Tonight’s program ends our Masterworks season with a powerful late symphony by Shostakovich and works by Bizet and Debussy. The Symphony No. 14 is a unique work for chamber orchestra with soprano and bass soloists. Dedicated to Benjamin Britten, the symphony comprises eleven songs based on texts by prominent twentieth century literary figures. The texts cover a wide range of subjects and are sung in German, translated from their vernacular. I am delighted to welcome former Madison native, Mary Mackenzie and University of Houston professor, Timothy Jones to perform this important work. We close with two suites by Frenchmen Georges Bizet and Claude Debussy. Orchestrated from early piano pieces, these familiar orchestral miniatures are ideal for chamber orchestra and make a fitting close to our 2019 indoor season.

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.
In 1969, when Dmitri Shostakovich finished his *Symphony No. 14*, he was clear as to its meaning. It was, he said, a protest against death, and, indeed, all forms of tyranny and oppression. It’s probably no coincidence that three years earlier Shostakovich had suffered a heart attack and spent the following years in and out of hospitals. He scored the symphony for the unusual combination of soprano, bass, and small string orchestra with percussion. Each of the eleven sections of the symphony is based on a setting of verses by one of four poets.

They include: “De profundis” by Spanish playwright Federico García Lorca, which tells of “a hundred fervent” lovers in eternal sleep beneath the dry Andalusian soil. Lorca’s “Malagueña” refers to Death stalking in the vicinity of a tavern. Guillaume Apollinaire’s “Loreley” features a femme fatale casting her spell over a bishop even as she wishes for death. In “The Suicide” by Guillaume Apollinaire, the deceased describes being absorbed by three graveside lilies. The next three poems are also by Apollinaire. “On Watch” declares, “He will die in the trenches before nightfall, my little soldier.” In “Madam, look!” the poet concludes, “I laugh, laugh at love that is cut down by death.” Apollinaire’s “In the Santé prison” ends, “We are alone in the cell, my reason and I.” The poem “Response of the Zaporozhian Cossacks to the Sultan of Constantinople” is a vivid malediction and a rejection of an alien Sabbath.

Wilhelm Küchelbecker’s “O, Delvig, Delvig” is a meditation on immortality addressed to a 19th century writer of Russian love poetry. Rainer Maria Rilke’s “The Death of the Poet” contemplates the dying of knowledge and caring. The final poem “Schlußstück” returns to Rilke, declaring, “Death is all powerful. It keeps watch even in our happiest hours. When we think we are in the midst of life, he weeps with us.”

To those, including author Alexander Solzhenitsyn, who found the symphony too pessimistic. Shostakovich replied, “To deny death and its power is pointless. Deny it or not, you’ll die anyway... It’s stupid to protest against death itself, but you can and must protest against violent death.” Shostakovich dedicated the symphony to English composer Benjamin Britten, who conducted its first performance outside the Soviet Union in 1970.

Georges Bizet wrote his *Jeux d’enfants* as a set of 12 piano duets in 1871 as he and his wife were expecting their first child. A year later he orchestrated five of the pieces. They were performed later in 1872 and again in 1873. The children’s activities brought forth in the orchestral suite are “Trumpet and Tambourine,” a cradle song called “The Doll,” an impromptu named “The Top,” a duo with the title “Little Husband, Little Wife,” and a lively Galop that conjures up a miniature ballroom scene.

Claude Debussy was still in his twenties in 1889 when he wrote the piano pieces that make up his *Petite Suite*. “En bateau” suggests a boat rocking on a summer breeze. “Cortege” brings to mind a rustic procession. The elegant “Menuet” follows and the set ends with a lively old-fashioned “Ballet.” Their orchestrator, Henri Büsser, experienced a long sweep of music history during a lifetime that stretched from 1872 to 1973.
TONIGHT’S PROGRAM

Andrew Sewell, conductor
Mary Mackenzie, soprano
Timothy Jones, bass

DMITRY SHOSTAKOVICH
(1906–1975)
Symphony No. 14, op. 135 (1969) [52]
De profundis
Malagueña
Loreley
The suicide
On watch
Madam, look!
In the Santé prison
The response of the Zaporozhian Cossacks
O Delvig, Delvig!
The poet’s death
Conclusion

Mary Mackenzie, soprano
Timothy Jones, bass

INTERMISSION

GEORGES BIZET
(1838–1875)
Jeux d’enfants, op. 22 (1871) [12]
Marche: Trompette et tambour
Berceuse: La poupée
Impromptu: La toupie
Duo: Petit mari, petite femme
Galop: Le bal

CLAUDE DEBUSSY
(1862–1918)
Petite suite (1886-89) [13]
En bateau
Cortège
Menuet
Ballet

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Described by the New York Times as “a soprano of extraordinary agility and concentration,” and the Boston Globe as “sensational,” Mary Elizabeth Mackenzie has captured the attention of audiences throughout the United States.

A passionate performer of contemporary vocal music, Ms. Mackenzie has collaborated with Pierre Boulez, John Harbison, Richard Danielpour, and James Primosch; and works closely with young composers to develop and premiere new works for voice. As a chamber musician she has appeared with the American Contemporary Music Ensemble, the Chameleon Arts Ensemble of Boston, Collage New Music, the Continuum Ensemble, Ekmeles, the Da Capo Chamber Players, Fulcrum Point New Music Project, The Juilliard School’s AXIOM Ensemble and New Juilliard Ensemble, Le Train Bleu, the Metropolis Ensemble, and the Talea Ensemble.

Notable solo appearances include Harbison’s Closer to My Own Life with the Albany Symphony; Elliott Carter’s Warble for Lilac Time with the American Symphony Orchestra at Carnegie Hall; Jean Barraqué’s Chant Après Chant with the Juilliard Percussion Ensemble at Alice Tully Hall; Boulez’s Improvisations sur Mallarmé Nos. 1 & 2 for the composer’s 85th birthday celebration at Columbia University’s Miller Theatre; Reinbert De Leeuw’s Im wunderschönen Monat Mai at the Bravo Vail Festival; Héctor Parra’s Hypermusic: Ascension at the Guggenheim Museum; Schoenberg’s String Quartet No. 2 with the Borromeo String Quartet; and Pierrot Lunaire at Town Hall Seattle and the Rockport Music Festival. Ms. Mackenzie made her professional opera debut as Despina in Così fan tutte with Madison Opera, and has appeared as the soprano soloist in Orff’s Carmina Burana with the Grant Park Symphony Orchestra and the Phoenix Symphony.

Ms. Mackenzie’s recordings include John Harbison’s Closer to My Own Life with the Albany Symphony (Albany), the debut recording of John Harbison’s Songs After Hours (Albany), Cathedral Music with the 21st Century Consort singing James Primosch’s Sacred Songs and Meditations (Albany), Louis Karchin: To the Sun and Stars, performing To the Sun (Bridge), and The Opera America Songbook album, performing Richard Danielpour’s Homeward. A recording of cycles by Daniel Crozier, John Harbison, James Primosch, and Ned Rorem with pianist Heidi Louise Williams was released in 2018 on Albany Records.
American Bass-Baritone Timothy Jones enjoys a reputation as a charismatic presence on operatic and concert stages throughout the United States, Europe and South America. The Boston Globe hailed his voice as “stentorian and honeyed” and the Chicago Tribune called his “complete connection with the text extraordinary.” The Pittsburgh Tribune-Review praised him for his theatricality, noting that he “relished the dramatic possibilities of the songs’ text and music.” His eagerly anticipated performances combine intelligent musicianship, commanding vocal technique and a unique ability to connect with audiences. Highlights of the 2016-2017 season include performances with Pittsburgh New Music Ensemble, Ars Lyrica Houston, University of Houston Brahms Festival, and Houston River Oaks Chamber Orchestra.

A distinguished concert performer, Mr. Jones has soloed with the Cleveland Orchestra singing Handel’s Messiah and Bach’s St. Matthew Passion. He has also performed with Boston Baroque, Baltimore Symphony, St. Petersburg Chamber Orchestra, Austin Symphony, Buffalo Philharmonic Orchestra, Dallas Symphony, Houston Symphony, New Mexico Symphony, New Haven Symphony, Portland Symphony, Saginaw Symphony, San Antonio Symphony, Utah Symphony, Wichita Symphony Orchestra and the Virginia Symphony. His repertoire includes Bach’s St. John Passion, Haydn’s Lord Nelson Mass, Mozart’s Requiem, Beethoven’s Symphony No. 9, Verdi’s Requiem and “A Sea Symphony” by Vaughan Williams.

Mr. Jones is widely celebrated as an enthusiastic champion of new and contemporary music. His tour de force performance of “Eight Songs for a Mad King” by Peter Maxwell Davies was called “an amazing feat, making unnatural demands seem natural…bizarre behavior coalesced into a sympathetic portrayal.” (The Salt Lake Tribune) He has commissioned and premiered numerous compositions by composers Derek Beryl, Robert Avalon, James Balentine, Laura Carmichael, John Vasconcelos Costa, Kevin Puts, Marcus Maroney, Pierre Jalbert, Karim Al-Zand, Anthony Brandt, Kieren MacMillian, David Passmore, David Cutler, Jeffrey Goldberg, David Heuser, Doug Opel, and Jeffrey Nytch. His annual appearances with Kevin Noe and the Pittsburgh New Music Ensemble are a highpoint of the season. The Salt Lake Tribune raved over his performance of Argento’s “A Waterbird Talk” conducted by Keith Lockhart, stating “Jones was a marvelous singing actor…his wry enjoyment was contagious.” His performance of Pulitzer Prize Winning Composer Kevin Puts’ Einstein on Mercer Street is featured on PNME’s recent recording “Against the Emptiness”. Other recordings include “Drunken Moon” and “The World of Ruth Crawford Seeger”.

Mr. Jones is an alumnus of Centenary College and the University of Michigan. He is currently a professor of voice at the University of Houston Moores School of Music.
**De profundis - Federico García Lorca (1898-1936)**
Einhundert heiß Verliebte
fielen in ewigen Schlaf
tief unter der trockenen Erde.
Mit rotem Staub bedeckt
sind die Wege Andalusiens.
Grüne Olivenzweige hüllten Córdoba ein.
Hier stellt man ihnen Kreuze auf,
damit die Menschen sie nicht vergessen.
Einhundert heiß Verliebte
fielen in ewigen Schlaf.

**Malagueña - Federico García Lorca (1898-1936)**
Der Tod ging ein und aus in der Taverne.
Schwarze Pferde und finstere Seelen,
in den Schluchten der Gitarre wandern sie umher.
Der Geruch von Salz und heißem Blut entströmte
den Blüten der gekräuselten See, der erregten.
Doch der Tod geht ständig aus und ein,
und dennoch verlässt er die Taverne nicht.

**Loreley - Guillaume Apollinaire (1880-1918)**
Zu der blonden Zauberin aus dem Rheintal
kamen die Männer in Scharen und starben vor Leibe.

**De profundis**
A hundred fervent lovers
fell into eternal sleep
deep beneath the dry soil.
Red sands cover
the roads of Andalusia.
Boughs of green olives spread over Cordova.
Here crosses will be erected
so that the people will not forget them.
A hundred fervent lovers
fell into eternal sleep.

**Malgueña**
Death stalks in and out of the tavern.
Black horses and dark souls
wander in the chasm of the guitar.
The smell of salt and hot blood
permeates the florets of the nervous sea.
Death keeps stalking in and out
and will not leave the tavern.

**Lorelei**
To the blonde sorceress from the Rhine country
came lovesick men in droves.

O sag, Loreley, woher deine wunderschönen Augen,
erst du diesen gefährlichen Zauber gelehrt?

O Bischof, in meinen Augen lodert eine Flamme,
so übergebt diesen schrecklichen Zauber doch dem Feuer!

Loreley, dein Feuer ist allmächtig: Sogar ich bin vor dir verzaubert und kann dir kein Richter sein.

Schweigt, Bischof! Betet und glaubt daran:
Es ist der Wille des Herrn, mich dem Tod zu übergeben.

Mein Geliebter ging fort, er ist in einem fernen Land.
Alles ist mir nun verleidet, alles ist mir nun zuwider.

Mein Herz hat so gelitten, dass ich jetzt sterben muss.
Bei meinem eigenen Anblick denke ich an den Tod!

Mein Geliebter ging fort, und seit diesem Tage
scheue ich das helle Licht, herrscht Nacht in meiner Seele.

My beloved has gone, he is in a far country.
Nothing pleases me, nothing is worthwhile.

My heart is so sick that I must die.
Even my own appearance makes me think of death.

My beloved has gone and from that day
nothing has pleased me, darkness fills my heart.
Da rief der Bischof drei Ritter herbei: Schnell, führt Loreley fort in ein abgelegenes Kloster.

Hinfort, Lore, du Wahnsinnige, mit deinen Zauberaugen! Du sollst Nonne werden, und dein Blick wird erlöschen.

Die drei Ritter sind nun mit dem Mädchen auf dem Weg. Da spricht sie zu ihren finsteren und strengen Wächtern:

Lasst mich ein wenig dort auf jenem hohen Felsen stehen, damit ich noch einmal mein Schloss sehen kann, damit ich noch einmal mein Spiegelbild sehen kann, bevor ich in euer strenges Kloster gehen muss.

Der Wind zerzauste ihre Haare, und ihr Blick loderte auf, vergeblich ruft ihr die Wache zu: Loreley, zurück!

Auf der Windung des Rheines kommt ein Nachen geschwommen, in ihm sitzt mein Geliebter, er ruft mich herbei.

So leicht ist mir ums Herz, so klar die Welle…
Und von dem hohen Felsen stürzte sie in den Rhein, in die glatte Oberfläche, in das Spiegelbild ihrer rheinfarbenen Augen, ihrer sonnigen Locken.

Der Selbstmörder - Guillaume Apollinaire (1880-1918)

Drei Lilien, drei, Lilien stehen auf meinem Grab ohne Kreuz, drei Lilien, deren Goldstaub kalte Winde fortwehen, und der schwarze Himmel, von Regen überquellend, spült sie bisweilen ab, und feierlich wie drohende Zepter ist ihre Schönheit.

Aus der Wunde wächst die eine, und sobald die Abendröte aufflammt, scheint von Blut übergossen diese Lilie des Grams. Drei Lilien, drei Lilien stehen auf meinem Grab ohne Kreuz, drei Lilien, deren Goldstaub kalte Winde fortwehen.

Eine zweite wächst aus meinem Herzen, das so sehr leidet, auf wurmzerfressener Lagerstatt.

The bishop summons three knights: Quickly, take Lorelei to a distant convent.

Begone, mad Lor, doe-eyed Lor! You will become a nun, and your eyes will grow dim!

The three knights lead the maiden down the road. She pleads with her grave and stern escorts:

Let me stand upon that rock to look upon my castle once more, let me see my reflection in the Rhine before I enter the forbidding convent.

Her tresses are blown, her eyes are afire, in vain the escorts cry: Lorelei, get back!

Around the bend of the Rhine comes a boat, in it sits my beloved, he calls me.

My heart is so light, the wave is so clear… Off the rock and into the Rhine falls Lorelei, seeing reflected in the smooth river her Rhine-blue eyes and her sunlit curls.

The Suicide

Three lilies, three lilies on my grave unmarked by a cross, three lilies, the icy winds blow off their gilt and the black sky spills rain over them at times, and their beauty is as somber as regal sceptres.

One grows from my wound and in the rays of the sunset this mournful lily seems stained with blood. Three lilies, three lilies on my grave unmarked by a cross, three lilies, the icy winds blow off their gilt.

The second grows from my heart which suffers so upon a verminous bed.
Und die dritte zerreißt mir den Mund mit Wurzeln. Sie wachsen einsam auf meinem Grab, und die Erde ringsum ist öde, und verflucht ist, wie mein Leben, ihre Schönheit.

Drei Lilien, drei Lilien
stehen auf meinem Grab ohne Kreuz.

_Auf Wacht - Guillaume Apollinaire (1880-1918)_

Im Schützengraben stirbt er noch vor Einbruch der Nacht, mein kleiner Soldat, dessen erschöpfter Blick aus der Deckung heraus Tag für Tag dem Ruhm folgte.

Ein Ruhm, zu dem er nun nicht mehr aufsteigen möchte.

Heute noch stirbt er vor Einbruch der Nacht, mein kleiner Soldat, mein Geliebter und Bruder.

Und eben deshalb möchte ich mich schönmachen. Meine Brüste sollen wie eine hell Fackel leuchten, mein Blick soll verschneite Äcker versengen, mein Leib soll von einem Gräbergürtel umschlungen sein.

In Blutschande und im Tod schönmachen möchte ich für den, der getötet werden soll.

_Die Abendröte brüllt wie eine Kuh, es flammen Rosen, und der blaue Vogel hat meinen Blick verzaubert. Es schlug die Stunde der Liebe und des grausamen Fiebers._

Es schlug die Todesstunde, und es gibt keinen Weg zurück.

Heute noch stirbt er, wie auch die Rosen sterben, mein kleiner Soldat, mein Geliebter und Bruder.

Madame, schauen Sie! - Apollinaire

_Madame, schauen Sie!_ Sie haben etwas verloren… Pah! Kleinigkeit! Das ist mein Herz. Heben Sie es rasch auf.

Wenn ich will, geb’ ich es her.
Wenn ich will, hol’ ich es wieder, glauben Sie mir. Und ich lache, lache laut über die Liebe, die der Tod dahinrafft.

_Im Kerker der Santé - Apollinaire_

Sie haben mich nackt ausgezogen, als sie mich ins Gefängnis brachten; vom Schicksal hinterrücks getroffen wurde ich ins Dunkel gestürzt.

The roots of the third lacerate my mouth. Lonely they grow on my grave, and barren around them lies the earth, and like my life their beauty is accursed.

Three lilies, three lilies on my grave unmarked by a cross.

_On watch_

He will die in the trench before nightfall, my little soldier, whose weary eye kept watch from the shelter day after day for Glory.

For Glory, which had lost the desire to soar.

Today he will die before nightfall, my little soldier, my lover and my brother.

And this is why I will make myself beautiful. My breast shall burn as a bright torch, my glance scorch the snow-covered fields, and my waist be encircled by a belt of graves.

Incest and in death I want to become beautiful for the one who is to be killed.

The sunset bellows like a cover, the roses are ablaze, my gaze is enchanted by the bluebird.

The hour of love has struck, of terrible fever.

The hour of death has struck, and there is no way back.

Today he will die, as roses die, my little soldier, my lover and my brother.

_Madam, look!_

Madam, look!

You have lost something… Ah, just a trifle! It is only my heart. Pick it up quickly.

I may return it. I may take it back again, believe me. And I laugh, laugh at love which is cut down by death.

_In the Santé prison_

They stripped me bare when they brought me to prison. Struck by Fate from around the corner I am trust down into darkness.
Leb wohl, du froher Reigen,
leb wohl, du Mädchenlachen.
Hier wölbt sich das Grab über mir,
here bin ich für alle gestorben.

Nein, ich bin nicht der, so gar nicht mehr der,
der ich früher war.
Jetzt bin ich ein Arrestant: Und aus
ist es mit der Hoffnung.

In einer Grube, wie ein Bär,
gehe ich vor und zurück.
Der Himmel! Besser nicht hinschauen.
In einer Grube, wie ein Bär,
gehe ich vor und zurück.

Weshalb bereitest du mir diesen Kummer?
Sprich, du allmächtiger Gott.
O erbarde dich, erbarde dich!
Meine Augen haben keine Tränen mehr,
einer Maske gleicht mein Gesicht.

Du weißt, wie viele unglückliche Herzen
in den Kerkergewölben schlagen!
Entreiße meinem Haupt die Dornenkrone,
damit sie mein Hirn nicht durchbohrt!

Der Tag geht zu Ende. Eine Lampe über meinem
Kopf
brennt, umgeben von Finsternis.
Alles ist still. In der Zelle sind nur zwei:
ich und mein Verstand.

Antwort der Zaporoger Kosaken
an den Sultan von Konstantinopel - Apollinaire
Du bist hundertmal verbrecherischer als Barrabas.
Lebst mit dem Beelzebub in Nachbarschaft,
bist in den ekligsten Sündenpfuhlen versunken,
wurdest von Kindheit an mit Abfällen gefüttert,
wisse: Deinen Sabbat feierst du ohne uns.

Du verfaulter Krebs, Abschaum Salonikis,
grässlicher Traum, gar nicht zu beschreiben;
halb erblindet, verwest und ohne Nase
wurdest du geboren, als sich deine Mutter
bei Durchfall in Krämpfen wand.

Wütender Henker Podoliens, sieh doch:
Du bist übersät mit Wunden, Geschwüren und
Schorf.
Stutenhintern, Schweineschnauze,
keine Arznei der Welt möge dir genügen,
um deinen Aussatz zu heilen!

Farewell, gay circle,
farewell, girls' laughter.
The vault of the tomb is above me here,
here I am dead to everyone.

No, I am not the same,
not at all the same as before.
I am a prisoner now; and here
hope has ended.

In a pit, like a bear,
I pace back and forth.
And the sky! It is better not to look.
In a pit, like a bear,
I pace back and forth.

Why have you brought me this anguish?
Tell me, Almighty God.
Oh, have pity, have pity!
My eyes have no more tears,
my face is like a mask.

You see how many unhappy hearts
beat is this vaulted prison!
Take the crown of thorns from my head,
lest it pierce my brain.

The day is ended. The lamp burns
above my head, surrounded by darkness.
All is quiet. We are alone in the cell:
myself and my reason.

The Zaporozhian Cossacks’ response
to the Sultan of Constantinople
A hundred times more wicked than Barabbas,
neighbour to Beelzebub,
you are steeped in the most sinful mire.
Fed on filth since childhood,
know this: we won't attend your sabbath.

Rotten cancer, Salonica's refuse,
horrible nightmare that cannot be told,
cock-eyed, rotten and noseless,
you were born when your mother
writhed in spasms of filth.

Mad butcher of Podolia, look:
you are covered with wounds, cankers and
scabs.
Rump of a horse, snout of a pig,
let all the medicines be bought
for you to cure your ills!
An Delwig - Wilhelm Kuchelbecker (1797-1846)
O Delwig, Delwig! Was ist der Lohn
für große Taten und für das Dichten?
Wo findet das Talent Beglückung
unter all den Büsowehiten und Dummköpfen?

Wenn in der Hand des strengen Juvenals
vor den Büsowehiten die Peitsche drohend pfeift,
dann weicht die Farbe aus ihren Wangen,
dann erzittert die Macht dieser Tyranen.

O Delwig, Delwig! Was zählt Verfolgung?
Unsterblichkeit ist gleichsam Los
der mutigen, beseelten Taten,
des wonniglichen Liedgesangs!

Und so wird unser Bund nicht sterben,
der freie, freudige und stolze!
Sowohl im Glück als auch in schwerem Leid
der Musen ewiger Lieblinge Bund.

Der Tod des Dichters - Rainer Maria Rilke (1875-1926)
Er lag. Sein aufgestelltes Antlitz war
bleich und verweigernd in den steilen Kissen,
seitdem die Welt und diese von-ihr-Wissen,
von seinen Sinnen abgerissen,
zufließt an das teilnahmslose Jahr.

Die, so ihn leben sahen, wussten nicht,
wie sehr er Eines war mit allem diesen;
denn Dieses: Diese Tiefen, diese Wiesen
und diese Wasser waren sein Gesicht.

O sein Gesicht war diese ganze Weite,
die jetzt noch zue ihm will und um ihn wirbt;
und seine Maske, die nun bang versträubt,
ist zart und offen wie die Innenseite
von einer Frucht, die an der Luft verdirbt.

Schlußstück - Rainer Maria Rilke (1875-1926)
Der Tod ist groß.
Wir sind die Seinen
lachenden Munds.
Wenn wir uns mitten im Leben meinen,
wagt er zu weinen
mitten in uns.

O Delvig, Delvig!
O Delvig, Delvig! What reward
for lofty deeds and poetry?
For talent, what comfort
among villains and fools?

In the stern hand of Juvenal
a menacing whip whistles for the knaves
and drains the colour from their faces,
and the powerful tyrants tremble.

O Delvig, Delvig! What persecution?
Immortality is as much the lot
of bold, inspired deeds
as of sweet songs!

Our bonds will not die thus,
free, joyful and proud!
In happiness and sorrow may it stand firm,
the bonds of lovers of the eternal Muses!

The Death of a Poet
The poet was dead. His face, retaining
its usual paleness, rejected something.
Once it knew all about the world,
but this knowledge expired
and turned into indifference of the day.

How can they understand how long this road is?
O, the world and he—once they were as one:
the lakes, the valleys and the plains
of his face contained its quintessence.

His face was that expanse
which reaches out to him in vain;
but this timid mask will die
being openly exposed,
a tender fruit doomed to decay.

Conclusion
All-powerful is death.
It keeps watch
even in the hour of happiness.
In the world of higher life it suffered within us,
lives and longs —
and cries within us.

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POP QUIZ

ARE YOU...

an extrovert?
good at connecting with others?
genuine and honest?
a good communicator?

DO YOU...

smile and laugh easily?
love the arts?
wish for a job with benefits?
wish for a job with flexibility?

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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 October 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
Embedded in our culture is a genuine sense of mission to make every community where we live and work better because we’re there. It’s a philosophy anchored in the philanthropic spirit of our founder and demonstrated in the way we do business and the individual actions of our associates.
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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MASTERWORKS | MADISON, WI

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January 24, 2020

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VIOLIN
April 24, 2020

Giora Schmidt
VIOLIN
February 21, 2020

Andrew Balio
TRUMPET
May 8, 2020

Yolanda Kondonassis
HARP
March 27, 2020

all Masterworks: 7:30 pm at the Capitol Theater, Overture Center for the Arts, Madison, WI

SPECIAL PERFORMANCES

Messiah
WCO Chorus & Festival Choir of Madison
December 6, 2019
7:00 PM
Blackhawk Church

The Nutcracker
The Madison Ballet
December 2019
Overture Hall

Family Series
Fall 2019 & Spring 2020

Side By Side
WCO & WYSO
May 21 2019
June 26, 2019
East Meets West
featuring YACC Winner Sakurako Eriksen, piano

July 3, 2019
Independence Day Celebration
featuring guest conductor, Peter Rubardt

July 10, 2019
Finlandia
featuring Sergei Belkin, accordion

July 17, 2019
Film Night
featuring WCO Concertmaster Suzanne Beia, violin

July 24, 2019
Abbey Road
featuring Jeans ‘n Classics

July 31, 2019
Rockin’ Rachmaninov
featuring Ilya Yakushev, piano
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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SIDE BY SIDE
Wisconsin Chamber Orchestra & WYSO together on stage

MAY 21
7:30 PM | OVERTURE HALL
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