THE FOUR SEASONS AT THE RUSTIC MANOR

Thursday, September 27, 2018 | 7:30 pm
Rustic Manor 1848

Conductor
Alexander Platt

Guest Artist
Lara St. John, violin

The appearance of Lara St. John and music are generously sponsored by Anonymous.

Hotel accommodations for Lara St. John is graciously provided by Embassy Suites Milwaukee Brookfield Hotel.

Lara St. John Personal Direction: Judson Management Group, Inc.,
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Lara St. John records for Ancalagon Records.
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PROGRAM

Romanian Folk Dances .............................................................................. Béla Bartók (1881-1945)
I. Bot tánc / Jocul cu bătă (Stick Dance)
II. Brâul (Sash Dance)
III. Topogó / Pe loc (In One Spot)
IV. Bucsumít tánc / Buciumeana (Dance from Bucsum)
V. Román polka / Poarga Românească (Romanian Polka)
VI. Aprózó / Măruntel (Fast Dance)

Notturno in B Major for strings, Op. 40 .............................................. Antonín Dvořák (1841-1904)

The Four Seasons, from “Il cimento dell’armonia e dell’inventione”
Cuatro Estaciones Porteñas, ...................................................................... Astor Piazzolla (1921-1992)
“The Four Seasons of Buenos Aires” arranged by Leonid Desyatnikov (b. 1955)
Lara St. John, violin

Concerto No. 1 in E major, Op. 8, RV 269, “Spring” ................................. Vivaldi
Allegro
Largo e pianissimo sempre
Allegro pastorale

Otoño Porteño, “Buenos Aires Autumn” .................................................. Piazzolla

Concerto No. 2 in G minor, Op. 8, RV 315, “Summer” ............................ Vivaldi
Allegro non molto
Adagio e piano – Presto e forte
Presto

Invierno Porteño, “Buenos Aires Winter” .................................................. Piazzolla

Concerto No. 3 in F major, Op. 8, RV 293, “Autumn” ............................... Vivaldi
Allegro
Adagio molto
Allegro

Primavera Porteña “Buenos Aires Spring” ............................................. Piazzolla

Concerto No. 4 in F minor, Op. 8, RV 297, “Winter” ................................. Vivaldi
Allegro non molto
Largo
Allegro

Verano Porteño “Buenos Aires Summer” ................................................ Piazzolla

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Welcome to the beginning of our 71st season “Tapestry of Music”! We have woven an excellent season of classical and pops programming for you. The concert this evening is a new venture for the Philharmonic, as we perform for you with a smaller orchestra in such an intimate space… a barn! We are so glad you joined us. We hope you enjoy refreshments; the sounds of “The Four Seasons” beautifully played by guest artist, Lara St. John, and the gorgeous changing fall colors. The program is only 70 minutes long, no intermission.

Please be sure to join us throughout the season - Friday, November 2nd we have a fun array of activities in the lobby for kids to explore the music behind the movies with Discovery World’s Kohl’s Design It Labs and a costume contest! This night of movie magic is not to be missed! Our annual Holiday Concert on Tuesday, Dec. 4th includes the performances of local choirs and the talented Brusubardis family spreading holiday cheer. On St. Patrick’s Day, we celebrate the holiday with Julian Rhee and the Trinity Irish Dancers. The season concludes on April 7th with pianist Andrew Russo playing the difficult score of Franz Liszt and the Shining Stars winners of 2019 join the orchestra on stage for Sibelius’ Second Symphony.

The Wisconsin Philharmonic would like to thank all of our wonderful patrons who have generously donated and supported us 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.

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The Four Seasons at the Rustic Manor
GUEST ARTIST BIOGRAPHY

Lara St. John
Canadian-born violinist Lara St. John has been described as “something of a phenomenon” by The Strad and a “high-powered soloist” by The New York Times. She has performed as soloist with the orchestras of Cleveland, Philadelphia, San Francisco, Seattle, the Boston Pops, Toronto, Montreal, Vancouver, the Royal Philharmonic Orchestra, NDR Symphony, Zurich Chamber Orchestra, Ensemble Orchestral de Paris, Strasbourg Philharmonic, Bournemouth Symphony, Camerata Ireland, Belgrade Symphony, Amsterdam Symphony, and the Akbank Chamber Orchestra in Turkey, among others.

Lara has also performed with the Queensland Orchestra, Adelaide Symphony, ACO², Auckland Philharmonia, Tokyo Symphony, Kyoto Symphony, Yomiuri Nippon Symphony, Hong Kong Philharmonic, China Philharmonic, Hangzhou Symphony and the Shanghai Symphony.

She has traveled to Latin America for appearances with the Simón Bolívar Youth Orchestra of Venezuela, the Sao Paulo Symphony, Rio de Janeiro’s Orquestra Sinfónica Brasileira, Orquesta Filarmónica de Minas Gerais, Orquesta Sinfónica Nacional del Ecuador, Orquesta Sinfónica Nacional de México, the SODRE in Montevideo and the Sociedad Filarmónica de Lima in Peru.

Recitals in major concert halls have included New York, Boston, San Francisco, Ravinia, Wolf Trap, Washington DC, Prague, Berlin, Toronto, Montreal, Bogotá, Lima, and in the Forbidden City.

The Los Angeles Times wrote “Lara St. John happens to be a volcanic violinist with a huge, fabulous tone that pours out of her like molten lava. She has technique to burn and plays at a constant high heat.”

Lara owns and runs her own label, Ancalagon, which she founded in 1999. Bach: The Six Sonatas & Partitas for Violin Solo was the best-selling double album on iTunes in 2007. Her 2008 world premiere recording of Matthew Hindson’s Violin Concerto prompted Gramophone to write: “It’s the sort of work that should get audiences running, not walking, back to concert halls on new-music nights.”

In 2009, American Record Guide said of her Vivaldi/Piazzolla disc with the Simon Bolivar Youth Orchestra of Venezuela: “I can imagine no suaver, more atmospheric performance.” Her Mozart recording won a Juno Award in 2011.

In 2014, her Schubert album with Berlin Philharmonic harpist Marie-Pierre Langlamet, cellist Ludwig Quandt and soprano Anna Prohaska was chosen as one of ‘The Best CDs of Spring’ by Der Tagsesspiegel and MDR Figaro recommended it for its “boundless enchantment.”

Her 2016 release of re-imagined folk music with pianist Matt Herskowitz got a five-star review from All About Jazz: “Music like this is beyond imagination and talent. It exists only in the loosely-held molecules found on the razor’s edge of Creation.”

She has been featured in People, US News and World Report, on CNN’s Showbiz Today, NPR’s All Things Considered, CBC, BBC, a Brava! Special: Live at the Rehearsal Hall and on the cover of Strings.

Lara began playing the violin when she was two years old. She made her first appearance as a soloist with an orchestra at age four, and her European debut with the Gulbenkian Orchestra when she was 10. She toured Spain, France, Portugal and Hungary at ages 12 and 13 and entered the Curtis Institute at 13. Her teachers have included Felix Galimir and Joey Corpus. She performs on the 1779 “Salabue” Guadagnini thanks to an anonymous donor.

www.larastjohn.com

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Welcome to another season of our Waukesha County treasure, the Wisconsin Philharmonic -- and a treasure of music today, for string orchestra.

Béla Bartók (1881-1945):

**Romanian Folk Dances (1915-17)**

Béla Bartók, who was born in Hungary but who died in New York City in the waning days of the Second World War, was along with Zoltan Kodaly and Franz Liszt the greatest composer the Hungarians have produced (amongst contemporary music-lovers, Kurtag and Ligeti would instantly be added to that list). Born during a period of restive nationalism among the peoples of East-Central Europe, he began his career very much the young Magyar firebrand, the Hungarian equivalent of Dvorak in Bohemia, or Norway’s Edvard Grieg. Though he ended his career as a paragon of Modernism, Bartok never lost touch with the musical folk-traditions of his native land, and in this regard the fervent little set of “Romanian Folk Dances” -- written for piano in 1915, and scored for little orchestra two years later -- must be counted as an early minor masterpiece.

It was with his friend, the great composer and educator Kodaly, that Bartok spent the early 1900’s going deep into the countryside of the Hungarian realms of the Habsburg Empire, notating and collecting the vast and varied folk-music(s) of these lands, before their largely being obliterated in the industrial era and the two world wars (indeed, there exists a very famous photograph of a line of peasant villagers, in some far-flung province, waiting to sing their ancient tunes into the young Bartok’s portable Victrola-like recorder). Many concert works by Bartok would thankfully result from these pilgrimages, and the “Romanian Folk Dances” are among the very best. The work is based on seven Romanian tunes from Transylvania, a Hungarian region that was annexed to Romania in 1920 amongst much controversy, largely due to Queen Marie working her charms on Woodrow Wilson at Versailles.

Bartok shows his reverence for these Romanian tunes in preserving their original character, rather than dressing them up in Germanic, 19th-century symphonic clothing. From the gutsy opening dances, the “Bot tanc” (Stick Dance) and “Braul” (Dance for the men wearing sashes), Bartok smoothly progresses to the plaintive “Pe loc” (In One Spot), which recalls the folk music of the Middle East and the former presence there of the Ottoman Empire. The “Buciumeanu” (Horn Dance) from the Bucsey region is slow and mournful, but things pick up with the remaining dances -- a “Poarta Românească” or Romanian polka, and a final “Mârunței”, which has the little orchestra whipping itself up into a frenzy.

**Antonín Dvořák (1841-1904):**

**Notturno in B Major for strings, Op.40**

Unlike Béla Bartók in his no-holds-barred Magyar nationalism, Antonín Dvořák -- a Czech down to his fingertips, to the point of turning down lucrative invitations to live in Vienna or New York, in order that he could stay in Prague -- fervently believed that Bohemia should still remain a free province within the convention of the Habsburg Empire. His Czech nationalism, while a sincere and profound part of his musical language from his earliest days, always had a cosmopolitan bent.

Nowhere is this more true than in this haunting little “Notturno”, a curious remnant from a wild and (sadly) now-forgotten early String Quartet in E Minor (1869-70), from the time of the struggling young Dvorak’s obsession with the sound-worlds of Wagner and Liszt. “Rescued” from that quartet, the “Andante religioso”, with its ultra-Wagnerian “endless melody”, soon found its way into the composer’s G Major string quintet, Op.77; not content with it there, Dvorak soon extricated it from that work as well, re-scoring it for string orchestra and conducting its premiere in London, in 1884.

It is easy to account for Dvorak’s obsession with this strange little work. Haunting, yet tranquil, Dvorak’s “endless melody” seems to make time stand still, before a sudden release into a mood of quasi-religious ecstasy, in which Dvorak seems to revel in the beauty of the natural world around him; all is at last wrapped up in a serene, hushed conclusion.

**Antonio Vivaldi (1678-1741): The Four Seasons, from “Il cimento dell’armonia e dell’inventione” (1721-25)**


Our program culminates in an ultimate specimen of musical time-traveling, from 18th-century Venice to 20th-century Argentina to St. Petersburg in the days of the Soviet Union. Vivaldi, “The Red Priest” on account of his holy orders and fiery reddish hair, would eventually die penniless in Vienna but, at the height of his fame, was literally noted as a tourist attraction in the Venice of the early 18th century, due to his forty-year tenure as the music-master at the “Pio Ospedale della Pieta”, one of the city’s prestigious convent schools for orphaned young women. Cloistered like nuns, Vivaldi’s girls soon became known throughout Europe for their musical virtuosity.

Yes, Vivaldi wrote actual sonnets to accompany each of his four concertos “Le quattro stagioni” -- even to the point of inserting lines of poetry at specific places in the score -- but the poems themselves are doggerel; better for the listener to remain in the world of abstract sound, and marvel at the way in which Vivaldi conjures all the sights, sounds and smells of the four seasons in an Italian hill-town: from sleeping shepherds, barking dogs, buzzing flies and drunken dancers, to bands of hunters (and their eventual animal victims), frozen landscapes, warm winter fires and sudden storms.

Astor Piazzolla, despite his studies in Paris (with no less than Nadia Boulanger!) and New York, was a lifelong creature of the world of his native Buenos Aires -- and, in his Argentine tradition, would become the world’s reigning master in not only the writing of tangos, but also as a virtuoso of the Bandoneon, his nation’s most famous native instrument. Composing in the “Nuevo Tango” (new tango) style, and for decades leading his own namesake quintet, Piazzolla became legendary in his genius to synthesize the tango music of rural Argentina and that of the working classes (hence the patois title of “Portenas”) with that of the new, sophisticated urban sound of the 1960’s.

Add to the mix the arranging skills of a brilliant postwar Russian violin virtuoso, who turned Piazzolla’s “Portenas” into actual miniature violin concertos, and you have one of the more unique works in music history when Piazzolla’s “Four Seasons” are played, “in conversation” as it were, with those of Vivaldi. Don’t try too hard to follow which composer, or season, is which -- remember, summer in Buenos Aires occurs at the same time as winter in Rome.

Alexander Platt
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.

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. The orchestra just finished celebrating a successful 70th Anniversary season with a sold out concert, an event celebrating inspirational women with guest composer Libby Larsen, and a few free community concerts during the summer. 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.
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Suzanne Frank
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The Frazer's 10th Wedding
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Wedding Anniversary
Suzanne Frank
Edith Love
Carol Taylor
Suzanne Carman
Alexander Platt
Anonymous
Drake & Evelyn Reid
Suzanne Frank
Don & Carol Taylor
Suzanne Frank
Don & Carol Taylor's 60th
Anniversary
Ellen Strommen
Florizel & Marguerite Von
Reuter
Thomas & Jean Klein
In Memory of
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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.

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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.

**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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