Celtic Fire — Irish Music & Dance

Sunday, March 17, 2019 | 3:00 pm
Sharon Lynne Wilson Center for the Arts

Conductor
Alexander Platt

Guest Artists
Julian Rhee
Trinity Irish Dancers

The concert and appearance of Julian Rhee are sponsored by
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The Wisconsin Philharmonic welcomes our community partner –
Guitars for Vets; their mission is to work with warriors to restore
feelings of joy and purpose through music after suffering trauma.
The organization was founded in Milwaukee in 2007 and now has
chapters all over the country. To find out more about this amazing
organization, you can visit: www.guitars4vets.org.

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.
PROGRAM

Claude Debussy ............................................................................................................. March Écosse sur un Thème Populaire

Max Bruch ...................................................................................................................... Scottish Fantasy, op.46

I. Introduction: Grave, Adagio cantabile
II. Scherzo: Allegro
III. Andante Sostenuto
IV. Finale: Allegro guerriero

Julian Rhee, Violin

INTERMISSION

Leroy Anderson .............................................................................................................. Irish Suite

I. Irish Washerwoman
II. The Minstrel Boy
III. The Rakes of Mallow
IV. The Wearing of the Green
V. The Last Rose of Summer
VI. The Girl I Left Behind Me

Percy Grainger .............................................................................................................. Irish Tune from County Derry, “Danny Boy”

Ronan Hardiman ................................................................. arr. Larry Moore: Music from the Lord of the Dance

Trinity Irish Dancers

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Support for the arts continues with a move to Milwaukee Catholic Home.

Milwaukee Catholic Home’s exciting schedule of performing arts events has included performances by Paul Cebar, Robin Pluer, the Radio Rosies, and many others. Visit our website’s “Community Life” page to learn more.
Happy St. Patrick’s Day! We are so happy that you joined us for this exciting Celtic celebration with guest artist, Julian Rhee, and the Trinity Irish Dancers! It is a program that will have you wanting to get up out of your seat and do an Irish jig.

We would like to welcome and thank our community partner, Guitars for Vets, for serenading and setting the mood in the lobby for today’s Celtic celebration. They have an amazing mission and talented group of people who are sharing the power of music through their organization.

Please be sure to join the Philharmonic for our final concert of the season – “Classics in Bloom” on April 7th with pianist Andrew Russo playing the difficult score of Franz Liszt, and some Shining Stars winners of 2019 will join the orchestra on stage for Sibelius’ Second Symphony. Our community partners for the concert are a multitude of local gardening clubs to help you get ready for spring, and Guitars for Vets serenades you once again in the lobby of the Wilson Center.

We would also love for you to join us for our other upcoming events:
March 30th 5-10pm Mary Poppins Gala at Chenequa Country Club
April 9th 7pm Shining Stars Recital at St. Luke’s Lutheran, Waukesha
April 30th 7pm MasterWorks Festival, Waukesha West HS

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.

Please be sure to keep up with your Wisconsin Philharmonic on our website: www.wisphil.org, and like us on all social media platforms!

Enjoy the concert!

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Director of Operations

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Congratulations to The Wisconsin Philharmonic on 71 Successful Years

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Observing our 102nd year
We’re so thrilled at the Philharmonic to present a program on St. Patrick’s Day, celebrating the Celtic tradition in symphonic music. As you’ll soon discover, it is a tradition which has inspired composers not only from the British Isles but from around the world.

Perhaps the most famous of all “non-Scottish Scottish composers” would be the German artist Max Bruch (1838-1920). Born while Schumann and Mendelssohn were in their prime, Max Bruch lived long enough to see the ushering in of the Weimar Republic and the cult of Modernism rise out of the ashes of Germany’s defeat in World War I. Based in Berlin all his life, Bruch was a composer who held fast to his traditionalist views, with the result being that his music has never quite gotten the attention it deserves. That said, one of his most famous works is the one you’ll hear today.

The full title of Bruch’s “Scottish Fantasy” — “Fantasy for Violin with Orchestra and Harp, Freely Using Scottish Melodies” — betrays its composer’s passionate interest in folk song, indeed an interest of many different lands. It was the main source of his tuneful style, and provided a glorious cudgel with which the conservative Bruch could counter the progressive, “New German School” of Wagner, Liszt and Richard Strauss. (Just as many casual listeners once assumed that Bruch was Scottish, due to the popularity of this work, still others assumed he was Jewish, due to his equally popular fantasy for cello, the “Kol Nidrei”!). The “Scottish Fantasy” was premiered in 1880 by no less than Joseph Joachim, the towering virtuoso violinist and friend of Schumann and Brahms; but it was the advocacy in the 20th century by Jascha Heifetz that proved to be critical in establishing the work in the modern concert repertoire (in fact it would be the last concerto Heifetz would ever play in public).

Like Felix Mendelssohn and his “Scottish” Symphony a generation earlier — it could be said that, following Mendelssohn’s untimely death, it would be Bruch who would continue his basically conservative, North-German style through the end of the 19th century — Bruch actually traveled in Scotland before writing this work; and, while the tunes on which the Fantasy is based — “Auld Robb Morris,” “The Dusty Miller,” and “I’m Down for Lack of Johnnie” — were readily available in popular books of the time, Bruch uses them with an authentic flair that makes this work a masterpiece. In the exquisite slow introduction, a dark and solemn wind chorale evokes the craggy Scottish highlands, while the harp entrance helps it segue to the main body of the first movement, essentially a prominent duet for the violin and French horn. The second movement is a rustic dance in vibrant rhythms, but with touching backward glances and a felicitous duet with the flute. Repeated chords dovetail the movement into its successor, a haunting Andante sostenuto featuring typical “Scotch snap” rhythms: Bruch spins a plaintive series of variations around his tune, and it ends in darkness. In the “warlike” finale (Allegro guerriero) Bruch develops in full virtuoso fashion a tune connected with the legendary medieval Scots warlord Robert the Bruce, but touchingly harks back to the first movement tune before the dazzling conclusion.

Leroy Anderson (1908-1975) is the other major composer on our program, and heralds the Irish contribution to our festivities. Born near Boston of Swedish parents and a musical star at Harvard University, he began his association with Arthur Fiedler and the Boston Pops just before World War II with original works like “Jazz Pizzicato,” and as the American pops-concert business exploded in the ensuing decades, Anderson became Fiedler’s house composer, turning out one little gem after another such as “Forgotten
Dreams” and “The Syncopated Clock”. But “The Irish Suite” finds Anderson in arranger mode, fashioning rousing orchestrations of such immortal Irish tunes as “The Irish Washerwoman,” “The Rakes of Mallow,” “The Wearing of the Green” and “The Girl I Left Behind Me,” which have only increased this work’s popularity over time.

Of far more joyous nature is our symphonic medley from another global sensation, Michael Flatley’s 1996 stage show LORD OF THE DANCE, for which Ronan Hardiman wrote the thrilling music to accompany this high-voltage celebration of traditional Irish stepdancing, in modern dress. “Danny Boy”, the old Irish tune from County Derry, needs no introduction. And as we end our afternoon’s survey of Celtic music with a blockbuster, so do we begin it with a delicious curiosity, in remembrance of the death of Claude Debussy, that master of French Impressionism, a hundred years ago. Back in 1891, when Debussy was every bit the starving artist, he met one evening in a Paris bar, a curious Scotsman named General Meredith Reid -- who, no doubt after “a wee dram” or two, learned of the young composer’s calling, and commissioned a work from Debussy on the spot: a short piano piece, based on his ancestral bagpipe tune, The March for the Earl of Ross (an oft-played piper’s tune to this day). General Reid no doubt got much more than he bargained for: a mysterious, even haunting little fantasia on that ancient tune, which only at the very end emerges from the Scottish mists in the throes of glory. While we empathize with the General’s befuddlement, we’re grateful for Debussy’s little gem, which proved so enduring that he would orchestrate it seventeen years later.

Alexander Platt

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**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. The First Prize Winner of the 2018 Johansen International Competition in Washington D.C, Julian is the Silver Medalist and Finalist Winner of the 2018 National YoungArts Foundation. In addition, Julian will be competing in the semifinals of the Irving M. Klein International String Competition in San Francisco this June.

An avid soloist, Julian made his Pittsburgh Symphony Orchestra debut in Heinz Hall at 15, and has performed with orchestras including the La Crosse Symphony Orchestra, Milwaukee Symphony Orchestra, Madison Symphony Orchestra, Wisconsin Chamber Orchestra, Fox Valley Orchestra of Illinois, West Suburban Symphony, Chippewa Valley Symphony Orchestra, Menomonee Falls Symphony Orchestra, Concord Chamber Orchestra and the Wisconsin Philharmonic Orchestra. Future engagements include performances with the Eugene Symphony, Avanti Symphony Orchestra, and Wisconsin Philharmonic Orchestra in their 2018-2019 Concert Series.

During the summer, Julian performed the Brahms Violin Concerto as the guest soloist on a 10 day Tour in Buenos Aires, Argentina and Montevideo, Uruguay. Julian has appeared on NPR's From the Top alongside internationally renowned ensemble Time for Three in Jordan Hall, 98.7 WFMT’s Introductions, Milwaukee Public Radio 89.7, Wisconsin Public Radio and John F. Kennedy Center in D.C.

Julian is the first prize winner of the Music Teacher National Senior Strings Competition, Walgreens National Concerto Competition, Society of American Musician Young Artist Competition, West Suburban Orchestra Competition, Lacrosse Rising Stars Competition, Civic Music Association, Dupage Symphony Orchestra Young Artist Competition, Wisconsin Chamber Orchestra, Fox Valley Competition, Sejong Music Competition, American Opera Society of Chicago Scholarship, Milwaukee Symphony Orchestra Young Artist Competition, and the Madison Symphony Orchestra Bolz Young Artist Competition, among others.

Julian is the 2018 US Presidential Scholar, Class President and Valedictorian at Brookfield East High School. He 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.
The conductor ALEXANDER PLATT has built a unique career in the worlds of symphony, chamber music, and opera, combining a proven commitment to communities while simultaneously leading cutting-edge projects on the international scene. Currently he is the Music Director of the La Crosse Symphony Orchestra and the Wisconsin Philharmonic, leading both organizations out of the 2008 financial crisis to both fiscal stability and artistic success over the last decade. He spends his summers in Woodstock, New York as the Music Director of the Maverick Concerts, the oldest summer chamber-music series in America, which under his direction has blossomed into a busy, eclectic festival in the Hudson River Valley. A resident of Chicago, Alexander recently concluded twelve seasons as Resident Conductor of Chicago Opera Theater, where he led the Chicago premieres of several of the most daunting operatic masterworks of the 20th century -- including Britten’s Death in Venice, the full staging of Schoenberg’s Erwartung, Peter Brook’s The Tragedy of Carmen, and John Adams’ Nixon in China -- to unanimous acclaim in The New York Times, the Wall Street Journal, The Financial Times, and both the Chicago papers. He now enjoys a productive relationship with the legendary Poetry Foundation, with whom he has curated and conducted unique and critically-acclaimed events of words and music -- from Leonard Bernstein’s Songfest at the Ravinia Festival, in honor of the composer’s centenary year, to his recent traversal of Gustav Mahler’s songs from Des Knaben Wunderhorn, with artists of the Lyric Opera of Chicago at Orchestra Hall.

A graduate of Yale College, King’s College Cambridge (where he was a British Marshall Scholar), and conducting fellowships at both the Aspen Festival and Tanglewood, Alexander has guest-conducted the Brooklyn Philharmonic, the Freiburg Philharmonic in Germany, the Aalborg Symphony in Denmark, and the City of London Sinfonia; the Aldeburgh Festival in England, the Banff Festival in Canada, and the International Festival of Boca Raton (making an acclaimed debut on 48 hours’ notice for an ailing Sir James Galway); the Wisconsin Chamber Orchestra, the Minnesota Philharmonic, the Illinois Philharmonic, and Camerata Chicago; and the Houston, Charlotte, Columbus and Indianapolis Symphony Orchestras. He has recorded for Minnesota Public Radio, Wisconsin Public Radio, National Public Radio, the South-West German Radio, and the BBC; and his 2005 Cedille Records disc of the Max Bruch Scottish Fantasy, with violinist Rachel Barton and the Scottish Chamber Orchestra, is still heard on radio stations around the world. Having begun his career as the Apprentice Conductor of the Minnesota Orchestra, the St.Paul Chamber Orchestra and the Minnesota Opera, he remains a proud Midwesterner, and this March returns for his third season of hosting live webcasts of the Detroit Symphony Orchestra.

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Theodore & Noëlle Bryant-Nanz
Century Fence & Anthony Bryant
Rob & Carol Lombardi
Suzanne Frank
Anonymous
Michael Bassi
The Frazer’s 10th Wedding Anniversary
Joan Vehlow
James and Kathryn Kant Jaeschke
Doug & Margaretann Haag
George & Edith Love
Suzanne Frank
George and Edith Love’s 60th Wedding Anniversary
Suzanne Frank
Edith Love

In Memory of
John E Boie
Mary Boie
John P. Buckley
Joan S. Linnan
Clarence Bundy
Anonymous
John Burlingame
Dee Burlingame
Hilary Bryant
Anonymous
Don & Carol Taylor
Michael Flanigan
Jean Erickson
Marty Frank
Suzanne R. Frank
Michael Bassi
Geth Galloway
Anonymous
Chet & Helen Goff
Anonymous
Dorothy Goff & Jim Frisch
Anonymous
Charles McIntosh
Dr. Peter & Joan Haupert
Jean Ericson

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.
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: 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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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.

**VISIT OUR OFFICE**

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Phone: (262) 547-1858  Fax: (262) 547-5440  
Website: www.WisPhil.org  Email: office@wisconsinphilharmonic.org

**TICKET SALES**

Individual tickets may be purchased at the Sharon Lynne Wilson Center for the Arts online, by phone or email for concerts performed at that location. For season subscriptions and other concerts, please visit our office, or call 262-547-1858.

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