The music of Arnold Schoenberg is beautiful and intensely emotional, especially his early works, including his two chamber symphonies. His *Verklärte Nacht* was originally scored for string sextet of 1899 which he later arranged for String Orchestra. Haydn’s Symphonies are a joy at any time and his earlier works are often overlooked in favor of his famous twelve London Symphonies. It is hard to believe he wrote 104 symphonies over thirty years. His *Symphony No. 58 in F* is from 1768, during a period known as the “sturm und drang”, when music took on a more emotional and dramatic experience. We conclude with an encore performance of Tom Cabaniss’ *Double Rainbow for Two Pianos and Chamber Orchestra*, a 2017 commission by the Wisconsin Chamber Orchestra featuring pianists, Michael Shinn and former Madisonian, Jessica Chow-Shinn.

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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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Maestro Andrew Sewell conducting
Michael Shinn & Jessica Chow Shinn, piano

**TONIGHT’S PROGRAM**

ARNOLD SCHOENBERG  
(1874-1951)  
*Verklärte Nacht, op. 4 (1899)*  
[30]

FRANZ JOSEPH HAYDN  
(1732-1809)  
*Symphony No. 58 in F major (1768)*  
Allegro  
Andante  
Menuet alla zoppa: Un poco allegretto  
Presto  
[18]

**INTERMISSION**

THOMAS CABANISS  
(1962-)  
*Double Rainbow (2017)*  
Surfaces  
Disturbances  
Revelation  
Michael Shinn and Jessica Chow Shinn, piano  
[25]

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Verklärte Nacht (Transfigured Night)

Poem by Richard Dehmel
from Weib und Welt (Woman and World),

English Translation by Mary Whittall

Two people are walking through a bare, cold wood; the moon keeps pace with them and draws their gaze. The moon moves along above tall oak trees, there is no wisp of cloud to obscure the radiance to which the black, jagged tips reach up.

A woman's voice speaks:

I am carrying a child, and not by you.
I am walking here with you in a state of sin.
I have offended grievously against myself.
I despaired of happiness,
and yet I still felt a grievous longing
for life's fullness, for a mother's joys
and duties; and so I sinned,
and so I yielded, shuddering, my sex
to the embrace of a stranger,
and even thought myself blessed.
Now life has taken its revenge,
and I have met you, met you.

She walks on, stumbling.
She looks up; the moon keeps pace.
Her dark gaze drowns in light.

A man's voice speaks:

Do not let the child you have conceived
be a burden on your soul.
Look, how brightly the universe shines!
Splendour falls on everything around,
you are voyaging with me on a cold sea,
don't there is the glow of an inner warmth
from you in me, from me in you.
That warmth will transfigure the stranger's child,
and you bear it me, begot by me.
You have transfused me with splendour,
you have made a child of me.

He puts an arm about her strong hips.
Their breath embraces in the air.

Two people walk on through the high, bright night.

Zwei Menschen gehn durch kahlen, kalten Hain;
der Mond läuft mit, sie schaun hinein.
Der Mond läuft über hohe Eichen;
kein Wölkchen träubt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
daließ ich schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir, begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her;
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären,
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er faßt sie um die starken Hüften.
Ihr Atem küßt sich in den Lüften.
Zwei Menschen gehn durch hohe, helle Nacht.
Some in the first audiences of Arnold Schoenberg's 1899 string sextet Verklärte Nacht (Transfigured Night) had misgivings about the poem that inspired it. Others weren't so sure about its harmonic innovations. Schoenberg based it very closely on an 1896 poem by Richard Dehmel that describes two lovers walking under trees on a clear winter night. The woman confesses to the man that, before meeting him, she became pregnant by a stranger. The man tells her that their love is strong enough to keep them and the child together. “See how brightly the universe shines,” he says, “Splendor falls on everything around us.”

Using chromaticism reminiscent of Wagner, Schoenberg dared to use an inverted ninth, a chord not considered valid by music theorists of the time. The use of the “nonexistent” chord prompted the prestigious Vienna Musikverein to reject Verklärte Nacht. In 1917 Schoenberg arranged the piece for string orchestra. He revised it in 1943, by which time he was known as one of the most innovative and influential composers of the twentieth century.

Franz Joseph Haydn wrote his Symphony No. 58 in F in 1768, early in his long employment with the Esterhazy family. Prince Nicholas Esterhazy was such an avid player of the unwieldy stringed instrument known as the baryton that in a 1765 reprimand, he commanded Haydn to write more trios for it. Haydn responded with a total of 126 trios, one of which shares its minuet with the Symphony No. 58. Haydn labeled the minuet alla zoppa, meaning “lame,” because of its irregular rhythms. The lively first movement leads to an Andante scored for strings alone. And in the finale Haydn brings in some harmonic surprises.

Composer Thomas Cabaniss says: “Double Rainbow is based on an experience I had with my family on the Isle of Palms about 20 years ago. On this particular August day, there was a huge rain in the early afternoon, many dark clouds, and thunder (but no lightning). After the storm, from the porch of our beach rental house, we saw not one, but two rainbows. My sister-in-law is an avid photographer, and so she coaxed us all down onto the beach so she could get a pristine angle. That alone might have been enough inspiration for a piece of music, but when we got to the water’s edge, as Julia was snapping her photos, a dolphin jumped out of the water in a vertical launch, the tail clearing the water’s surface. It was one of those moments that seemed so unbelievable that none of us said a word.

“I have always been fascinated by the search for the elusive “perfect moment,” and Double Rainbow is a sort of study of that kind of exploration. It is all bound up in the idea of “doubleness,” represented by the two pianos. It is divided into three movements: “Surfaces” (exploring the accumulation of drops of water from tiny, atomized particles), “Disturbances” (exploring imbalances and the storms that result from them), and “Revelation” (of the Double Rainbow). Not surprising in a double concerto, there is a great deal of dialogue between the pianos, and the orchestra has more of an accompanying role in the first two movements. The final movement is different, though. Everybody is in, and the music pulses with magic. The movement seems to be headed for a big climax, but at the last moment, it suddenly slows down and there are stars.”
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Michael Shinn joined Boston Conservatory at Berklee in 2017 as dean of music. In this capacity, he oversees Music Division faculty, students, and curriculum development.

Shinn’s diverse career in music reflects his deep passion for performance, education, entrepreneurship, and innovation in the arts. Prior to this appointment, Shinn was chair of keyboard studies at The Juilliard School, where he taught piano, chamber music, piano pedagogy, and keyboard skills for both pianists and conductors. He also served as senior advisor for educational and artistic programs at Juilliard Global Ventures, where he was the professor for Juilliard’s first online course, Juilliard Piano Class: Sharpen Your Artistry.

Based on the belief that musicians must successfully communicate through spoken word in addition to performance, Shinn launched the Speaking from the Stage initiative at Juilliard, which prepares—and requires—students to speak to their audiences at their graduation recitals. As a spokesperson for the arts, Shinn has presented about the future of arts education and the role of the arts in society at SXSW EDU and the Pebble Beach Authors and Ideas Festival.

Shinn has designed innovative lectures and courses on a variety of subjects, focusing largely on his specialty, the music of Franz Liszt. In 2011, he was the artistic director of the Liszt Festival at Juilliard, a series of lecture-recitals celebrating the composer’s bicentennial.

Shinn and his wife, Jessica, founded and direct the pianoSonoma Music Festival, a unique festival that brings together artists in residence and adult musicians of all backgrounds to collaborate and perform in Sonoma County, California. As duo pianists and Yamaha Artists, they regularly perform throughout the United States.

Shinn is also a marathon runner and triathlete.
Pianist **Jessica Chow Shinn** was recently appointed associate professor of piano and is head of collaborative piano at Boston Conservatory at Berklee. She was a faculty member at The Juilliard School in the College and Evening Divisions from 2012-2017. She is the co-founder and co-Artistic Director of the *pianoSonoma Music Festival*, a festival that brings together *Artists in Residence* and adult musicians to collaborate and perform in private and public concerts and community workshops across the country. A native of Madison, Wisconsin, she has performed throughout the United States, Europe, and Asia as a soloist and chamber musician since making her solo debut at age fourteen with the Madison Symphony Orchestra.

Passionate advocates of new music, Jessica and her husband, pianist Michael Shinn, have given world premieres by composers such as Adam Schoenberg and Thomas Cabaniss. In April 2017, Jessica and Michael performed the world premiere of *Double Rainbow*, a two-piano concerto by Cabaniss, with the Wisconsin Chamber Orchestra. Jessica’s other performing engagements have included recitals in Alice Tully Hall, Weill Hall at the Green Music Center, the Peter Jay Sharp Theater, Trinity Church in Lower Manhattan, Chapelle historique du Bon-Pasteur in Montréal and Salle Cortot in Paris. Jessica was a featured performer in the Chamber Music Society of Lincoln Center’s presentation of “Inside Chamber Music, Joy and Despair: The Music of Schubert." She has performed in festivals such as The Juilliard School’s Focus! Festival and the European-American Musical Alliance at the Ecole normale de musique in Paris. Jessica’s interest in the integration of theater and song led to her appointment as Music Director in an innovative New York University production of Schumann’s *Frauenliebe und -leben*. She also produced, directed, and performed in “Le Bestiaire: A Menagerie of Song,” a series of staged performances of songs by Ravel, Poulenc, and André Caplet.

Jessica is dedicated to the musical education of both adult and pre-college students. As a musicianship coach in the Metropolitan Opera’s Lindemann Young Artists Program, she has worked individually with the rising singers of tomorrow. Jessica and Michael have been invited to speak about the role of the arts in society and to perform at the Pebble Beach Authors and Ideas Festival.

Jessica received her Doctor of Musical Arts at Juilliard, where she studied with Margo Garrett, Jonathan Feldman, and Brian Zeger. She received her Master of Music from New England Conservatory of Music and her Bachelor of Music and Bachelor of Arts from Oberlin College. She is also a published author in the *Journal of Physical Chemistry* and *Inorganic Chemistry*.

Jessica is a Yamaha Artist.
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March 30, 2019 | 9:30am & 11:15am
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Side By Side
Since 2006, the WCO has partnered with the Wisconsin Youth Symphony Orchestra (WYSO) to perform a free admission concert at the Overture Center. The Side By Side program matches the emerging musicians from WYSO with the professional musicians of the WCO. Together, these musicians prepare a full orchestral program, develop mentoring relationships, and provide a free of charge performance for the community. Please join us for our next performance!

May 21, 2019 | 7:30pm
Overture Center
The winner of the 2019 Young Artist Concerto Competition is pianist Sakurako Eriksen, Wauwatosa, performing Piano Concerto No. 3 in C major, mvt. 3 by Sergei Prokofiev. The runner-up was violinist Monona Suzuki of Fitchburg, who performed Maurice Ravel’s Tzigane.

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 2019 Young Artist Concerto Competition, Sakurako will perform as a soloist at the Wisconsin Chamber Orchestra’s June 26, 2019 Concerts on the Square®, and receive the David Lewis Crosby Scholarship in the amount of $1,000.

The runner-up, violinist Monona Suzuki will receive a scholarship in the amount of $500. For more information about next year’s competition, contact the Wisconsin Chamber Orchestra office at 257-0638.
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In memory of James P. Sullivan
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In memory of Al F. Thering
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In memory of Susan Munson
Maribeth Wendorf

In memory of Ron White
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Mom and Dad gave us the love of music.
Happy 61st birthday, Jane!
Kathryn Woodson & Dave

Poynette Girl Power Group in celebration
of my 72nd birthday
Kathryn

In memory of Terry Kiss Frank, my long time friend
E. Alice Peters
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Farley’s House of Pianos
Tom Cabaniss
Audio for the Arts
Distillery Marketing & Design
Norman Gilliland

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

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6522 Seybold Road, Madison
Program at SalonPianoSeries.org
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MASTERWORKS

january 25
MIRIAM K SMITH
cello
Saint-Saëns · Cello Concerto No. 1
Beethoven · Symphony No. 8

february 22
ILYA YAKUSHEV
piano
Stravinsky · Ragtime
Mozart · Symphony No. 40

march 22
MICHAEL & JESSICA SHINN
piano
Schoenberg · Verklärte Nacht
Cabaniss · Double Rainbow

april 19
PIERS ADAMS
recorder
Holst · Brook Green Suite
Suk · Serenade

may 10
MARY MACKENZIE
soprano
TIMOTHY JONES
bass
Shostakovich · 14
Debussy · Petite Suite

all masterworks 7:30
at the capitol theater