Orchestra's 2010-11

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## Our Soloist

season with the Barber Violin Concerto and the Missouri Symphony's "Hot Summer Nights" 2011 Opening Gala with the Brahms Concerto. She returned to perform the Beethoven Concerto with the Knoxville Symphony for their Diamond anniversary season.

In 2013, Chloé performed the Shostakovich Concerto No. 1 with the Missouri Symphony and was a guest soloist with the Bohuslav Martinu Philharmonic in the Czech Republic for their annual Christmas concert. In November 2014, the Dallas Morning News described Chloé as an artist "supplying tonal refinement, technical facility and natural musicality" in her performance of Mozart's Violin Concerto No. 5.

Upcoming engagements include performances with the Southern Arizona Symphony Orchestra, the Lake Shore Symphony Orchestra, the Missouri Symphony Orchestra, and the Boulder Chamber Orchestra, as well as her first tour of Australia in August 2015.

Dedicated to music education and outreach, Chloé regularly connects with students and teachers through interactive performances, master classes, and lectures, both in person and online. With an extensive and ever-growing following via social media, Chloé enjoys spreading her message of positivity and encouragement to tens of thousands of people on a daily basis in order to influence present and future generations of classical musicians.

Chloé was introduced to the violin at age 2 by her mother, Heidi Trevor Itashiki, Dallas Symphony violinist. She later studied with Arkady Fomin, Dallas Symphony violinist and Artistic Director of the New Conservatory of Dallas. Chloé has made numerous appearances on the concert stage with her father, internationally recognized conductor and teacher, Kirk Trevor. She completed her undergraduate degree at the Cleveland Institute of Music studying with David and Linda Cerone, and her graduate degree as a scholarship student at Rice University studying with Kenneth Goldsmith. Chloé plays on a Carlos Landolfi violin made in Italy in 1771 and a bow by Etienne Pajot.



# 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

Tonight's program is a world of mythical imagination spanning the era of Romanticism even to the precipice of Modernism in the arts. We hear Tchaikovsky's "heart-on-the-sleeve" lyricism refracted through his fellow countryman Stravinsky's folkish yet also Romantic melodic filter. Arriving then into the world of Debussy one can hear what Pierre Boulez has described as the "first modernistic work in music." All of these works are what can, with no qualifications, be described as "sensuous," yet each one strikes boldly into the history of orchestral music. Virtuosity, coloristic scoring, and an interest in fantasy subjects, imbue all three works, as well as exhibiting a *fin-de-siecle* atmosphere and a forward glancing modernism.

Tonight's three featured composers share a common thread: 19<sup>th</sup>-century Russians had a great respect and fascination for all things French. One can clearly sense Stravinsky's awareness of Debussy's harmonic and coloristic advances in the Firebird Suite. And it is well-known that Stravinsky held Tchaikovsky in great esteem. One might sense a bit of Tchaikovskian yearning in the sentimental melodies within The Firebird that have made this work a favorite among audiences.

Claude Debussy (1862-1918) wrote his *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*) as a short symphonic poem for orchestra that premiered in 1894. Responding to a Symbolist poem by Stéphane Mallarmé entitled *L'après-midi d'un faune*, Debussy sought to depict the activities of Mallarmé's fantastical faun, a mythical half-human, half-goat creature. As the faun awakens from a restful sleep, he pursues various sensual desires, chases nymphs, and of course plays his flute. The melodies in Debussy's work often appear improvisatory, almost seeming to be created "on the spot"; the rich, lush harmonies are a result of Debussy's progressive relationship to tonality, and many of the extended chords he used in the work would become standard in jazz music. Debussy's music evokes the primary senses: that of a quivering touch, the balm of the air, sensuous smells as light perfume, a release of the gravity of traditional rhythms, and finally perhaps even the pastel light and colors employed by Impressionist painters. In 1912, the work was adapted into a ballet by legendary Ballets Russes choreographer Vaslav Nijinsky. Nijinsky's version was quite controversial in that it depicted the faun fulfilling certain sexual urges; however, recorded versions and live performances of his choreography are still popular today.

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## *Music Notes*

**“The Firebird”** is a ballet by the Russian composer Igor Stravinsky (1882 -1971), his first international success written when he was 27 years old. It premiered on June 25, 1910 in Paris for the Ballets Russes, which promoted colorful and vigorous Russian music, opera and ballet for French audiences. The ballet story is about the journey of its hero, Prince Ivan, in search of the Firebird, a magical glowing bird in Russian fairy tales, but for the ballet Stravinsky also included other characters from Russian lore. A student of Nikolai Rimsky-Korsakov, Stravinsky borrowed exotic musical styles from his teacher, and used old Russian folk music, resulting in complex sounds ranging from haunting chromatic passages reflecting the supernatural, to peaceful, romantic dance when Ivan courts his princess, to glorious triumphant celebration of good conquering evil. Stravinsky later re-orchestrated the music from the ballet three different times for concert presentations. The movements of the 1919 Orchestration version break the story into five parts:

The Firebird and its Dance - While hunting in the forest, Ivan strays into the magical realm of Kastchei the Deathless, who preserves his immortality by keeping his soul in a magic egg hidden in a casket. Ivan finds and captures the Firebird and is about to kill her, but she begs for her life and he spares her. As a token of thanks, she offers him an enchanted feather, which he can use to summon her should he be in dire need.

The Princesses’ Round Dance - Prince Ivan then meets thirteen princesses who are under the spell of Kastchei and falls in love with one of them.



The Infernal Dance of King Kastchei - After quarreling with Kastchei’s magician, Ivan is chased by Kastchei’s monstrous minions. Using the enchanted feather he summons the Firebird for help. She intervenes, bewitching the monsters and forcing them to dance an elaborate, energetic "Infernal Dance" until they are exhausted.

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## *Music Notes*

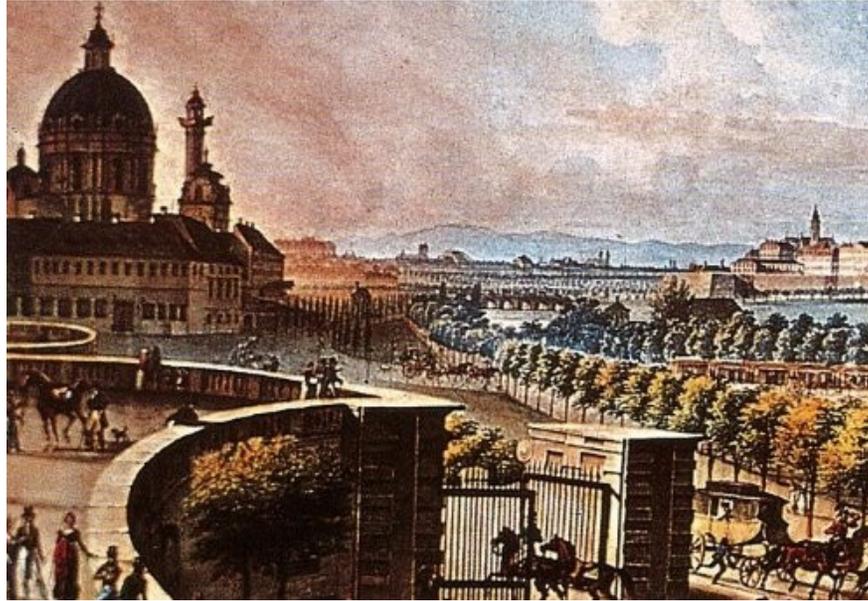
Berceuse (lullaby) - The Firebird then makes the creatures and Kastchei fall into a deep sleep. While they sleep, the Firebird directs Ivan to the casket with the egg containing Kastchei's soul. Ivan destroys the egg, breaking the spell, and the magical creatures and “real” people that Kastchei held captive are freed and the palace disappears.

Finale - The princesses awaken at dawn, and with a final hint of the Firebird's music, they and Ivan celebrate the victory.

In contrast to the relatively progressive Debussy and Stravinsky, Pyotr Illyich Tchaikovsky (1840-1893) pursued more traditional avenues of composition, which isn't to say that his works are by any means modest in emotional content or thrill-quotient; in fact, the *Violin Concerto in D Major*, Op. 35 (1878) is regarded as being one of the most passionate and challenging works in its genre. It was so daunting, in fact, that Tchaikovsky himself had a difficult time finding a musician who was psychologically and technically prepared to take it on. Initially, the composer asked his friend (and, as has been speculated by music historians, his lover) Iosif Kotek to perform the work; the violinist refused, under the belief that the piece would not be well-received and that it would be detrimental to his career. History has proven however that this was an ill-informed choice. Tchaikovsky then told his publisher Jurgenson that, “in order to avoid gossip of various kinds I shall probably dedicate it to (Leopold) Auer.” Auer later declined on the grounds that the work was not idiomatic enough for the instrument(!). Although Auer helped edit the part the concerto was eventually premiered by Adolph Brodsky, to whom the second edition had been dedicated, on December 4, 1881, in Vienna.

Critics writing of the premiere split sharply in their reviews: Eduard Hanslick wrote offensively in the *Neue Freie Presse* of the concerto's “stinking music” while the anonymous critic of the *Weiner Abendpost* wrote, “The wildly fantastic Violin Concerto by Tchaikovsky divided the audience for and against this original production. The first movement with its splendid, healthy themes, the mysterious quiet middle movement (who could fail to be reminded by this of Turgenev's female characters!), and the wild peasant dance make up a whole for which we would claim an outstanding place among contemporary compositions.”

*Note by Patrick Clark*



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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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## Upcoming JCCA Events

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