presents

CLASSICS IN BLOOM

Sunday, April 7, 2019 | 3:00 pm
Sharon Lynne Wilson Center for the Arts

Conductor
Alexander Platt

Guest Artists
Andrew Russo, piano
Jacob Beranek, Composer

The concert and appearance of Andrew Russo are sponsored by
Don & Carol Taylor Family Foundation, Keith & Betty Rupple Foundation.

Hotel accommodations for Andrew Russo is graciously
provided by Sheraton Milwaukee Brookfield Hotel

We’d like to give special thanks to those who give toward our educational scholarships, like
Shining Stars & Chapman Memorial. The scholarships provide these students with wonderful
opportunities like playing on stage with our orchestra. Thanks to: Andrea & Tony Bryant, Don
& Carol Taylor, Anita-Ransome Kuchler and the Dorothy Goff Frisch Memorial Fund.

The Wisconsin Philharmonic welcomes back Guitars for Vets as a community
partner for this concert, and also welcomes all the local gardening clubs who join
us today to bring the season of spring to life – Kettle Moraine Garden Club,
Spring City Garden Club, Master Gardeners, & Elm Grove Garden Club.

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.
Spring is in the air! How lovely to see you all for our final concert of the 2018/2019 Season. We are honored to have guest pianist, Andrew Russo, and Shining Stars Winners on the stage for this delightful afternoon of music.

We would like to welcome and thank our community partners, Guitars for Vets and all the local gardening clubs for creating such a vibrant celebration of spring in the lobby. All these organizations do amazing things for the community, and we hope you were able to connect with them to learn more about their passions.

Please be sure to join the Philharmonic for our upcoming events:
April 9th 7pm Shining Stars Recital at St. Luke’s Lutheran, Waukesha
April 30th 7pm MasterWorks Festival, Waukesha West HS
June 13th 7:30pm “A Salute to America,” Cutler Park Band Shell, Waukesha

Our 72nd Season (2019/2020) was just recently announced at our Mary Poppins Gala, you can learn more about the upcoming season on our newly designed website! You can also find the information in the lobby at our table. Be sure to send in your season subscriptions early to reserve your beloved seats, and receive updates from the Philharmonic about what other activities we have in store for the season.

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, bringing 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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When you donate to the United Performing Arts Fund, you support more than a show. Your gift is an investment in Southeastern Wisconsin, helping to enrich our culture, the economy and arts education for the children in our area. Let that be your cue to act.

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Special thanks to Meijer Foods for their support of UPAF’s Waukesha Initiative.

Milwaukee Ballet, The Nutcracker, 2017, Marize Fumero, Photo by Mark Frohna; First Stage, The Wiz, DiMonte Henning, Darrington Clark and Reese Parish, Photo by Paul Ruffolo; Milwaukee Youth Symphony Orchestra, Photo by Ron Oshima
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.
Welcome to a no-holds-barren symphonic grand finale to our 2018-19 season. Our first two works, though short, are fraught with the spirit of revolution. The 1954 Festive Overture of Dmitri Shostakovich (1906-1975), while surely one of his slightest works, is deservedly popular for its febrile sense of excitement; and in this case, the excitement of the music was organic to its circumstances. The Bolshoi Theatre in Moscow needed a short work with which to open a concert marking the 37th anniversary of the October Revolution of 1917 -- an event from which we are still feeling the repercussions -- and Shostakovich responded with lightning speed, completing the overture in just three days.

If Hector Berlioz was the ultimate Romantic Hero of 19th-century music, sacrificing all for his art -- he would never see a complete performance of the gargantuan Les Troyens in his lifetime -- then Franz Liszt was its rock star. Virtuoso pianist, composer and conductor, intellectually brilliant and physically gorgeous, men and women by the thousands stunned and swooned before him during his barnstorming European concert tours in the 1830’s. And yet, the other Liszt is too easily forgotten: one of the most generous musicians his time, helping composers as far afield as Alexander Borodin and Edvard Grieg, personally financing a premiere of Schumann’s opera Genoveva when literally no one else would. Via his daughter, the seductive Cosima, he would be father-in-law to not only the great conductor Hans von Bulow, but then, scandalously, to none other than Richard Wagner, becoming the guest-that-wouldn’t-leave at Wagner’s Bayreuth villa and eventually even outliving him. Interestingly, Hans von Bulow would go on to become one of the great early advocates of the young composer Richard Strauss.

First sketched in 1830 and not fully completed until 1856 -- in spite of his extraordinary talents, Liszt took decades to learn how to orchestrate -- the first of Liszt’s two piano concertos was obviously written primarily as a vehicle for his own pianistic virtuosity(and why not?). Beyond that, however, the work had a profound and wide-ranging influence, due to its orchestration and its form. Yes, the orchestra is often used massively, and is
on the whole subordinate to the soloist, but the many instances of Liszt’s combining solo orchestral instruments with the piano is a vision of the large-scale chamber music that would dominate so much of the music of the early twentieth century. In its form as well, the Concerto is bracingly innovative. While the Concerto’s four movements -- fast prelude, slow ballad, rumbling scherzo, and feverish finale -- pay lip service to classical forms, they are disarmingly compact and played without a break; furthermore, their thematic material is all closely linked via Liszt’s profoundly original technique of “thematic transformation”, in which the same actual notes are played in many different ways -- a technique that would greatly influence not only Wagner but Richard Strauss, who would essentially inherit Liszt and Berlioz’s joint invention of the symphonic poem and bring it to perfection in the later years of the 19th century.

The First Concerto was all but banned for a dozen years after its initial performances, when after its Vienna premiere in 1857 the doyen of Viennese critics, Eduard Hanslick, condescendingly dubbed it the “Triangle Concerto” due to Liszt’s bewitching use of the instrument in the work’s little scherzo. It would take Sophie Menter, Liszt’s dashing young pupil, to revive the Concerto in a performance that settled the matter of its greatness once and for all.

In the history of music there appears, every now and then, a work which shakes the very foundations of the art. Wagner’s Ring would be one such piece; another would be the Second Symphony of Jean Sibelius. It appeared in 1901, fresh with the 20th century itself, and ten years after his brilliant but much more conventional Symphony No.1, in which the influences of the Eastern European nationalists of the generation before him -- Smetana, Borodin, Tchaikovsky -- are sometimes all too apparent. Emerging as the musical vanguard of a Finnish nation struggling under its Imperial Russian yoke, Sibelius in his Second Symphony established himself in one stroke as among the reigning masters of European contemporary music. It is no mystery as to why, even today, the Finns see Sibelius as their equivalent of our George Washington, and as a result Finland has long had one of the greatest public music-education systems on earth.

Apparently it was the Second Symphony’s first movement which was the main cause of trouble with early audiences. Listeners were accustomed to the traditional, stylized pattern of exposition, development and recapitulation -- a style which even Gustav Mahler would follow -- and although there were of course individual and national degrees of variation, the basic outline of symphonic thought in fin-de-siècle European music was still pretty much taken for granted, despite its ever-larger proportions. But here, in this first movement, Sibelius seemed, like Wagner before him, to ignore tradition. No clearly definable first and second subjects were apparent; indeed there seemed to be no “themes” as such, just an excited jumble of abrupt phrases and exclamations.

Therein lay the genius of Sibelius’ emerging symphonic style; for the real difference lay not in the treatment, but rather in the nature of the actual themes themselves. An early pillar of modernism despite the music’s overwhelmingly tonal nature, Sibelius’ Second Symphony presents us not with melodies but with a series of apparently disjointed fragments -- brief, fleeting musical cells that seem unrelated, stewing around in a chaotic musical sea. But once clearly discerned, the music resembles anything but chaos. Here in the symphony’s first movement we have one of the finest examples of concise, logical thought in music; not since Beethoven and Brahms had someone created a symphonic...
language in which there is not a single superfluous measure. These melodic cells of Sibelius are richly developed in the movement’s midsection; one fragment joins up with another, building into a magnificent climax in D major, the symphony’s home key. And then, instead of providing the audience with the expected recapitulation, Sibelius merges the aforementioned fragments into one long melody, achieving an integration of thought even more amazing than before.

The remaining movements are full of gestures and details which only this Finnish master, working in a nation poised between the Orient and the West -- could it be the music of the 19th-century Russian nationalists, with their Persian-rug way of developing strands of thematic material, that provided him a crucial influence? -- could have penned. The slow movement evolves as a kind of gigantic orchestral recitative, a Nordic-Wagnerian opera without words; in the scherzo, played as fast as possible, there is that amazing trio theme for the solo oboe, with its nine repeated B flats. After the scherzo returns, it merges most powerfully into the finale, with that broad, sanguine melody that initially made this symphony so popular. But before the final climax, there is another amazingly unique gesture by Sibelius: a lonely ostinato passage, over which a single, cell-like theme is repeated again and again. As with Ravel’s Bolero, the eventual effect -- reached by means so simple, yet so daring -- is unforgettable, and perfectly prepares the way for the triumphant final bars of the symphony that established its composer’s reputation once and for all. As with Schoenberg’s Pierrot Lunaire or Stravinsky’s The Rite of Spring, here was something completely new; that Sibelius would ultimately take a path completely different from those other two heralds of modernism is a story for another time. But for us residents of Wisconsin, it remains a thrill to remember that our own modernist genius, Frank Lloyd Wright, counted Sibelius, along with Bach and Beethoven, as his favorite composer.

Alexander Platt

In music, literature, folk-art, or food, the culture and history of the Czech people have resonated with me ever since I learned about my ancestors’ emigration from Bohemia in 1891. Because of this background, I knew the year 2018 was significant for the Czech people: 100 years since independence from Austria, 50 years since Prague Spring, and 25 years since the founding of the current republic. I wanted to bring attention to this concurrence of anniversaries and compose a piece to commemorate these events and their significance to world history. The resulting work, entitled Památník (“memorial” in Czech), was originally composed for wind ensemble and has been performed in America and the Czech Republic by different bands, including the Czech Republic’s government band during a celebratory concert in Prague Castle. Today’s concert features the world premiere of the full orchestra version of the piece, commissioned by the Wisconsin Philharmonic. From the tuba solo in the beginning, to the lively Czech “furiant” in the middle, to the triumphant Czech national anthem in the conclusion, this piece is my way of affirming my heritage as a Czech-American: an homage to the resilient spirit of the Czech people and a symbol of their enduring connection with the American nation.

Jacob Beranek
Andrew C. Russo is known for the diversity of his interests and experiences, whether it be Business, Music or Politics. A native of Syracuse, NY, Russo is a graduate of The Juilliard School, and pursued post-graduate studies in Leipzig and Paris with pianist/alternative pedagogue Frederic Chiu. Andrew’s early career was spent as an advocate of American composers and American music. He has performed in many of the world’s cultural capitals – Paris, London, Moscow, Rome, Brussels, Tokyo, New York, Los Angeles, Chicago, Buenos Aires, etc.

His appearance as a finalist in the 2001 Van Cliburn International Piano Competition drew attention, when he became the first pianist to perform a significant work using alternative techniques requiring the inside and frame of the piano as well as the keys. He was featured in Peter Rosen’s internationally broadcast documentary “Playing of the Edge” not long after the competition and profiled in NY Times writer James Barron’s book, “The Making of a Steinway Concert Grand”.

With twelve commercial recordings to his credit, the highlight of Andrew’s recording career was a 2007 Grammy nomination for his Black Box Records release of music by John Corigliano. His video of Jacob TV’s “The Body of Your Dreams” has become a popular draw on YouTube and was broadcast on Dutch television. Andrew’s most recent recording on Naxos featured new works of Aaron Kernis, including Three Flavors for piano and orchestra - commissioned by Russo and premiered with David Alan Miller leading the Albany Symphony Orchestra.

In 2010, Andrew Russo was nominated to run for New York State Senate representing Central New York. The unorthodox nature of Mr. Russo’s candidacy drew statewide attention, with a profile appearing in the New York Times and coverage from outlets such as The National Review and Capitol Tonight.

Currently, Andrew Russo is a Financial Consultant in the Syracuse (NY) market as well as an Adjunct Instructor of Finance at Le Moyne College’s Madden School of Business. His work in the financial world includes the founding the Prufrock Ventures, which specializes in late-stage investments in disruptive pre-IPO technology companies. Prufrock has invested in companies such as Twitter, Square, Lending Club, Pinterest, Lyft and Bloom Energy among others.

Mr. Russo continues to perform as a recitalist, concerto soloist and chamber musician, with several appearances this season. He lives in Skaneateles, NY with his wife Natalia and their children Andrei and Mila.
Jacob Beranek (b. 1998) is a composer and pianist from Oconomowoc, WI. His music, rooted in melody and narrative structure, regularly emphasizes a unique perspective in honoring traditions—musical, religious, or even his own heritage. Beranek currently serves as the first-ever Composer-in-Residence of the Midsummer’s Music Festival (Door County), which has commissioned three new pieces to date, including a forthcoming wind quintet to be premiered in July 2019. Recent performances of his music have taken place in London, Prague, Nashville, and Philadelphia, and his work has also garnered international recognition in competitions such as the American Prize for Composition, ASCAP Morton Gould Young Composer Awards, and most recently, The Gesualdo Six Composition Competition, in which he received first place for ages 21-and-under worldwide. Beranek has served as a Composition Fellow at the Talis Festival & Academy in Switzerland, and has studied at the Curtis Institute of Music Young Artist Summer Program. He is currently pursuing a Bachelor of Music in Composition at Vanderbilt University’s Blair School of Music. You can learn more about Beranek and his musical endeavors at www.beranekmusic.com.

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Congratulations to The Wisconsin Philharmonic on 71 Successful Years

Observing our 102nd year
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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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**

The Wisconsin Philharmonic
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Mailing Address: PO Box 531 • Waukesha, WI  53187-0531
Phone: (262) 547-1858
Website: www.WisPhil.org    Email: office@wisconsinphilharmonic.org

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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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