presents

Northern Lights

HOLIDAY CONCERT

Tuesday, December 5, 2017 | 7:30 pm
Shattuck Music Center | Carroll University

Alexander Platt, Conductor
Women's Choirs of Brookfield Central, Brookfield East and Muskego High Schools

Karelia Suite - Alla Marcia ................................................................. Sibelius
Peer Gynt Suite No. 1 - Morning Mood............................................. Grieg
Peer Gynt Suite No. 1 - Anitra's Dance............................................. Grieg
Peer Gynt Suite No. 1 - In the Hall of the Mountain King ...................... Grieg
ABBA's Greatest Hits .................................................................. arr. Ling/Phillippe
FROZEN Medley ............................................................................. arr. Krogstad
Swedish Rhapsody No.1 ................................................................. Alfven

Intermission

Tundra ................................................................................................. Ola Gjeilo
Cradle Hymn ..................................................................................... Arnesen
Jul, Jul, stralande Jul ......................................................................... Gustav Nyquist
Peer Gynt Suite No. 2 - Arabian Dance............................................. Grieg
Ave Maris Stella ................................................................................... Grieg
Christmas Sing-Along ......................................................................... Finnegan
Beautiful Savior ............................................................................... Christiansen/arr. Overby
Finlandia /choir sings “Be Still My Soul” ........................................... Sibelius

The appearance of the choirs is generously sponsored by Century Fence, Waukesha State Bank, Arzbaecher Family Foundation, InPro Corporation, ATC Corporation & Racine Danish Kringles.

Wisconsin Philharmonic welcomes Christmas Clearing Council of Waukesha as our non-profit partner for this performance.

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.
Happy Holidays! I cannot believe we are here already, the third concert of our 2017/2018 season! We are excited to continue celebrating 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.

Make sure to stay warm and cozy as tonight’s program sweeps you away to the beautiful, winter wonderland of Scandinavia to see the Northern Lights. Enjoy the seasonal sounds of the frozen tundra with classical music by Edvard Grieg, ABBA’s greatest hits, and of course our traditional Christmas Sing-Along which can be found in your programs. We would like to thank all the sponsors who gave their support in producing this evening’s concert, along with Christmas Clearing Council of Waukesha for partnering with us to spread the joy of the holidays to all.

Please continue to join us throughout the season, as there will be a thrilling variety of musical works and soloists. Brookfield’s own violin prodigy, Julian Rhee and Chapman Memorial Piano winner, Eric Chen, will be on the program for our concert in March as they play alongside soloists from the Philharmonic. 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.

In partnership with the Waukesha Civic Theatre this season, we have a Chamber Series on Tuesday evenings. The next concert, featuring The Apollo Trio, is on December 12th at 7:30 pm. For more information and to purchase tickets you can visit the Civic’s website: http://www.waukeshacivictheatre.org/

The Philharmonic will be taking part in the Waukesha Janboree Festival again this year on Sunday, January 28 at St. Lukes Lutheran Church in Waukesha. The instrument petting zoo will begin at 2pm and the concert starts at 3pm. 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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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 Symphonia.

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.

Getting Better while Growing Older

Congratulations to The Wisconsin Philharmonic on 70 Successful Years

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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.
# THE WISCONSIN PHILHARMONIC | DECEMBER 2017

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- Ashley Rewolinski, Asst. Concertmaster
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- JoAnn Haasler
- Cynthia Arden
- Jennifer Wendling
- Mary Haarmann

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- Hilary Mercer, Asst. Principal
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- Joyce Malloy
- Jessica Williams
- Karen Schroeder

## Viola
- Mary Pat Michels, Principal
- Sam Grabow, Asst. Principal
- Alexis Ganos
- Nicholas Mowry
- Ron Arden

## Cello
- Trischa Loebl, Principal
- Braden Zitoun, Asst. Principal
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- April Dannelly-Schenck

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Welcome to a glorious feast of Scandinavian Holiday fare at the Wisconsin Philharmonic. Just like the British, the French, the Russians and the Viennese, the Nordic peoples have their own rich traditions of music, both sacred and profane, for Christmastime and New Year’s Eve. And as is typical in Scandinavian painting and poetry, the music from this cold land at this dark time of the year often shines with good humor, festivity, and a radiant inner light to warm our hearts.

Much like his Finnish contemporary Jean Sibelius (1865-1957), the far lesser-known Hugo Alfven (1872-1960) spent much of his life as “the grand old man” of Swedish music; this reputation was cemented at the very start of the 20th century with his early masterpiece the Swedish Rhapsody No.1, “The Midsummer Vigil”. Almost becoming a painter in his youth, Alfven is a musical painter of colors; this is richly apparent in his Rhapsody, which takes the free form and whimsy of Liszt’s “Hungarian Rhapsodies” as its starting point but soon has us transported to the radiant moonlight of a Swedish night, whether in winter or in summertime, and the ravishing effect of nature’s beauty on people themselves (as its frothy final bars will demonstrate). Played constantly at festive occasions at all times of the year in Sweden, its near-obscurity this side of the Atlantic really is a shame.

Of course, Sibelius’ music plays a similarly festive function at public occasions in Finland, and as this year marks the centennial of Finland’s independence from the Russian Empire in December 1917, we couldn’t let this concert pass without playing the two seminal works from Sibelius’ early days as a composer in the 1890’s -- works which put him, and the cause of Finnish self-determination, on the map. The little “Alla Marcia” finale (“In the Style of a March”) from Sibelius’ KARELIA Suite is the perfect starter for our evening. This work by the young Sibelius was actually the response to a commission from the Viipouri Students’ Association at the University of Helsinki in 1893, for a series of musical “tableaux” depicting scenes from ancient Finnish history. Suffering under the yoke of domination of the Tsarist empire and its recently-implemented Russification policies, the student union wished to present a benefit gala-soiree to support Finnish-language university education programs; and the response to Sibelius’ musical pictures for the occasion was nothing short of ecstatic.

But the nationalistic work that brought Sibelius international success soon afterward was undoubtedly his tone poem FINLANDIA -- written also as part of another gala evening of “tableaux-vivants” from Finnish history, in this case to benefit a pension fund for Finnish journalists persecuted by the Russian police. In its form for orchestra alone, FINLANDIA was soon played all over the world; but tonight, to end our evening, we’ll be returning to the spirit of its original choral version, with our massed choirs joining the Philharmonic in the familiar Lutheran hymn “Be Still My Soul” set to Sibelius’ beloved chorale.

No such concert as this would be complete without the music of Edvard Grieg, Norway’s greatest musical son (1843-1907). Along with his evergreen Piano Concerto in A Minor, surely his most popular score is the raft of incidental music he wrote for his countryman Henrik Ibsen’s landmark play PEER GYNT. Even though these two geniuses reportedly couldn’t stand each other, their collaboration proved immortal; three pieces you’ll hear tonight -- “Morning Mood”, “Anitra’s Dance”, and the wild “In the Mountain King” -- are unforgettable tone poems on their own.
Speaking of pops, who could remember the 1970’s without the Disco mega-hits of that eternally charming Swedish pop group, ABBA? We have a festive medley of their favorite tunes for you tonight. As for Nordic pops repertoire of more recent vintage, a medley from the Disney global hit FROZEN, based on Frode Fjellheim’s “Song of the Earth/Fairest Lord Jesus”, will round out our first half in contemporary style.

With the help of not one but three of our fabulous area high school women’s choruses -- a first for the Philharmonic, I’m proud to say -- we also celebrate the Nordic choral tradition for Christmastime, with songs old and new. We’ll open with two fresh, new works for women’s voices, contrasting with two favorites of dear old Grieg: his exquisite setting of the old Latin hymn to Mary, “Ave Maris Stella” (Hail, Star of the Sea), and from PEER GYNT again, the bumptious romp of his “Arabian Dance”.

But two works, most of all, are especially famous -- one of Nordic vintage, the other of Nordic-American immigrants, but both so famous as to have taken on the character of folk songs. “Jul, jul, stralande jul”, by the early 20th-century Swedish master Gustaf Nordquist, is a hauntingly beautiful, yet simple hymn to the transforming power of the Christmas Story:

“Yule, yule, glorious Yule,  
Heavenly crowns with sparkling lights,  
Glimmering arcs in the houses of God,  
Hymns that are sung through the ages,  
Eternal longing for light and peace!  
Glorious Christmas, shine in white forests!  
Over the breaths from the bosoms of men,  
Over the loved ones who have gone to their rest,  
Over the daybreak of newborn life!”

Closer to home, of course, is the most famous example of Norwegian-American Christmas music, “Beautiful Savior” -- composed by Frederik Melius Christiansen (1871-1955), the founder and longtime director of the legendary St.Olaf College Choir. In the tradition of St.Olaf -- along with the choirs of Luther and Concordia Colleges, the Midwestern equivalents of the great chapel choirs of Oxford and Cambridge -- every Christmas concert closes with Christiansen’s austerely radiant setting of the old Germanic hymn: “Fair are the meadows, Fairer the woodlands, Rob’d in flowers of blooming spring; Jesus is fairer, Jesus is purer, He makes our sorrowing spirit sing. Beautiful Savior! Lord of the Nations! Son of God and Son of Man! Glory and honor, praise, adoration, now and forever more be thine!”

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: ENDOWMENT FUNDS**

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** – Annual auditions each March are open to string, wind and percussion Waukesha County middle and high school students. Winners are presented in recital and receive a cash award to be used for continuing music studies.

**Chapman Memorial Competition** – Bi-annual competition held in March for Waukesha County piano students age 14 through 20. The winner will perform with the Wisconsin Philharmonic during the following season, and will also receive a scholarship in memory of Eleanor Chapman, a long time beloved piano teacher in the Waukesha area.

**Clinics by the Maestro & Maestro Classes** – Alexander Platt, Music Director of the Wisconsin Philharmonic, plus Wisconsin Philharmonic Orchestra members offer orchestra clinics and solo master classes to school orchestras in Waukesha County.

**Major Classic for Minors** – In an effort to inspire Waukesha County’s youngest students, we offer two types of presentations for elementary school students (kindergarten through sixth grade): interactive **Instrument Petting Zoos** or an assembly style presentation titled, **Behind the Scenes with the Wisconsin Philharmonic**.

**Masterworks Chamber Music Program** – The Masterworks Chamber Music Program challenges advanced string students from Waukesha County high schools by assigning string players from the Wisconsin Philharmonic to coach small string ensembles (usually quartets) for five sessions. The Pro Arte Spring Quartet further refines the understanding of the pieces that the students are playing by providing a Master Class on String Quartets performance. The program concludes with a performance festival of all ensembles at a hosting high school.
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