Welcome to the new indoor season. We have a stunning line up of programs in store beginning tonight with the sensational child prodigy, Miriam K Smith, performing Saint-Saëns’ Cello Concerto in A minor. Miriam made her Wisconsin debut with Tchaikovsky’s Rococo Variations last summer at Concerts on the Square at eleven years old having just released her first CD. We open with Cimarosa’s Overture to the Secret Marriage, in true Italian opera tradition, and conclude the evening with Beethoven’s sunny Symphony No. 8 in F. An appropriate symphony to farewell our CEO and dear friend, Mark Cantrell on his new appointment as CEO with the Florida Orchestra in the Tampa Bay area. The WCO will continue to thrive and bring world class performances to our devoted and loyal Wisconsin audience.

Andrew Sewell
Music Director

TONIGHT’S PROGRAM

DOMENICO CIMAROSA
(1749–1801)
Overture to Il Matrimonio Segreto (1792) [7]

CAMILLE SAINT-SAËNS
(1835–1921)
Cello Concerto No. 1 in A minor, op. 33 (1872) [19]
Allegro non troppo —
Allegretto con moto —
Allegro non troppo
Miriam K. Smith, cello

INTERMISSION

LUDWIG VAN BEETHOVEN
(1770–1827)
Symphony No. 8 in F major, op. 93 (1812) [26]
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

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GUEST ARTIST SPONSOR:
Jun* & Sandy Lee

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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.

Masterworks I
ANDREW SEWELL, MUSIC DIRECTOR

Maestro Andrew Sewell enters his nineteenth season as music director of the Wisconsin Chamber Orchestra, and second season with the San Luis Obispo Symphony having had long tenures with the Wichita, Toledo and Mansfield, Ohio Symphonies. Known for his innovative programming and knack for discovering new talent, Sewell is a highly skilled orchestra builder with a wide knowledge and range of repertoire. In demand as a guest conductor, he has led the Toronto, Detroit, Milwaukee, Columbus, Syracuse, Illinois, Monterey, Gulf Coast and Eugene Symphony Orchestras, as well as the New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony, National Symphony of Mexico, Kyushu Symphony (Japan), City Chamber Orchestra of Hong Kong, OK Mozart Festival, WI Peninsula Music Festival and Masterworks Festivals in the US and London.

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 allowed him to further his studies abroad. Sewell holds a Master of Music degree with Honors in Conducting from the University of Michigan.

The summer Concerts on the Square in Madison continue to expand, drawing weekly crowds of 45,000 people and are a highlight of the summer. While not conducting, he enjoys cycling and other outdoor pursuits and visiting family in New Zealand. He and his wife, Mary have three grown children and reside in Madison, Wisconsin. Over the years he has been credited with numerous awards for services to music including the 2017, Service to Music Award from the Association of Wisconsin Symphony Orchestras, the 2013 Rabin Arts Youth Award for Individual Achievement by the Wisconsin Youth Symphony Orchestra, the 2005 Best Individual Artist Award by Wichita Arts Council, and 2005 Musician of the Year by the Wisconsin State Journal, for services to music and the greater arts community. You will often see him at a local coffee shop, grocery store or cycling along the backroads of Wisconsin or San Luis Obispo.

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In the course of about thirty years, Domenico Cimarosa wrote eighty operas, most of which were comedies. *Il matrimonio segreto:* (The Secret Marriage) of 1792 is far and away his best known and was internationally popular well into the nineteenth century. It was based on the play *The Clandestine Marriage* by London theatrical superstars George Colman the Elder and David Garrick. At its debut in Vienna, Emperor Leopold II enjoyed the opera so much that as the applause died down he ordered dinner for everyone in the company, after which the entire opera was to be repeated. After successes in various European cities, the opera had its American debut in 1834 and was first performed at the Metropolitan Opera in 1937, on which occasion it got its best unintended laugh when soprano Natalie Bodanya pressed on with her aria even while her underskirt fell off.

Camille Saint-Saëns was a child prodigy who entered the prestigious Paris Conservatory in 1848 at the age of 13. In addition to his musical abilities, he excelled in languages and science and was a published astronomer. His long life spanned the years from the time of Frederic Chopin to the early career of George Gershwin. He wrote his *Cello Concerto No. 1 in A minor* in 1872, following the example of Liszt and Schumann in eschewing the traditional three-concerto movement structure in favor of a single continuous work consisting of three tightly-bound sections.

Dominating the first section is a boisterous call-and-response between the cello and the orchestra. The second section harks back to the 18th century, when symphonies typically included minuets. And the finale not only refers back to the beginning of the concerto but also introduces new themes for the cello. Although it’s notoriously difficult for cellists, many composers consider this work the best of all concertos for the instrument.

Ludwig van Beethoven’s *Symphony No. 8 in F* is in some ways a throwback to its 18th century predecessors, which had a third movement is a minuet. But it also runs roughshod over 18th century conventions by skipping the usual slow introduction and shifting through unexpected keys in the first movement. The mechanical rhythm of the second movement may be a wink at Beethoven’s friend Johann Nepomuk Maelzel, the inventor of the metronome. And the finale of the symphony has a giant coda that takes up almost half of the movement.

Beethoven scheduled the debut of the symphony for February 27, 1814, during a hefty concert that also included his new Seventh Symphony, his Op. 116 Trio for soprano, tenor, bass and orchestra, and his noisy novelty *Wellington’s Victory.* Although the Seventh stole the show, a reviewer at the first performance blamed the overlong program rather than any “weakness or artistic failure” for the Eighth’s failure to be as popular as the Seventh.

Beethoven’s somehow finished the cheerful symphony while staying in Linz with his younger brother Johann, who was having an affair with his housekeeper. Beethoven was so vehement in his disapproval of the liaison and the woman in question that he complained not just to his brother, but to the police and the local bishop. Johann retaliated by marrying the housekeeper.
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MIRIAM K. SMITH BIOGRAPHY

MIRIAM K. SMITH, a 12-year old American cellist, is rapidly gaining recognition as a concert soloist. She made her orchestral debut at age 8 playing the complete Haydn Cello Concerto No. 1 in C Major with the Seven Hills Sinfonietta. Previous engagements have included her debut with the Cincinnati Symphony Orchestra and Louisville Orchestra playing Tchaikovsky Rococo Variations for multiple children’s concerts, and featured soloist with the Wright State Chamber Orchestra. Future engagements will be with the Wisconsin Chamber Orchestra in 2019 and the Blue Ash Montgomery Orchestra. She has performed in recital at Carnegie Hall twice as 1st place winner of American Protégé International and American Fine Arts Festival competitions, as well as Cleveland Orchestra Rainbow concerts, and the 2016 and 2017 Emerging Artists series of the Green Mountain Chamber Music Festival in Burlington, VT. Her summer 2018 included solo recitals given in Cincinnati, Chicago, and Blowing Rock, NC, and Burlington, VT. Miriam has played in public master class for cellists such as Alisa Weilerstein, Peter Wiley, Richard Aaron, and Alan Harris. Ms. Smith’s primary studies have been with Sarah Kim and Alan Rafferty since she began cello at age 4.
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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 Vaughan 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 performed as a soloist at the Wisconsin Chamber Orchestra’s June 27, 2018 Concerts on the Square, and received the David Lewis Crosby Scholarship in the amount of $1,000.

The runner-up, tubist Noah Laabs received a scholarship in the amount of $500. For more information contact the Wisconsin Chamber Orchestra office at 257-0638.
With deep gratitude, the WCO thanks **Cornerstone Society** members who make annual gifts of $1,000 or more to support WCO’s mission to advance Wisconsin communities through the transformative power of music. Join us in thanking them for their support.

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Salon Piano Series

Ilya Yakushev
February 23, 2019
7:30 pm

Ya-Fei Chuang
April 6, 2019
7:30 pm

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

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