I am delighted to welcome to Wisconsin, soloist Alexandre Dossin, for his highly anticipated performance of the richly romantic Piano Concerto No. 2 by American composer, Edward MacDowell. Having all the hallmarks of the great concertos of Schumann, Liszt and Saint-Saëns, this concerto remains a standard of the repertoire, although not performed as often as it deserves. First prize winner at the 2003 Martha Argerich International Piano Competition and former piano professor at UW Eau Claire, Mr. Dossin has been on the faculty at the University of Oregon since 2006 and continues to concertize internationally. We welcome him to the Capitol Theater.

The Orchestral Suite No. 4 by J.S. Bach, opens the evening, and Schumann’s epic Symphony No. 3 “the Rhenish”, concludes the evening. Tonight’s performance welcomes a program rich in romanticism, variety, great beauty and power. Thank you for supporting the Wisconsin Chamber Orchestra.

Andrew Sewell
Music Director
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Andrew Sewell celebrates his eighteenth season as Music Director of the Wisconsin Chamber Orchestra. During his tenure Maestro Sewell has raised the orchestra to new artistic heights, expanded the repertoire and provided innovative and adventuresome programming to all their concert programs. True to its name, the Wisconsin Chamber Orchestra performs to an annual audience of 200,000 statewide, serving many communities and diverse audiences. His previous appointments include Music Director with the Wichita Symphony from 2000 – 2010, Mansfield Symphony (OH) 1997- 2002, and resident conductor of the Toledo Symphony from 1995 – 2000. In 2017 Maestro Sewell was appointed music director of the San Luis Obispo Symphony on California’s central coast. He serves in this position concurrently with the Wisconsin Chamber Orchestra while still living in Madison.

Maestro Sewell is in demand as a conductor having led the Toronto, Detroit, Milwaukee, Columbus, Syracuse, and Monterey Symphony Orchestras, as well as the New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony, Dunedin Sinfonia, National Symphony of Mexico, Kyushu Symphony (Japan), and City Chamber Orchestra of Hong Kong.

A native of New Zealand, Maestro Sewell received his music training on the violin, piano and cornet, and began conducting at age 16. Six years later, he made his professional opera debut with the Mercury Opera and the Auckland Philharmonia Orchestra. Winning the Australian Guarantee Corporation’s Young Achiever’s Award in 1987 allowed him to further his studies abroad. Sewell holds a Master of Music degree with Honors in Conducting from the University of Michigan.

Maestro Sewell maintains an active guest conducting schedule including in recent seasons, the City Chamber Orchestra of Hong Kong, Illinois Symphony, San Luis Obispo Symphony, Toledo Symphony, Detroit Symphony, Auckland Philharmonia, Gulf Coast Symphony, Portland-Columbia Symphony, Eugene Symphony, Salem Chamber Orchestra, Oshkosh Symphony, Springfield (OH) Symphony, the OK Mozart Festival, Peninsula Festival (WI) and Masterworks Festivals in Indiana, Ohio and South Carolina.

He was awarded as the 2017 Musician of the Year by the Association of Wisconsin Symphony Orchestras, and in 2013 was honored with the Marvin Rabin Arts Youth Award for Individual Achievement by the Wisconsin Youth Symphony. He and his wife, Mary have three grown children and reside in Madison.
"Almost all French opera overtures are copied from Lully." So wrote the Swiss philosopher and composer Jean-Jacques Rousseau in 1768 referring to 17th-century composer Jean-Baptiste Lully, who established a tradition in which an overture and dances figured prominently in French opera. Lully went on to form separate suites from his overtures and dances and various German composers calling themselves Les Lullistes picked up the structure and regal style, added their own rich orchestration, and made the orchestral suite popular in Germany.

Enter Johann Sebastian Bach, who wrote at least four suites in the French style. The Orchestral Suite No. 4 in D probably dates from about 1720. In 1725 Bach produced an elaborate version of it to precede a Christmas Day performance of his light-hearted Cantata May our Mouth Be Filled with Laughter. Following the Overture to the suite are a set of lively Bourées, a relatively stately Gavotte, two minuets, and a festive Réjouissance.

After more than a century, Bach’s four orchestral suites were rescued from oblivion by Felix Mendelssohn, who conducted performances of them in Leipzig in 1838.

Eight formative years in Germany shaped the most ambitious works of American composer Edward MacDowell, who wrote his Piano Concerto No. 2 in D minor in Germany, finishing it in Wiesbaden in 1885. A virtuoso pianist—one who “took to prestissimo like a duck to water”—the 24-year-old MacDowell produced a bravura work that proved to be the first major piano concerto written by an American. MacDowell returned to America in 1888 and the following year played the concerto’s debut with the New York Philharmonic in a program than included the American debut of Tchaikovsky’s Fifth Symphony.

The concerto begins with an elegiac movement punctuated by dramatic outbursts and occasional bouts between the piano and the orchestra that fade into a tranquil conclusion. The perpetual motion of the second movement breaks into a lyrical theme interrupted by cheerful but devilishly difficult commentary from the piano. And the slow, brooding finale breaks into a lively waltz that leads to a dazzling coda.

In 1850 Robert Schumann settled in Dusseldorf, where he had been appointed music director and, in just three months, the scenic Rhineland inspired him to write his Symphony No. 3 in E-flat, known as “The Rhenish Symphony.” The work has five movements instead of the usual four and Schumann took steps to make sure that it would be taken seriously as a symphony and not regarded as a suite of program music, going so far as to remove the descriptive title “morning on the Rhine” from the second movement and deleting the designation “as if to accompany a solemn ceremony” from the trombone-announced fourth movement, which was inspired by a visit to Cologne Cathedral.

Schumann conducted the Dusseldorf premiere and received reviews ranging from unqualified praise to bewilderment. Members of the audience applauded after every movement, and at the end of the performance the orchestra joined in with a lively hurrah!
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TONIGHT’S PROGRAM

Maestro Andrew Sewell conducting
Alexandre Dossin, piano

J.S. Bach (1685-1750)

Orchestral Suite No. 4 in D major, BWV 1069 (1717-23) 20’

- Ouverture
- Bourrée I & II
- Gavotte
- Menuet I & II
- Réjouissance

Edward MacDowell (1860-1908)

Piano Concerto No. 2 in D minor, op. 23 (1884-86) 26’

- Larghetto calmato
- Presto giocoso
- Largo–Molto allegro

Alexandre Dossin, piano

INTERMISSION

Robert Schumann (1810-1856)

Symphony No. 3 in E-flat major, op. 97 “Rhenish” (1850) 32’

- Lebhaft
- Scherzo: Sehr mäßig
- Nicht schnell
- Feierlich
- Lebhaft

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ALEXANDRE DOSSIN, BIOGRAPHY

Considered by Martha Argerich an “extraordinary musician” and by the international critic a “phenomenon” and a “master of contrasts,” Steinway Artist Alexandre Dossin keeps an active performing, recording and teaching careers. He is Professor of Piano and Chair of the piano department at the University of Oregon School of Music and Dance.

Born in Porto Alegre, Brazil, where he lived until he was 19, Alexandre spent nine years studying in Moscow, Russia, before establishing residency in the United States. Currently a tenured professor at the University of Oregon School of Music, Alexandre Dossin is a graduate from the University of Texas-Austin and the Moscow Tchaikovsky Conservatory in Russia. He studied with Hubertus Hofmann and Dirce Knijnik at the Federal University of Rio Grande do Sul in Porto Alegre, with Boris Romanov (Merzliakovsky Pre-Conservatory School in Moscow) and was assistant of Sergei Dorensky at the Tchaikovsky Conservatory (Moscow, Russia) and William Race and Gregory Allen at University of Texas at Austin (USA).

A prizewinner in several international piano competitions, Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other international awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix, and Third Prize and Special Prize in the Mozart International Piano Competition, in addition to several prizes in Brazil.

He performed numerous live recitals for public radio in Texas, Wisconsin, Washington and Illinois, including returning engagements at the Dame Myra Hess Memorial Concert Series. Dossin has performed in over twenty countries, including international festivals in Japan, Canada, United States, Brazil and Argentina, in some occasions sharing the stage with Martha Argerich.


A recipient of the 2015-2016 University of Oregon Fund for Faculty Excellence, Dossin is the Vice-President of the American Liszt Society and the President of the Oregon Chapter of the American Liszt Society. He lives in Eugene with his wife Maria and children Sophia and Victor.
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**2018 YOUNG ARTIST CONCERTO COMPETITION**

The winner of the 2018 Young Artist Concerto Competition is cellist Matthew Udry, performing *Cello Concerto No. 1, Mvts. 3 & 4* by Dmitri Shostakovich. Runner-up was tubist Noah Laabs performing Vaughn Williams’ *Concerto for Bass Tuba, Mvts. 1 & 2*.

The Wisconsin Chamber Orchestra Young Artist Concerto Competition gives gifted high school students from around the state the opportunity to showcase their talents with Music Director Andrew Sewell and the musicians of the WCO. The competition is open to students in grades 9-12 residing in the state of Wisconsin. We accept applications from piano, string, woodwind, brass, and percussion players.

As winner of the 2018 Young Artist Concerto Competition, Matthew will appear as a soloist at the Wisconsin Chamber Orchestra’s June 27, 2018 Concerts on the Square, and will receive the David Lewis Crosby Scholarship in the amount of $1,000.

The runner-up, tubist, Noah Laabs will receive a scholarship in the amount of $500.

For more information contact the Wisconsin Chamber Orchestra office at 257-0638.
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Thomas Grantham
Tim Heinrich
Martin Johnson
Paul Kobussen
Rich Lepping

Nancy Manner
Regina M. Millner
Robert Mohelnitzky
Tom Popp
Gene Rankin
Sarah Appen Reiter

Susan Schmitz
Jill Sommers
Vernon Visick
Kenneth Yuska

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