SYMPHONIC POWER
Friday, January 24, 2020, 7:00 pm
Uihlein Hall, Marcus Performing Arts Center

PERCUSSION ENSEMBLE
Tobie Wilkinson, Director

NATHAN DAUGHTREY - Lost Souls
SCOTT JOPLIN
arr. Murray Houliff - The Entertainer

WIND ENSEMBLE
Nicholas Carlson, Music Director
Andrew Hacker, Music Director
Prof. Thomas L. Dvorak, Conductor Laureate

ROBERT SHELDON - Skydance
Mr. Hacker
CHRISTOPHER TUCKER - Twilight in The Wilderness
Mr. Hacker
JOHN MACKEY - Lightning Field
Mr. Carlson
ROSSANO GALANTE - Whispers from Beyond
Mr. Carlson
JOHN BARNES CHANCE - Variations on a Korean Folk Song
Mr. Carlson

METROPOLITAN SYMPHONY ORCHESTRA
Carter Simmons, Music Director

GIUSEPPE VERDI - Overture to La Forza del Destino
PYOTR ILYICH TCHAIKOVSKY - Romeo and Juliet Overture-Fantasy
MANUEL de FALLA - El sombrero de tres pico: Suite No. 2
I. Danza de los vecinos
II. Danza del molinero
III. Danza final
Tobie Wilkinson is a Senior Lecturer of Music/Percussion at UW-Whitewater and has been there since 2002. Mr. Wilkinson teaches applied percussion lessons, is assistant director of the UW-Whitewater Warhawk Marching Band, directs the UW-Whitewater Percussion Ensemble, and teaches percussion methods courses for future music educators.

He is a frequent adjudicator/clinician and performs as a freelance percussionist. Currently, he holds the positions of Principal Timpanist with the Racine Symphony Orchestra and Immediate Past President for the Wisconsin Chapter of the Percussive Arts Society.

He received his Bachelor of Music Performance and Bachelor of Music Education degrees at Central Michigan University and his Master of Music degree in percussion performance at Rice University in Houston, Texas.

Andrew Hacker is the Director of Instrumental Music at Hartford Union High School and has held this position since 2015. He leads all aspects of the band and orchestra programs. As a community music advocate, he is a music director and conductor with the Milwaukee Youth Symphony Orchestra Wind Ensemble. Mr. Hacker maintains further community relations in higher education as an associate lecturer at the University of Wisconsin-Milwaukee and conducts the Moraine Symphonic Band at the Washington County campus. Previous teaching assignments for Mr. Hacker were with the Waukesha School District and Waukesha Catholic School System.

Mr. Hacker is active as a musician throughout Wisconsin, frequently performing on tuba, bass trombone, and euphonium with a wide range of ensembles. In 2009, he was invited to lecture on the topic of “Improvisation Through Folk Wind Music” for the international convention of Gauverband Nordamerika in Toledo, Ohio, and repeated this clinic at the 2011 and 2013 conferences. Mr. Hacker plays an active role in folk wind music in the Midwest and is the founder and musical director of Blaskapelle Milwaukee, an 18-piece European-style wind ensemble. In 2007 and 2017 he was inducted into the Wisconsin Polka Hall of Fame for the Youth Achievement Award and Youth Mentor Award, respectively. In 2015, the Civic Music Association of Milwaukee named Mr. Hacker as Music Teacher of the Year.

Mr. Hacker holds a bachelor’s degree in Music Education from Carroll University and a master’s degree in Educational Leadership from Cardinal Stritch University. He is currently pursuing a Doctor of Musical Arts (DMA) degree in Music Education from Boston University. Mr. Hacker is a member of the National Association for Music Education and the Association of American Educators.
FIND your voice.

At Carthage College, you will study with exceptional faculty who set high expectations for the unique, creative individual you are. Whether you’re interested in music performance or music education, the opportunities at Carthage are limitless.

PROGRAMS OF STUDY
Vocal/General Music Education • Instrumental/General Music Education
Music Performance • Music Theatre Emphasis • Piano Pedagogy and Performance

NEW PROGRAM
Master of Music in Music Theatre Vocal Pedagogy

For audition dates and more information:
CARThAGE.EDU/MUSIC
INVEST IN INSPIRATION
When you donate to the United Performing Arts Fund, you support more than a show. Your gift is an investment in our local community, helping to enrich our culture, the economy and arts education for the children in our area. Let that be your cue to act.

DONATE TODAY AT UPAF.ORG/DONATE.

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
Artistic Director Carter Simmons has worked with the musicians and families of the Milwaukee Youth Symphony Orchestra (MYSO) since 1992. In addition to leading the artistic and program staff, he is Music Director of MYSO’s Metropolitan Symphony Orchestra and Chamber Orchestra. During his tenure, the organization has grown to serve 7,000 students and received the National Arts and Humanities Youth Program Award. Mr. Simmons is Music Director of Milwaukee’s Festival City Symphony and has been invited to conduct for the Milwaukee Ballet, the Milwaukee Symphony Orchestra, the Starry Nights Orchestra featuring artists of the Florentine Opera, and the Wisconsin Philharmonic. He has conducted MYSO in Beijing’s Forbidden City Concert Hall and in Chicago’s Orchestra Hall, and has accompanied the orchestra for its performances in: New York’s Carnegie Hall, Valencia’s Palau de la Música, Prague’s Dvořák Hall, Budapest’s Béla Bartók National Concert Hall, Argentina and Uruguay, Ireland, and the Musikverein, home of the Vienna Philharmonic. Mr. Simmons has been appointed Music Director of MYSO’s Senior Symphony starting in the 2020-2021 season.
Join Us in Door County, Wisconsin for Our 2 Week Residential Music Academy

2020 Symphony Session
June 28 - July 11

• Study under a faculty of world-class professional musicians with ten or more public performances

• 2:1 Student:Faculty ratio for a mentoring, formative environment

Learn more at birchcreek.org/academy
**WIND ENSEMBLE**

**FLUTES**
Isaac Buss, Principal  
Eden Tan  
Ana Thiel  
Scotland Nicholson

**OBOES**
Madelyn Gorgen, Principal  
Nate Schwefel  
Mia Burns  
Aashi Iyengar  
Eleanor Mechler-Hickson

**CLARINETS**
Elisabeth Fischer, Principal  
Kaelyn Koerner  
Jordan Haney  
Sydney Stanford  
Aaron Srok  
Siya Mahajan  
Savanah Tiefenbacher  
Mahathi Karthikeyan  
Lilly Beane  
Isabella Schmitz  
Noah Ramos  
Jana Paulsen

**BASS CLARINETS**
Adam LuMaye, Principal  
Andres Ferreira  
Sean Kabara

**BASSOONS**
Henry Dizard, Co-Principal  
Elisabeth Fischer, Co-Principal

**ALTO SAXOPHONES**
Mia Traverse, Principal  
Alex Nehs  
Annisa Richardson  
Julia Schneider  
Lillian Knaack  
Anthony Busateri  
Abby Hanson

**TENOR SAXOPHONES**
Swar Khopkar, Principal  
Kyle Johnson

**HORNS**
Nathan Wolf, Principal  
Ian Wiese  
Owen Erickson  
Nora Hannan  
Shaurya Bansal  
Meera Rao

**TRUMPETS**
Sarah Downes, Principal  
Oscar Endres  
Molly Gapinski  
Maxwell Kellogg  
Will Hartman  
Quinn Hammelund  
Arnav Nandakumar  
Netta Cordier

**PERCUSSION**
Finnigan Gingery, Principal  
Nicholas Huntsman  
Bryson Marquardt  
Kishore Mohanram  
Carter Sagan  
Molly Sander  
Christian Whittaker

**PERCUSSION ENSEMBLE**
Sarah Holl  
Benjamin Nogrady  
Claire Peplinski  
Reece Pfisterer  
Charlotte Voca
MILWAUKEE YOUTH SYMPHONY ORCHESTRA

FIRST VIOLINS
Clark Snavely, Concertmaster
Sofia Castanho-Bollinger, Associate
Concertmaster
Victoria Fuller, Assistant
Concertmaster
Isabelle Travalnty, Assistant
Concertmaster
Ethan Chen, Elizabeth Lim, Arisha Sobhani, Blessing Kim, Mira Santo Tomas, Isabella Nichols, Katrina Biselden, Jasmine Storck, Jessica Cotturone, Maria Graziano, Nicolas De Torre, Gina Shin, Erin Krasovitch, Devon Pawlak, Lorena Marrari, Autumn Cortright, Emi Suttner, Aashay Mardikar, Grace Abt, Angelica Yang, Alexandra Kunda, Clara Seamons
Grace Lee, Savannah Fraley, Tamara Avdeev, Ethan Tretheway, Dora Mercado, Ava Ulatowski, Amber Seebach, Gabrielle Hayes, Emma Conran, Nikadri Aich, Matthew Lehner, Anna Mae Dixon, Julianne Skovgaard, Natalia Cazados, Lashanti Scott, Mohima Aich, Savanna Rostad

SECOND VIOLINS
Ethan Emanuelson, Principal
Trinity Schrottenboer, Associate
Principal
Francis Anggara, Ruthie Yu, Ramona Cloud
Nolan Boerner, Principal
Karl Beck

SECOND VIOLINS
Ethan Emanuelson, Principal
Trinity Schrottenboer, Associate
Principal
Francis Anggara, Ruthie Yu, Ramona Cloud
Nolan Boerner, Principal
Karl Beck

VIOLAS
Armarion Julien, Principal
Vivian Cucu, Associate
Principal
Jacob Marx, Alexandra Streit, Elliot Richer, Shreya Gupta, Collette Riviere, Elaine Fraser, Benjamin Hruska, Aiden Toth, Grace Dykstra, Alitza Pasillas-Velazquez, Gordy Nieman, David Ibitoye, Lidia Perez, Celeste Santiago, Michelle Xavier

CELLOS
Nolan Boerner, Principal
Karl Beck

BASSES
Nathan Foley, Principal
Harmony Gast, Oscar Thompson, Isabella Vail, Wesley Woitowicz

FLUTES
Shreya Girish, Hailey Hanson, Elizabeth Weber

PICCOLOS
Shreya Girish, Elizabeth Weber

OBOES
Blake Curtis, Sarah Kidd, Vanessa Pare, Malena Weber

ENGLISH HORN
Blake Curtis

CLARINETS
Ayesha Abbassi, Max Blitman, John Dawson, Autumn Lee, Cady Muller

BASSOONS
Brionna Banovich, Presley Hansen

HORNS
Ryan Brown, Eli Drews, Eli Hoffmann, Natalie Niebler, Kaitlyn Sisney, Brooke Wisniewski

TRUMPETS
Emmah Bagin, Zachary Fitzgerald, Charles Klein, Joshua Turner

TROMBONES
Dietrich Frayer, Trevor Haglin, Tristan Watson

TUBAS
Sophie Mayer, John Schmidt

PERCUSSION
Nicholas Peterson, Reece Pfisterer
NOBLE VISION
Saturday, January 25, 2020, 2:00 pm
Uihlein Hall, Marcus Performing Arts Center

SENIOR SYMPHONY BRASS CHOIR
Donald Sipe, Conductor

MICHAEL SEYBOLD
Fellow, John Downey Creation Project
Ron Foster, Teaching Artist

Hymn for Brass
World Premiere

Presentation of Carrie Rondeau Memorial Scholarship

SENIOR SYMPHONY
Margery Deutsch, Music Director

ISABELLE KRAMAR
Fellow, John Downey Creation Project
Christian Ellenwood, Teaching Artist

Letters to You
World Premiere

MAURICE RAVEL
Tzigane, Rhapsody for Violin and Orchestra
Zak Chen, violin
Winner, 2020 Senior Symphony Concerto Competition and Carrie Rondeau Memorial Scholarship

SERGEI RACHMANINOFF
Capriccio bohémien, Op. 12

INTERMISSION

ROBERT W. SMITH
The Ascension

PAUL HINDEMITH
Nobilissima Visione
I. Introduction and Rondo
II. March and Pastorale
III. Passacaglia
CARRIE RONDEAU MEMORIAL SCHOLARSHIP

We are pleased again this season to present the Carrie Rondeau Memorial Scholarship. This award goes to the winner of the Senior Symphony Concerto Competition, involving many of MYSO’s finest young musicians. As a result of generous contributions from her family and friends, this scholarship was established to memorialize Carrie and to provide support for the musical excellence she admired and exemplified. Continued support from family and friends perpetuates this memorial.

DON SIPE | DIRECTOR

Donald Sipe is the principal trumpet of the Milwaukee Ballet Orchestra, and a member of the new music group Present Music and the large brass ensemble Isthmus Brass.

He performs across many genres, including classical, jazz, rock, and Broadway. Sipe has performed with the Milwaukee, Syracuse, Omaha, Green Bay, and Elgin Symphony Orchestras, Chicago Sinfonietta, Chicagoland Pops, and the Brass Band of Battle Creek.

Chamber music credits include the Chicago Symphony Orchestra Brass Ensemble, the Chicago Brass Quintet, Fulcrum Point New Music Ensemble, the UW-Milwaukee Faculty Brass Quintet, and the Summit Brass. His arrangements for brass quintet have been played by many brass quintets including Chicago Symphony Orchestra Brass Quintet.

He performed on Peter Gabriel’s New Blood Orchestra Tour and has been heard in the pit with several Broadway national touring companies, including West Side Story, HAIR, Book of Mormon, The Sound of Music, and Wicked.

Other performances include working with a wide range of luminaries including Leonard Bernstein, Michael Tilson Thomas, Doc Severisen, Ray Charles, Marvin Hamlisch, Bill Conti, Jerry Goldsmith, Jewel, Il Divo, Aretha Franklin, The Temptations, the Moody Blues, Manheim Steamroller, Jerry Lewis, and Bob Newhart.

Recordings include several CDs with Present Music, but also projects with the Milwaukee Symphony Orchestra, the Summit Brass, Sones de Mexico, and new age artist Peter Buffett. Recent highlights include performing The Music of Prince with Symphony in concert and recording the Isthmus Brass’ latest CD We Need a Little Christmas, Summit Records (December 2018).

He has taught trumpet at Carroll University and Carthage College, and led masterclasses at the University of DePaul, University of Wisconsin-Whitewater, and the Eastman School of Music. Founder and president of Omicron Artist Management, Inc. he advises and manages the careers of other professional musicians, including the internationally-known conductor William Eddins.

Sipe earned his Bachelor’s and Master’s degrees in music from the Eastman School of Music in Rochester, NY, where he studied trumpet with Barbara Butler.
Margery Deutsch | Music Director

Margery Deutsch has over thirty-five years of experience on the podium, and is in great demand as a guest conductor, clinician, and adjudicator. She has worked with professional, community, youth, and high school orchestras, and has traveled the world, performing in over a dozen countries on four continents.

Deutsch has been Music Director of the Milwaukee Youth Symphony Orchestra’s (MYSO’s) Senior Symphony since 1987. MYSO, the largest after-school youth orchestra program in the United States, is recognized as one of the premier youth orchestras in the country. Under her direction, the Senior Symphony has toured Ireland, Argentina, Uruguay, Austria, Hungary, the Czech Republic, China, France, Switzerland, Italy, Spain, Canada, the Pacific Northwest, and Scotland. She has conducted these young musicians in performances at Dublin’s National Concert Hall, Vienna’s Musikverein and Konzerthaus, Béla Bartók National Concert Hall, Dvořák Hall in the Rudolfinum, Carnegie Hall, and Chicago’s Orchestra Hall.

Named Professor Emeritus in 2012, Deutsch served as Director of Orchestras and Professor of Conducting at the University of Wisconsin-Milwaukee (UWM) from 1984 - 2012. Under her direction, the UWM orchestra performed at Carnegie Hall as part of the 2012 New York International Music Festival. Dedicated to working with musicians of all ages and backgrounds, Deutsch serves as the Music Director of UWM’s University Community Orchestra, an ensemble of more than 125 musicians ranging in age from 12 to 88.

Prior to coming to Milwaukee, Deutsch served as Music Director of the Shreveport (LA) Symphony. Versed in both orchestral and choral repertoire, she was Music Director of the Long Island Singers Society and, in Milwaukee, has conducted the Master Singers, Bel Canto Chorus, Milwaukee Choristers, Lawrence University Choir, Milwaukee Children’s Choir, and the Milwaukee Symphony Chorus.

A frequent guest conductor for the Milwaukee Symphony Orchestra’s Youth, Children’s, and Family concert series, Deutsch has worked with the Sheboygan Symphony, Aurora University’s Music by the Lake Opera Theater, Women’s Philharmonic (CA), Plymouth (MI) Symphony, Dayton Philharmonic, Charleston (SC) Symphony, Nebraska Sinfonia, Monroe (LA) Symphony, and the South Dakota Symphony.

Michael Seybold | John Downey Creation Project Fellow

Michael Seybold, a junior at Grafton High School, has played trumpet in MYSO for the past five years and is currently a member of MYSO’s Senior Symphony. He plays trumpet and electric bass in the band and jazz programs at Grafton High School and sings bass in the vocal ensembles and theatre program. Michael has been selected for the WSMA State Honors Choir for the past three years. He currently studies voice with Michelle Hynson. Michael performed at the Wisconsin Jerry Awards in June 2019 in the Outstanding Lead Performance category in the role of Aldolpho in The Drowsy Chaperone. Michael recently performed as Prince Topher in the Grafton High School production of Cinderella and has been nominated again as an Outstanding Lead Performer. His interest in rock music has led him to form a band called Exit 92 which performs covers as well as originals written by Michael. He studies with Ron Foster as part of the MYSO John Downey Creation Project and is honored to have his brass ensemble composition Hymn for Brass premiered today.
An advocate for new music, Deutsch has championed the works of many composers including Stella Sung, Gabriela Lena Frank, James Woodward, Kirt Mosier, Crawford Gates, Chen Yi, John Downey, Fischer Tull, Tomas Svoboda, Andrzes Panufnik, and Christopher Theofanidis.

Deutsch is actively involved with high school-age musicians throughout the country as a guest conductor, clinician, and adjudicator. In 2017, she conducted the National Association for Music Education’s All-National Honor Orchestra in Orlando, Florida, and has led the all-state orchestras of New York, Massachusetts, Kansas, Missouri, Washington, Minnesota, Montana, Delaware, and Maine. She served four terms on the Board of Directors of the League of American Orchestra’s Youth Orchestra Division. In 2020, she will conduct the Massachusetts All-State Orchestra in a performance at Boston Symphony Hall.

The recipient of numerous honors and awards, Deutsch received the 2001 Milwaukee Civic Music Association Award for Excellence in Contributions to Music and the 1990 UWM Undergraduate Teaching Award. She has been awarded conducting fellowships and scholarships from the Aspen Music Festival, the Academia Chigiana in Siena, Italy, and the Nebraska-based Festival of a Thousand Oaks. She was also invited to participate in the conducting seminar at Tanglewood where she took master classes with Leonard Bernstein, Seiji Ozawa, and Colin Davis.

A native New Yorker and Regents Scholar, she holds a Master of Music degree in Orchestral Conducting, a Master of Arts degree in Musicology, and a Bachelor of Arts degree in Flute and Vocal Performance.

Born into a music-loving family, Isabelle Kramar’s musical journey began before she could even speak. She unofficially began to compose as an 11-month-old when her family gave her a bright red toy electric keyboard.

Back then Isabelle would play random notes and create outlandish and contemporary melodies. She loved the toy piano so much that at age four, she began formal piano lessons. Later, as a third-grader, Isabelle fell in love with the cello. She is currently a junior at Homestead High School in Mequon and plays in MYSO’s Senior Symphony.

After the premiere and success of Isabelle’s first composition (The Infinite Waltz), which received First Place in the 2019 Wisconsin School Music Association (WSMA) Composition Project, a Superior rating in the 2019 Wisconsin Federation of Music Clubs (WFMC) Junior Composer Competition, and Finalist in the 2019 National Young Composer’s Challenge, Isabelle realized how much she truly enjoys to compose and bring stories to life through music. She has since continued to explore the vast colors that a full symphonic orchestra has to offer, and the unique atmospheres created by a small chamber ensemble. Additionally, she has fallen in love with the exciting world of film scoring and hopes to explore this field in the future.
Violinist Zak Chen, 14, is a freshman at New Berlin Eisenhower High School. He is currently studying with Dr. Bernard Zinck, Associate Professor of Violin and Chamber Music Director at UW-Milwaukee. Since Zak moved to Wisconsin in 2018, he has been an active participant in many musical programs and performances. He participated in MYSO’s Metropolitan Symphony Orchestra last season and was the winner of the 2019 Metropolitan Symphony Orchestra Concerto Competition. This year Zak is a member of the Senior Symphony and plays chamber music at the Advanced Chamber Music Institute at the Wisconsin Conservatory of Music. He participates in his school orchestra, where he serves as concertmaster, is involved in chamber groups, and accompanies the school choir.

Zak started his violin study at age four and has had solo experiences since the age of 8. He has performed as a featured soloist at concerts with orchestras in several states, including South Carolina, Virginia, Pennsylvania, and Michigan. He has also appeared as a guest soloist with orchestras in China and Germany.

Zak is very musically active over the summer, attending various music camps all over the world. He worked as an assistant coach at Chamber Camp at the Wisconsin Conservatory of Music in the summer of 2019. He was awarded with a merit scholarship to attend the Advanced String Program at the Interlochen Arts Camp in the summer of 2018, where he served as a concertmaster in the orchestra. In 2017, he was awarded a scholarship to attend the Saarburg International Festival in Germany. He performed as a featured soloist with the festival orchestra and worked on chamber music with talented music students from high school age through the graduate level.

Zak also plays the piano and studies with Stefanie Jacob. He was a consistent winner of statewide piano competitions in South Carolina since age five. He won first place in the junior division at the 2019 Wisconsin Conservatory of Music Piano Festival and was one of the semifinalists of the 2019 Wisconsin Youth Piano Arts Concerto Competition.

Zak loves to read. Music and books are two of the most important components of his life. In his spare time, he also enjoys playing video games, running cross country, playing tennis, and traveling with his family.
FIRST VIOLINS
Grace Woo, Co-Concertmaster
Julianna Vogl, Co-Concertmaster
Kasumi Grace Stoll, Co-Concertmaster
Jack Gronseth, Co-Concertmaster
Carrie Wang
Zak Chen
Amy Koo
Cecelia Santiago
Ajmal Taujoo
Matthew Forman
Lily Montes
Heaven Kim
Ingrid Buschkopf
Madeline Ahluwalia
Grace Gierach
Yunju Ha
Aaron May
Jackson Lanke
Lydia Prueher
Yanni Ma
Isabel Klemmer

Autumn Mays
Katie Keller
Trisha Nandakumar

VIOLAS
Livia Romanov, Co-Principal
Ian Hoffman, Co-Principal
Cindy Bian, Co-Principal
Joseph Elliott, Co-Principal
Logan Slade
Dominic DeMichele
Megan Stevens
Charlotte Stevenson
Kathryn Banasik
Noe Goldhaber
Atreyu Schilling
Daniel Papikiants
Emma Stenzel
Julia Tuzhiklov
Jordan Hill
Alejandra Razo
Caroline Harkless

ELIJAH LACOMBE
NICOLE VIZER
BASSES
Braden Sulok, Principal
Serene Tomaszewski, Assistant Principal
Liam Phillips
Ariana Smith
Kyra Levandoski
Katya Imas
Andrea Ligocki
Aaron Moreno-Padilla
Jordan Ferber

HARP
Lauren Finn

PIANO
Isabelle Kramar
Lance Letellier

CELESTE
Matthew Forman
Lance Letellier

FLUTES
Carter Allen
Sara Bender
Gavin Coleman
Leonardo Viglietti
Cynthia Yan

PICTCOLOS
Gavin Coleman
Leonardo Viglietti

OBOES
Grayson Eichmeier
Elyse Fujimoto
Alyssa Krug

ENGLISH HORN
Grayson Eichmeier

CLARINETES
Jessica Brotherton
Max Ehlers
PROGRAM NOTES

Michael Seybold
b. 2003

Hymn for Brass

_Hymn for Brass_ is written in a traditional tonal style evoking the peaceful qualities of a hymn and emphasizing the vocal qualities of brass instruments. The work contains three main themes which overlap throughout the composition. The first theme is introduced by the trumpets while the second theme is first played by a solo trumpet during the middle rubato section. The final theme is foreshadowed halfway through the piece but is played in its entirety at the end. The horns and tuba are paired at various times since they are conical brass instruments that have distinctive sound qualities which differ from the cylindrical trumpets and trombones which are paired for the same reason. Each theme is harmonically simple, which allows for multiple melodies to interact with each other at the same time throughout various sections of the piece.

Program notes by Michael Seybold

Isabelle Kramar
b. 2002

Letters to You

_Letters to You_ is a piece that plays around with nostalgia, the bittersweetness of reflecting on the past, the passing of time, and the lack of control one has over it. The piece begins with an individual sitting in a tranquil environment. Suddenly, a notification from a friend disrupts their train of thought; the two had lost contact over the years. The character enters a day-dreamy haze, remembering their younger self, and smiling at how things used to be. It is here that the motif of nostalgia is introduced. This haze transitions into a dream where
the character can walk through their memories, and the character wakes up, confused. As the confusion fades, they feel ecstatic having been given a chance to relive their cherished memories. Throughout this dream world, the concept of time follows, represented by the tempo at one beat per second, driving the character to move with a sense of urgency and empowerment. Ultimately, they realize that they are unable to go back in time and begin to regret the things they didn’t do in those moments. A mellow piano solo follows, symbolizing their internal voice speaking out. They miss the past but recognize that while it can’t be changed, they can still reconnect with those that were part of it. A grander scale sense of regret follows when the character attempts to leave this memory land and wakes up. The cello solo represents the character pondering how to reach out to that friend, the person they missed the most. Piano, celesta, and pizzicato strings play back the notification in the mind of the character. Their internal voice returns, wishing that there was something more impactful than a simple text. Suddenly, the character realizes how powerful and sincere a letter might be, although socially outdated. They hurry home with the memories in their mind. The repetitive pounding of the piano, chimes, and strings are the musical embodiments of the character sitting down and thinking about all the things they want to say and the many drafts they go through. The character finally gets an idea of how to start the letter. And with that, the piece ends with a musical ellipse. The character begins to write, but the story is not over…

Program notes by Isabelle Kramar

Maurice Ravel
b. March 7, 1875; Ciboure
d. December 28, 1937; Paris

_Tzigane, Rhapsody for Violin and Orchestra_

A memento of Ravel’s fascination with violin virtuosity, _Tzigane_ was described by the composer as “a virtuoso piece in the style of a Hungarian Rhapsody.” Setting to work in April of 1924, Ravel asked Mme. Helene Jourdan-Morhange (for whom he was writing a violin sonata) to inspire him by playing Paganini’s _Caprices_ while he composed. Perhaps more dazzled than inspired, Ravel found himself a week before the scheduled premiere with his new work still incomplete. Ultimately, the violin soloist, Yelly d’Aranyi (a celebrated Hungarian violinist and grandniece of composer/violinist Joseph Joachim), had but two or three days to prepare _Tzigane_ for its first performance. Although it bristles with technical difficulties, the work yielded to her artistry at its first performance with pianist Henri Gil-Marchex in London on April 26, 1924.

Ravel soon orchestrated this clever pastiche of _tzigane_ (Hungarian gypsy) style. It was introduced to America by the Dutch violinist Andre Pollah later in 1924. Having worked with Ravel on this music, Pollah’s comments about the composer’s intentions have particular credence: “Ravel’s idea was to represent a gypsy serenading—with all the extravagance of his fiery temperament and all the good and bad taste at his command—some real or imagined beauty…In the solo part, not only has every known technical effect been used, but Ravel has invented new ones.”

Program notes by Roger Ruggeri © 2020
Sergei Rachmaninov
b. April 1, 1873; Semyonovo, near Novgorod
d. March 28, 1943; Beverly Hills, CA

Capriccio bohémien, Op. 12

Arguably one of the greatest musicians of the early 20th century, the youthful Rachmaninov exhibited great talent as a pianist, but suffered effects of an unstable home life. In Sergei’s first ten years of life, his father squandered the family fortune, his sister died in a diphtheria epidemic, and his parents separated. After failing all his non-music subjects in the finals of 1885, the young man was sent to study at the Moscow Conservatory, where he studied with and lived in the home of Nikolay Zverev, a strict disciplinarian. Rachmaninov first met such legendary Russian musicians as Tchaikovsky, Anton Rubinstein, and Arensky at Zverev’s Sunday afternoon gatherings. Amid the din of his fellow students’ practice, Rachmaninov began his fledgling efforts at composition with a Mendelssohnian orchestral scherzo and some piano pieces, thus establishing his life-long division of time between performance and composition.

Soon after his graduation from the Conservatory with the Great Gold Medal, Rachmaninov plunged into composition, producing a number of works, including his famed C-sharp minor piano prelude and this fantasy on gypsy themes. Originally written in 1892 and revamped in 1894, this twenty-minute work is cast in three sections. It begins with melancholic music in which a central melodic idea is passed between pairs of bassoons, horns, and clarinets. Gradually the atmosphere turns more optimistic as the solo flute advances a love song, aided by empathetic woodwind commentary. Ultimately, a cello solo begins the gradual evolution of a whirling dance whose gypsy strains ascend to an ecstatically frenzied climax.

Program notes by Roger Ruggeri © 2020

Robert W. Smith
b. October 24, 1958; Daleville, Alabama

The Ascension

A prolific composer, arranger and clinician, Robert W. Smith is particularly active in realms of wind music. A trumpeter in his early career, he studied composition with Paul Yoder at Troy State University and later devoted himself to teaching and publishing music.

The Ascension ultimately found its place as the third movement of Smith’s 1995 Symphony No 1, The Divine Comedy. A lengthy Italian narrative poem by Dante Alighieri (1265-1321), Divine Comedy was written between 1308 and 1320. In it, the poet Dante is led by the Roman poet Virgil, through Hell and Purgatory, before Dante’s idealized woman, Beatrice, leads him to Paradise. The Ascension is a musical depiction of that joyful ascent into Heaven.

Originally commissioned by the George Mason University Band, The Ascension swirls upwards to a slower middle section. Among the unusual sounds in this movement are bowed vibraphone bars, pitched wine glasses, and some of the performers singing alleluia. The faster pace returns, bringing the music to its exultant conclusion.

Program notes by Roger Ruggeri © 2020
Paul Hindemith  
b. November 16, 1895; Hanau  
d. December 28, 1963; Frankfurt

Nobilissima Visione  
Traveling through Florence, Italy, in 1937, Hindemith encountered Leonide Massine while strolling past the Church of the Holy Cross. The French choreographer insisted that Hindemith come into the church and see Giotto’s frescoes depicting scenes from the life of St. Francis of Assisi. Almost immediately, the pair decided to collaborate on a ballet based upon the life of that saint.

St. Francis of Assisi (1182?-1226) turned from his life as a worldly soldier to a life marked by humility, poverty, religious fervor, and a oneness with nature that is reflected in Hymn to the Sun, a writing attributed to this holy man. Cast in five scenes, the ballet was entitled St. Francis and was first presented by the Ballet Russe de Monte Carlo in London on July 21, 1938. Massine commented that the work “was in reality no ballet, it was a dramatic and choreographic representation of the life of St. Francis, in which Hindemith, Tchelichev [the scenic designer], and I attempted throughout to create and project a voice of mystic elevation.” Realizing that the work was not truly successful in a balletic sense, Hindemith quickly made a suite, Nobilissima Visione, as “an important act of salvage.” The concert version of the music was first heard in Venice in September of 1938.

The orchestral suite consists of three sections: I. Introduction and Rondo, II. March and Pastorale, and III. Passacaglia. Describing this music, Hindemith writes: “The Introduction consists of that part of the original music during which the hero of the action is sunk deep in meditation. The rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast–dry bread and water only. The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveler and rob him. The third and closing movement corresponds to the portion of the ballet representing the Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different variations through which the six-measure long theme of the Passacaglia is transformed. In the ballet this closing piece bears a special title borrowed from a chapter heading in an old version of Cantique du Soleil, which reads, “Incipiunt laudes creaturarum” (“Here begin the praises of all creatures”).

Program notes by Roger Ruggeri © 2020
JOHN DOWNEY CREATION PROJECT

MYSO is proud to collaborate with one of America’s premier new music ensembles, Present Music, as we premiere ten student compositions this season. In memory of visionary composer Dr. John Downey, select MYSO musicians are chosen to work with a professional composer who guides them from the early structural and conceptual issues of composition through the final scoring and rehearsals of their work. This program provides MYSO ensembles, as well as the composers, an important and exciting experience by undertaking the many challenges of new music.

John Downey served as Director of Music Theory and Composition for Music For Youth/MYSO for more than 40 years, and was an important and beloved member of the MYSO family until his passing in 2004. A Distinguished Professor of Music at UW-Milwaukee, he was an internationally-renowned composer who collaborated with the great artists of his time and, among many honors, was knighted by the French government.

Dr. Downey played a critically important role in the lives of thousands of students, several of whom have become noted composers, and was central to our organization and mission for many years. His students were an essential and joyous part of his storied career. He would be thrilled by the enthusiasm, creativity, and the seriousness of purpose displayed by these young composers to whom he would have referred as “my geniuses.”
Since 1956, Milwaukee Youth Symphony Orchestra (MYSO) has been nurturing, challenging, and inspiring young minds, profoundly changing lives and our community for the better. MYSO has grown from one orchestra and 30 students to become the largest after-school youth orchestra in the country, and one of the most respected. We serve 1,000 of the area’s young musicians who come from more than 200 schools, 90 zip codes, and as many as 14 counties throughout southeastern Wisconsin and northern Illinois. Each year we provide outreach programs to an additional 6,000 youth and reach an audience of 25,000 through more than 100 public performances.

The importance of MYSO as a catalyst for youth development and community change has not gone unnoticed. In our 2015-16 season, MYSO received the National Arts and Humanities Youth Program Award, the country’s highest honor for after-school youth arts and humanities programs, presented by the President’s Committee on the Arts and the Humanities. MYSO is the only youth orchestra in the country ever to have received this recognition.

Today we offer more than 40 ensembles and enrichment training options, ranging from symphony and string orchestras, and jazz and steel pan bands to music theory, composition, and international tours, providing quality musical experiences for a wide range of skill levels.

For more information about MYSO and its many programs, please visit myso.org.

MYSO is a proud founding member of the United Performing Arts Fund and is a 501(c)(3) nonprofit organization.
CARDINAL STRITCH UNIVERSITY

A small, private university where you get the personal attention you deserve. Located on Milwaukee’s beautiful north shore within minutes of downtown.

BACHELOR OF ARTS IN THEATER

Continue your craft as you prepare for your career. Specifically designed to be a double major or minor!

Offering 60+ undergraduate and graduate degrees

Learn more at stritch.edu
EXPLORE THE ARTS AT CONCORDIA

Open the doors to your creativity with endless program and extracurricular opportunities in art, music, and theater.

cuw.edu/finearts
GREETING CARDS FOR THEATRE PEOPLE

act like you care.

ACTLikeYouCare on Etsy.com
Subscribe to our email newsletter on footlights.com!

Stay up to date on performing arts stories and events in Milwaukee and Madison!