Tonight’s program opens with German composer, Joseph Martin Kraus, an exact contemporary of Mozart, who spent most of his professional life in the service of the King of Sweden. Known as the Swedish Mozart, he wrote symphonies, overtures, and incidental music worthy of our attention. Like Mozart, he challenged the accepted norms of his contemporaries which his *Symphony in C-sharp minor VB 140* demonstrates. Dmitri Kabalevsky was a young Soviet composer living under the watchful eye of the communist establishment. His violin concerto quickly gained a foothold in the repertoire. We welcome back violin virtuoso Giora Schmidt to perform this exciting and exacting work as well as Johan Svendsen’s delightful Romance. Mozart’s *Symphony No. 41* the Jupiter, his last symphony, concludes the evening with a thrilling and joyous finale. Thank you for supporting the Wisconsin Chamber Orchestra.

Andrew Sewell
Music Director

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Maestro Andrew Sewell enters his twentieth season as music director of the Wisconsin Chamber Orchestra, and third season with the San Luis Obispo Symphony, having had long tenures with the Wichita, Toledo and Mansfield, Ohio Symphonies. Known for his innovative programming and knack for discovering new talent, Sewell is a highly skilled orchestra builder with a wide knowledge and range of repertoire. In demand as a guest conductor, he has led the Toronto, Detroit, Milwaukee, Columbus, Syracuse, Illinois, Monterey, Gulf Coast and Eugene Symphony Orchestras, as well as the New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony, National Symphony of Mexico, Kyushu Symphony (Japan), City Chamber Orchestra of Hong Kong, OK Mozart Festival, WI Peninsula Music Festival, and Masterworks Festivals in the US and London.

A native of New Zealand, Maestro Sewell received his music training on the violin, piano, and cornet, and began conducting at age 16. Six years later, he made his professional opera debut with the Mercury Opera and the Auckland Philharmonia Orchestra. Winning the Australian Guarantee Corporation’s Young Achiever’s Award allowed him to further his studies abroad. Sewell holds a Master of Music degree with Honors in Conducting from the University of Michigan.

The summer Concerts on the Square® in Madison continue to expand, drawing weekly crowds of 45,000 people and are a highlight of the summer. While not conducting, he enjoys cycling and other outdoor pursuits and visiting family in New Zealand. He and his wife, Mary, have three grown children and reside in Madison, Wisconsin. Over the years he has been credited with numerous awards for services to music including the 2017 Service to Music Award from the Association of Wisconsin Symphony Orchestras, the 2013 Rabin Arts Youth Award for Individual Achievement by the Wisconsin Youth Symphony Orchestra, the 2005 Best Individual Artist Award by Wichita Arts Council, and 2005 Musician of the Year by the Wisconsin State Journal, for services to music and the greater arts community. You will often see him at a local coffee shop, grocery store, or cycling along the backroads of Wisconsin or San Luis Obispo.
No radio? No problem!

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GRACE NOTES BY NORMAN GILLILAND

Joseph Martin Kraus (1756-1792) was a direct contemporary of Mozart, was born a few months after him, and died almost exactly a year after him. And yet the German composer seems never to have met Amadeus, although his extensive travels through Europe did produce an acquaintance with Haydn, to whom Kraus dedicated his Symphony in C minor. First published under Haydn’s name, the symphony is Kraus’ extensive reworking of his Symphony in C-sharp minor, which he had composed in Stockholm while employed by King Gustav III. Kraus also wrote a Symphony Funebre for Gustav, whose assassination later inspired Verdi’s opera Un ballo in maschera. Kraus is sometimes known as The Swedish Mozart.

Aspiring pianists are familiar with the children’s pieces of Dmitri Kabalevsky, a versatile Russian composer who was keenly interested in writing for young audiences and performers. In 1948 he began a series of three concertos dedicated to youth, one each for cello, piano, and violin. Writing with children in mind did limit Kabalevsky to producing easy or light-weight music, and an early champion of the violin concerto was none other than virtuoso David Oistrakh. As he did with his piano concerto, in his Violin Concerto in C major, Kabalevsky introduces the solo instrument with a trumpet fanfare and then it’s off to the races. The contemplative second movement picks up a folk-like melody and wanders from key to key before returning to B-flat minor. And the finale hints at the Volga Boat Song before launching into a dazzling cadenza.

Johan Svendsen was Norway’s first major symphonist, but his best-known work is his Romance for Violin and Orchestra of 1881. Its gentle chromatic introduction leads to a simple soulful melody that has made the Romance a favorite of performers and audiences alike. The handsome composer was no stranger to the dark side of romance. In 1883, when his American wife Sally found a bouquet and love letter from an admiring female fan, she took the manuscript of his freshly-finished Third Symphony and threw it in the fire.

In the course of a few difficult weeks in the summer of 1788, Wolfgang Amadeus Mozart wrote his three greatest symphonies, three of the greatest symphonies ever written. Mozart wrote them without a commission or a steady source of income at a time when his wife Constanza was ill, but the symphonies seem to transcend those difficulties and every other symphony written before them. The last of them, his Symphony No. 41 in C major, is called Jupiter, presumably because of its power and grandeur, although the exact reason and source of the name remain unknown.

Part of Mozart’s genius was his ability to make the complex seem simple. The symphony begins with a martial formality. The second movement, Andante, has a brooding, introspective quality. The minuet is large and symphonic, perhaps a little too large to be taken literally as a genteel dance. And the finale is a contrapuntal tour de force inspired by the writing of Michael Haydn, which creates a number of fugal passages on a four-note theme, weaves together five themes, and builds to the most powerful climax known in any symphony to that time.
TONIGHT’S PROGRAM

Wisconsin Chamber Orchestra
Andrew Sewell, conductor
Giora Schmidt, violin

Friday, February 21, 2020  7:30 pm
Capitol Theater, Overture Center

JOSEPH MARTIN KRAUS
(1756–1792)
Symphony in C-sharp minor, VB 140 (1782) [22]
Andante di molto—Allegro
Andantino
Minuetto I—Minuetto II
Allegro

DMITRI KABALEVSKY
(1904–1987)
Violin Concerto in C major, op. 48 (1948) [16]
Allegro maestoso
Andante
Allegro vivace assai
  Giora Schmidt, violin

JOHAN SVENDSEN
(1840–1911)
Romance for violin and orchestra, op. 26 (1881) [8]
  Giora Schmidt, violin

INTERMISSION

WOLFGANG AMADEUS MOZART
(1756–1791)
Symphony No. 41 in C major, K. 551 Jupiter (1788) [31]
Allegro vivace
Andante cantabile
Allegretto
Molto allegro

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Praised by the Cleveland Plain Dealer as “impossible to resist, captivating with lyricism, tonal warmth, and boundless enthusiasm,” violinist Giora Schmidt has appeared as soloist with many prominent symphony orchestras around the globe including Atlanta, Chicago, Cleveland, Philadelphia, Canada’s National Arts Centre, Toronto, Vancouver, and the Israel Philharmonic.

In recital and chamber music, Giora has performed at Carnegie Hall, The Kennedy Center, The Metropolitan Museum of Art in New York, San Francisco Performances, the Louvre Museum in Paris, and Tokyo’s Musashino Cultural Hall. Festival appearances include the Ravinia Festival, the Santa Fe and Montreal Chamber Music Festivals, Bard Music Festival, Scotia Festival of Music and Music Academy of the West. He has collaborated with eminent musicians including Yefim Bronfman, Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Ralph Kirshbaum, and Michael Tree.

Born in Philadelphia to professional musicians from Israel, Giora began playing the violin at the age of four. A graduate of the Juilliard School, his teachers have included Geoffrey Michaels, Patinka Kopec, Dorothy DeLay, and Itzhak Perlman; with additional guidance from Pinchas Zukerman. Committed to education and sharing his passion for music, Giora is currently Assistant Professor of Violin at the University of Cincinnati-College Conservatory of Music (CCM) and on the artist faculty at New York University (NYU Steinhardt). He was previously on the faculty of the Juilliard School and the Perlman...
Music Program. Through technology and social media, he continues to find new ways of reaching young violinists and music lovers around the world.

He is the recipient of an Avery Fisher Career Grant, The Classical Recording Foundation’s Samuel Sanders award, and was a Starling Fellow at the Juilliard School.

Giora plays a c. 1830 violin by Giuseppe Rocca and strings kindly sponsored by Thomastik-Infeld, Vienna.

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**Regina Millner**, in memoriam of Nathan F. Brand and in honor of retired oboist Jennifer Morgan
The Winner of WCO’s 2020 Young Artist Concerto Competition is Madison pianist Antonio Wu, who performed Mendelssohn’s *Capriccio Brillant, op. 22*. Runner-up is Ally Hansen, a tubist from Mount Horeb, who performed the first movement of Vaughan Williams’ *Concerto in F minor for bass tuba*.

The Wisconsin Chamber Orchestra’s Young Artist Concerto Competition gives gifted young high school students the opportunity to showcase their talents with Music Director Andrew Sewell and the musicians of the WCO. The competition is open to strings, woodwinds, brass, piano, and percussion players in grades 9-12 residing in the state of Wisconsin.

As the winner of the 2020 Young Artist Concerto Competition, Antonio will perform as soloist at the Wisconsin Chamber Orchestra’s *Concerts on the Square*® performance on July 1, 2020, and will receive the David Lewis Crosby Scholarship in the amount of $1,000.

As runner-up, Ally Hansen will receive a scholarship in the amount of $500. For more information about next year’s competition, contact the Wisconsin Chamber Orchestra at 608-257-0638.

**EDUCATION PROGRAMS**

**Family Series**

The 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.

The 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 on March 14th!

**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.
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Poyntette Girl Power Group in celebration of my 72nd birthday
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