Welcome

We welcome English recorder virtuoso, Piers Adams, performing recorder concertos by German Baroque composer Georg Philipp Telemann and a modern concerto for recorder by Englishman David Bedford. Both of these distinct time periods highlight the unique technical capabilities of the recorder and push its virtuosic limits. We continue in the twentieth century English string tradition with the delightful *Brook Green Suite* by Holst and conclude with a monumental work by Josef Suk. Suk, in line with mentor Antonin Dvorak’s *Serenade for Strings*, has the gift of melody and provides vistas of string sounds to enjoy.

Andrew Sewell
Music Director
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 continues 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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The recorder was a popular instrument from the middle ages through the Renaissance and into the Baroque era. Its sweet, clear voice was closely associated with shepherds and birds in the works of Bach and Vivaldi. The prolific Georg Philipp Telemann used the instrument prominently in his concertii grossi. His Recorder Concerto in C major is one of twenty concertos he wrote for the instrument.

English composer David Bedford wrote for pop ensembles, film, TV, and educational institutions. Over the course of fifty years, he received commissions from many major orchestras. He wrote his Recorder Concerto in 1994, scoring it for ten instruments in addition to the solo instrument—cellos, double bass, viola, and violins. Although the five-movement concerto has immediate appeal, it’s no pushover for the soloist, requiring him to range from bass to sopranino with breathtaking speed.

Like David Bedford, Gustav Holst wrote often for student musicians. One of the last things he wrote was his Brook Green Suite of 1933, composed for the string players of the junior orchestra at St. Paul’s Girl School. Holst named it after his well-to-do neighborhood in the London borough of Hammersmith.

The opening Prelude is founded on the descending scale of C major. The Air that follows is an original piece reminiscent of an English folk melody. And the finale is a chipper jig inspired by a tune Holst heard in a puppet show during a vacation in Sicily in 1929. A prominent recording of the suite features the English Chamber Orchestra conducted by Steuart Bedford, brother of David Bedford.

Czech composer Joseph Suk wrote his Serenade in E-flat major, Op. 6, in 1892 when he was an 18-year-old student of Antonin Dvorak. Not surprisingly, he modeled after his teacher’s string serenade of thirteen years before. By some accounts, Dvorak had told his young student to write something lighter than the weighty minor key works he had turned out to that point. Suk’s response was a breezy, light four-movement work. It begins with the same moderate tempo as Dvorak’s serenade. An elegant waltz movement follows. Next comes a slow, lush Adagio that favors the violins, and the finale hints at a return to the beginning.

By some accounts, the four movements of the serenade portray various traits of Dvorak’s 14-year-old daughter Otylka, who became Suk’s wife six years after he composed the serenade. The work made its composer famous. In addition to Dvorak’s enthusiasm, it also received the endorsement of the composer who had done much to promote the music of Dvorak. Johannes Brahms recommended it to his publisher.

Although he composed for another forty years, Suk never surpassed the acclaim he received for the serenade he wrote as a teenager.
Maestro Andrew Sewell conducting
Piers Adams, recorder

GEORG PHILIPP TELEMANN
(1681–1767)

Recorder Concerto in C major, TWV 51:C1 (c. 1740) [14]
- Allegretto
- Allegro
- Andante
- Tempo di Menuet
  Piers Adams, recorder

DAVID BEDFORD
(1937–2011)

Recorder Concerto (1994) [18]
- I –
- II –
- III –
- IV –
- V
  Piers Adams, recorder

INTERMISSION

GUSTAV HOLST
(1874–1934)

Brook Green Suite (1933) [8]
- Prelude
- Air
- Dance

JOSEF SUK
(1874–1934)

Serenade in E-flat major, op. 6 (1892) [30]
- Andante con moto
- Allegro ma non troppo e grazioso
- Adagio
- Allegro giocoso, ma non troppo presto

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SIDE BY SIDE
Wisconsin Chamber Orchestra & WYSO together on stage

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7:30 PM | OVERTURE HALL
Piers Adams is one of the world’s leading recorder players, a much-loved musician who has given the instrument a broad popular appeal through his concerts, broadcasts and recordings. He has been hailed in the international press as “superhuman… the reigning recorder virtuoso in the world today”, “intensely musical and astonishingly colourful”, “in an instrumental class of his own”.

Born on the Winter Solstice in 1963, and brought up in England’s Thames Valley, Adams initially flirted with a career in science before realising that his destiny lay elsewhere, and he embarked on a period of study with some of the leading players of the day, including Dutch pioneer Kees Boeke, winning numerous awards and competitions along the way. But he was quick to forge his own path, his natural performing flair at odds with the restrictions and traditions of the classical (and especially early) music scene.

It was a chance encounter with a group of Hungarian gypsy musicians, whilst taking part in an early music festival in Belgium, which was to provide the inspiration for Adams in the years to follow: this was music performed with unbridled freedom, heart-on-sleeve emotion and sheer, joyous virtuosity – and these facets have now become the hallmarks of Adams’ own style.

Following an acclaimed debut in London’s Wigmore Hall in 1985, and the recording of his debut disc of Vivaldi Recorder Concertos (Which CD Magazine’s ‘Concerto Recording of the Year’), Adams embarked on his mission to extend the recorder’s repertoire and reputation, resulting in a series of ground-breaking London recitals and CD recordings – including first performances of forgotten 19th century Viennese music for the czakan (keyed recorder), a revival of the important mid-20th century British recorder repertoire, and his own transcriptions for recorder and piano in the grand romantic style.

Adams also began commissioning new recorder music, most notably concertos by the Russian composer Vladislav Shoot and David Bedford – whose hugely popular work he recorded for NMC Records with the BBC Symphony Orchestra. These – and the rest of his extensive repertoire of baroque and modern recorder concertos – he has performed with orchestras around the world, including the Philharmonia, English Sinfonia, the BBC Concert Orchestra, the Academy of Ancient Music, the City of London Sinfonia and the Singapore Symphony Orchestra, in venues including the Royal Festival, Queen Elizabeth and Wigmore Halls, as well as in private concerts for HRH The Prince of Wales and the Duke of Edinburgh.

In 1997 Adams founded his now world-renowned, trailblazing baroque quartet Red Priest, which has since become the backbone of his performing career, and has brought the thrill of his music to audiences across the globe – with over 1000 concerts on four continents in some of the world’s most prestigious festivals. The group has appeared many times on TV and radio – including hour long televised features for NHK (Japan) and LWT’s The South Bank Show (UK) – and recorded five discs on its own label (Red Priest Recordings).

In between concerto appearances and tours with Red Priest, Adams has worked with musicians across a wide range of genres, currently enjoying successful recital partnerships with harpsichordist David Wright and pianist Howard Moody. A particular speciality is his ‘Recorder Roadshow’ programme of workshops and educational gala concerts, in which up to 200 children at a time have the chance to perform alongside him in concert. Adams’ playing can also be heard on several film soundtracks.

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Family Series
WCO's Family Series is a free community program that offers an engaging exploration of music for families with children of all ages. The format is purposefully different from typical concert settings, so moving around or making noise during the show is welcomed and encouraged.

WCO's goal for the Family Series is to create inclusive and accessible programming, performed in community centers across Madison on a fall and spring season rotation. Stay tuned for our next Family Series performance in the fall of 2019!

Side By Side Program
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 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 Concerts on the Square on June 26, 2019, 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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MIRIAM K SMITH  
january 25  
cello  
Saint-Saëns • Cello Concerto No. 1  
Beethoven • Symphony No. 8

ILIYAKUSHEV  
february 22  
piano  
Stravinsky • Ragtime  
Mozart • Symphony No. 40

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

MARY MACKENZIE  
may 10  
soprano  
Shostakovich • 14  
Debussy • Petite Suite

TIMOTHY JONES  
may 10  
bass  
Shostakovich • 14  
Debussy • Petite Suite

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

all masterworks 7:30  
at the capitol theater

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