presents

Catch a Rising Star

Sunday, March 11, 2018 | 3:00 pm
Sharon Lynne Wilson Center for the Arts

Alexander Platt, Conductor

Guest Artists: Julian Rhee, violin | Eric Chen, piano
Wisconsin Philharmonic Soloists: Suzanne Geoffrey, oboe | Kelly Hofman, horn
Andrew Jackson, bassoon | Scott Metlicka, flute | Christopher Zello, clarinet

Flute Concerto.................................................................Jacques Ibert (1890-1932)
Scott Metlicka, flute
Sinfonia Concertante for Winds .........................Wolfgang Amadeus Mozart (1756-1791)
Suzanne Geoffrey, oboe; Kelly Hofman, horn;
Andrew Jackson, bassoon; Christopher Zello, clarinet
Symphonic Variations ......................................................César Franck (1822-1890)
Eric Chen, piano

Intermission

Violin Concerto...............................................................Pyotr Ilyich Tchaikovsky (1840-1893)
Julian Rhee, violin

The appearance of the soloists is generously sponsored by
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Wisconsin Philharmonic welcomes Big Brothers, Big Sisters of
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Welcome MYSO’s Blair Ensemble

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 back for the 2018 portion of our season! We are excited to continue celebrating our 70\textsuperscript{th} anniversary with you all. Thank you for joining the Wisconsin Philharmonic as we \textit{Feel The Sensation} of orchestral music with various guest artists of local, national and international acclaim. The concert this afternoon is very special; we have two, high school performers who are exceptional musicians at such a young age, thus inspiring the title of today’s program, “Catch a Rising Star.” We also have several principal players of the Wisconsin Philharmonic as soloists for the music of Mozart and Ibert. These talented musicians have come together to provide you an afternoon filled with beautiful, classical music.

We hope you were able to hear MYSO’s Blair Ensemble performing out in the lobby before the concert; they are one of the many ensembles in Southeastern Wisconsin that provide the opportunity for students to learn about the empowerment of music. We would like to thank all the sponsors who gave their support in producing this afternoon’s concert and Big Brothers, Big Sisters of Greater Milwaukee for partnering with us to make today an eventful opportunity for students in music.

Our season concludes on April 10\textsuperscript{th} with Grammy-award winning, female composer, Libby Larsen as we perform her Symphony No. 1 (“Water Music”). Italian pianist, Alessio Bax and his wife, Lucille Chung, will perform Piazzolla’s Libertango duet as we celebrate inspirational women and inspirational music. There will be a women’s networking event and panel happening before the concert. Elizabeth Brenner, past President of Milwaukee Journal Sentinel will moderate and the panel will feature Libby Larsen; First Lady, Tonette Walker, and Deanna Tillisch of UPAF. If you would like more information on how to attend, you can visit: http://www.wisphil.org/inspirational-women-event/

In partnership with the Waukesha Civic Theatre this season, we have a Chamber Series on Tuesday evenings. The final concert in this series, featuring The Wisconsin Wind Orchestra, is on March 20\textsuperscript{th} at 7:30 pm. For more information and to purchase tickets you can visit the Civic’s website: http://www.waukeshacivictheatre.org/

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: \texttt{www.wisphil.org}, and like us on all social media platforms!

Enjoy the concert!

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Susan Gartell of Milwaukee Ballet Photo by Rachel Malehorn and Timothy O’Donnell;
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Christina Hall (Mrs. Lovett) and Andrew Varela (Sweeney Todd) in Skylight Music Theatre’s Sweeney Todd
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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.
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

Observing our 101st year
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.
Violin I
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Ashley Rewolinski
Claudette Kolosowski
Alfred Bartosik
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Ashley Rewolinski
Claudette Kolosowski
Alfred Bartosik
Shannon Iler
Jennifer Wendling

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Scott Metlicka, Principal
Linda Nielsen-Korducki, Assistant Principal
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Suzanne Geoffrey, Principal
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ERIC CHEN, age 18, winner of Wisconsin Philharmonic’s 2017 Chapman Memorial Piano Competition - is currently a senior at Brookfield Central High School. He has studied piano with Dr. Michael Thiele at the Wisconsin Conservatory of Music for twelve years, having won numerous awards in various competitions. Not only has he won first place in the Wisconsin Conservatory of Music Scholarship Auditions for eight consecutive years, but he has also been awarded four concerts from the Milwaukee Music Teachers Association (MMTA), having participated in the Youth Concert Series program since sixth grade. Most recently, Eric won the Debut Concert Award and performed a 45-minute solo concert this past April. Among his other accomplishments are fourth place in the Chopin Youth Piano Competition at Polish Fest in 2012 and second place in the Greater Milwaukee Baroque Festival in 2011.

At school, Eric plays piano in the jazz band and pit orchestra. Other musical endeavors include his experience in playing the violin, which he has studied for nine years with Mr. Yuri Anisimov. Eric’s involvement outside of music is also extensive — he enjoys swimming competitively for Brookfield Central’s varsity swim team and writing for the school newspaper as editor-in-chief. Having grown up in a musical family, he hopes to continue his passion for music into college and throughout his life.

As a native of the Milwaukee area, SUZANNE GEOFFREY has played both oboe and English horn with many southeastern Wisconsin orchestras. Currently, Suzanne is principal oboe of the Wisconsin Philharmonic Orchestra, the Kenosha Symphony, the Racine Symphony, the Manitowoc Symphony, and the Wisconsin Wind Orchestra. She also plays English horn in the Festival City Symphony.

As a longtime member of the Wisconsin Wind Orchestra, Suzanne toured internationally three times with this group, going to the Netherlands in 2002 and Italy in summers of 2015 and 2017. On the 2015 Italian tour, Suzanne became an international soloist performing the Hummel – Introduction, Theme and Variations for Oboe, Op. 102 with the WWO on several concerts. Suzanne can also be heard on three professional recordings of the Wisconsin Wind Orchestra: Old Wine In New Bottles, Wind Consorts, and World Wind.
Suzanne’s current faculty appointments include Carroll University, two University of Wisconsin schools – Whitewater and Parkside, and Beloit College. She is in demand as a clinician throughout southeastern Wisconsin, and maintains a private studio for students of all levels. Suzanne is a graduate of the University of Wisconsin-Milwaukee and attended the University of Arizona on a Fellowship for her Master of Music degree in oboe performance.

Prior to joining the EMF faculty in 2005, she participated in the Chautauqua, MasterWorks, and Tanglewood Music Center summer festivals.

Ms. Hofman attended New England Conservatory and Northwestern University. Her primary teachers were Dick Mackey, Gail Williams, and Ted Thayer. Kelly and her family reside in Whitefish Bay, WI.

Andrew Jackson is a bassoonist currently working in Wisconsin. He is principal bassoon of The Wisconsin Philharmonic, Wisconsin Wind Orchestra, and Racine Symphony. As well he is currently second bassoon of the Manitowoc and Oshkosh symphonies. He was previously principal bassoon of the Sheboygan Symphony. He has also performed with the Skylight Music Theatre, the Milwaukee Ballet Orchestra, Kenosha Symphony, Music by the Lake and Green Bay Symphony. Other freelance work outside of Wisconsin include performances with the Nebraska Theatre Caravan, Dubuque Symphony and the Orquesta Sinfonica UANL in Monterrey, Mexico. Before coming to Wisconsin, he was active throughout northern Florida and southern Georgia performing regularly with the orchestras of Valdosta, Albany (GA), Tallahassee and Pensacola. Mr. Jackson currently teaches at Carroll University and the Wisconsin Conservatory of Music and has previously taught at Wisconsin Lutheran College. He holds a Bachelor of Music from The Florida State University and a Master of Music from the University of Wisconsin- Milwaukee. He studied with Jeffrey Keesecker and Theodore Soluri.

Kelly Hofman holds the positions of Principal Horn with the Wisconsin Philharmonic, 2nd Horn with the Fox Valley Symphony, 2nd Horn with the Milwaukee Ballet Orchestra, and 4th horn with the Festival City Symphony. She is an alumna of the Civic Orchestra of Chicago, and performs regularly as a substitute with the Milwaukee Symphony Orchestra.

As soloist, Ms. Hofman has performed with the Cincinnati Conservatory of Music Orchestra, the Landon Symphonette (Washington, DC), the Fox Valley Symphony, and at the 2013 Midwest Horn Workshop. She has previously appeared as a soloist with the Wisconsin Philharmonic for Britten’s Serenade for Tenor, Horn, and Strings. As a chamber musician, Kelly has performed with the Eastern Chamber Players, International Chamber Artists, and Fifth House Ensemble.

In addition to performing, Ms. Hofman maintains a private teaching studio in her home and is the horn instructor at Falls Baptist Academy and College of Ministry in Menomonee Falls, WI.

During the summer, Kelly is on faculty at Eastern Music Festival (EMF) in Greensboro, NC where she teaches and performs as 3rd horn in the Eastern Festival Orchestra.
SCOTT METLICKA

lives in Elgin, IL and is a member of the South Bend, Elgin, and Rockford Symphonies. He is also the principal flutist for the Wisconsin Philharmonic and Milwaukee’s Skylight Theater. Additional freelance work includes Chicago’s Grant Park Symphony, Chicago Opera Theater, Madison Symphony and the Wisconsin Chamber Orchestra. He teaches flute at Elgin Community College and previously taught flute methods classes at DePaul University to music education majors. His degrees in flute performance are from Northern Illinois University (BM) and Northwestern University (MM). He studied with Walfrid Kujala, Peter Middleton, Mary Louise Poor, and Mary Stolper. Scott prides himself as a versatile musician; he played bass flute at the National Flute Association Convention in Chicago in 2014; played piccolo, flute, alto flute and recorder for the show Wicked in South Bend; and is an accomplished piano accompanist for flute players. Scott performed as soloist on Ibert’s Flute Concerto with the Rockford Symphony in 2016, and Lowell Liebermann’s Piccolo Concerto with the South Bend Symphony in 2017. He will again perform the Ibert Concerto with the Wisconsin Philharmonic on March 11, 2018. He was awarded first prize in the Chicago Flute Club Piccolo Competition in 2006. As a chamber musician, he has collaborated with Notre Dame University faculty, Sonic Inertia, Fifth House Ensemble, and Quintet Attacca, plus his own group, the Apollo Trio. In addition to performing and teaching, Scott has served as president and membership chair of the Chicago Flute Club. During the summer, he has performed with the Peninsula Music Festival in Door County, and the Pine Mountain Music Festival in Michigan’s Upper Peninsula. He loves playing a small musical instrument because it enables him to ride his bicycle to work. Scott’s family has a cabin in Wisconsin’s Northwoods, and loves pedaling across the state to unwind at his favorite place.

JULIAN RHEE, 17, is a scholarship Fellow at the Music Institute of Chicago’s Academy, a training center for advanced pre-college musicians, and studies violin with Almita Vamos. Julian is a Finalist Winner and an Award recipient of the 2018 National YoungArts Foundation and was a featured performer on NPR’s From the Top with Host Christopher O’Riley, where he collaborated with internationally renowned ensemble Time for Three at a concert in Jordan Hall, Boston. This past summer Julian returned from a 10 day Tour to Buenos Aires, Argentina and Montevideo, Uruguay as a guest soloist and participated in the Bowdoin International Festival.

Julian is the first prize winner of the 2017 Society of American Musician Young Artist (college age division) Competition, first place winner of LaCrosse Rising Star competition, first place winner of the 2017 DuPage Symphony Orchestra Young Artist Competition in Illinois, first place winner of the 2017 West Suburban Symphony Orchestra solo Competition, The American Opera Society of Chicago Scholarship, first place winner of the Civic Music Association of Milwaukee Scholarship Competition and the first place winner of the 2017 & 215 Madison Bolz Young Artist Competition where he competed Live on Wisconsin Public Television (WPT) and Radio (WPR) in the Final Forte.

Julian is also the First Prize winner of; 2016 Music Teachers National Senior Strings Competition (MTNA); 2016 Fox Valley Competition; 2015 Milwaukee Symphony
Orchestra Young Artist Competition and the Grand Prize winner recipient; 2015 Wisconsin Chamber Orchestra Concerto Competition; 2015 Milwaukee Youth Symphony Orchestra Concerto Competition; 2015 Concord Chamber Orchestra Competition; 2013 Overall Junior Division & 2017 Senior Division of the Walgreens National Concerto Competition; 2012 Junior & 2013 Senior Sejong Music Competition; 2011 & 2013 Madison Symphony Orchestra Concerto Competition; Milwaukee Symphony Orchestra Bach Double Competition at age 7. Julian was the youngest semifinalist of the 2016 William C. Byrd International Competition, two-time semifinalist of the 2016 & 2013 Stradivarius International Violin Competition, 2015 Cooper International Competition, 2015 Johansen International Competition and advanced to the semi-final of 2018 Johansen International Competition to be held this coming March.

Julian has been featured as a soloist with the La Crosse Symphony Orchestra, Pittsburgh Symphony Orchestra, Milwaukee Symphony Orchestra, Madison Symphony Orchestra, Wisconsin Chamber Orchestra in their 2016-2017 Concert season, Fox Valley Orchestra of Illinois, Chippewa Valley Symphony Orchestra, Menomonee Falls Symphony Orchestra, Concord Chamber Orchestra and he is scheduled to solo with the Wisconsin Philharmonic Orchestra in March 11 during their 2017-2018 concert series.

Julian shares his passion for music by serving in the local community as an assisting artist and mentor of the Wisconsin Intergenerational Orchestra, providing leadership in this newly formed organization. He is a Senior at Brookfield East High School, the Class President and he has recently been nominated as a candidate in the 2018 United States Presidential Scholar.

**CHRISTOPHER ZELLO**

first joined the Wisconsin Philharmonic in 1999, playing E-flat Clarinet, and became Principal Clarinetist in 2010. He regularly performs with several orchestras in the area, including the Milwaukee Ballet Orchestra, Fox Valley Symphony, Skylight Music Theatre, Festival City Symphony and the Midwest Mozart Festival; and has played for touring Broadway shows *Wicked, West Side Story, Mary Poppins,* and *The Phantom of the Opera* when in Milwaukee. A Yamaha Performing Artist, Chris holds degrees from the University of Cincinnati CollegeConservatory of Music, DePaul University, and the University of Wisconsin-Milwaukee Institute of Chamber Music. Chris has attended summer festivals at the Tanglewood Music Center and the Banff Centre for the Arts. He has performed solo recital broadcasts on Chicago’s WFMT 98.7 and the Dame Myra Hess Memorial Concert Series, as well as Wisconsin Public Radio. Chris is the Prospect Research & Database Manager at the Milwaukee Public Museum. He resides in Milwaukee with his wife and their two boys; and they enjoy their time with numerous outdoor activities and sports.
This June, experience captivating chamber music in an enchanting setting.

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Welcome to a magnificent bouquet of concertos, concertos of all kinds, for soloists and orchestra, in celebration of both our own Philharmonic solo artists, and two amazing young talents right here in Waukesha County.

Jacques Ibert’s insouciant Flute Concerto of 1932 is the perfect Parisian “aperitif” with which to warm our late-winter afternoon. Ibert (1890-1932) is one of those composers who will forever be on the fringes of the repertoire, and he probably would not have wanted it any other way. Refusing to belong to any “school” in the very politicized musical world of Paris in the early 20th century — Impressionists, Modernists, Franckists, Neo-Classicists, the jazzy comrades of “Les Six”, etc. — he nonetheless attracted attention early, winning the coveted “Prix de Rome”, with its resulting two years of pampering and privilege at the Villa Medici, in 1919, fresh from his service as a stretcher-bearer on the Western Front. Originally Ibert had wanted to be an actor, but his great talents lay elsewhere; and yet, throughout his life he was most attracted to writing incidental music for plays, music for films, the radio.....he seemed to be most drawn to writing what the Germans call Gebrauchmusik, or “music for use”, or better put, “music for the here and now”; but in his best works -- and actually, there are many -- he displays a garden of lovely ideas, paired with an actor’s timing.

The Flute Concerto was written in 1932 for Marcel Moyse -- then, the newly-appointed flute professor at the Paris Conservatoire. He eventually found refuge in America and was most famous to us as the doyen of wind players at the legendary Marlboro Music Festival and School in Vermont. Over the Flute Concerto’s three moving parts -- high-tension, high-spirited first movement, gentle, melancholy slow movement, and saucy, jazzy finale -- Ibert sweeps the listener along in a relentless sense of direction, so that the work’s final bars reveal themselves as the destination to which he’d always been progressing. Ibert’s Concerto is a perfect distillation of its time and place.

Wolfgang Amadeus Mozart’s “Sinfonia Concertante” — literally, a blend of symphony and concerto — for four wind instruments and orchestra also has a Paris connection: the young Mozart (1756-1791) probably wrote it on his famed trip to the French capital when he was twenty-two (this was the trip when, no longer the child prodigy, he somewhat bored the jaded Parisian elite). But here one must emphasize the word “probably” — for this work, which has come down to us in a version for solo oboe, clarinet, French horn and bassoon, only did so in a slipshod copy score from the late 19th century. Mozart wrote his father from Paris in 1788 that he was working on such a concerto for several winds and orchestra, to be performed at the famous Concerts Spirituels; but nothing came of it.

So then, the autograph score was never recovered, and we are left wondering as to whether this symphony-concerto really is by Mozart....that said, as you listen to this work’s three perfectly-proportioned movements in the Classical style, so rich in development and ideas, could it really be by anybody else? The last movement, a fetching Andante with variations, has as its basis one of those simple yet unforgettable tunes that only Mozart -- to be fair, even more than Haydn -- could have written at that time. As with the Ibert Concerto, Mozart’s essay gives us the chance to celebrate the talents of the five wind soloists of our Philharmonic -- something which means a lot to them, and to us.
If Jacque Ibert’s fate as a Parisian composer on “the edge of greatness” was one largely of his own choosing, then it was the Belgian emigre Cesar Franck (1822-1890) who was the personification of the lonely Romantic genius, spending decade after decade toiling in obscurity, and relying on a hardy band of followers for emotional support. Originally pushed into the cut-throat Paris musical scene of the 1840’s by his scheming, domineering father, Franck failed miserably at trying to be the next Mozart; drawn to the organ, and its inherently more reflective milieu, he settled into a desultory life as the organ professor at the then-moribund Paris Conservatoire.

Little by little, his unique, progressive gifts as a composition teacher amongst the otherwise atrophied faculty -- officially, his classes were in “improvisation” -- began to be recognized by the more adventurous students, and by the 1870’s his devoted band of students past and present -- “La Bande a Franck” -- were singing his praises across the land. We think of him now as being, like Ibert, on the fringes of the repertoire, but in reality he is not: for his single contributions to the genres of the Symphony, the Violin Sonata, the String Quartet, the Piano Quintet, and the “Trois Chorals”, his proto-symphony for “Grande Orgue”, are unquestionably the greatest such achievements in the French music of the later 19th century, before Ravel and Debussy were to burst on the scene.

That being said, his most elusive, and briefest masterpiece, the “Variations Symphoniques” for piano and orchestra, will always be a work of mystery. Ostensibly, it is an extended set of theme and variations in “symphonic” form, i.e., not having the show-offy quality of a concerto of its time; but looking deeper, it really is a set of variations wrapped within a symphony, in the form of a concerto. For here we have four different little movements, all flowing together as one, in which the work’s opening theme, really a “dual” idea of dark and light, is being constantly and breathtakingly developed. How perfect that we have a brilliant young exponent of it today, who can chase the cobwebs off this score.

The first movement, by turns arresting and pathetic with its opening “duality” idea, sounds almost like late Beethoven; the second, really a set of variations on its own (a “play within a play”) on a ballad-like theme in 3/4 time, displays that mood of “serene anxiety” for which Franck was famous. The third, slow movement is essentially an improvisatory rumination in the style of Liszt; and the little, three-part finale, a miniature sonata-form on a saucy, beguine-like theme that is actually an exceedingly clever re-working of the work’s opening gust, has an insouciance that Ibert would have loved.

But as we come to our afternoon’s grand finale, the importance of the only Violin Concerto of that ultimate Russian Romantic master, Pyotr Ilyich Tchaikovsky(1840-1893) to the heritage of Western music really cannot be overestimated. Like all Tchaikovsky’s great concertos, at the time of its 1881 premiere it was deemed “unplayable” by some of in finest Russian musicians of its day; but soon, it was taken up by everyone, and was aptly judged to be a gift to the world. In its three, generous movements, set in the fast-slow-fast tradition, Tchaikovsky marries the form of the big, Beethovenian concerto in the Viennese Classical style to that of his own tragic brand of Slavic, literary Romanticism that produced all those glorious operas, tone poems and ballets. As you’ll hear, the resulting music is nothing short of a miracle -- especially in the hands of an amazing young soloist as you’ll hear today.
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We apologize for any error. Please contact the Wisconsin Philharmonic office should a correction be needed (262) 547-1858.
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.
Wisconsin Philharmonic

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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.

VISIT OUR OFFICE

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