The program this evening features three familiar composers from the classical and early romantic periods. Rossini wrote his six string sonatas in three days in 1804 when he was just 12 years old showing a strong influence of Mozart. The Italian operatic tradition was already in the blood from the beautiful operatic second movement of this sonata. The Violin Concerto No.2 ‘La Campanella’ of Paganini is a virtuosic showstopper. We are delighted to welcome back, violin soloist Ilya Kaler after his sensational Tchaikovsky performance two years ago. The bell part in the finale is the reason for its famous title. Haydn’s Symphony No. 81 from 1784 completes our journey backwards in time. Forever the original, his symphonies are the benchmark of the eighteenth century. Here he mixes in elements of his string quartet especially in the lilting slow movement, and a joyous finale full of surprise.

Andrew Sewell
Music Director

TONIGHT’S PROGRAM

Maestro Andrew Sewell conducting
Ilya Kaler, violin

GIOACHINO ROSSINI (1792-1868)
Sonata No. 2 in A major (1804) [12]
Allegro
Andante
Allegro

NICOLÒ PAGANINI (1782-1840)
Violin Concerto No. 2 in B minor, op. 7 “La campanella” (1826) [31]
Allegro maestoso
Adagio
Rondo
Ilya Kaler, violin

INTERMISSION

JOSEPH HAYDN (1732-1809)
Symphony No. 81 in G major (1784) [26]
Vivace
Andante
Menuetto: Allegretto
Allegro, ma non troppo

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This project is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.
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 adventurous 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 residing 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 the 2017 Musician of the Year Award 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.
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In 1954, composer Alfredo Casella discovered a set of six sonatas for strings in the Library of Congress. Late in life, their composer, Gioachino Rossini, had written a note about them: “Six godawful sonatas composed by me in the country near Ravenna at the house of my friend and benefactor Trossi, when I was still a child, before I'd had any lessons in accompaniment; written and copied in three days and performed by Trossi, double bass; his cousin Mori, first violin; and the latter’s brother, cello. They all played like dogs, and I, second violin, who was not the least doggish in the group.”

Rossini wrote the sonatas in 1804, at the age of 12, and during his lifetime they appeared in various arrangements. Five of them were published as string quartets in 1823, and somewhere along the line they turned up in a version for winds. It's quite possible that at some point Rossini refined them, but his String Symphony No. 2 in G and its five companions retain their youthful buoyance and echoes of Haydn and Mozart.

A showman par excellence, Nicolo Paganini refrained from publishing the violin concertos he wrote for his dazzling virtuoso performances. He wrote his Violin Concerto No. 2 in B minor in Naples in 1826 and performed it there for the first time the following year. The concerto shows Paganini's flair for melody and drama.

The first movement maintains a careful tension between the violin and the orchestra and the second includes hallmarks of Paganini's style, such as a gently plucked accompaniment and a dark passage played on the G-string. The final movement gives the concerto its nickname “La campanella,” (The Little Bell), the novelty being provided by a bell sounding a high F-sharp in tandem with the violin's bell-tone harmonics. Paganini often played an arrangement of the finale in concerts. And Franz Liszt—who learned his showmanship from watching Paganini—turned it into a fiendishly difficult piano etude.

Joseph Haydn apologized to his Viennese publisher Artaria for his tardiness in delivering three promised symphonies, his Symphony No. 81 in G and its two predecessors, the delay being caused by the unexpectedly long stay of his princely employer at his Esterháza estate, which required Haydn to give over his composing time to arranging and conducting performances. In 1784, the London publisher William Forster issued No. 80, No. 81, and the overture to Haydn's opera Armida under the title “Three Favorite Symphonies.”

The symphony's first movement is a lively Vivace with an opening theme that creates tension by prolonging a consonant note while the underlying harmony changes, creating a dissonance that persists until the suspended note gives way to a new consonant harmony. The second movement is a set of genteel variations in D interrupted by a second quasi-variation in D minor. The Minuet and Trio movement that follows has a surprising shift from major to minor. And the finale is a tour de force of rhythmic variety and momentum culminating in a long, lilting passage over a sustained D, echoing the suspension that begins the symphony.
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ILYA KALER, BIOGRAPHY

Ilya Kaler is one of the most outstanding personalities of the violin today, with a career ranging from that of soloist and recording artist to chamber musician and professor. He is the only violinist in the world to win the Gold Medal at three of the world’s most prestigious international violin competitions: the Tchaikovsky Competition in Moscow (1986), the Sibelius Competition in Helsinki (1985), and the Paganini Competition in Genoa (1981).

Praised by Gramophone magazine as “the magician, bewitching our ears,” Kaler has earned rave reviews for his solo appearances with distinguished orchestras such as the Leningrad, Moscow, and Dresden Philharmonic Orchestras, the Montreal Symphony, the Danish and Berlin Radio Orchestras, the Moscow and Zurich Chamber Orchestras, and most major American orchestras. He has collaborated with a number of outstanding conductors, including Valery Gergiev, Dmitri Kitayenko, Mariss Jansons, and Jerzy Semkow. Kaler’s solo recitals have also taken him to five continents, where he received enthusiastic reviews.

Kaler performs across the globe as a member of The Tempest Trio with cellist Amit Peled and pianist Alon Goldstein, a constellation of internationally acclaimed soloists. The trio recently released their debut album for Naxos Records, featuring the complete set of piano trios by Antonin Dvorák. His musical versatility extends to the symphony orchestra, as well, and he has appeared as guest Concertmaster with the Philadelphia Orchestra, the San Francisco, Pittsburgh, and Baltimore Symphonies, and on tour with the World Orchestra for Peace under Valery Gergiev. Kaler also held the Concertmaster position with the Rochester Philharmonic Orchestra in New York.

As one of the most sought-after teachers in the world, Kaler was recently invited to join the violin faculty at the distinguished Cleveland Institute of Music, where he will begin teaching full-time in the Fall of 2018. He has also held professorships at the Eastman School of Music in Rochester, NY, the Indiana University School of Music in Bloomington, IN, and at the DePaul University School of Music in Chicago, IL. Kaler regularly serves as a jury member at international violin competitions, including the Tchaikovsky International Competition in Moscow, Russia, the Jean Sibelius International Violin Competition, the Henri Marteau International Violin Competition in Germany, the International Music Competition Harbin (IMCH), the Elmar Oliveira International Violin Competition, and the Karol Lipinski International Violin Competition in Torun, Poland.

He received his education at the Moscow Central Music School under Zinaida Gilels and at the Moscow State Conservatory under Leonid Kogan and Victor Tretyakov. Further influence and inspiration came from his long-time mentor, superb violinist and pedagogue Abram Shtern.

Kaler records for Naxos Records and Ongaku Records. His highly acclaimed albums include Sonatas by Schumann and Brahms, Concertos by Paganini, Shostakovich, Tchaikovsky, Brahms, Schumann, Dvorák, Glazunov, Szymanowski, and Karlowicz, as well as the Taneyev Concert Suite, J.S. Bach’s Sonatas and Partitas for Solo Violin, Ysaïe’s Six Sonatas for Solo Violin, and an album of works for solo violin.
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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, violinist 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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Kathryn Woodson
Mineral Point Chamber Music Festival

AT THE MINERAL POINT OPERA HOUSE June 8-10

This June, experience captivating chamber music in an enchanting setting.

Visit Mineral Point, Wisconsin, June 8-10 during the 2nd Annual Chamber Music Festival. Enjoy three concerts by young professional chamber ensembles at the historic Mineral Point Opera House. Explore unique galleries, shops, dining and lodging.

Tickets and info: www.artsmp.org/chamber-music-fest/
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Salon Piano Series

Alon Goldstein & the Pro Arte Quartet  
Sat. · Mar. 10, 2018 · 7:30pm  
Sun. · Mar. 11, 2018 · 4:00pm

John O’Conor  
Sat. · May 12, 2018 · 7:30pm

Buy tickets online at brownpapertickets.com or 608.271.2626

These concerts will be held at Farley’s House of Pianos  
6522 Seybold Road, Madison

Programs at SalonPianoSeries.org
National Guardian Life Insurance Company is a proud supporter of the Wisconsin Chamber Orchestra.
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