presents

A Toast to 70 Strong

Tuesday, October 10, 2017 | 7:30 pm
Sharon Lynne Wilson Center for the Arts

Alexander Platt, Conductor

Happy Birthday ................................................................. Patty and Mildred Hill, arr. Jean-Francois Taillard

Symphony No. 70 .................................................................. Joseph Haydn (1732-1809)

Triple Concerto ................................................................... Ludwig van Beethoven (1770-1827)
Trio Solisti, piano trio

— Intermission —

Symphony No. 5 “Reformation” ........................................... Felix Mendelssohn (1809-1847).

The appearance of Trio Solisti is generously sponsored by Anonymous.
Hotel accommodations for Trio Solisti is graciously provided by Embassy Suites – Milwaukee Brookfield.


Please turn off all cellular phones and other digital devices. We respectfully request members of the audience to refrain from the use of camera equipment or recording devices during the performance.
Welcome From the Wisconsin Philharmonic

Welcome! To our 2017/2018 season, we are excited to celebrate our 70th anniversary with you all! Thank you for joining the Wisconsin Philharmonic as we “Feel The Sensation” of orchestral music with various guest artists of local, national and international acclaim.

Tonight’s concert is not only in celebration of our 70th anniversary, but also the 500-year anniversary of Lutheranism. Joining us on this special evening are members of Lutheran churches all over Wisconsin to partake in hearing Mendelssohn’s “Reformation” which he wrote to pay tribute to the Lutheran faith. We hope you join us in wishing the Wisconsin Philharmonic a happy birthday with cake and bubbly following this fabulous concert!

Please join us throughout the season, as there will be a thrilling variety of musical works and soloists. In November, vocal group Five By Design joins the Philharmonic with the music of the 1960s, taking you back to yesteryear with their tight harmonies, unforgettable melodies and swinging rhythms. Our annual Holiday Concert will feature women’s choirs from Brookfield Central, Brookfield East and Muskego High Schools. Brookfield’s own violin prodigy, Julian Rhee, along with soloists from the Philharmonic will be on the program for our concert in March.

Our season concludes in April with well-known, female composer, Libby Larsen as we perform her Water Music (Symphony No. 1) and Italian pianist, Alessio Bax, playing the powerful Rachmaninoff Piano Concerto #2 as we celebrate inspirational women and inspirational music.

The Philharmonic will be taking part in the Waukesha Janboree Festival again this year on Sunday, January 28. This family concert is free for children under the age of 16 and adult tickets are just $10!

Thank you to all of our wonderful patrons who have generously donated and supported the Wisconsin Philharmonic to keep live classical music concerts performing in Waukesha County. And a very special thank you to the Education Committee of the Philharmonic who has brought Music Education to our county elementary, middle and high school students, so that they might experience the joy and beauty of classical music.

Please be sure to keep up with your Wisconsin Philharmonic on our website: www.wisphil.org, and like us on all social media platforms!

Enjoy the concert!

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Operations Manager
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2017 Chapman Memorial Piano Competition Winner
Eric Chen
ALEXANDER PLATT BIOGRAPHY

ALEXANDER PLATT is in constant demand as an American conductor and music director, holding four concurrent posts in the Hudson River Valley and the Upper Midwest. He is Music Director of the La Crosse Symphony Orchestra, the Wisconsin Philharmonic Orchestra and the Marion Philharmonic in Indiana, where he retired in the spring of 2017 after 21 years in the post. He spends his summers in Woodstock, New York as Music Director of the Maverick Concerts, which just celebrated its centenary as the oldest summer chamber-music festival in America.

Building on his bedrock experience as Apprentice Conductor of the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the Minnesota Opera (1991-93), Alexander served for 12 years (1993-2005) as Music Director of the Racine Symphony Orchestra, which he transformed from a struggling community orchestra into an artistically and financially thriving institution. During this time he undertook conducting assignments at the Skylight Opera Theatre (including a memorable production of the John Mortimer version of DIE FLEDERMAUS) and the Minnesota Opera (Colin Graham’s admired production of MADAMA BUTTERFLY).

Alexander Platt made his debut with Chicago Opera Theater in 1997, conducting Charles Newell’s production of DON GIOVANNI, and then served as the company’s Resident Conductor and Music Advisor from 2001 to 2012.

At the same time, Alexander also spent five valuable years as Music Director of the Grand Forks Symphony Orchestra (2010-15), two years as Music Director of the Minnesota Philharmonic (2014-16), and ten years as a frequent conductor of the Boca Raton Symphonía.

Having made his professional debut at England’s legendary Aldeburgh Festival, Alexander Platt has also guest-conducted the Scottish Chamber Orchestra, the Wisconsin Chamber Orchestra, the City of London Sinfonia, the Freiburg Philharmonic in Germany, and for three seasons the Aalborg Symphony in Denmark — along with Camerata Chicago, the Illinois, Riverside California and Hudson Valley Philharmonics, and the Houston, Charlotte and Indianapolis Symphony Orchestras, among others. In 2007 Alexander made his New York debut with the Brooklyn Philharmonic in Central Park, the first of several innovative, successful appearances with that orchestra. In 2013 he made his debut at the Ravinia Festival, leading soloists from the Lyric Opera of Chicago.

Devoted to regional orchestras and their communities, Alexander Platt has led all of his ensembles to continuing success in today’s uncertain climate for orchestras. Under his direction since 2010, the La Crosse Symphony has undergone a complete revival — with sold-out houses, added performances, hitherto-unknown artistic standards, new collaborations with both the city’s dance companies as well as the La Crosse Youth Symphony, and the establishment of over $1 million in endowment funds. Under his direction since 1997, the Wisconsin Philharmonic has rebounded and thrives, having recently made a triumphant debut at Milwaukee’s summer festival Gathering on the Green, and streaming its annual Holiday concert live on Milwaukee Public Television. Last March, it served as the orchestra for Milwaukee’s renowned Florentine Opera company. Under his direction since 2003, the Maverick Concerts, one of Woodstock’s historic institutions, just celebrated its centenary in an unprecedented era of artistic and financial success, having been transformed over the last 14 years into an eclectic 12-week festival of world, folk, jazz and international classical-music performances.
A research scholar for the National Endowment for the Humanities before he entered college, Alexander Platt was educated at Yale College, where on graduation he won the University’s most prestigious undergraduate arts prize; as a British Marshall Scholar at King’s College Cambridge, where he was the one student member of the College’s building committee; and as a conducting fellow at both Aspen and Tanglewood, where he studied with Murry Sidlin, Gustav Meier, Leon Fleisher, Oliver Knussen, Seiji Ozawa and Simon Rattle. At Cambridge he was the first American to hold the coveted post of Assistant Conductor of the Cambridge University Musical Society, and as Conductor of the Cambridge University Opera Society his revival of Britten’s neglected OWEN WINGRAVE earned high praise in the London press. During this time he made his London debut at the Wigmore Hall under the auspices of the Benjamin Britten Estate, conducting the premiere of his own reconstruction of the lost Vienna chamber version of the Mahler Fourth Symphony (1993), which has since gone on to become a classic of the repertoire with many commercial recordings. In addition to his having recorded for Minnesota Public Radio, National Public Radio, the South-West German Radio and the BBC, his recording for Cedille Records of the Max Bruch Scottish Fantasy, with the Scottish Chamber Orchestra and Rachel Barton Pine, is still heard frequently on radio stations across North America.
TRIO SOLISTI BIOGRAPHY

Trio Solisti’s reputation as “the most exciting piano trio in America” (The New Yorker) was affirmed in rave reviews during the 2016-17 season: “the superlative Trio Solisti gave an immaculate and insightful performance” (The Dallas Chamber Music Society - Theater Jones), “a compelling performance…Trio Solisti really knocked it out of the ballpark” (Chamber Music Monterey Bay - Peninsula Reviews), and “the most fully explored, interestingly probed, and fully engaged [performance of the Brahms Trio in B major] that I’ve ever experienced. Chamber music connoisseurs should absolutely not miss Trio Solisti.” (Rockport Chamber Music Festival - The Boston Musical Intelligencer)

Noted Wall Street Journal critic Terry Teachout proclaimed that Trio Solisti is “the group that to my mind has now succeeded the Beaux Arts Trio as the outstanding chamber music ensemble of its kind.” The New Yorker called Trio Solisti “probably the finest American piano trio currently on the field,” and The Washington Post praised them for a “transcendent performance.”

Founded in 2001, Trio Solisti – violinist Maria Bachmann, cellist Alexis Pia Gerlach, and pianist Fabio Bidini – performs regularly at the country’s major venues and series, including Great Performers at Lincoln Center, People’s Symphony Concerts at Town Hall in New York, Washington Performing Arts Society at Kennedy Center, Seattle’s Meany Hall and La Jolla’s Revelle Series. At Weill Recital Hall at Carnegie Hall in 2015, the ensemble presented the complete piano chamber music of Brahms in a three-concert series praised in The Strad for “abundant dynamism, exceptional balance and a wholly successful grasp of the interpretive essence.”

Highlights of the 2017-2018 season include a performance of Beethoven’s Triple Concerto with the Wisconsin Philharmonic and conductor Alexander Platt, and appearances at Lincoln Center’s Mostly Mozart Festival, The Detroit Chamber Music Society, Kansas City Friends of Chamber Music, and Chamber Music Columbus. In 2017, Trio Solisti gave the world premiere of Pulitzer Prize-winner Jennifer Higdon’s Piano Trio No. 2, co-commissioned for the ensemble by Arizona Friends of Chamber Music and the Harvard Musical Association. Composers that have written works for the trio include Lowell Liebermann, Kevin Puts, and Paul Moravec, whose “Tempest Fantasy” written for the group won the 2004 Pulitzer Prize.

A prolific recording ensemble, Trio Solisti’s two-CD set, “Tchaikovsky & Rachmaninoff Trios,” was released on Bridge Records in 2016. About their 2014 recording, “Ravel & Chausson Trios,” The New York Times raved that it is “startlingly fresh and fascinating...with plenty of fire and excitement in this standout recording,” and Gramophone magazine described it as “a performance of kaleidoscopic hues, beauty of sound, and bountiful panache. Whether silken or sweeping, the music receives idiomatic and sophisticated treatment as shaped by these keenly perceptive artists.” The trio’s earlier recordings are “Dvořák Trios;” “Café Music;” “Brahms Trios;” “Tempest Fantasy;” and the ensemble’s own arrangement of Mussorgsky’s “Pictures at an Exhibition.”

Trio Solisti has presented 13 seasons of Telluride MusicFest, an annual summer chamber music festival in Telluride, Colorado. The trio also proudly marks its 13th year as ensemble-in-residence at Adelphi University in Garden City, New York.
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Joseph Haydn (1732-1809): Symphony No.70, in D Major

Those of us of a certain age will always remember, in our childhood music classes, of Franz Joseph Haydn though he himself never used this “highfalutin” version of his name -- being referred to as “Papa Haydn”, with all the stereotypical associations. He was the genial great-good-fellow, long surviving his colleague Mozart but never quite having his depth, going around in a powdered wig and breeches and loving to play practical jokes on people (the lesson was always accompanied, of course, by a phonograph playing the uproarious second movement of his “Surprise” Symphony). Today, we would see such a pedagogical approach as quaint, but actually it scratched the surface of some essential truths. Building, in his twenties and thirties (unlike Mozart, he was no prodigy), on the traditions of the Italian high Baroque, Haydn really did father the modern forms of the symphony and the string quartet, which we now embrace as those pillars of classical music; and no composer, before or since, has ever displayed such a gentle humanity, or sense of humor. At a recent summer festival performance, I actually noticed an audience laughing to the jokes in a Haydn string quartet: in our modern age, so shorn of innocence, maybe Haydn's spirit is a needed balm. 

Late in life, Haydn would famously remark that it was his spending the vast majority of his life working on the isolated country estate of the Hungarian prince, Nikolaus Esterhazy, that forced him to be original, and nowhere are the fruits of such splendid isolation more on display than in the so-called “middle-period” symphonies that he started writing in the 1770's. Indeed, it was in this decade that cultural life at Esterhaza began to get interesting. German-speaking theatrical groups were employed each season, most famously that of the Carl Wahr Troupe, from whom the Prince would actually commission German translations of Shakespeare, and French comedies. In 1773, an impresario was engaged to annually produce marionette operas and plays, in a little theatre behind the castle. For all of these ventures, Haydn's job was to compose fresh incidental music -- music which, we now realize, Haydn soon afterward would recycle into symphonies, symphonies which by his old age would make him the greatest composer in Europe, the toast of London and Paris. 

Symphony No.70, completed just before Christmas 1779, is surely one of the most fascinating and surprising of all of Haydn’s symphonies, in which the master deftly combines the most academical of forms (such as a double or a triple fugue) with a full catalogue of strange, theatrical gestures that seem to have barely lost their greasepaint. Major and minor keys alternate swiftly over the four tiny movements, always capturing the listener’s attention and making this little masterpiece fully worthy of the other term most used to describe Haydn’s symphonies of this time, sturm und drang (“storm and stress”) -- actually the title of a popular German play of the era. A strange, wonderful work.
Ludwig van Beethoven (1770-1827): “Triple Concerto” for Violin, Cello, Piano and Orchestra in C Major, Op.56

Beethoven was, of course, Haydn's most famous pupil. Disingenuously, Beethoven, the ultimate Peck's-bad-boy of German music, liked to go around Vienna saying that he had always really wanted to study with Mozart -- and by his early 20’s was already causing a sensation in the musical life of Vienna. Born in poverty in Bonn, of abusive, alcoholic parents, Beethoven soon grew out of his rock-star image, absorbed the Classical style of Haydn and Mozart, and pointed the musical world to the Romantic era, creating along the way some of the most sublime music ever written. While his piano sonatas, trios and string quartets are immortal for their unique combination of intimacy and grandeur -- whether in the slow movement of one his string quartets, or even one of the upheavals of his Ninth Symphony, it's as if Beethoven is musically speaking just to you. He also had a gift writing works for festive, ceremonial occasions.

Published in 1807, the “Triple Concerto,” written for a rare and unique combination of instruments, is a proud, festival work, in that most open-hearted of keys, C Major. Its focus is not on rumination or complex symphonic development, but is rather of a very ceremonial style in which each of the three solo instruments is given ample opportunity to sing Beethoven's voluminous and noble ideas (that said, if you listen very closely to the first movement, you’ll find that each theme is a subtle development of a melodic fragment of an idea that came before). The slow movement, indeed very slow as its Largo marking would insist, is essentially a gorgeous piece of chamber music, an interlude in which our piano trio essentially takes leave of its orchestral setting and decamps to some stately drawing-room of yore. The music gradually seems to disintegrate, creating a bridge-passage of real mystery which finally leads into the joyous finale. As its marking would indicate, the form here is indeed a rondo, in which a main tune alternates with several thematic episodes. In its style however, it is a proud polonaise, that national Polish dance in three-quarter time. For an Austrian composer of the late 18th century, writing in such a style was in itself a grand gesture: just decades earlier, it was John III, King of Poland, who liberated the besieged Vienna from the Turks.

Felix Mendelssohn (1809-1847): Symphony No.5 in D Minor, “Reformation”

As we celebrate today the 70th birthday, as it were, of the orchestra that has become the Wisconsin Philharmonic, so do we, as good Wisconsin citizens, musically observe the 500th anniversary of the awesome beginning of the Protestant Reformation. Started by Martin Luther, it is carried on to this day by the worldwide denomination which bears his name. Mendelssohn's Symphony “No.5” is only so called, as it was his last to be published; it was actually his second full-scale symphony, following thirteen impressive student works (Mendelssohn was truly the Mozart of his time). “Reformation” was completed in 1830 in order to commemorate the 300th anniversary of the Augsburg Confession, that doctrinal pillar of the Lutheran faith.
A truly committed performance, balancing both the consciously archaic and Romantic elements, can reveal unique and hidden depths, deeply symbolic of the man and his time. A dramatic, complicated work on several levels, the “Reformation” Symphony is the work of a brilliant young man from a prominent early-19th-century German-Jewish family, recently having converted to the Lutheran Church. A further intensity, almost unique in the composer’s output, is revealed by the fact that this was the only instance in which Mendelssohn, through a supreme act of will, did not compose the music first in a piano sketch which he would later orchestrate, but rather wrote out his ideas directly into full orchestral score. This alone gives the music a dense, walled-off feeling, brilliantly conveying the tensions, triumphs and tragedies of its subject.

Premiered by the composer himself (Mendelssohn was also, arguably, music history’s first great conductor) in Berlin in 1832, the Symphony is in the traditional four movements, but not without some dramatic additions and subtractions that give the work its unique character. The first movement begins with a haunting slow introduction -- remember, at this time, Mendelssohn had yet to conjure the majestic gloom of his “Scottish” Symphony -- that is essentially a rumination on the famous “Dresden Amen”, contrasting it with strange, echo-like sounds, like the lost pleadings from a forgotten choir. The main body of the movement, an intense Allegro con fuoco, is a richly developed sonata form mostly built on the motive of a brutally rising fifth, which gradually reaches a violent, declarative climax. The second movement, a gentle dance led by the woodwind instruments, seems to give the listener a needed glimpse of the countryside.

The third, slow movement is really nothing more than a song: a three-part melody of desolation and heartbreak, doubtless a picture of Luther’s loneliest hours, and an emotional preparation for the grandeur and drama of the finale. This, seemingly out of nowhere, is announced by a single flute, playing that most famous of Luther’s chorales, which would be immortalized by J.S. Bach: “Ein feste Burg ist unser Gott!” (“A Mighty Fortress is our God”). One by one, the rest of the orchestra joins in, whereupon Mendelssohn consciously makes a jolting transition, really a kind of electric shock, into the pealing festivity of the main Allegro maestoso of the movement, in which any sense of tragedy has been left behind. Here again, we get a thoroughly worked-out development of various fragments of the chorale melody, before the young genius concludes his Symphony with a triumphal restatement of the chorale’s opening phrase.

Alexander Platt
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We strive for accuracy, however a name may be omitted.
We apologize for any error. Please contact the Wisconsin Philharmonic office should a correction be needed (262) 547-1858.

In Memoriam
Otto-Werner Mueller

As we celebrate our 70th Anniversary, we honor the memory of our beloved, former conductor, Maestro Otto-Werner Mueller who passed away last year.

Otto-Werner Mueller was the Music Director of the Waukesha Symphony Orchestra from 1968 to 1973.
Creativity has always been part of The Wisconsin Philharmonic’s history. Special efforts like the Annual Gala generate substantial funds which are deeply appreciated. In addition to special events, other fund development efforts add pivotal revenue to The Wisconsin Philharmonic’s bottom line.

The Individual Campaign is conducted in the fall of each season. It is an opportunity for individuals to support The Wisconsin Philharmonic at a level that is meaningful to them. Contributors receive valuable benefits based on the level of their donation. For a complete list of donor levels and benefits, visit The Wisconsin Philharmonic’s web site www.wisphil.org.

The Wisconsin Philharmonic also offers Planned Giving Programs, designed to ensure that The Wisconsin Philharmonic will continue for future generations. Options include Wills and Bequests, Trusts (like a Charitable Remainder Trust), Insurance (an old cash value policy), Appreciated Stock and Retirement Plan Proceeds.

In-kind donations are also accepted. For more information about any of these options, contact The Wisconsin Philharmonic office at 262-547-1858.

The Wisconsin Philharmonic offers four Endowment Funds that are open and accept additional donations.

The Wisconsin Philharmonic Endowment Fund provides income to support general operations. Gifts to this permanent fund help to preserve the future of classical music in our communities.

The James and Dorothy Goff Frisch Endowment Fund was created to honor the founding members of The Wisconsin Philharmonic and is used to sponsor a soloist during the season.

The Wisconsin Philharmonic Education Investment Fund provides funding for the educational programs of The Wisconsin Philharmonic.

The Anthony W. Bryant Scholarship Fund honors businessman and philanthropist, Tony Bryant, who has been an advocate of The Wisconsin Philharmonic for many years. The scholarship is awarded by competitive audition to a graduating high school senior who declares an intention to major in music while in college.

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The Wisconsin Philharmonic education programs are an example of the Orchestra’s steadfast commitment to providing programs that serve the entire community and provide opportunities to help students achieve success and enrichment through classical music.

**Shining Stars Scholarships & Competition** – Annual auditions each March are open to piano, string, wind and percussion Waukesha County students. Students play before Wisconsin Philharmonic musicians and receive written evaluations. Winners are presented to the audience at a Wisconsin Philharmonic concert and receive a cash award to be used for continuing music studies.

**Clinics by the Maestro** – Alexander Platt, Music Director of the Wisconsin Philharmonic, encourages string players to continue their music study by offering clinics to high school orchestras in Waukesha County. If you are interested in this program call the Wisconsin Philharmonic office.

**Major Classic for Minors** – Chamber ensembles from The Wisconsin Philharmonic present programs in elementary schools throughout Waukesha County. Each presentation is about 45 minutes long and includes a demonstration of the instruments and their unique sounds, themes in music, conducting, and a question-and-answer period. For many students, this is their first experience with classical music and up-close exposure to musical instruments and performers.

**Masterworks Ensemble Program** – The Masterworks Ensemble Program challenges advanced string students from eight Waukesha County high schools by assigning string players from the Wisconsin Philharmonic to coach small string ensembles (usually quartets) for five sessions. The program concludes with a performance festival of all ensembles at a hosting high school.

**Middle School Orchestra Workshops** – The Middle School Orchestra Workshops open with a performance by a Wisconsin Philharmonic string quintet. Following the performance, students are split into sections to receive coaching from the professional musicians. The workshop ends with the Philharmonic musicians listening to a concluding performance and offering suggestions for improvement.

**Student Mentorship Program** - This privately funded Student Mentorship Program offers private lessons to a promising music student who has limited financial means. The lessons occur for one year with a possible renewal if the student demonstrates sufficient progress. If you are interested in this program call the Wisconsin Philharmonic office.
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For more information:
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