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WELCOME!

Welcome to the beginning of a truly extraordinary season of music presented by your Jacksonville Symphony. Over the next nine months, the musicians you see before you will present more than 80 main stage performances here at the Times-Union Center's Jacoby Symphony Hall, and dozens more out in the community at area schools, libraries, churches, parks and other performance venues.

Our 2016-2017 season will feature the masterworks of the classical music repertoire, some lesser known gems, virtuosic guest artists, creative community partners, popular selections from the golden age of Broadway to more modern favorites, family concerts, educational programs and the hottest classical music artist working today–Lang Lang–who will be featured on our February 17, 2017, gala which celebrates the 20th anniversary of Jacoby Symphony Hall.

Apart from the Gala, I'm personally looking forward to Elgar's *The Dream of Gerontius, Second City's Guide to the Symphony* and Shostakovich Symphony 15 conducted by rising superstar Karina Canellakis. And as the proud father of an eleven year-old, who I'm sure you've seen accompanying me to concerts, I'm also excited about *Bugs Bunny at the Symphony II* (which is how I got hooked on classical music), *Hansel and Gretel* (opera's grand return to our stage) and our fall family concert featuring *Peter and the Wolf.*

These are exciting times for the Symphony. Our Masterworks, Pops, Symphony in 60 and Education series are all expanding to provide you with more music, more choice and more opportunity to become engaged in your Symphony.

I hope you enjoy Richard Salkin's article on *Bringing a Season to Life*. It's a great behind-the-scenes look at what it takes to make each season a reality. If that interests you, then I encourage you to become part of our new Patron Plus membership program, detailed on pages 55 & 59. Our individual and corporate membership programs are a great way to enhance your symphonic experience, while providing much needed financial support to one of northeast Florida's greatest cultural assets.

The Jacksonville Symphony is fortunate to have the extraordinary talents of our superb musicians, the vibrant artistic leadership of Music Director Courtney Lewis, a dedicated Board of Directors, a spirited corps of volunteers that include our chorus, Guild and ushers, and, closest to me, an absolutely amazing administrative staff. You'll see a lot of new faces this year. If you look at the administration list on page 78, note that 22 of our staff of 46 have joined this organization since 2015. We've recruited a super-star team from across the country to support the incredible artistry you hear in and out of Jacoby Symphony Hall, every week.

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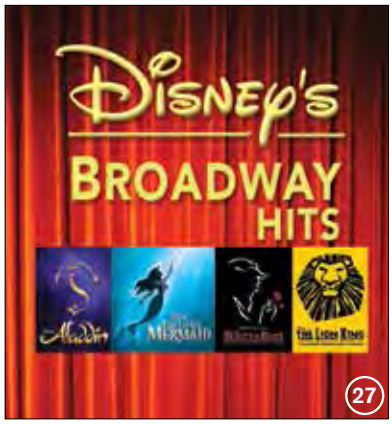

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MUSIC DIRECTOR

RENEE PARENTEAU

Courtney Lewis

Music Director, Conductor, *Haskell Endowed Chair*

With clear artistic vision, subtle musicality, and innovative programming, Courtney Lewis has established himself as one of his generation's most talented conductors. The 2016/17 season marks his second as Music Director of the Jacksonville Symphony. Previous appointments have included Assistant Conductor of the New York Philharmonic, where he returns on subscription in the 2016/17 season, Associate Conductor of the Minnesota Orchestra, where he made his subscription debut in the 2011/12 season, and Dudamel Fellow with the Los Angeles Philharmonic, where he debuted in 2011. From 2008 to 2014, Courtney Lewis was the music director of Boston's acclaimed Discovery Ensemble, a chamber orchestra dedicated not only to giving concerts of contemporary and established repertoire at the highest level of musical and technical excellence, but also bringing live music into the least privileged parts of Boston with workshops in local schools.

In the 2016/17 season he will make his debut with the Dallas Symphony and the Royal Philharmonic Orchestra, and return to the Colorado Symphony. Highlights of the 2015/16 included debuts with the Hong Kong Philharmonic, Milwaukee Symphony, Royal Flemish Philharmonic, and Colorado Symphony, as well as assisting Thomas Adès at the Salzburg Festival for the world première of Adès's opera *The Exterminating Angel*.

Lewis made his major American orchestral debut in November 2008 with the Saint Louis Symphony Orchestra, and has since appeared with the Atlanta Symphony, Washington National Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Detroit Symphony, Vancouver Symphony, Houston Symphony, Rochester Philharmonic, RTÉ National Symphony Orchestra of Ireland, Lausanne Chamber Orchestra, and Ulster Orchestra, among others.

Born in Belfast, Northern Ireland, Lewis read music at the University of Cambridge during which time he studied composition with Robin Holloway and clarinet with Dame Thea King. After completing a master's degree with a focus on the late music of György Ligeti, he attended the Royal Northern College of Music, where his teachers included Sir Mark Elder and Clark Rundell.

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ABOUT THE JACKSONVILLE SYMPHONY

Fresh from the first complete season for both Music Director Courtney Lewis and President and CEO Robert Massey, the Jacksonville Symphony is ready to break new ground and new records for 2016-2017.

The 2015-2016 season saw an increase in ticket sales of 9% over the previous year as well as an increase in contributed income of 6%. The Symphony performed for more than 201,000 individuals up from the previous season record of 180,000. New music such as Adés *Asyla* and new events including bestbet Symphony in 60 and Symphonic Night at the Movies were introduced to the community. A new marketing branding including revised logo, updated website and video program notes emphasize the new direction.

The Jacksonville Symphony is one of Northeast Florida's most important cultural institutions. Founded in 1949, the Symphony is ranked among the nation's top regional orchestras. The Symphony's home, Robert E. Jacoby Hall, is considered to be an acoustic gem. Each year thousands enjoy the Symphony's performances both at Jacoby Hall in the Times-Union Center for the Performing Arts and at venues located throughout Northeast Florida.

The Symphony is also the community's leader in music education for children, serving four county school districts. Besides offering free tickets to children under the age of 18 for selected concerts and other special youth pricing, there are several programs to foster music education. The Jacksonville Symphony Youth Orchestras, under the direction of Music Director and Principal Conductor Scott Gregg, has a membership of 300 and a regular concert schedule.

Over the years the Jacksonville Symphony has hosted some of the most renowned artists of the music world including Isaac Stern, Benny Goodman, Duke Ellington, Marilyn Horne, Luciano Pavarotti, Itzhak Perlman, Kathleen Battle, Mstislav Rostopovich and Audra McDonald. This year the Symphony will host Lang Lang at a February 17 Gala.

As a not-for-profit organization, the Symphony relies on the generosity of its donors, patrons and volunteers. For more information about the Jacksonville Symphony, please visit www. Facebook.com/JaxSymphony, follow us on Twitter @JaxSymphony, and on Instagram at JaxSymphony.

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Katherine Caliendo

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Kevin Casseday

CELLO
Laurie Casseday

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SECOND VIOLIN
Christopher Chappell

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PRINCIPAL VIOLA
Merryn Ledbetter Corsat

VIOLIN
Clinton Dewing

PRINCIPAL SECOND VIOLIN
Aurelia Duca

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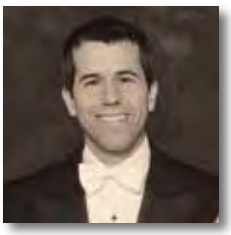

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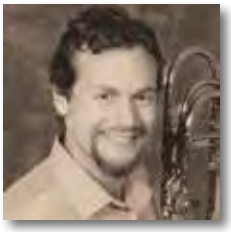

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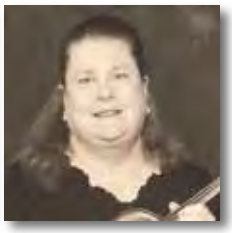

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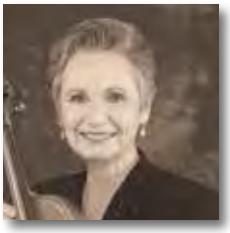

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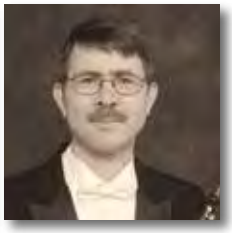

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Bringing a Season to Life

by Richard A. Salkin

What does it take to bring a Jacksonville Symphony season to life? Oh, if you only knew.

There's no defined recipe, no secret sauce. It's more like assessing what ingredients you have on hand—or expect to have—and fashioning something tasty and nourishing. With a limited supply of great soloists and conductors, the process starts as much as five years in advance.

A symphony season takes shape through the dedication and guidance of a few key people. Together they plan, they negotiate, they tweak. And ultimately they arrive at a performance series that's balanced, exciting and artistically optimized.

It's a little like planning a meal, according to Symphony President and CEO Robert Massey. "Maybe there's an exciting new dish you've always wanted to try, sitting next to comfort food, like meat loaf, on the plate. You have to balance the palate." And, musically, the palette.

"I want the season to be as healthy as we can make it," added Music Director Courtney Lewis, now starting his second year in the position. Think of him as the executive chef.

The Big Picture

With a coordinated and cordial working relationship, Massey, Lewis and Tony Nickle, director of artistic operations, are largely responsible for the initial big-picture planning that dictates what we hear—what's on the menu—for the Florida Blue Masterworks this season. "We start with what the Music Director wants, with his vision," Massey said. "Tony and I step back at first. We try to nail down specific concert dates, avoiding events like the Florida-Georgia game. Then we look for ways to expand on Courtney's vision, to identify anything that's missing. Maybe it's a work by major Russian composer or a piece featuring a certain instrument."

For Courtney Lewis this season is all about continuity and growth. "It's a continuation of the artistic vision I talked about last year," he said. Expect liberal use of the Jacksonville Symphony Chorus and vocal soloists taking center stage. And expect a mix of music people already know and love, along with new pieces the orchestra hasn't played in the past. That last part includes works that are either relatively recent—like György Ligeti's *Piano Concerto* (completed in 1988)—or new to Jacksonville audiences, like Edward Elgar's *The Dream of Gerontius*, composed in 1900 but never before performed locally.

Lewis has a particular fondness for *Gerontius*, based on a poem by Cardinal John Henry Newman (1801-1890). "The work says something deeply personal for me," he said. "It's a work of great passion and also humility. It makes you want to be a better human being."

Balancing established works with new ones is the goal. "It's very important to play music of today as well as the past," Lewis said. "Pushing the repertoire will help the orchestra grow. And it tells us something about ourselves." For example, *Asyla*, written by Thomas Adès in 1997 and performed here last season, "generated a tremendous amount of dialog. It was exciting to see the community grappling with it: Some people loved it, some hated it. But they were talking about it." He added that reaction to modern music should parallel the way people view modern art. "Do we not look at artwork of today?" By the same reasoning he wants audiences to be open to experiencing newer music.

It's no accident that the current season starts and ends with two monumental and well-known works: Stravinsky's *The Rite of Spring* and Mahler's Symphony #2 *(Resurrection)*, respectively. "Bookends," Massey called them. It's also no accident that individual concerts are spaced at relatively similar intervals of about three weeks throughout the season—with adjustment to allow for the Holidays.

Selecting the repertoire isn't all about Lewis' preferences. Massey said there's a formal Artistic Advisory Committee that makes recommendations. He has his own wish list, too, along with a separate list of pieces others have requested. These are all worked into the menu, as appropriate.

Filling In

Once the broad outlines are established, building the season becomes a matter of fitting the pieces together. That presents a series of challenges. This year's Masterworks series expands from 10 to 12 concerts, of which Lewis will conduct eight. The remaining four concerts feature other conductors—Associate Conductor Nathan Aspinall, as well as visitors Jeannette Sorrell, Hugh Wolff and Karina Canellakis.

"If Courtney isn't interested in doing a particular piece, maybe one of our guest conductors wants to do it," Massey said. "Sometimes bringing in a soloist with a featured program, we might be able to build something around that. It's a back-and-forth conversation that goes on for weeks or months."

An added challenge for Massey is working so far in advance. "I have calendars for the next seven years on my desk," he said. "Once the dates are concrete we turn our attention to getting guest artists." With up to three years of lead time for booking soloists, he often has to account for unknowables. The Symphony's contract with musicians, for example, which will affect the budget for soloists and guest conductors. "We have to anticipate, pencil some things in," he explained, "and be prepared to revise as necessary. We're not as nimble as smaller arts organizations. We're more like an aircraft carrier. We can't turn on a dime."

The Go-To Guy for Logistics

As the planning progresses, the role of logistics gains prominence. For that, Tony Nickle is the go-to guy. As Director of Artistic Operations, his contribution is essential. "I work with Courtney and Robert to find guest artists for the concerts Courtney is conducting, based on a list of people he might want to work with for each piece," Nickle explained. "For guest conductors, he might tell us who would work well with the orchestra—musicians he wants the orchestra exposed to.

"Once I have the list of possibilities, I reach out to agencies and managers who represent the artists we have in mind," Nickle continued. "We check availability, get a fee quote and determine how that fits into what we have budgeted. Then there's a negotiation process. If the dates are compatible for rehearsals and performances, we nail down the other terms, like travel and other details."

With assistance from others in the Symphony, Nickle also oversees the functions that keep things running smoothly on a day-to-day basis. These include making sure everyone has a score, each concert is staffed with the exact complement of musicians required by the performance, acting as liaison between the musicians and management.

One of the most challenging aspects in creating a season is "finding a way to get everything we want and still stay within overall budget," Nickle said. "That affects the negotiation process. Sometimes we might need to find someone a little less established who charges a lower fee," he explained, adding that many young up-and-coming pianists today possess top-notch technical skills. The hard part is to find one who also has strong artistic chops. "It's not unlike the Olympics," Nickle said. "A lot of records don't stand anymore. We refine our training with each generation. So the technical proficiency keeps increasing over time." With a bar that keeps getting raised, what makes a great soloist stand out in today's hypercompetitive world is artistic excellence. Flawless technique is the price of admission.

Among the soloists set to electrify Masterworks audiences this season are: Inon Barnatan in the Rachmaninoff Piano Concerto #2; Steven Ebel, Jill Grove and Kevin Deas in *Gerontius*; Anthony McGill in Mozart's Clarinet Concerto; Joshua Roman in the Elgar Cello Concerto; Michael McHale in the Ravel Piano Concerto; Shai Wosner in the Ligeti Piano Concerto; Eric Olson (the Symphony's own principal oboist) in the Vaughan Williams Oboe Concerto; and Ayano Ninomiya in the Stravinsky Violin Concerto. Virtuoso pianist Lang Lang, in his first visit to Jacksonville, performs Bartok's magnificent Piano Concerto #2 with the Symphony at the 2017 Gala in February.

Planning for Pops

The process is similar, but not identical, for putting together a season of Fidelity National Financial Pops programs. There's a little less gourmet, a little more fun. No one knows that process better than Vice President of Marketing Peter Gladstone, who works with Massey and Nickle to organize a whole separate series of 12 performances. "Instead of more formal works like you see in the Masterworks series, the Pops concerts are lighter, featuring more popular music, and geared for a wider audience," Gladstone said. "They're a great way to give young people their first experience hearing an orchestra play live."

From a planning perspective, the main difference between Pops and Masterworks is that "many of the Pops concerts feature performances that are already assembled," said Massey. "We can grow our own shows–Michael Krajewski has done an incredible job with those–or do arrangements from blockbuster movies– or we can go with an existing show." There's a lot more diversity with Pops, Gladstone added. "We build the series based on what the community wants to see and hear."

This year's Pops lineup includes tribute shows featuring music of Disney's Broadway hits; Ella Fitzgerald and Louis Armstrong; Journey, the Eagles and Fleetwood Mac; the Chieftains; James Bond movies; and the Beatles' historic Sergeant Pepper's Lonely Hearts Club Band.

For the holiday season the series includes evergreens such as *The Nightmare Before Christmas*, a Holiday Pops concert, Handel's *Messiah*, First Coast Nutcracker, and an elegant New Year's Eve party.

Additional performances under the Pops banner include the complete score of *West Side Story* (performed simultaneously with the film); *Second City's Guide to the Symphony*; and *Bugs Bunny at the Symphony*, featuring Warner Brothers cartoons that were, for many, a childhood introduction to orchestral music.

With all that planning, this year's season offers something for everyone. No matter what your taste, you'll find something healthy, tasty and satisfying. *Bon appétit.*

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RACHMANINOFF AND THE RITE

Courtney Lewis, conductor
Haskell Endowed Chair

Inon Barnatan, piano

Julian **ANDERSON**	*Imagin'd Corners*	12:00
Sergei **RACHMANINOFF**	Piano Concerto No. 2, Op. 18 I. Moderato II. Adagio sostenuto III. Allegro scherzando	32:00
	~ Intermission ~	
Igor **STRAVINSKY**	*The Rite of Spring* Part I: The Adoration of the Earth Part II: The Sacrifice	33:00

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RACHMANINOFF AND THE RITE
By Steven Ledbetter

Julian Anderson
Imagin'd Corners

Julian Anderson was born in London on April 6, 1967. He composed Imagin'd Corners *on a commission from the City of Birmingham Symphony Orchestra as part of a three-year appointment as Composer in Association. The orchestra's conductor Sakari Oramo led the first performance on March 12, 2002.*

London-born Julian Anderson studied with John Lambert (Royal College of Music), Alexander Goehr (Cambridge University), and privately with Tristan Murail (Paris). He came to prominent attention at the age of 25, when his first orchestral work, *Diptych,* received the Young Composer's Prize of the Royal Philharmonic Society. Julian Anderson confesses that he has always had "a particular affection for the horn." *Imagin'd Corners* is designed to engage five of the instruments in ways peculiar to its construction and history. Until the middle of the 19th century, horns had no keys; they consisted simply of a long tube (coiled in a circle for convenience) with mouthpiece and one end, to blow into, and a large bell at the other, to project the sound. This tube was restricted to only a few notes of the scale known as the "overtone series". The system of valves invented in the 19th century and gradually accepted by composers, allowed the horn to play any note in the chromatic scale for an astonishing wide range.

Sometimes contemporary composers choose to play with both manners of performance, in the natural style and with the valves to create the chromatic scale. The higher notes in the natural style do not sound in tune to us (for reasons that have to do with the nature of acoustics, a subject too complex to explain here). Modern playing techniques on the natural horn can produce a near quarter-tone scale, which no composer in the 19th century would have imagined possible or useful in music.

Julian Anderson chooses instead "to offer a consistent and beautiful system of harmony and resonances in their own right." He employs this system in both types of horn playing, For the most part the orchestra plays in the familiar system, while the horns use both systems. In addition to developing this harmonic approach, he also plays with the use of space, as composers have done from time to time since the 16th century. One horn sits at the back of the stage, in the center, where its function is partly to blend into the orchestra, partly to carry on a dialogue with the other four horns.

The remaining four horns can move during the performance. They begin in the balcony, if there is one, and remain there until the work is one-third over.

Horns are by turns capable of tenderness, lyricism, savagery, and can be bucolic or celebratory. After an interlude that slowly accelerates, they move to the center of the stage, in front of the conductor (normal position for a soloist) in which a long melodic line unfolds with calls between horns and orchestra and an interplay between the different harmonic series. There is dense polyphonic writing. At the climax, the horns move to the corners of the stage and wild calls to one another in the style of alphorns signaling to one another across Alpine valleys, building to what the composer calls "a jangling orchestral tumult." but during the course of the piece he has called upon the horns to play in a wide range of the moods that are characteristic of the instrument, from mellow and sweet to brilliant and fiery.

Inon Barnatan, piano

Masterworks guest artists sponsored by Ruth Conley

Pianist Inon Barnatan has been named as the New York Philharmonic's first Artist-in-Association, a major three-season appointment highlighted by multiple concerto and chamber collaborations with the orchestra. The Avery Fisher Career Grant recipient has performed recitals at Carnegie Hall, Washington's Kennedy Center, Wigmore Hall and the Concertgebouw, among others. He is a member of the Chamber Music Society of Lincoln Center and frequently performs as a recital partner of cellist Alisa Weilerstein.

Barnatan has performed with many of the world's leading orchestras, including the Los Angeles Philharmonic; the symphony orchestras of Atlanta, Dallas, Cleveland, Philadelphia and San Francisco; the Academy of St. Martin-in-the-Fields; Deutsche Symphonie Orchester Berlin; National Arts Centre Orchestra; and the Orchestre de la Suisse Romande.

Born in Tel Aviv in 1979, Inon Barnatan started piano at the age of three and made his orchestral debut at 11. He has studied with Professor Victor Derevianko, himself a pupil of Russian master Heinrich Neuhaus; Maria Curcio, a student of the legendary Artur Schnabel; Christopher Elton at London's Royal Academy of Music; and Leon Fleisher. For more information, visit www.inonbarnatan.com.

Sergei Rachmaninoff

Piano Concerto No. 2 in C minor, Opus 18

Sergei Vissilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943.
He composed his Piano Concerto No. 2 in 1900-1901; it was first performed in Moscow on October 27, 1901, with the composer as soloist.

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation. But, although he had already composed a one-act opera, *Aleko*, a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. His vocation as a composer had been seriously undermined by the premiere of the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life."

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a pianist. Nothing seemed to come, although he insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis (he was also a competent amateur violinist and a lover of music); Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked with him for some four months and succeeded in strengthening his self-confidence to the point that he began composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto... You will work with great facility... The concert will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer (who, in his gratitude, dedicated the concerto to the physician who made it possible).

By July 1900 he was composing eagerly. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on December 2, 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement. The premiere in October 1901 marked the appearance of a work that would never lose its popularity. Rachmaninoff's Second has long been one of the favorite concertos in the entire repertory.

Rachmaninoff's memorable opening gambit: a soft tolling in the solo piano that grows from almost nothing to a fortissimo cadence ushering in the somber march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening *C*

(a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing fortissimo the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The Adagio is in the distant key of E major, but the composer links the two movements with an imaginative short modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an unusual way of articulating triplets in 4/4, but this does not become clear until the flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the adagio for the close.

Again, at the beginning of the third movement, Rachmaninoff provides a modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the first real theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song–*Full Moon and Empty Arms*–in the 1940s, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and the Soviet Union allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material.). Rachmaninoff does not stint with this tune; we hear separate statements (orchestral followed by solo) in B-flat and D-flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow some years later, the Second earned it popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary.

Igor Stravinsky

Le Sacre du printemps (The Rite of Spring)

Igor Fedorovich Stravinsky was born in Oranienbaum, Russia, on June 5 (old style) or June 17 (new style) 1882 and died in New York City on April 6, 1971. Le Sacre du printemps *was commissioned by Serge Diaghilev in 1911. The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913.*

The Rite of Spring changed *everything.* People talked most about Stravinsky's dissonant harmonies, but a century later we can feel that the *real* revolution of the score is in the rhythm.

Harmonies have turned harsher or sweeter at various times over the years. But few composers have been unchanged after hearing Stravinsky's rhythms–varied, flexible, and often completely unpredictable.

While composing, Stravinsky worked at the piano and played the music as it came to him, working it out in his head and his fingers. But it was so unusual, so irregular in its rhythms that at first he could not even figure out how to write it down! The dancers and the orchestra both had to learn how to perform this daring, incomprehensible new work. And the first paying audience evidently hated it, for the premiere was one of the greatest scandals in the history of music.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other (these contrasting but simultaneous rhythms were choreographed, in the original production, by different groups of dancers, bringing a correspondence between aural and visual elements). The "Procession of the wise elder" is such an example–an overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth."

Stravinsky insisted that this work was created with no system, no analytic framework. "I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed."

Stravinsky himself wrote an outline of the ballet, which is set in pagan Russia where the people are performing a spring ceremony to guarantee a good harvest. There are games of the adolescents are both sedate and athletic by turns. The wise elders supervise the choosing of the virgin who will dance herself to death in this sacrifice. The maiden's friends honor her with a marital dance. When the time comes she dances, ever more frenetically, until she collapses–and the piece is suddenly over.

The Rite of Spring remains one of the most exciting and vivid musical creations of all time–and surely the single most influential score of the 20th century. It no longer scandalizes us, but few listeners can avoid being carried away in its glorious sonic whirlwind.

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Friday, October 7, 2016 | 11 am

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BEETHOVEN'S FIFTH

Courtney Lewis, conductor
Haskell Endowed Chair

Antonín **DVOŘÁK**	Carnival Overture, Op. 92	9:00
Igor **STRAVINSKY**	Suite No. 2 for Small Orchestra I. Marche II. Valse III. Polka IV. Galop	6:00
Ludwig van **BEETHOVEN**	Symphony No. 5 in C minor, Op. 67 I. Allegro con brio II. Andante con moto III. Allegro IV. Allegro	36:00

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BEETHOVEN'S FIFTH
By Steven Ledbetter

Antonín Dvořák
Carnival Overture, Opus 92

Antonín Dvořák was born in Mühlhausen (Nelahoñeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed the Carnival Overture between July 28 and September 12, 1891, and conducted the first performance on April 28, 1892, in Prague.

In 1891 Dvořák composed a triptych of overtures conceived as a set with the overall title *Nature, Life, and Love*. Later, he decided to give them separate titles and opus numbers. Today they are known as *In Nature's Realm* (Opus 91), *Carnival* (Opus 92), and *Othello* (Opus 93). Actually only the middle unit is well known today; its gaiety and high spirits have brought it to performance far more frequently than its companion scores.

One theme, a "Nature" motif, appears in all three overtures, as if to suggest that Nature underlies even our most thoroughly human activities, whether simple delight in outdoor surroundings, or joyous, bustling human contact, or tragic experience from one who "loved not wisely, but too well."

The *Carnival* Overture exudes high spirits from its vigorous opening theme, the beginning of a tightly-knit exposition in which each idea seems to grow out of an element found in its predecessor. Dvořák begins a modulation that seems at first directed to a normal second key, then becomes ambivalent, and finally arrives, surprisingly, at a minor key for the expressive beginning of the second theme group. A new skipping melody first heard in the violins takes us to the long-awaited official secondary theme for a magical restatement in the clarinets with a hushed, syncopated accompaniment in the strings. An energetic conclusion to the exposition and what seems to be the beginning of a development section is suddenly cut short by unsettling diminished chords in the harp; the energy of the opening fades away. The carnival-goer has withdrawn momentarily to a tranquil retreat of peace and natural beauty. The rustic sound of the English horn intones its ostinato against a gentle melody in the flute, followed by the clarinet's brief recollection of the "Nature" theme from the first overture. The peaceful interlude ends on the same diminished harmony that introduced it; now we continue with the "normal" development of materials from the exposition, culminating in a recapitulation of tremendous élan.

Igor Stravinsky
Orchestral Suites No. 2, for small orchestra

Igor Fedorovich Stravinsky was born in Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971.

Like many composers, Igor Stravinsky likes to reuse material that he felt might find another purpose in a new form. This is particularly true when the original piece is a small one, perhaps with a private significance not intended for the public, which can then be turned into a work that he could actually sell.

During the First World War, he was living in Switzerland, where he composed, essentially for fun, eight small compositions for piano duet. The two orchestral suites were larger versions of eight small compositions for piano duet, *Three Easy Pieces* (1914-15) and *Five Easy Pieces* (1916-17). In both cases, one of the two piano parts was made consciously easy because it was intended for an amateur player of the composer's acquaintance: the left hand part in the first work, right-hand part in the second.

Suite No. 2 is made up of the older music, since it contains the complete *Three Easy Pieces*, with the addition of one movement (the closing Galop) from the *Five Easy Pieces*. Stravinsky's own description of how he came to write the original music is characteristic and amusing:

"I wrote the *Polka* first. It is a caricature of Diaghilev [impresario of the Ballets Russes, which had produced the three early ballets that had made Stravinsky famous], whom I had seen as a circus animal trainer cracking a long whip. The idea of a four-hand duet was part of the caricature, because Diaghilev used to play four-hand piano music with his life-long friend Walter Nouvel. The simplicities of the music, especially of the bass part, were also designed for the small range of Diaghilev's technique. I played the *Polka* to Diaghilev in a hotel room in Milan, in 1915, in the presence of [Italian composer] Alfredo Casella, and I remember how amazed both men were that the composer of *Le Sacre du printemps* should have produced such a piece of popcorn.

But Casella was genuinely enthusiastic about the *Polka*, and I promised to write a little piece for him, too. This was the *March*, composed immediately on my return to Morges. A little later I added a *Valse* in homage to Erik Satie, a souvenir of a visit with him in Paris. Satie had suddenly become old and white, a very touching figure for whom I felt a profound sympathy. I wrote the little ice-cream-wagon *Valse* for him on my return from Paris to Morges. It, too, like the *Polka* and the *March*, is a caricature."

Later Stravinsky composed the other set of *Easy Pieces*, largely as music lessons for his son and daughter, Theodore and Mika; in their lessons, he would play the harder part, and the child the easier part. The *Galop*, which later found its way to the end of the Suite No. 2, was a "Russian souvenir," designed as a caricature of the St. Petersburg *Folies Bergères*, which he had watched in the Tumpakov, a semi-respectable nightclub in the Astrava, the islands in the Neva River.

Over the years, this highly physical, light-hearted music based on popular dance forms has, not surprisingly, been choreographed on several occasions. The "popcorn" remains as charming as when Diaghilev and Casella first heard it.

Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770 (he was probably born the day before), and died in Vienna on March 26, 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808.

Beethoven's Fifth Symphony was first heard in a long concert that he gave at Vienna's Theater-an-der-Wien to present an amazing series of his own works, all first performances. The evening began at 6:30 p.m. with the Sixth Symphony, followed by the concert aria *Ah, perfido!*, two movements from the Mass in C, and the Fourth Piano Concerto (with the composer himself as soloist) on the first half. After intermission the audience heard for the first time the Fifth Symphony, a piano fantasy improvised by the composer, and the Choral Fantasy. The last piece did not end until 10:30!

Given the length of the evening, most of the reports on the one real catastrophe of the evening, when the orchestra fell apart in the middle of the Choral Fantasy and the whole piece had to be started over. Thus, the most important and influential reaction to the Fifth Symphony did not come until a year and a half later, when the famous writer E.T.A. Hoffmann (who was also a composer) gave an enthusiastic appraisal of the Fifth Symphony as a landmark in the history of music.

Early audiences were stupefied or exhilarated. When someone asked Beethoven, "What does it mean?" he replied, "Thus Fate knocks at the door." As such things go, it was appropriate enough. Fate working out a path to victory has long been associated with the piece. The "victory" is inherent in the music itself. This is why the score grips us today no matter how many times we have heard it.

Is it possible, at this late date, to listen to Beethoven's Fifth not as if it were the most familiar of symphonies, but rather as if it were brand new? The opening four-note figure assumes great importance from the outset, but we gradually realize that this musical atom is not a theme in itself; it is the rhythmic foreground to an extraordinarily long-limbed melody, made up of a chain of four-note atoms. We hear a long phrase, but no one in the orchestra actually plays it. Instead one section overlaps another, then another. The tensely climbing phrase is an aural illusion. The rapid interplay of orchestral sections, a constantly boiling cauldron in which each has its own brief say before yielding to the next, lends a dramatic quality to the sound of the orchestra from the very opening.

The drama in the Fifth Symphony is musical: How to achieve a coherent and fully satisfying conclusion in the major mode to a symphony that begins in the minor? Throughout the four movements of this symphony, C major keeps appearing without ever quite exorcizing the haunting sense of C minor—never, that is, until the end of the last movement. In the opening Allegro, the C major appears right on schedule where it is conventionally expected—at the recapitulation of the secondary theme. But then the lengthy coda goes on—in C *minor*—to show that there is still a struggle ahead.

In the Andante, Beethoven keeps moving with a surprising modulation from the home key of A flat to a bright C major, reinforced by trumpets and timpani. But that C-major idea is never once allowed to come to a full conclusion; rather, it fades away, shrouded in harmonic mists and sustained tension.

The very unjoking scherzo (in C minor) turns to C major for a Trio involving some contrapuntal buffoonery, but the fun comes to an end with a hushed return to the minor-key material of the opening. Finally we begin to approach the light, moving through the darkness of a tense passage linking the movements to a glorious sunburst of C major that opens the finale. Even then we have one more struggle. Beethoven recalls the scherzo and the tense linking passage just before the recapitulation (another shift from gloom to bright day). Only then have we safely arrived in C major. An extended coda—an extraordinary peroration—needs to be as long as it is because it is not just the conclusion of the last movement, but rather of the entire symphony, culminating a demonstration of unification on the very grandest scale to which virtually every composer since has aspired, though few have succeeded.

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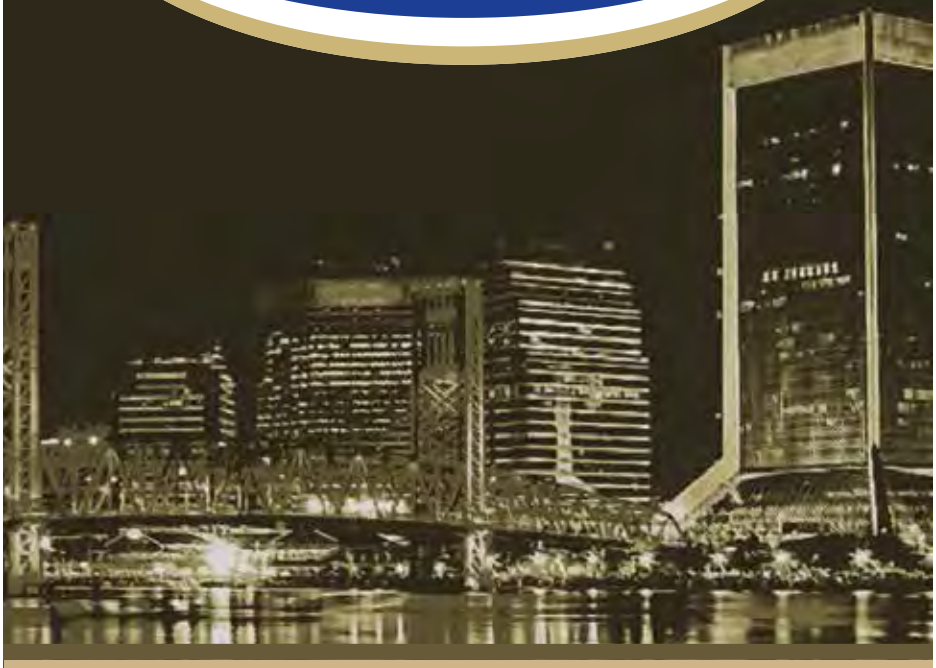

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Friday & Saturday, October 14 & 15, 2016 | 8 pm
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Robert E. Jacoby Symphony Hall, Times-Union Center for the Performing Arts

DISNEY'S BROADWAY HITS

Jim Abbott, Conductor, Music Supervisor, Arranger & Orchestrator
Ashley Brown, Lana Gordon, Josh Strickland,
Alton Fitzgerald White, principal performers
Jeff Lee, Director
Ron Vodicka, Lighting Designer & Stage Manager
Matt Kraus, Sound Designer
Adam Dworkin, Production Coordinator

	ACT I	50:00
MENKEN/ASHMAN	Selections from *Beauty and the Beast* Be Our Guest, Beauty and the Beast, A Change in Me, If I Can't Love Her	
JOHN/RICE/ZIMMER	Selections from *The Lion King* Hakuna Matata, Shadowland, Can You Feel the Love Tonight, They Live In You	
MENKEN/SCHWARTZ	Selections from *The Hunchback of Notre Dame* Some Day, Out There	
JOHN/RICE	Selections from *Aida* Elaborate Lives, Easy as Life, My Strongest Suit	
COLLINS	Selections from *Tarzan* Who Better Than Me, Strangers Like Me, You'll Be In My Heart	
MENKEN/RICE	Selections from *King David* Never Again, The Long, Long Day	
	~ Intermission ~	
	ACT II	37:00
SHERMAN/SHERMAN	Selections from *Mary Poppins* Medley, Feed the Birds, Supercalifragilisticexpialidocious	
MENKEN/ASHMAN/ SLATER	Selections from *The Little Mermaid* She's in Love, Under the Sea, Part of Your World	
MENKEN/FELDMAN	Selections from *Newsies* Medley, Something to Believe In	
MENKEN/ASHMAN/ RICE/BEQUELIN	Selections from *Aladdin* Proud of Your Boy, A Whole New World, Somebody's Got Your Back	

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Disney on Broadway

Disney's hits have survived the test of time. From animated films, to Broadway masterpieces, and now to our very own Jacksonville Symphony stage, these timeless pieces have been appreciated across all forms, across all ages. While once fairy tales fit for a screen, our Disney favorites are now fairy tales made larger than life.

Beginning in 1923 with *Alice Comedies*, Walt Disney Studio quickly became the be-all-end-all of animated tales. With stories so quintessential that they're part of everyone's childhood, the clamor for live performances was only logical. Thus it made its Broadway debut with *Beauty and the Beast* in 1994, which we now know to be the beginning of an era for both Broadway and Disney. Followed by *The Lion King* in 1997, all the way to *Aladdin* in 2014, with many performances in between, Disney on Broadway has been a success for over 20 years.

A considerable amount of Disney's Broadway success can be attributed to the man behind much of the music, Alan Menken. "Disney's go-to composer," Menken created some of the most magical moments and many of the beautiful pieces we cherish today. *Beauty and the Beast*? Music written by Menken. *The Little Mermaid*? Again, Menken. *Newsies*, *Aladdin*? You guessed it, Menken. With eight Academy Awards and 11 Grammys, Menken created Disney

masterpiece after Disney masterpiece, with music so powerful it flourished both on screen and stage. It is through Disney's biggest showstoppers, such as "Be Our Guest," "Part of Your World," and "A Whole New World," in which Menken's genius is most apparent, and it is these same numbers that define the stories we find so magical.

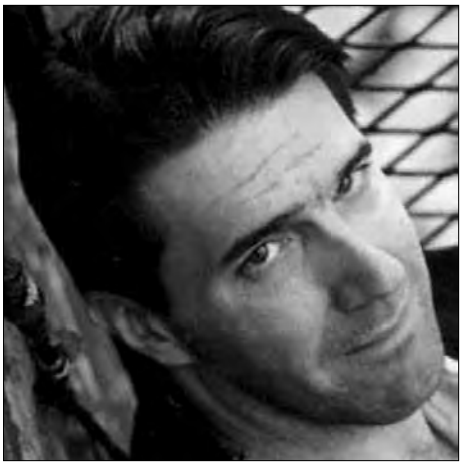
Menken found his way to the Disney team by way of friend and coworker Howard Ashman. After writing the music for *Little Shop of Horrors* together, Ashman then invited Menken to work at Disney on their next project, *The Little Mermaid,* in 1989. Cue the award-winning music, cue the endless classics. Now Menken's legacy can be heard, and seen, on stage and screen and kept alive in the hearts of all Disney lovers for many years to come.

Another bit of magic formed through Disney's pairing with major artists of the time during the creation process. Elton John's writing for *The Lion King,* alongside lyricist Tim Rice, helped to create one of the highest grossing films of all time, the fifth longest running show in Broadway's history and the highest grossing show on Broadway of all time, not to mention six Tonys. Phil Collins' contribution to *Tarzan* led to a slew of awards and nominations, including the Grammy Award for Best Soundtrack Album, as well as the Academy Award for Best Original Song and the Golden Globe Award for Best Original Song ("You'll Be in My Heart").

It goes without saying that the impact of Disney's creations is vast. The impressions these fairy tales leave, and the lessons they teach are great. Many children idolize the figures they watch with wide eyes, mimicking their favorites in everything from their clothes to their characteristics. Because of this, Disney has grown as society has, creating characters to which every child can identify with and framing their stories to reflect current culture. The classic damsel in distress has grown into the independent female,

the lessons of love are now accompanied with lessons of strength, and Disney continues to create stories popular among viewers of all ages. It is this social mindfulness, met with a little bit of magic, which has made Disney everlasting, and helped to mold society in the process.

But perhaps the most magical part about the enchanted tales that colored our childhood is that the emotion these stories evoke, the sense of bewilderment and excitement and glee they give refuse to subside. No amount of time or change in the world has been able to diminish the art Disney has created or its uplifting effect on all of us. For children, it's watching their imaginations come to life, for adults, it's a chance to feel like a kid again. Either way, Disney's tales are timeless and their music never fails to put a little bit of magic in all our lives.



Jim Abbott, conductor

Jim Abbott's 25 year Broadway career has included positions as Musical Director for *Joseph and the Amazing Technicolor Dreamcoat, Rent, Aida, Bombay Dreams, Women On The Verge* and Disney's *Tarzan*; Dance Arrangements for *Tarzan, Aida, Bombay Dreams, Sweet Charity, Guys and Dolls*, *Footloose* and *Wicked;* Synthesizer Design for *Spamalot, The Boy From Oz*, *Avenue Q, The Addams Family, Big Fish and Something Rotten;* Contributing Orchestrations to *Aida, Bombay Dreams, Wicked, The Addams Family, On The 20th Century* and *Women On The Verge* (Drama Desk Nom).

He is co-producer of the *Aida* and *Tarzan* international cast recordings (Gold), and recordings with Adam Pascal, Adam Jacobs and Alton Fitzgerald White. Broadway playing credits include *Footloose, Cats, Miss Saigon, Sunset Boulevard, Starlight Express* and *The Who's Tommy*. Performances with Aretha Franklin, Dennis DeYoung of Styx, Shirley Bassey, Bob Hope, Vanessa Williams, Phil Collins, Melissa Manchester and with Elton John in "Greatest Hits Live" at Madison Square Garden. Abbott is currently Musical Supervisor for *Tarzan* International Companies and "Disney's Broadway Hits" performing with orchestras around the world.

Ashley Brown, principal performer

Ashley Brown originated the title role in *Mary Poppins* on Broadway for which she received Outer Critics, Drama League, and Drama Desk nominations for Best Actress. Brown also starred as Mary Poppins in the national tour of *Mary Poppins* where she garnered a Garland award for "Best Performance in a Musical." Brown's other Broadway credits include Belle in Disney's *Beauty and The Beast*. Brown recently returned to critical acclaim starring in the Lyric Opera of Chicago's production of *Oklahoma*. Brown is the voice of Disneyland celebrating its 60th anniversary singing the newly penned Richard Sherman song, "A Kiss Goodnight." Brown's long awaited album of Broadway and American Songbook standards is available on Ghostlight/Sony. She is a graduate of the Cincinnati Conservatory of Music. www.ashleybrownonline.com

Lana Gordon, principal performer

Lana Gordon, who is currently playing Velma Kelly in the Broadway musical *Chicago*, is beyond thrilled to be back on Broadway. In 1997, Gordon made her debut on Broadway as an original cast member in *The Lion King*, where she also played the role of Shenzi. Following this, she joined the cast of Broadway production of *Jesus Christ Superstar*. Gordon was born in New London, Connecticut. In 1989, she studied dance at New York City's Alvin Ailey School on a scholarship where she excelled as a dancer. During the past 10 years she has had a very successful career performing all over Europe and the Middle East in various shows. Stay in touch and follow Lana at IG: lanajeangordon and FB: Lana Gordon.

Josh Strickland, principal performer

Singer and actor Josh Strickland is a native of Charleston, South Carolina. He attended the College of Charleston where he studied voice with Deanna McBroom. In 2002, Strickland was a national finalist in Season 2 of Fox television's *American Idol* and was later on ABC's season premiere of *Star Search 2004*. In 2006, Strickland created the leading role of Tarzan in Disney's *Tarzan on Broadway*. Strickland debuted his first single "Report to the Floor" off his much-anticipated EP, in which he collaborated with Grammy Award winning producer Damon Elliott and Norwegian pop/dance producer Axident. In its first week, "Report to the Floor" skyrocketed to the top five on the iTunes Dance Charts. Subsequently, Josh released "Last Dance", another international chart topper. Mr. Strickland can currently be seen co-starring nightly in *Vegas The Show* at the Planet Hollywood Casino & Resort in Las Vegas.

Alton Fitzgerald White, principal performer

Broadway: *The Lion King* (over 4,000 performances as King Mufasa), *The Color Purple* (Mister), *Ragtime* (Coalhouse Walker Jr.), *Smokey Joe's Café* (Ken), *Miss Saigon* (John), *Tommy* (Hawker). He has performed concert dates all over the world and is joyfully celebrating his critically-acclaimed, smash hit CD Disney My Way!, full of wonderful re-imagined Disney classics. Disney My Way! is available on iTunes and autographed copies at www.altonfitzgeraldwhite.com.

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BACHTOBERFEST

Jeannette Sorrell, conductor, harpsicord
Philip Pan, violin
Melissa Barrett, violin
Aurelia Duca, violin
Les Roettges, flute,
Rhonda Cassano, flute

George Frideric HANDEL	Selections from Water Music: Suite No. 1 in F major Allegro – Andante – Allegro Air Menuet Bourée – Hornpipe	15:00
George Frideric HANDEL	Selections from Water Music: Suite No. 3 in G major Rigaudons Menuets I & II Country Dance & Gigue	6:00
George Frideric HANDEL	Selections from Water Music: Suite No. 2 in D major Allegro Hornpipe Loure Bourée	9:00
Antonio VIVALDI/ arr. SORRELL	La Follia	7:00

~ Intermission ~

Johann Sebastian BACH	Brandenburg Concerto No. 5 in D major Allegro Affettuoso Allegro	21:00
Johann Sebastian BACH	Brandenburg Concerto No. 4 in G major Allegro Andante Presto	17:00

Friday Concert Sponsor: VyStar Credit Union

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BACHTOBERFEST
By Steven Ledbetter

George Frideric Handel
(1685-1759)
Water Music (1715)

Handel's first biographer, the Reverend John Mainwaring, first told the famous–and perhaps untrue–story that we have all heard about the *Water Music* and how it reconciled Handel to King George I. The story goes that Handel, who had been a subject of the same George during his earlier days as Elector of Hanover (Germany), had been given leave to go to England for a visit, but had never come back to Hanover. As fate would have it, George became the king of England and, so to speak, pursued his truant composer thither.

According to Mainwaring, the *Water Music* was first performed to serenade the king from a neighboring barge on the river Thames in 1715. The king was so taken with the music that he asked who had composed it, and upon learning that it was Handel, he promptly forgave him for his negligence earlier.

As it stands now, the full *Water Music* consists of three orchestral suites, the first and longest in the key of F, including horns as well as woodwinds and strings. The second, in D, is the most splendid owing to the festive use of trumpets. The third is in G, and uses the quieter flutes and recorders.

The Suite in F major contains a French overture (the largest movement of the entire work), a fanfare movement for the horns, which must have sounded particularly fine on the river, alternating with a slower middle section in D minor for woodwinds and strings. A fast movement in triple time is followed by the famous "Air from the Water Music," which in turn leads to a horn minuet. The suite ends with a bourée and hornpipe, each supposed to be played three times with different scoring.

Three parts of the quieter Suite in G major will be included here, all dance movements: A rigaudon, two minuets (the first is repeated after the second has been played), and a Country Dance.

The Suite in D major, with its famous trumpet fanfare movement (the most popular movement in the 18th century) and an Alla Hornpipe to bring the festivities to a close.

NOTES *(continued on page 33)*

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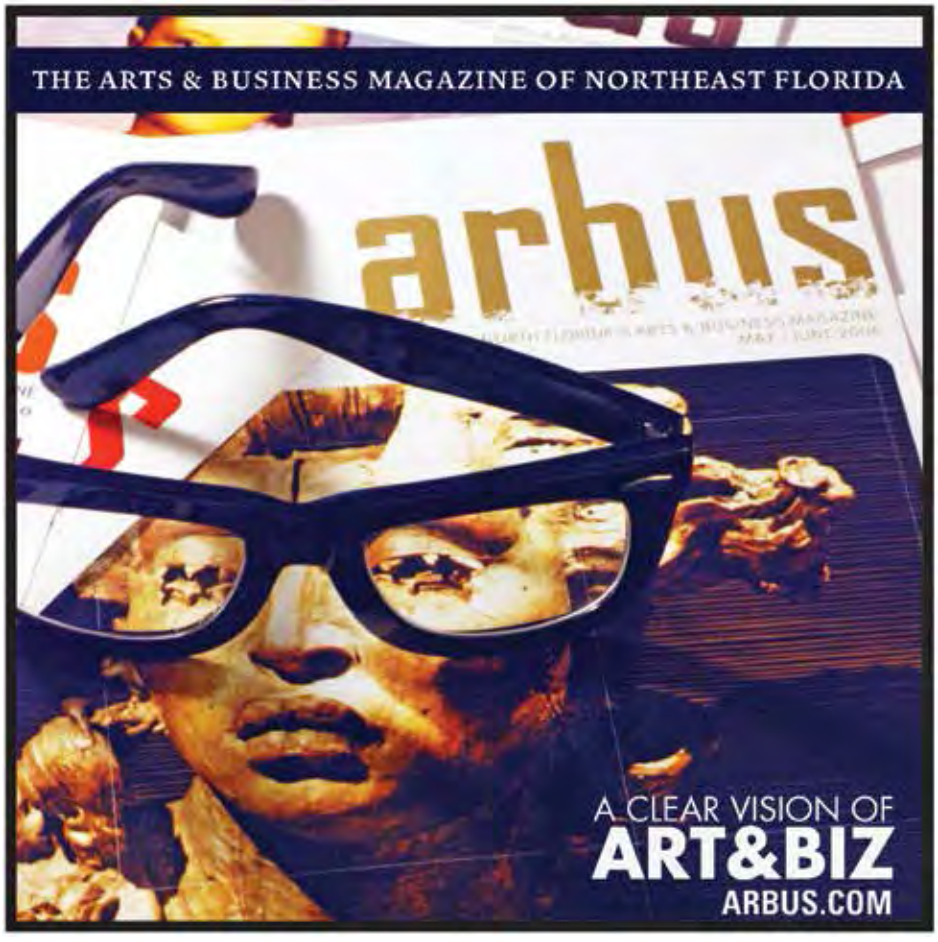
Nov date TBA	UPTEMPO ON-STAGE
Dec 4, 2016	HANSEL AND GRETEL
Jan 5, 2017	MOZART AND MCGILL
Feb 2, 2017	FRENCH CONNECTION
Feb 25, 2017	SECOND CITY'S GUIDE TO THE SYMPHONY
Mar 2, 2017	HAYDN'S "MIRACLE" SYMPHONY
Mar 17, 2017	THE CHIEFTAINS
Apr 27, 2017	TCHAIKOVSKY'S "PATHÉTIQUE" SYMPHONY
May 20, 2017	MAHLER'S "RESURRECTION" SYMPHONY



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NOTES *(continued from page 31)*

Antonio Vivaldi (1678-1741)

Trio Sonata No. 12 in D minor, *La Follia,* Opus 1, No. 12 (RV 63)

For a time in the eighteenth century Antonio Vivaldi was the most famous and influential composer of the day, largely on the strength of his many hundreds of concertos, which established a style and a flexible form that other composers used for decades.

This Opus 1 was part of a final flowering of the trio sonata in Italy, and it recommended Vivaldi especially to musicians who enjoyed performing at home, for the works were easier than later virtuoso showpieces that he used to show off his technical abilities.

Even so, the last work in the collection is part of a tradition of virtuosic performance: a set of variations on a traditional melody and harmonic pattern called *La follia* ("Madness"). The traditional theme, of Spanish origin, had been used as the basis of variations by many composers.

Vivaldi chose to write his set of variations for two violins, which therefore causes his work to emphasize texture and harmony rather than melodic virtuosity.

The theme is stated at the very beginning in two almost identical halves (the main difference is that the first half ends incompletely (with what is called a "half cadence") and the repetition has a solid harmonic close ("full cadence"). Vivaldi offers variations in different tempi for the sake of expressive contrast.

The approach—constantly finding new ways to vary the material over a fixed harmonic pattern—leads to the kind of approach that American jazz musicians might adopt with a 12-bar blues theme, though the Baroque contrast of varied tempos is a different treatment. But the moments in which a slow tempo recurs allows the players to step back for a moment so that faster tempos later on will strike the listener as even flashier and more impressive.

Johann Sebastian Bach

(1685-1750)

Brandenburg Concerto No. 5 in D major, BWV 1050
Brandenburg Concerto No. 4 in G major, BWV 1049

The "Brandenburg Concertos" have immortalized the name of the Margrave Christian Ludwig of Brandenburg, to whom on March 24, 1721 Bach sent a beautiful presentation manuscript containing six splendid concertos representing a variety of different approaches to the concerto idea.

Despite the presence of prominent and virtuosic solo parts, all of these works fall into the category of "ensemble concertos," since the soloists share the glory and the difficulties about equally with the other members of the ensemble.

Thus the six Brandenburgs are not *solo* concertos (the type we think of most often today when we hear the word "concerto"), despite the presence of prominent solo parts. Of the six, the Fourth and Fifth concertos, come closest in structure to the "standard" organization of *tutti* and *solo* sections, and No. 5 comes the closest to offering a real keyboard concerto--perhaps the first ever in the history of music. Partly for this reason, these two concertos are regarded as the latest to have been composed.

As the opening movement (Allegro) of Concerto No. 5 unfolds, the keyboard instrument—at first willing to play its subservient role as part of the continuo—becomes more and more assertive until finally it bursts forth into an astonishing cadenza of tremendous difficulty. Violin and flute share the solo spot at the beginning, but once the cadenza begins, they are cast completely into the shade. The second movement, *Affettuoso* ("tenderly, lovingly"), is a chamber piece for the solo instruments with continuo (this was very common in the Baroque concerto). The finale, like the opening movement an *Allegro*, is written in 2/4 time, but the beats are subdivided by triplets, which gives to the ear the impression of a rollicking jig, to close the concerto in high spirits.

In Concerto No. 4 there is ostensibly a *concertino* consisting of solo violin and two flutes, but during the brilliantly joyous opening movement, Bach offers essentially a violin concerto with two obbligato flutes backing up the virtuoso. On the title page of the dedication score, he described the flutes with an odd term, "fiauti d'echo" ("echo flutes"), which has perhaps no more serious significance than a reference to their "hocketing" with the violin in the first movement, tossing tiny fragments back and forth behind the elaborate solo part. In the slow movement, too, the flutes "echo" the tutti. Both solo and tutti join in the vigorous broad fugue of the finale, projected over running eighth notes. The flutes accompany the violin, with a fugal stretto, at the first solo entrance, but soon the violin abandons all pretext of sharing the lead with the flutes and takes off in virtuosic show.

© Steven Ledbetter

Jeannette Sorrell

Jeannette Sorrell has quickly gained international attention as a leading creative voice among the new generation of early-music conductors. Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals.

Sorrell founded Apollo's Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any baroque orchestra in North America.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras. Her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete Brandenburg Concertos was met with standing ovations every night, and hailed as "an especially joyous occasion."

Sorrell and Apollo's Fire have released 21 commercial CDs, of which five have been bestsellers on the *Billboard* classical chart. Her recordings include the complete Brandenburg Concerti and harpsichord concerti of Bach (with Sorrell as harpsichord soloist and director), which was praised by the *London Times* as "a swaggering version… brilliantly played by Sorrell."

Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society.

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ELLA AND LOUIS
THE LADY'S CENTENNIAL CELEBRATION

Nathan Aspinall, conductor
Byron Stripling, Marva Hicks, guest vocalists
Robert Breithaupt, guest percussionist

22:00

LAROCCA (arr. Grimes)	Tiger Rag
PRIMROSE (arr. Grimes)	I'm Confessin' That I Love You
McHUGH (arr. Grimes)	On The Sunny Side of The Street
FITZGERALD/FELDMAN (arr. Cook)	A Tisket, A Tasket
BERLIN (arr. Robinson)	Just One of Those Things
GERSHWIN (arr. Grimes)	They Can't Take That Away From me
GERSHWIN (arr. Lavender)	Love is Here To Stay
ELLINGTON (arr. Robinson)	It Don't Mean A Thing If It Ain't Got That Swing

~ Intermission ~

22:00

(arr. Tyzik)	Basin Street
THIELE (arr. Albam)	What a Wonderful World
GERSHWIN (arr. Springfield)	S'Wonderful
GERSHWIN (arr. Weister/Cook)	It Ain't Necessarily So
GERSHWIN (arr. Weister/Cook)	My Man's Gone Now
LEWIS (arr. Dorham)	That's My Desire
WALLER (arr. Tyzik)	Ain't Misbehavin
BERNIE, PINKARD, CASEY (arr. Mackrel)	Sweet Georgia Brown

This program is dedicated by **The Vanguard-Kessler Fund** in honor fo the 14th Annual Daniel Pearl World Music Days, a global initiative which uses the power of music to bridge cultural differences.

Saturday Concert Sponsor: Regency Centers.

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Ella and Louis

Ella Fitzgerald and Louis Armstrong are undeniably two of jazz's greatest legends. Some of the songs we call classics, from "What A Wonderful World" to "When The Saints Go Marching In," we owe to these two geniuses of music. While their claim to fame may have differed, their careers eventually converged, leaving us with some of the most well-known duets to date.

Ella Fitzgerald, otherwise known as "The First Lady of Song," began her career in a bit of an unconventional manner. From a tough childhood, Fitzgerald went quickly from supporting her family to mourning their demise and she leaned on music for help. However, it wasn't until she entered a contest in the Apollo Theater in New York City that her professional career began. She wasted no time making it to the charts, with her first number one hit, "A-Tisket, A-Tasket," in 1938 at the young age of 21.

A pioneer of her time with "scat" singing, she turned this sound into an art form. Fitzgerald also gained esteem through her famous duets. From Frank Sinatra to Duke Ellington to the Gershwins, and of course Louis Armstrong, she sang with the best of them.

Then there's Louis Armstrong, the man of many talents. While best known as "The Founding Father of Jazz," Armstrong was also a skilled trumpeter, bandleader, film star and even comedian. Similarly facing adversity early in life, Louis learned to play the cornet after he was arrested and sent to a boy's home. His jazz breakout began in 1922 when he was asked by Joe "King" Oliver to join the Creole Jazz Band. He then moved on to form his own band, Louis Armstrong and His Hot Five (turned Seven), today known as having had some of the most influential recordings in jazz history. Performing over 300 concerts a year, the renowned gravelly voice (which band members originally tried to hide) and the man behind it were unstoppable.

Armstrong was not just a superb singer, but also a cultural icon. In 1936 he became the first Africa- American to be featured billing in a major Hollywood movie in Bing Crosby's "Pennies from Heaven."

While these two icons accomplished wonders on their own, their career together was no different. Brought together by Norman Granz, well-known jazz promoter and producer, they graced hit after hit with their harmonious voices. They set the standard for the future of duets and left us with some of the greatest hits to date. They say two is better than one and these two artists are no exception.

Byron Stripling, vocalist

With a contagious smile and captivating charm, trumpet virtuoso Byron Stripling has ignited audiences internationally. As soloist with the Boston Pops Orchestra, Stripling has performed frequently under the baton of Keith Lockhart. Currently, Stripling serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, he has become a pops orchestra favorite throughout the country.

An accomplish actor and singer, Stripling was chosen to star in the lead role of the Broadway bound musical, *Satchmo*. Millions have heard his trumpet and voice on television commercials, TV theme songs including "20/20," CNN and soundtracks of favorite movies.

Stripling earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Louis Bellson in addition to The Lincoln Center Jazz Orchestra and The Carnegie Hall Jazz Band.

Stripling was educated at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan.

Marva Hicks, vocalist

Marva Hicks is a seasoned and versatile performing artist. Born in Petersburg, Virginia, she grew up singing in the church founded by her grandfather, Rev. E. E. Hicks. As a student of Howard University's College of Fine Arts where she earned her BFA, cum laude, she earned her first record deal. Hicks was recently seen on Broadway in the box office record breaking show *Motown the Musical* in roles of Esther Gordy and Gladys Knight.

Her first Broadway show was *Lena Horne: The Lady And Her Music*. She then met Stevie Wonder, with whom she traveled all over the world, as a backing vocalist. That led to a record deal with Polygram Records, which yielded the top ten R&B record, *Never Been In Love Before.* It was during the recording of her eponymous CD that she moved to Los Angeles, where she landed several recurring roles on the TV shows *LA Law*, *Star Trek: Voyager* and *Mad About You*. Since returning to NY, she has performed on Broadway in *The Lion King,* in the role of Rafiki, and *Caroline or Change*, in the role of The Radio.

For the past two years, Marva has performed with city symphonies throughout the U.S. and Canada in *Louis and Ella*, a concert tribute to the legends Louis Armstrong and Ella Fitzgerald. Hicks can also be seen on the Emmy nominated Netflix dramatic series, *House of Cards*, starring Kevin Spacey and Robin Wright and as the District Attorney in the newest Netflix Production, *Daredevil*.

Nathan Aspinall, conductor

Nathan Aspinall, joined the Jacksonville Symphony as Assistant Conductor in 2015. Formerly, he held the position of Young Conductor with the Queensland Symphony Orchestra where he assisted Chief Conductor Johannes Fritzsch and visiting guest conductors and conducted concerts for the education series. He studied French Horn and Conducting at the University of Queensland and upon graduation was awarded the Hugh Brandon Prize. In 2012 he attended the Aspen Music Festival studying with Robert Spano and Hugh Wolff. He was awarded the Robert J. Harth Conducting Prize, inviting him to return to Aspen in 2013.

Aspinall has guest conducted the Sydney, Adelaide, Queensland and Tasmanian Symphony Orchestras, the Queensland Conservatorium Chamber Orchestra and has acted as Assistant Conductor for Opera Queensland. During the 2015-16 he returned to the Queensland and Adelaide Symphony Orchestras and had also been invited to attend the Conductor's Workshop at the Tanglewood Music Centre. He studied Orchestral Conducting with Hugh Wolff at New England Conservatory.

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About the Jacksonville Symphony Youth Orchestras

The Jacksonville Symphony Youth Orchestras (JSYO) are Northeast Florida's premiere developmental orchestral ensembles. The JSYO serves nearly 300 young musicians ages 7-22, who are admitted through competitive auditions. Through the in-depth study of classical repertoire, each orchestra improves its musical skills and understanding at the both individual student level and the ensemble level. In all, there are six ensembles which rehearse and perform under the direction of Music Director Scott Gregg and his team of music educators. These professional conductors, along with Jacksonville Symphony musicians, nationally recognized soloists, and other professional educators in the community, enable the JSYO to serve the needs of each young musician with individualized, ability-level specific instruction.

JSYO members are afforded unique musical experiences, in addition to the exposure to and performance of orchestral masterworks. For example, JSYO ensembles perform in the Symphony's Jacoby Hall during the season as well as the annual Major/Minor concert. At this concert, finalists in the annual Young Artists Concerto Competition showcase their exceptional talents by performing acclaimed solo works with their orchestra's accompaniment. The Jacksonville Symphony and the JSYO also perform free community engagement concerts, both in Jacoby Symphony Hall and at various First Coast locations.

The JSYO ensembles are as follows:
Foundation Strings I – beginner string students
Foundation Strings II – advancing beginner string students
Encore Strings – intermediate string students
Premiere Strings – advancing intermediate string students
Repertory Orchestra – intermediate to advancing full orchestra
Philharmonic – advanced/pre-conservatory full orchestra

Above all, the JSYO is committed to enriching the Jacksonville community through music education. Need-based scholarships are available for qualified young musicians in all six JSYO ensembles.

Scott C. Gregg, Youth Orchestras Music Director and Principal Conductor, *Winston Family Endowed Chair*

Scott Gregg will be in his 22nd year holding the Winston Family Endowed Chair with the Jacksonville Symphony Youth Orchestras (JSYO). He has guided the organization's growth from a 60-member group to an artistically robust arts education program with more than 300 participants this season. Previously, Gregg served as Music Director for Education of the Jacksonville Symphony; Music Director for the Youth at the Beaches Arts Guild productions; and Music Director for the Summer Musical Theater Experience at Florida State College at Jacksonville. In 2016, Maestro Gregg was named Music Director and Principal Conductor of the St. Augustine Orchestra.

In 2006, Gregg helped found the First Coast Community Music School which assists hundreds of Jacksonville music students access top-notch music education. In 2014, he became that school's Artistic and Executive Director.

Once in a youth orchestra himself, Gregg served as concertmaster of the Greater Dallas Youth Orchestra, and made his solo debut with the Dallas Symphony Orchestra at the age of 17. Gregg received his undergraduate degree from Harvard University with a concentration in music theory and composition and minor concentration in astrophysics. He studied conducting at Baltimore's Peabody Conservatory of Music, where he earned a master's degree and was awarded the Christopher Percy Prize in Conducting. Concurrently, Gregg was appointed to the conducting staff of the Peabody Conservatory Symphony and Philharmonic Orchestras, as well as Associate Conductor of the Johns Hopkins Symphony Orchestra.

He is married to Camille Clement Gregg and the two are the proud parents of their golden retriever, Midas.

JSYO ASSISTANT CONDUCTORS

Judith Steinmeyer, Conductor, Premiere Strings

Judith Steinmeyer has been involved with the Jacksonville Symphony Youth Orchestras for many years serving as a sectional coach, audition faculty, co-director of the beginner strings groups and now director for the Premiere Strings.

She started her career as a violinist at the U.S. Air Force Band Symphony Orchestra and Strolling Strings at Bolling Air Force Base, Washington, DC. After completion of her military service she performed in venues ranging from the Kennedy Center for the Performing Arts to the Bolshoi Theatre to Carnegie Hall.

Steinmeyer was personnel manager and violinist for the Washington Chamber Orchestra for nearly 10 years. She holds a Professional Educator's Certificate from the State of Florida and currently teaches private violin and viola lessons at the First Coast Community Music School and general music at Holy Spirit Catholic School.

She was named one of five artist-educators in Florida to receive the Florida Alliance for Arts Education 2012 Guided Residency Program Award and scholarship. She is a member of the American Federation of Musicians, the Suzuki Association of the Americas, the American String Teachers Association and the America Orff-Schulwerk Association.

Rocco (Rocky) DiGeorgio, Conductor, Foundation Strings II/ Encore Strings

Rocco (Rocky) DiGeorgio has 35 years of experience as an orchestral music instructor. In addition to leading the JSYO Foundation Strings II and Encore Strings, DiGeorgio performs a variety of musical roles in the community. He is founder and director of Jacksonville Suzuki Strings, an ensemble consisting of 60 young musicians from greater Jacksonville. He has also been a guest clinician for Suzuki violin workshops throughout the United States. He also currently serves as Sunday Music Director at San Juan del Rio Church in St. Johns County and conductor for several student orchestras at area private schools. DiGeorgio received his Bachelor of Music Education from Jacksonville University. He resides in Mandarin with his wife Judy and children Antoni and Juliana.

Marj Dutilly, Foundation Strings I

Marj Dutilly's career has taken her from the military to JSYO but music has always been the base of her success. A graduate of Immaculata University with a degree in music, she served a tour of duty in Vietnam and was utilized as a music recreation therapist at the National Naval Medical Center in Bethesda. Dutilly has performed with the Ventura (CA) Symphony Orchestra, the North Attleboro (MA) Civic Symphony, the Attleboro Civic Opera Company and the Warwick (RI) Symphony Orchestra. She is Director of Music at Faith Christian Academy, Fernandina Beach and founder/director of SELAH STRINGS of Nassau County. Her work has included assistance with both the JSYO Foundation and Overture Strings as tuning coach and audition judge. She and her husband Ron have six children, one of whom, Peter, was a member of the JSYO Philharmonic Orchestra for six years.

Jacksonville Symphony Youth Orchestras Scholarships

The Jacksonville Symphony Youth Orchestras are grateful to have endowed scholarships to assist our young musicians in pursuing their love of music and developing their talent. Due to the generosity of these donors, who established the scholarships in the 2005 season, each recipient receives a $300 - $700 scholarship to be applied toward private lessons for the current season. The recipients are selected through an audition/ application process. Recipients for the 2016-2017 season will be announced in the fall.

The Burgman/Winston Endowed Scholarship

Previous Recipients:
2015-2016: Marie Chappell, Michelle Dantzler, Breanna Lang, Moriah Lewis, **2014-2015**: Georgie Rodriguez, Olivia Wright, Kasandra Crissen, Claudia Beshears, Meklit Daniel, Ignacio Troche, Marisa Webster, Marie Chappell, Pally Batton, Maggie Widener. **2013-2014**: Ileana Aguado, Dexter Beaton, Griffin Seuter, Claire Washburn. **2012-2013**: Ileana Aguado, Lily Dove, Tim Stephen and Ronald Ravnell. **2011-2012**: Gabriela Pena, Ileana Aguado, Jessye Thacker and Lily Dove. **2010-2011**: Brandon Mosely and Katie Stephen. **2009-2010**: Daniel Bueno and Desi Saran. **2008-2009**: Brittany Jolly and Nathalia Basso. **2007-2008**: Christopher Jones and Alicia Bishop. **2006-2007**: Arlien Marone and Nick Hankins. **2005-2006**: Jennifer Johnson and Anthony Striano

The Randall Berg Endowed Scholarship

Established to honor his generous contributions to the Jacksonville Symphony Youth Orchestras and his service to the Jacksonville Symphony Association, as a member of the Board of Directors, serving as President from 1973-1974.

Previous Recipients:
2015-2016 : Joseph Petchauer, Christina Smith, Margaret Widener, Olivia Wright **2014-2015**: Nicholas Elliot, Michelle Dantzler, Selah Welton, Dexter Beaton. **2013-2014**: Selah Welton, Olivia Wright, Michelle Dantzler, Maggie Widener. **2012-2013**: Selah Welton, Jessye Thacker, Claire Washburn and Andrew Callahan. **2011-2012**: Tim Stephen, Channelle Brown and Claire Washburn. **2010-2011**: Tim Stephen and Channelle Brown. **2009-2010**: Clayton Cox and Olivia Donalson. **2008-2009**: Chris Jones and Alicia Bishop. **2007-2008**: Nathalia Basso and Hannah Weldon. **2006-2007**: Alicia Bishop and Sara Herreros. **2005-2006**: Brooke Dansberger and Kieron Reifsnider.

The James B. Lay, Sr. Memorial Trumpet Scholarship

Our sincere thanks to Judy and Dave Steinmeyer for the establishment of the James B. Lay, Sr. Memorial Trumpet Scholarship. The award goes to a trumpet player in the JSYO who exhibits dedication to his/her music studies and has earned respect/exhibited leadership among his JSYO peers.

Jimmy Lay and Dave Steinmeyer grew up together. Both of them spent their military careers in the band with Dave playing lead trombone in the "Airmen of Note," the premier jazz ensemble of the U.S. Air Force. Jimmy was in the trumpet section. They retired together after 28 years of service. Jimmy Lay supported student and adult musicians his entire life and passed away unexpectedly in August 2014.

2015-2016 Recipient: Patrick Clark, trumpet

JSYO Philharmonic

Violin
Arianna Arcenas
Noah Arcenas
Allen Barnett
Cameron Black
Sadie Butler
Michelle Dantzler
Glen Dizon
Lexi Feng
Ava Hampton
Lark Harrington
William Harrington
Eva Karjono
Anastasia Letkemann
Fiona Lockley
Bryce Martin
Mira Menon
Lara Morello
Olivia Morello
Joseph Petchauer
Sadie Pichelmann
A.J. Pulliam
Dolaine Qian
Jessica Ruth Rinosa
Oona Roberts
Daniel Savo
Maxwell Vanhoeij
Maxwell Warren
Laura Watson
Olivia Wright

Viola
Breanna Lang
Grace Remmer
Kaitlynn Thornton

Cello
Andrew Angelo
Hannah Budd
Nathan Ealum
Wesley Navaille
Alejandro Ochoa
Maxwell Remmer
Sophia Schlenoff
Darren Wang

Double Bass
Tierra Andrews
Sam Watson

Flute
Annabelle Gunn
Alex McGuire
Jillian Savage

Oboe
Derek Alexander
Jacob Hutchinson
Sammy Park
Megan Wojtyla

Clarinet
Michael Jenkins
Frank Lukens
Ashlie Santiago

Bass Clarinet
Makobi Marshall

Bassoon
Sam Watson

Trumpet
Patrick Clarke
Carson Brite
Benjamin Gibson

Horn
Paola Colón
Amanda Friedman
Janet Johnson
Joshua Stancil

Trombone
Kiara Benjamin
Alexis Potter
Ian Wolff

Tuba
Bryce Pierce

Percussion
Zachary Schoonmaker
Ignacio Troche

Harp
Marie Chappell
Isabelle Scott

Piano/Keyboards
Joseph Petchauer

JSYO Repertory

Violin
Alyssa Albert
Bridget Ausley
Alexander Barnett
Julia Butler
Mary Carlson
Grace Castillo
Kismet Field
Peter Goricki
Katherine Harland
Miguel Huertas
Gabrielle Keller
Ariel Lockley
Nicole Lukens
Nora Menon
Benjamin Model
Anneliese Nguyen
Sarah Park
Audrey Plauche
Hanna Ray
Sophia Reed
Eden Rewa
Jamie Robinson Willmott
Alessia Rosa
Samuel Schlenoff
Selin Tiryakioglu
Elizabeth Whitehead

Viola
Russell Greco
Avery Palmer
Aditi Shandilya
Ellison Whitehead

Cello
Aaron Dantzler
LaRyn Fagan
Noah Hays
Mitchell Henshaw
Samuel Iturra
Natalie Taunton
Sam Watson
Nicholas Willie

Double Bass
Christopher Cavaliere
Kieran Elwood
Ned Franklin

Flute
Ainsley Elgin
Hanna Kissenger
Gabin Park

Oboe
Mackenzie Ki
Margaret Monday
Matthew Rowell
Michael Stabile

Clarinet
Nicole Graham
Brianna Howard
William Skinner

Bass Clarinet
Cordelia Ciuk

Bassoon
Kaila Peeples
Kylie Wilkins

Trumpet
Richard Bachmann
Joseph Stancil

Horn
Michael Flanagan
Timothy Kellett
Justin Marcotte
Kayleigh Owen

Tuba
Parker White

Percussion
Grace Bachmann
Trinity Hootman

JSYO Premiere Strings

Violin
Seth Arcenas
Alexia Barley
Stephanie Baskin
Gabriella Caballero
Tatiana Caballero
Annastasia Cantu
Anne Caraher
Carolyn Chen
Andrew Chiang
Augustina Cole
Franchesca Dalugdug
Ethan Das
Caleb Feng
Madison Fisher
Audrey Freehafer
Elise French
Levi French
Micah French
Katherine Gabriel
Addison Hassler
Claire Huang
Stella Hyatt
Michael Kim
Rachel Kim
Rohini Kumar
William Li
Audrey Lindsay
Victoria Locklin
Rachael Lovejoy
Marison McDowell
Gabriel Miel
Matthew Miel
Gahyun Park
Kent Peyton
Xavier Phillips
Ericz Plauche
Alexander Roes
Elise Russu
Lauren Schawrz
Sarah-lyuna Sencer
Mary Clare Stinneford
Pilar Thorn
Ronak Venkata
Leila Warren

Viola
Ian Adkinson
Nathan Oyler

Cello
Kate Margaret Chalut
James Dowell
Maggie Frantz
Jack Gallishaw
Ryan Gear
Anamarie Lopez
Wills Maw
Chasney Stancliffe

Double Bass
Peter Goricki

JSYO Encore Strings

Violin
Mary Adams
Valeria Aviles
Brianna Borbely
Jack Camp
Ava Cheng
Rebekah Chun
Sam Cosby
Ana Francisca Docuyanan
Emily Caitlyn Docuyanan
Madison Fagan
Srikruti Venkat-Ganesh
Abby Grace French
Katherine Graham
Laurence Greene
Gloria Honore
Anna Keller
Christian Kim
Christine Kim
David Kim
Philip Lawson
Likhita Manchikanti
Gabriela Micolucci
Alerice Milagrosa
Mia Moore
Mason Mormino
Nate Mormino
Abby Okey
Samay Patel
Julia Peiris
Khobe Pierre
Alyssa Ramesh
Grace Randal
Laurel Reed
Ashkon Shirazi
Aden Speight Rodriquez
Shannon Stalford
Natalie Watson
Kaylin White
Kalen Wilkins
Enoch Xiao
Ethan Xiao

Viola
Raquel Abril
Charlie Doyle
Joshua Manuel
Jairen Neil-Blake
Janel Neil-Blake
Aditya Singh
Racheal Stowe

Cello
Xavian Alford
Kyle Bae
Emily Caraher
Lyanne Claudio
Jordan Dowell
Henry Franklin
Neriah Holley
Kalahni McNair
Ian Navaille
Finley Petchauer
Julie Remmer
Ellie Stewart
Roan Wallerius
Sina Wegerer-Jones

JSYO Foundation Strings I

Violin
Hunter Davis
Leila Jones
Kariel Lampkin
Kerrington Marshall
Randy Martin III
Mateo Pinilla
Sofia Pinilla
David Stewart

Viola
Talina Fuentes
Louisa Holyer
Andrew Keller
Grace Lampkin
Angelina Rush
Kaz Sasaki
Jaylen Thomas-Bailey

Cello
Alani Austin
Farhad Bagirov
Nicholas Cribbs
Leah Lampkin
Joshua Mayrand

Double Bass
Liam McNew

JSYO Foundation Strings II

Violin
Aislin Alexander
Masimo Ariano
William Bell
Tyler Bradley
Ankitha Chintala
Nikitha Chintala
Skylar Davis
Maxim Drexler
Jadah Foltz
Rex Franklin
Ashley Fuentes
Jacob Holyer
Nikolus Huff
Cates Kean
Keller Krieger
Aleydis Lockwood
Garrett McLees
Abbygale Monroe
Madeline Mormino
Giavanna Nagy
Mary Patterson
Arianna Rahmathulla
Emaad Rahmathulla
HannahLydia Sauer
Amelia Snodgrass
Timur Tiryakioglu
Kylea Watson
Joya Welch
Mihajla Wickham
Clement Wurtz

Viola
Makayla Artis
Justin Berger
Melanie Dickson
Taylor Graham
McKennah Lanier
Lauren Lanier
Nevaeh Lanier
Brendan Roes

Cello
Nathalie Bowen
Jackson Brown
Alayna Edwards
Leo Franklin
Taelyn Graham
Amaya Gray
Thomas Karvounis
Deckland Lanier
Madison McInarnay
Audrey Roes
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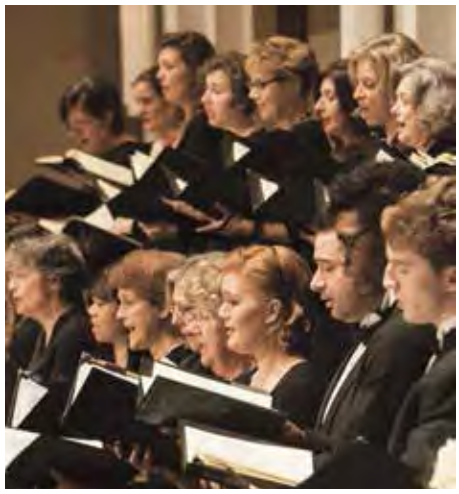
Jacksonville Symphony Chorus

The Jacksonville Symphony Chorus, under the direction of Donald McCullough, is an all-volunteer group of individuals from all walks of life who have a love of singing choral music. The 140 members must audition to participate. Four members have been with the Chorus since the beginning: Carole Banks, Deborrah Hoag, Libby Montgomery and Billy Ware.



"The Symphony chorus is designed to sing over the Symphony," said McCullough. "I look for voices that have focus and ring to them and that are sizeable enough to add to the sound we are trying to achieve."

Some of the voice factors that go into selecting a choral member including their ability to sing in tune, which must be impeccable; their flexibility; range, diction; and innate sense of musicality.

The Chorus is celebrating its 32st season this year and was founded by past Music Director Roger Nierenberg. In 2014 the Chorus traveled to New York City to perform under McCullough's direction in the Lincoln Center premiere of his cantata *In The Shadow of the Holocaust.*

This season the Chorus will participate in several performances including *The Dreams of Gerontius*, Holiday Pops and Mahler's Symphony No. 2, *Resurrection.*

Choral singing is the most popular form of participation in the performing arts according to a recent study by Chorus America. Over 18% of American households report one or more adults participate in a chorus.

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THE DREAM OF GERONTIUS

Courtney Lewis, conductor
Haskell Endowed Chair
Steven Ebel, tenor
Jill Grove, mezzo-soprano
Kevin Deas, bass-baritone
Jacksonville Symphony Chorus, *Donald McCullough, director*
University of North Florida Chorale, *Dr. Cara Tasher, director*

Edward **ELGAR** — *The Dream of Gerontius*, Op. 38

Part I — 36:00

Prelude
Jesu, Maria – I am near to death
Rouse thee, my fainting soul
Sanctus fortis, sanctus Deus
Proficiscere, anima Christiana

~ Intermission ~

Part II — 55:00

I went to sleep
It is a member of that family
But hark! upon my sense comes a fierce hubbub
I see not those false spirits
But hark! a grand mysterious harmony
Thy judgment now is near
I go before my judge
Softly and gently, dearly-ransomed soul

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Edward Elgar

(1857-1934)

The Dream of Gerontius, Opus 38

(1900)

Unlikely as it may seem, the composition of the greatest oratorio by a native-born Englishman is rooted in a now distant theological dispute in the Church of England sparked by the Oxford Movement of the 1820s and 1830s. The intellectual leader and the best writer by far, was John Henry Newman (1801-1890). Eventually Newman withdrew from the Church of England, joined the Roman Catholic Church in 1845 and was later ordained a priest. He became the most famous and widely read representative of a new Catholic movement in England (where Catholicism and Protestantism had fought many bloody battles in previous centuries). Many Anglicans followed Newman in converting to Catholicism. Among them was Anne Elgar, who was to be the mother of one of the greatest of English composers.

One of Cardinal Newman's writings is *The Dream of Gerontius* (1865), a mystical 900 line poem about a sinner's fearful approach to death and judgment, and his vision of the purgation that he must undergo after being allowed a momentary glimpse of the Godhead.

These facts are curiously intertwined with the hero of our tale, a young provincial musician in Worcester, forced to make his living as a violin and piano teacher to mostly untalented and recalcitrant students. Edward Elgar lacked connections in a society where rank or connection was everything. Son of the keeper of a music shop (that fact, in class conscious England, rankled all his life!), he was trained in the provinces, and might well have stayed there. He was largely self-taught in a day when strict academic training, preferably including one of the two universities, was considered absolutely essential. Worse still, for his career, he was a Roman Catholic, by that very fact barred from many of England's prestigious musical posts.

ELGAR *(continued on page 47)*

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ELGAR *(continued from page 45)*
But a burning conviction that he had it in him to be a great composer never deserted him in those difficult years. His self-confidence was reinforced when he fell in love with a remarkable independent-minded woman eight years his senior, Caroline Alice Roberts. She was then 37 years old (which in those days virtually guaranteed perpetual spinsterhood) and had an artistic streak. She became his piano student, but also perceived his talents–and stood up for him against her family, who objected to the notion that she could marry an unknown musician, and a Catholic at that.

But Alice Roberts never wavered in her faith in Elgar's genius. They were married on May 8, 1889. The couple received a wedding present from Father Knight, the priest of St. George's Church in Worcester, where Elgar had been the organist: it was a copy of Newman's *The Dream of Gerontius*.

Elgar's most unlikely experience proved to be the most valuable. From 1879 to 1884, Elgar coached and conducted an "orchestra" made up of staff members of the County Lunatic Asylum in nearby Powick. For this ensemble he composed original music and rescored the classics to include whatever instruments were available from week to week. As the personnel changed, he would rescore the works again. In so doing he gained first-hand knowledge of instrumental technique and orchestration. In later life his unsurpassed ability to ring the most delicate and subtle changes of color on his scores at every moment aroused admiration and respect from everyone.

During the '90s Elgar passed through severe depressions brought on by his frustration that the musical world failed to acknowledge his own sense that he was a composer with significant things to say (while the non-musical world had no interest in an "artist" in any case).

The work that brought him sudden and lasting national prominence was *Variations on an Original Theme* (Enigma), performed in 1899 under Hans Richter. It was quite simply the finest piece of music composed by a native-born Englishman in two centuries. Elgar became one of those "overnight successes" who have, in fact, been preparing for years to attain that success.

Even before the premiere of the *Variations*, though, Elgar had been asked, in November 1898, to compose an oratorio for the Birmingham Triennial Festival in October 1900.

Elgar's first problem was to choose a subject. Eventually the choice came down to two possible topics: the events surrounding the Crucifixion or *Gerontius*. But he feared that the Catholic theology that is so prominent in Newman's poem would prejudice Protestant listeners (the great majority), against the piece.

The climactic moment–when the Soul is allowed the briefest possible glimpse of God–was the subject of much discussion. August Jaeger, Elgar's friend and publisher, urged him to consider using the fullest possible orchestral sound for that instant: "I wanted you to suggest, in a few gloriously great and effulgent orchestral chords, given out by the whole force of the orchestra in its most glorious key, the momentary [twice underlined] vision of the Almighty. A few chords."

Elgar took the crucial point to heart. The very next day he sent Jaeger the splendidly sonorous orchestral passage building to a massively powerful crash, with every instrument on stage playing absolutely full out. For the last eight measures of the orchestral crescendo, he suddenly wanted (if possible) six trumpets instead of three, two timpanists instead of one; and he put a footnote in the score to the effect that "for one moment" at rehearsal number 120 every instrument must "exert its fullest force."

The ardent romanticism of *Gerontius*, far from the staid churchiness of most Victorian oratorios, probably confused the Birmingham choristers and led to the notoriously bad first performance. The basic problem was that the preparation of the chorus was in the hands of a man totally unequipped, musically or physically, to do the work justice. The intended chorus master, Swinnerton Heap, who had worked with Elgar previously and knew his style, died suddenly before the chorus had even begun to rehearse.

Hans Richter, the conductor of the performance, had given brilliant performances of the *Enigma Variations* and was later to premiere Elgar's First Symphony (which is dedicated to him), but he, too, seems not to have realized–at least not in time–that *Gerontius* made very specific demands that simply had to be rehearsed.

Certainly Elgar, on the low end of a manic depressive swing, felt the performance was a disaster. But it was not the case. A great many critics and most of the professional musicians present recognized that a major work had simply received a terrible performance.

But one of the invited guests at the first performance was Julius Buths, conductor of the Lower Rhine Festival at Düsseldorf. At the end of the performance, he exclaimed to Jaeger, "A wonderful work!" He took the score of *Gerontius* back to Germany with him and began preparing a German translation so that he could perform it in Düsseldorf. That performance, which took place on December 19, 1901, went a long way toward rectifying the failures of the premiere.

Gerontius reveals the kind of keen dramatic perception that one would expect to find in the work of a great and highly experienced operatic composer, but rarely in that of a man whose vocal music had been hitherto conceived for the restrictive world of the Victorian music festival. From the very outset the work is altogether more personal, individual, and dramatic than the oratorio genre usually implied.

When the orchestra begins the Prelude, we discover quickly that we are to hear a tale told through the symphonic development of thematic ideas in conjunction with a poem. This sounds very Wagnerian indeed, which should hardly be surprising, since Wagner was one of Elgar's great musical heroes. More to the point, pay close attention to the brilliant manner in which Elgar's setting of the opening scene reflects the wandering thoughts of the dying man: now crying out for help, now recalling some past event in his life, here remembering by rote a passage from an old prayer or hymn or litany, there singing out the most direct and immediate experiences. Elgar was certainly conscious planning the scene in this way, since he told Jaeger:

ELGAR *(continued on next page)*

ELGAR *(continued from previous page)*
"I didn't give this "prayer" theme to Gerontius too plainly solidly as he wanders: rather if he'd been a priest he would have sung or said it as a climax but as he represents ME when ill he doesn't he remembers his little Churchy prayey music in little snatches see? He's of the world or was & is going thro' a bad time, even if quite repentant etc..."

It is precisely the "little snatches" of "Churchy prayey" music that make the effect of Gerontius's last moments so vivid. Part I shows a man whose thoughts are in turmoil at the approach of death, a believer who at the same time fears what is to come and grasps at every possible straw that may bring consolation. Part I is thus a great drama of life and death, the ultimate drama, in the mind of the dying Gerontius. His speeches are set in a very fluent, varied and expressive recitative; the music fits many lines so eloquently that, once heard, they are unimaginable in any other form. The chorus, on the other hand, representing the friends of Gerontius and the assistants of the priest, are more traditional "oratorio types"; they pray for him, and perform the liturgically necessary acts, with expressive and moving music, but its familiarity as a "church music" style causes it (intentionally) to be comparatively abstract, to remain distanced from the psychological drama at center stage. It is, all the same, glorious in massed choral effect, providing a wonderful foil to a very personal story.

After summoning his strength for a grand aria, "Sanctus fortis," (of which Elgar once remarked, "Verdi wouldn't have been ashamed to write that tune!"), Gerontius finds himself on the verge of collapse and bids his friends pray for him. They do so, but he realizes nonetheless that the end has come. "Novissima hora est," he sings, and, with ineffable sweetness, the orchestra responds. The Priest and his assistants send his soul forth upon its last and longest journey with blessings that move from the grandiose to a calm of great certainty.

Part II opens with what Ernest Newman once called "the music of felicity." Gentle, legato phrases in the strings suggest an other worldly locale devoid of pressures or pains. The Soul of Gerontius awakens refreshed and full of wonder. Time seems no longer to pass. Yet he seems to hear "a singing" (clarinet and bassoon at this point hint at the melody soon to become the Angel's "Alleluia"). When the Soul of Gerontius encounters its guardian angel, it learns that the process of judgment has begun and that soon it must be brought face to face with God. An extensive dialogue is interrupted by the frightening appearance of the demons, who wait to "gather souls for hell." Their music is sardonic, filled with clanging noise and sarcastic turns of melody, resonant with cackling laughter. The Demons sing a vigorous and thoroughly unacademic fugue. As the Soul and the Angel pass by, the dissonant and tortured sounds of the Demons are lost in the distance, to be replaced by the approaching songs of praise perpetually sung by the Angelicals. As they cross the threshold, the entire universe seems to burst out in the great song of joy, "Praise to the Holiest in the height."

As the Soul nears the "veiled presence of our God," it hears distantly (in the orchestra) the voices of the mourners left on earth, recalling the Kyrie of part one—and we realize with a start that everything that has happened so far in Part II has in fact taken place in that timeless instant following upon the death of Gerontius. The Angel of the Agony pleads for the Soul in an intensely chromatic and expressive aria and leads it to the very throne of God. Once again the voices from earth recall the prayer, "Spare him, Lord," after which the Angel adds a brief "Alleluia" before the climactic moment of the work, the one that Elgar and Jaeger debated in so many letters.

It is here that Elgar added the short orchestral passage based on the very first theme heard at the opening of the Prelude, scored into a gigantic crescendo through just eleven measures, at the end of which every instrument on the stage is instructed to "exert its fullest force" just for the instant of the downbeat. In this supreme, transfiguring moment, the Soul catches the merest glimpse of God; it is now ready—even eager—to be taken away for purgation in order ultimately to "rise and go above." The Angel sings a tender farewell, and the work ends with an extraordinary serenity attained only after torment and passion.

Rarely has a composer so captured his own nature, in both its light and dark aspects, as Elgar did in this setting of Newman's poem. The composer may have been speaking metaphorically when he wrote to Jaeger that Gerontius represents "ME when ill," but in a very real sense he had so totally absorbed the poem that he did, in fact, identify himself with its title character. And in responding to it, he created utterly personal and heartfelt music and a score of the highest originality and expressive power.

© Steven Ledbetter

Steven Ebel, tenor

Masterworks guest artists sponsored by Ruth Conley

Steven Ebel grew up on a farm in rural Wisconsin, loved musicals and classical music, and started to study voice at the University of Wisconsin – Madison where he discovered he was an opera singer! He spent three summers at the Tanglewood Music Festival where he sang Jimmy in *Mahagonny* a role which he reprised in Italy in Lucca, Pisa, Livorno and Ravenna. He then joined the Jette Parker Young Artist Programme at the Royal Opera House – Covent Garden in London, singing in 11 productions and countless concerts. He was the first singer in the history of the Royal Opera House to sing his own works under their auspices. In the 2016/17 season he will sing Steuermann in *Fliegender Hollaender*, Le Chevalier in *Les Dialogues des Carmelites* and Capito in Hindemith's *Mathis der Maler* at Staatsheater Mainz. At Theater Regensburg he will sing Direktor in FREAX a world premiere opera, *Dream of Gerontius* and Erik in an open air concert of *Fliegender Hollaender.* He will also sing his first Max in *Der Freischutz* in concert in South Germany, give a recital of his own works in London and sing the role of Der Priester in Joerg Widmann's *Babylon* in concert at the Concertabow in Amsterdam.

Jill Grove, mezzo-soprano

Praised by the *Chicago Tribune* for her "firmly knit tone from top to bottom of an imposingly wide range," Grove is a frequent guest at the Lyric Opera of Chicago. She has sung previous performances of Ježibaba in *Rusalka* and in past seasons, has joined the company as Klytaemnestra in *Elektra*, the Witch in *Hansel und Gretel,* Die Amme in *Die Frau ohne Schatten*, Amneris in *Aida*, Erda in *Götterdämmerung,* and Countess Geschwitz in *Lulu.* At the Metropolitan Opera, her performances include Erda in *Götterdämmerung* and *Das Rheingold*, Magdalene in *Die Meistersinger von Nürnberg*, Madelon in *Andrea Chénier*, Pantalis in *Mefistofele*, Emila in *Otello*, Mary in *Die fliegende Holländer*, Auntie in *Peter Grimes*, die Muschel in *Die* ägyptische *Helena*, and Cornelia in *Giulio Cesare*.

She is the winner of the 2003 ARIA award, a 2001 Richard Tucker Foundation Career Grant, a 1999 George London Foundation Career Grant, a 1997 Sullivan Foundation Career Grant, a 1996 winner of the Metropolitan Opera National Council Auditions, a 1996 recipient of a Richard Tucker Foundation Study Grant, and a 1995 recipient of a Richard F. Gold Career Grant.

Kevin Deas, bass-baritone

Recognized internationally for his "stentorian delivery with smooth legato phrasing," Bass-Baritone Kevin Deas has carved out a celebrated reputation in a vast repertoire ranging from Baroque to Contemporary music. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra and National Symphony, among dozens of other orchestras around the world.

Highlights of the 2016-17 season will include Handel's *Messiah* with the Houston Symphony, Vaughn Williams' *Dona Nobis Pacem* with the Richmond Symphony, Walton's *Belshazzar's Feast* with the Buffalo Philharmonic and Elgar's *The Dream of Gerontius* with the Jacksonville Symphony.

Other recent concert performances include Beethoven's Symphony No. 9 with Boston Baroque, Buffalo Philharmonic, Calgary Philharmonic, Colorado Symphony, Louisiana Philharmonic, National Arts Centre Orchestra, North Carolina Symphony, Pacific Symphony, and Richmond Symphony; Verdi's Requiem with the Richmond Symphony, National Philharmonic, and Winnipeg Symphony; Handel's *Messiah* with Boston Baroque, Cleveland Orchestra, Kansas City Symphony, National Philharmonic, Seattle Symphony, and the Warsaw Easter Festival; Mozart's Requiem with the Alabama Symphony and Vermont Symphony; Bach's *St. Matthew Passion* with the Grand Rapids Symphony.

Recording highlights include Bach's *Mass in B-minor* and Handel's *Acis and Galatea* on Vox Classics; Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label; and Haydn's *Die Schöpfung* with the Virginia Symphony and Boston Baroque for Linn Records.

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Donald McCullough, Director, Jacksonville Symphony Chorus, *Tom Zimmerman Endowed Chair*

Hailed by the *Washington Post* for his "dazzling expertise" on the podium, Donald McCullough is considered one of America's pre-eminent choral conductors. He became the Director of the Jacksonville Symphony Chorus in 2012. In November 2014 he led the Jacksonville Symphony Chorus in its first appearance at New York's Lincoln Center.

Previously, he was the director of the Master Chorale of Washington in the John F. Kennedy Center Concert Hall for more than a decade, developing a reputation for creating choruses that sang "with an innate sense of lyricism and musical poise" and delivered concerts that were "sensitive, scrupulous and heartfelt" (*Washington Post*).

During his tenure with the Master Chorale, the 120-member symphonic chorus performed 16 world premieres, produced three nationally distributed CDs, and toured twice throughout Central Europe. The Chorale earned The Margaret Hillis Achievement Award for Choral Excellence in North America.

McCullough is also a composer whose works have been critically acclaimed throughout North America and Europe. Routinely sought after for commissions, his works have been described as "powerful and heart-wrenching," "mystically beautiful" and "remarkably inspirational."

Previously, McCullough was the founder and music director of two Norfolk-based choruses: the all-professional vocal ensemble, the Virginia Chorale, and the Virginia Symphony Orchestra Chorus. A native of Jacksonville, Fla., he moved to Atlantic Beach, Fla., in 2009 to focus on his expanding composing career. He also holds the post of Organist and Choirmaster at the Episcopal Church of the Good Shepherd in Riverside.

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Keith Smith *
Rob Vincent

* indicates semi-chorus

Dr. Cara Tasher, Director of Choral Activities, University of North Florida

Under the inspired leadership of Cara Tasher since 2006, the UNF choral ensembles offer a diverse and well-balanced repertoire, remarkable student leadership and world-class music-making opportunities. Singers in the largest ensemble, Chorale, are delighted to be included in Symphony programming this year. Annual choral highlights include the September Peace Concert, Jacksonville SINGS! Invitational, Osprey Choral Showcases, Handel's *Messiah*, and the Spring Masterwork, in 2017 featuring the Requiems of Howells and Fauré at the Cathedral-Basilica of St. Augustine on April 7th. Recent masterworks performed by the ensembles include *Missa Solemnis* and Belshazzar's *Feast* with the Jacksonville Symphony and Bach St. John's Passion, Brahms' *Requiem*, Mozart's *Requiem* and Orff's *Carmina Burana* in collaboration with UNF Orchestra, Lawson Ensemble and other talented forces. In recent years, singers have worked with Simon Carrington, Chanticleer, Simon Halsey, Joey Martin, Gene Peterson, Eugene Rogers, Sandra Snow and Eric Whitacre. The ensembles have performed with Yuval Ron Ensemble, at the 2013 American Choral Director's Association (ACDA) state conference, the 2014 ACDA Southern Division Convention, and abroad in Italy, Portugal and South Africa for international collaborations. In all of their endeavors, members of the UNF choral ensembles work to deeply understand the music they sing and the cultures from which it comes. Singers perform with the highest artistic standards and find tremendous joy in making the music come alive.

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DEC
Holiday Treats
at Symphony Central

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"Sound Bites" Open Rehearsal & Luncheon
(Mozart & McGill)
Wednesday 1.4.17 | 12:30-4 PM

FEB
"Sound Bites" French Connection
Wednesday 2.1.17 | 12:30-4 PM

MAR
Member Day @ Young People's Concert (Firebird)
Thursday 3.9.17 | 10:30 AM-1:00 PM

APR
"Listen Up"
(Chamber Ensemble)
Wednesday 4.19.17
Stay tuned for details!

MAY
"Sound Bites" Open Rehearsal & Cocktails
(Mahler's Resurrection *Symphony)*
Wednesday 5.17.17 | 7-10 PM

For additional information, call Patron Services at **904.354.5547** or email **MemberEvents@JaxSymphony.org**.

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Friday, November 18, 2016 | 7 pm

Robert E. Jacoby Symphony Hall, Times-Union Center for the Performing Arts

DISNEY IN CONCERT: TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS

Nathan Aspinall, conductor
Danny Elfman, composer

Film With Orchestra

There will be a 15 minute intermission during the program.

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Disney in Concert: TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS

Ever thought about what happens to the Halloween decorations when they make way for Christmas holiday themed ones? Probably not, but producer Tim Burton did and that's what led him to create Tim Burton's *The Nightmare Before Christmas.*

This classic takes viewers on the misadventures of Jack Skellington, Halloweentown's beloved pumpkin king. Jack is bored with the scare and scream routine and when he sees Christmastown things start to happen.

Burton wrote a three page poem entitled *The Nightmare Before Christmas* in the 1980's when he was a Walt Disney animator. In 1993, after 100 people worked three years on the animation the movie hit theaters.

The fertile mind of Burton, a director, producer, artist, writer and animator has given us such classics as *Beetlejuice*, *Edward Scissorhands, Sweeney Todd, Batman* and *Batman Returns*. He combined with director Henry Selick and composer Danny Elfman, who also provided the singing voice for Jack Skellington, to bring the stop-animation classic *The Nightmare Before Christmas* to life. He claimed that growing up seeing the stop animation of television programs such as *Rudolph the Red-Nosed Reindeer* led him to use that genre for the movie.

Burton and Elfman became friends when Elfman was the lead singer for the Los Angeles band, Oingo Boingo. They combined together on the score for *Pee-Wee's Big Adventure* in 1985 and then Elfman went on to score the *Batman* movies, and other Burton classics.

Elfman is one of the most nominated film composers of our time earning four Academy Awards, a Grammy for best instrumental composition for *Batman* and an Emmy for his *Desperate Housewives* theme. He also created *The Simpsons* main title theme.

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FAMILY SERIES

Sunday, November 20, 2016 | 3 pm
Pre-concert activities begin at 2 pm

Robert E. Jacoby Symphony Hall, Times-Union Center for the Performing Arts

PETER AND THE WOLF

Nathan Aspinall, conductor
Molly Curry, First Lady of Jacksonville, narrator

Viet **CUONG**	*The Wild Woods*	20:00
Sergey **PROKOFIEV**	*Peter and the Wolf*, Opus 67	24:00

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Viet Cuong (1991-
The Wild Woods (2016)

The Wild Woods was commissioned last year by Stephen Mulligan, Assistant Conductor of the Winston-Salem Symphony, and is a prologue to the *Peter and the Wolf* story. It is set on the night before the events in the Prokofiev piece and presents the view from the Grandfather's presence.

Viet Cuong

The music was inspired by the sounds of the night so listen for the horns howling at the moon, the violins croaking and the whole orchestra being transformed into an aviary at night.

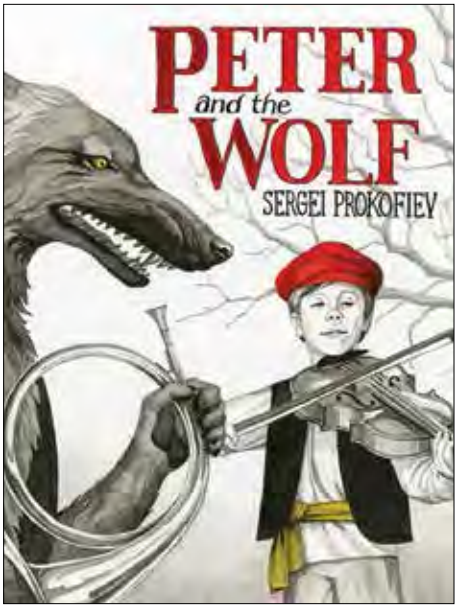
Cuong, a 25-year-old composer has had works performed on six continents in such diverse settings as Carnegie Hall, Aspen Music Festival and Boston GuitarFest. He received his MFA from Princeton University and is currently a PhD candidate at the school. He also holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University.

Sergey Prokofiev (1891-1953)
Peter and the Wolf (1936)

Sergey Prokofiev was one of the famous 20th-century Russian composers who wrote in a wide range of musical genres. Born in a small village, Prokofiev learned the piano from his mother and went on to study in St. Petersburg where he was awarded the Anton Rubinstein Prize in piano.

He studied the works of fellow Russian Igor Stravinsky but was also attracted to the work of modernist Russian poets, Russian paintings by the followers of Cézanne and Picasso and the great ballet impresario Serge Diaghilev.

A world traveler he became one of the leading figures of Soviet culture in 1933-35. During those years he wrote the ballet *Romeo and Juliet* and *Peter and the Wolf*. The classic story of *Peter and the Wolf* revolves around a creative young boy, a bird, a duck, a cat and, of course, a wolf. The boy disobeys his grandfather and heads out to the green meadow where he spies a bird chirping. The duck soon enters the scene as does the cat. The wolf makes life difficult for the animals but Peter figures out a way to come to the rescue.



Molly Curry, narrator

First Lady of Jacksonville, Florida

Molly Curry, a certified public accountant who practiced for eight years with an international accounting firm, credits her family as the greatest asset of her life. A full-time mother to three children, ages 7 to 11, Curry enjoys serving and supporting the educational and recreational interests of her children. In addition to serving as a member of the PTA, she volunteers in classrooms throughout Duval County, where she promotes literacy, the arts, nutrition and youth development activities.

In addition, she assists her husband, City of Jacksonville Mayor Lenny Curry, an avid youth football coach, on community engagement programs and initiatives that build safer, healthier and vibrant families and communities throughout the city. She has led and participated in events and activities hosted by Duval County Public Schools, Blessings in a Backpack, the Jacksonville Children's Commission, Generation WORKS, Rethreaded, the Cultural Council of Greater Jacksonville, Nemours Children's Specialty Care, and the Jacksonville Zoo and Gardens. She is as equally active in her church, Southside United Methodist Church, where she has led a young girls group and coordinated Vacation Bible School.

An alumnus of the University of Florida, Curry enjoys running, reading and caring for her family and their 10 pets.

Daytona Beach symphony SOCIETY

2016 - 2017 SEASON

7PM FRIDAY
NOVEMBER 11
Siberian Virtuosi

7PM FRIDAY
FEBRUARY 17
Carmen
Teatro Lirico D'Europa

7PM WEDNESDAY
JANUARY 11
Prague Philharmonia
Sarah Chang, Violin

7PM FRIDAY
MARCH 3
Russian Seasons
World dance

7PM TUESDAY
JANUARY 31
Vienna Boys' Choir

7PM WEDNESDAY
MARCH 22
Royal Scottish National Orchestra
Nicola Benedetti, Violin

7PM FRIDAY
FEBRUARY 10
Bamberg Symphony
Ray Chen, Violin

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Symphonic music has the powerful ability to transform lives, especially for children. Throughout each season of the Sound Investment Program, the Jacksonville Symphony reaches more than 200,000 lives in Northeast Florida through in-school music programs, special performances and free or discounted tickets.

For more information on any of the Jacksonville Symphony's Sound Investment Programs, please visit jaxsymphony.org.

Youth Concerts
(Elementary School)

Each fall and spring, elementary school students attend a 45-minute concert featuring the full Jacksonville Symphony at Jacoby Hall. Educator classroom guides and supporting material maximize the impact of the experience for the child.

Music in the Schools
(Elementary and High School)

Musicians from the Jacksonville Symphony visit schools to introduce smaller ensembles and integrate music with a variety of grade-appropriate curricula. The 2016-2017 season will introduce a new multi-media experience to high school students throughout Northeast Florida

Students at the Symphony
(Middle and High School)

Students at the Symphony is a concert-going experience that provides tickets to students for each Jacksonville Symphony Masterworks concert via school partnerships. Pre-concert workshops with Symphony Teaching Artists, along with specialized booklets, teach students about the orchestra and connect content of each performance to general elements of musical knowledge and allow students to make cross-curricular connections.

Family Concerts
(ages 4 – 10)

Musical classics and creative storytelling are sure to engage and enthrall children ages 4 – 10. Family Concerts are a fun experience for the entire family to learn and listen together. Add to this concert experience by attending FREE pre-concert activities designed specifically for the theme of each concert. Activities include crafts, games and the Instrument Zoo presented by the Jacksonville Symphony Guild. Family concerts are used to establish a foundation for learning, reading and/or storytelling. This is essential in creating successful students, and ultimately, successful adults and an educated work force.

Community Concerts
(all ages)

With a promise of making music accessible to all, the Jacksonville Symphony provides free concerts throughout the community during its season.

Civic Orchestra

Time to oil those rusty valves, rosin the bow and dust off the old Buffet. The Jacksonville Symphony invites you to join them in this once-in-a-lifetime opportunity to perform onstage at Jacoby Symphony Hall under the direction of the Jacksonville Symphony conductors and alongside some of your favorite Jacksonville Symphony musicians.

Registration is $50 and deadline to register is Sat., Dec. 10. Concert is January 27, 2017 at 8 pm. Must be 21 years or older, be able to read music and play a standard orchestra instrument. No audition necessary. Call 904.354.5657 for details or visit jaxsymphony.org.

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JOHN WIELAND
BASS

John Wieland is very serious about his bass instrument. Don't tell his wife but he has a love affair with his James Cole bass from Manchester, England that was made in 1856. He engineered a three way trade that included international bass soloist Gary Karr to get his Cole, one of just two in the United States.

The bass was built for the Halle Orchestra in Manchester and premiered in 1857. From there the instrument went to the British Army and was used during World War I. It was found in a church balcony in the 1970's by double bass soloist Bronwen Naish of Wales, a friend of Gary Karr's. What did Weiland give up for this gem? He traded a pear-shaped bass from Italy that was made in the 1500's. The Cole bass is so valuable it can't fly anymore due to concerns about TSA screening.

A native of Philadelphia, Wieland met his wife, Jess, here in Jacksonville. She met him after a concert that featured Mozart and she went up to him saying '…your part in Mozart must have been really boring…' Today Jess and John Wieland have a very lively addition to the family, Jack. Just over a year old, Jack or Happy Jack as he is nicknamed, has shown that he has perfect pitch. When dad plays a note on the bass, Happy Jack responds in full voice – a future musician for sure.

Photo by Tiffany Manning

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The Jacksonville Symphony loves its volunteers. There are many ways to support the Symphony – you can give a gift, join an auxiliary group, serve as an usher or sing in the chorus. Read about the many opportunities to support our mission.

ARIAS Continues Its Support of Nassau County Music Education

A.R.I.A.S., Amelia Residents in Action for the Symphony, is dedicated to the music education of Nassau County children. Our Instrument Zoo is a fun filled exploration opportunity for all 4th graders in the district to touch, hold, beat, bow and blow the various symphonic instruments. We will continue our support for a selected group of kindergarteners and first graders to enter the world of Suzuki violin lessons in conjunction with Arts Alive Nassau. Under the tutelage of instructor Shelby Trevor, this group of future Joshua Bells and Ann Sophie Mutters is entering a new world of music appreciation. As of this writing, we hope to expand the program to additional students, building on last year's success.

Before the concert in Jacoby Hall Saturday, May 21st, Michael Imbriani presented a $130,000 check to Robert Massey, president and CEO of the Jacksonville Symphony Association. Thanks to all BRASS members and to the estate of Isabelle Davis for making this record-breaking gift possible!

BRASS
Beaches Residents Actively Supporting the Symphony

BRASS supports the Jacksonville Symphony by fostering orchestral music appreciation, promoting concert attendance, providing financial support, and facilitating music education. Last season, BRASS celebrated its 25th anniversary and raised $130,000 for the Jacksonville Symphony. BRASS also sponsored the BRASS Ring, a student music competition in April. **Liam Harrington** and **Eric Zeng** each earned the title of 2016 BRASS/Jacksonville Symphony Music Scholar and received $500. **Grace Remmer** won the BRASS Karen B. Boling Memorial Scholarship for the Viola, which allowed her to attend Meadowmount School of Music in Westport, New York this summer.

The first event of the 2016-2017 season, **BRASS Bonanza**, will be **Sunday, October 9** at the Sawgrass Country Club. Bonanza is a dinner and concert, highlighting pieces from upcoming Masterworks programs. Jacksonville Symphony Music Director Courtney Lewis will be the guest of honor.

Please visit brassonline.org or write to info@brassonline.org for more information.

BRASS
Beaches Residents Actively Supporting the Symphony

bestbet Symphony in 60 Social Hour/Music Hour

Looking for a new after work experience? What about the Jacksonville Symphony? Yes, the Thursday night Symphony in 60 concerts have everything you need for a fun evening away from the office with friends – Happy Hour at 5:30pm, 60-minute Jacksonville Symphony concert led by Music Director Courtney Lewis complete with video display of the orchestra and remarks to the audience and free drinks at the After Party along with mingling with the musicians.

Symphony in 60 dates:

January 5 – Mozart and McGill
featuring New York Philharmonic's principal clarinet Anthony McGill

•

February 2 – Revel in Ravel
with pianist Michael McHale

•

March 2 – Classical Cornerstones

•

April 27 – Tchaikovsky's Symphony No. 6 "Pathétique"

Tickets are only $35 and include free drinks at the After Party.

Don't miss out on your chance to stand at the conductor's podium for a selfie with Courtney!

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jaxsymphony.org
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THE GUILD

THE GUILD

The Jacksonville Symphony Guild would like to welcome you back to another wonderful season by our fantastic orchestra. It was good to have a break but don't think that the Guild did nothing over the summer.

Our Education Committee has been busy scheduling Instrument Zoos for local schools and Family Concerts. I know you have missed our beautiful violins last year but don't worry you will be seeing our new ones throughout the season. Don't forget to stop by our table and buy a chance. The money raised by this effort goes to support local teachers.

Our social activities are well ahead of schedule with our Holiday Luncheon in December at the University Club, a Friends of the Guild luncheon in memory of Ouida Walker in March at Queen's Harbour, and, of course, our Annual Meeting and lunch in June at Cypress Village.

This year the Guild is concentrating more on service than fundraising. We do have a golf tournament at Queen's Harbour in April. Look for more information on this at a later date.

So as you can see, there are lots of ways to support the Guild. If you would like more information about any of these activities or just want more information about the Guild please contact Jennifer Behr at 354-2767 or jbehr@jaxsymphony.org. She will point you to the exact person to answer any questions you may have.

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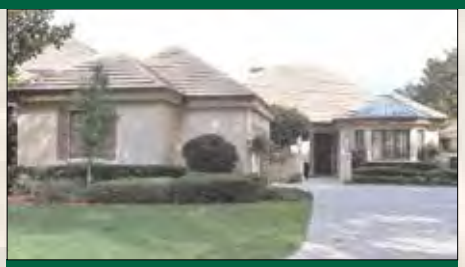

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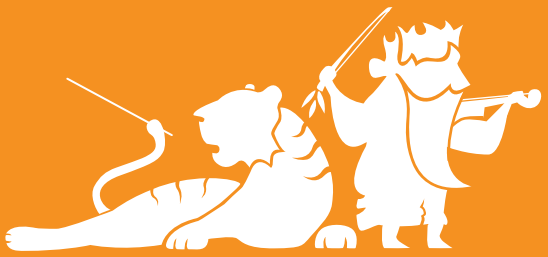

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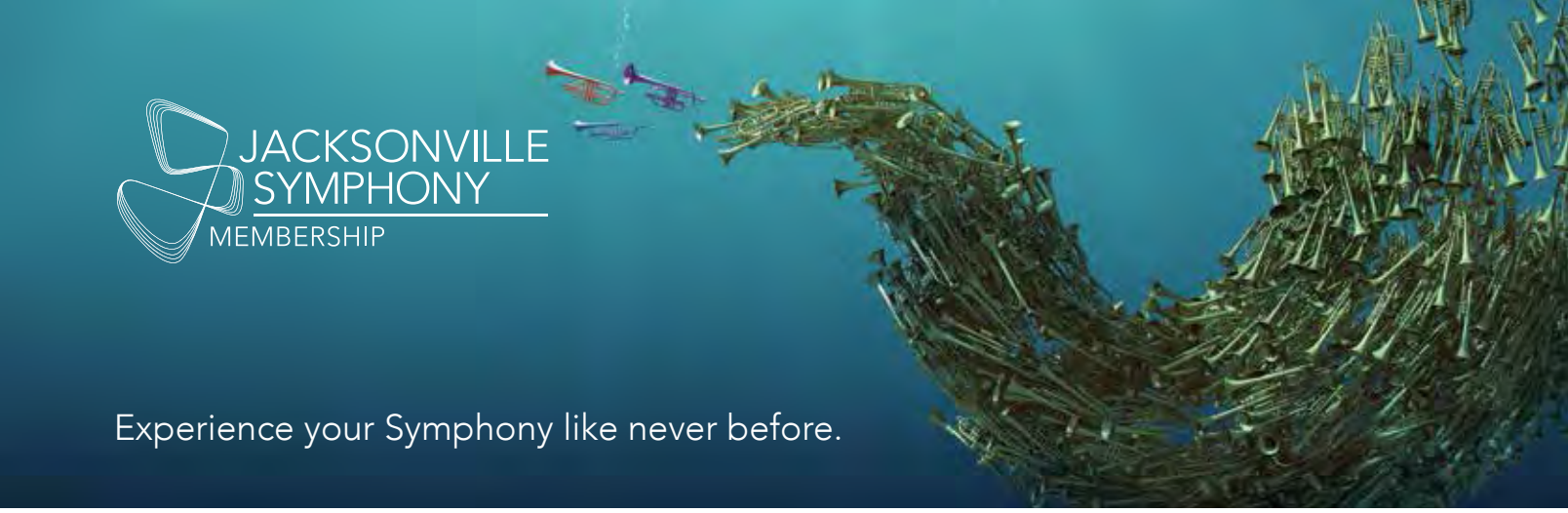

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Matt McAfee, Board Chair
Meet the Donor

For Matt McAfee, involvement with the Jacksonville Symphony began with a game of golf. Playing partner Steve Halverson of Haskell was seeking younger people to join the Symphony board. McAfee, a founding partner of the law firm Driver, McAfee, Peek & Hawthorne, was intrigued by the idea. The firm, with expertise in commercial real estate, corporate law and intellectual property law encourages involvement in the community.

"Our firm has a culture of community engagement," he explained. "I believe that the Jacksonville Symphony is a critical part of the fabric of the city. It seemed like a good fit."

Though Matt never wanted to become a musician, he was always a fan.

Part of a Navy family that was stationed in Jacksonville for a time, McAfee returned to the city following graduation from Duke University. He received his law degree from the University of Florida.

"I have learned a lot about classical music during my tenure on the board," he added. "And I really enjoy it. I'm looking forward to hearing the orchestra play new pieces this season such as *The Dream of Gerontius*."

In his second year as Board Chair, Matt believes that the Symphony is moving towards the goals of its five year strategic plan with a very mindful eye on creating long-term financial stability.

He is committed to all the changes that are happening at the Symphony including the downsizing of the board to a size that is more workable, change in leadership that has brought President/CEO Robert Massey and Music Director Courtney Lewis to town, and seeking out more diversity on the board and in the audience with the goal of attracting more young people to the Symphony. He is also pleased with the brand changes that have involved a new logo, website and video program notes that are integral to learning more about the music.

"People might not understand how broad the Symphony's programs are," he added. "We have touched more than 200,000 people via music and community engagement this past season. Additionally our music education programs are being reconstituted to give more children the chance to listen, learn and interact."

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The Times-Union Center is within easy walking distance of several convenient parking locations, including the lot directly across the street.

Disabled Parking spaces for disabled patrons are located in the CSX lot with a valid concert ticket for that evening's performance and a handicapped licence plate or hanging decal. For more information, please call Patron Services at 904.354.5547.

Subscribers to Masterworks, Pops, Passport, Family or Symphony in 60 Series can purchase series parking vouchers (booklet of ten passes) for the One Enterprise Center Garage (entrance on Pearl Street) for only $40 for the entire season. Discounted single ticket parking is also available in advance for $6 through Patron Services.

Get Them Before They're Gone

More Holiday Pops to Choose From in 2016

So, don't delay. Last year's Holiday Pops was a sell-out and this year's should be even bigger and better. Join conductor Nathan Aspinall and dancers from Douglas Anderson School of the Arts for this holiday classic.

Tickets are available on **JaxSymphony.org**, by calling **904-354-5547**, or by visiting the Jacksovnille Symphony box office located in the lobby of the Times-Union Center for the Performing Arts (open Monday through Friday from 10am to 4pm).

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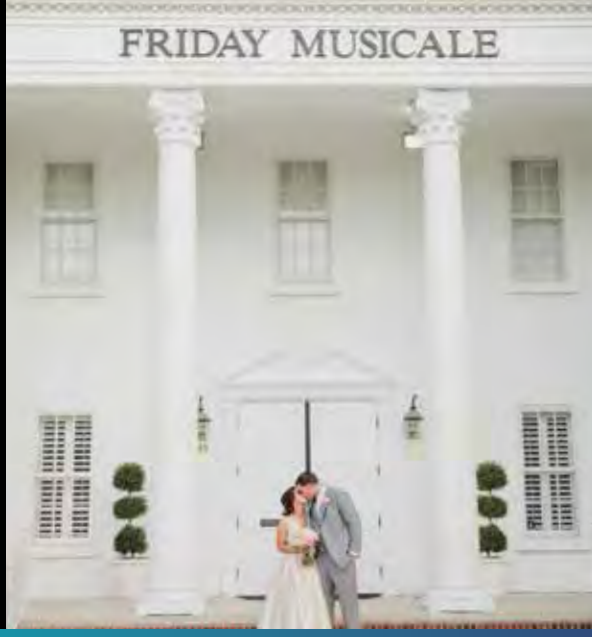

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Sidney Outlaw, BARITONE **& Denise Wright,** PIANO
3/3 • 11AM, 7:30PM

Duo Sonidos
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Akropolis Reed Quintet
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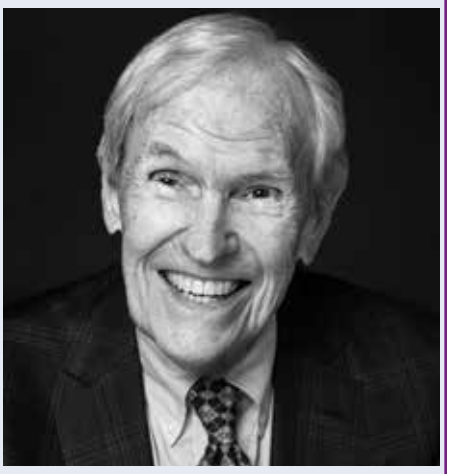
More information about FNF and FNFV can be found at **www.fnf.com**.

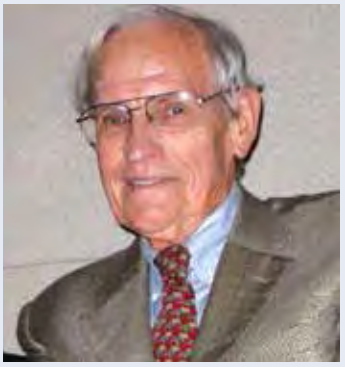
Remembering Arthur Milam

(1927-2016)

It is with great sadness that we mark the passing of Arthur Milam, Jacksonville Symphony Board President in 1983/1984, and champion of the arts in Jacksonville. We extend our condolences to his family and friends.



Mr. Milam was instrumental in conducting the music director search that led to the hiring of Roger Nierenberg in 1984. Along with board member Tibby Sinclair, he helped to negotiate the contract that brought celebrated tenor Luciano Pavarotti to Jacksonville to perform with the orchestra in 1989. With the assistance of Roger Nierenberg and J.L. Georgas, Trustee of the Frankel Foundation, he helped secure funding from the Frankel Foundation to establish a Symphony premiere event each year.



The Jacksonville Symphony fulfilled one of his final wishes - to celebrate his life with a performance of the music of Mozart "Jubilate" by a Symphony string quartet – on August 31, 2016.

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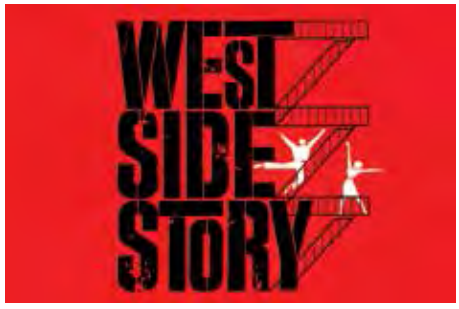
Movies! Movies! Movies!

Film with orchestra has been a big hit for the Symphony and this year's performances feature some great all-time classics.

Nov 18 @ 7pm – Tim Burton's The Nightmare Before Christmas. This classic follows Jack through his adventure from Halloween Town to Christmas Town, shaking up the holidays.



Feb 11 @ 7pm – West Side Story. This classic with book by Arthur Laurents, music by Leonard Bernstein and lyrics by Stephen Sondheim just gets better each year.

April 1 @ 7pm & April 2 @ 3pm – Warner Bros. Studios presents Bugs Bunny at the Symphony II. Many a Baby Boomer learned about classical music from Bugs Bunny. "What's Opera, Doc?" to "Rabbit of Seville" are just of the few favorites in this feature. Bring the whole family for great laughs and great music.

Tickets are going fast for these so don't be shut out. Visit **jaxsymphony.org** or call **904.354.5547**.

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KAYO ISHIMARU
HARP

Kayo Ishimaru and her husband Dickie Fleisher met over a harp. Both were studying harp at the Conservatoire National Superieur de Musique de Paris when they met. Fleisher didn't speak Japanese or French. Kayo didn't speak English. "He probably thought I was very quiet because I didn't understand," she said.

Ishimaru studied English and Fleisher invited her to join him in Miami. From there, she auditioned for the Jacksonville Symphony in 1987 and joined the orchestra.

She actually started in music by playing the piano but her hands were too small to be good at it. Ironically, playing the harp is very physically demanding, much more so than the piano. "In addition to the strings there are seven pedals that change the pitch," she explained. And, of course, there is moving the harp.

Ishimaru and Fleisher own over 100 harps and own a business, Budget Harps, that rents and repairs harps. Their personal collection features seven harps including the one featured in the photograph. It was found in a Chicago antique store. Chicago is a second home for her in that during the summer months she performs with the Grant Park Symphony Orchestra.

So what do two harpists who own 100 harps do for fun? They raise two German shepherds and continue searching the world for more harps.

Photo by Tiffany Manning

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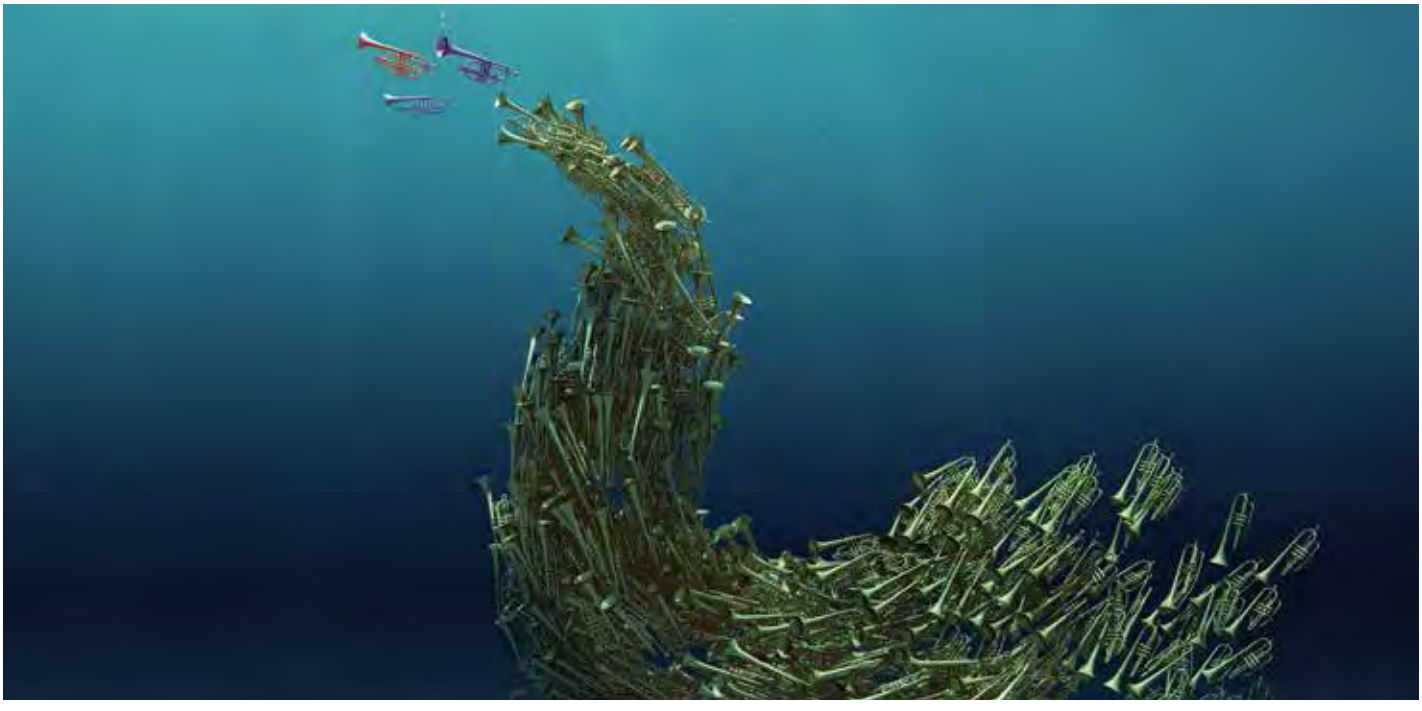

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