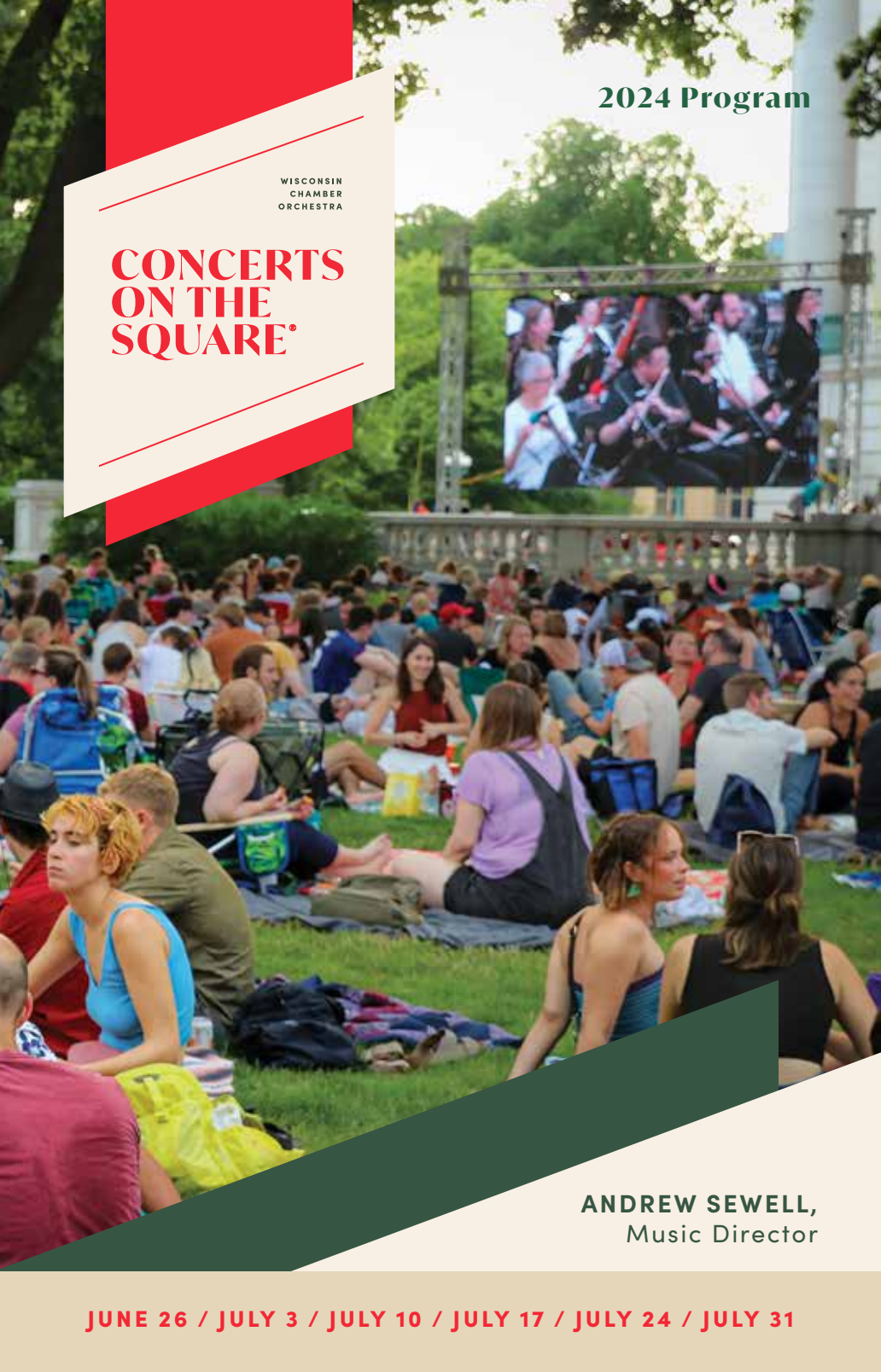


2024 Program

WISCONSIN
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CONCERTS
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ANDREW SEWELL,
Music Director

JUNE 26 / JULY 3 / JULY 10 / JULY 17 / JULY 24 / JULY 31

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CONCERTS ON THE SQUARE®

2024 Season Lineup

June 26, 2024

TIEMPO LIBRE 2.0

July 3, 2024

FANFARE ON THE SQUARE

DARRYL TAYLOR, COUNTERTENOR &
MIDDLETON HIGH SCHOOL CHOIR

July 10, 2024

IN NATURE'S REALM

BILL MILLER, GRAMMY AWARD-
WINNING NATIVE AMERICAN SINGER
SONGWRITER & JANE STORY, VIOLIN

July 17, 2024

TRUMPET SQUARED

ANDREW BALIO, TRUMPET &
MATTHEW ONSTAD, TRUMPET

July 24, 2024

ON THE TOWN

SUZANNE BEIA, VIOLIN &
KANOPY DANCE COMPANY

July 31, 2024

RHAPSODY IN BLUE

JOHN NOVACEK, PIANO

CONCERTS ON THE SQUARE®

Welcome to the 41st season of Concerts on the Square.

LA-TI-DO (Heartbeat)

That's the title of this year's poster art designed and titled by local artist Angelica Contreras. With the return of Tiempo Libre, this beautiful poster, and the various food vendors on the Square, we are excited to celebrate the vibrant Latinx culture here in the greater Madison community to kick off the 2024 season.

Latido del corazón – the “heartbeat” of what we do is focused on community and how music can touch us and bring us together. Over the past 40 years, I'm proud to say the Wisconsin Chamber Orchestra (WCO) has brought over 6,000,000 people together through music here in the heart of Madison.

Our mission of *strengthening communities through innovative, high-quality artistic experiences that entertain, inspire, and unite diverse audiences* is central to Concerts on the Square. This series is for you, our community, and we hope you create memories this summer as we celebrate community and the power of music to speak to us all. This summer as you experience the magic that happens when musicians begin to play, or the powerful final note of each concert, I hope you'll take a moment this summer to reflect on what our community means to you.

As always, thank you for letting us be part of your lives at each of our summer concerts. Thank you to our sponsors and community partners who make our work possible, and our audiences who show up each week and play a vital part of the music-making, community-building experience. Have a great summer!

On behalf of the entire WCO and with immense gratitude,



Joe Loehnis
CEO

Celebrating 25 years as Conductor of Concerts on the Square®

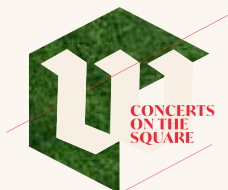


Dear friends:

Our 41st season of Concerts on the Square has much to celebrate, opening with Miami-based Cuban band Tiempo Libre and featuring many guest artists. We note the 100th anniversary of *Rhapsody in Blue* with pianist John Novacek on July 31. Grammy-award winning singer Bill Miller, from the Menomonie Nation, presents his own symphony and story-telling performance of *The Last Stand* on July 10. San Diego-based countertenor Darryl Taylor makes his debut at Concerts on the Square with an aria by Handel, and a new work by New Zealand composer Victoria Kelly, accompanied by the Middleton High School Choir. Kanopy Dance presents a new symphony by local composer and UW Professor of Community and Environmental Sociology Michael Bell, along with Bernstein's *On the Town*. We feature our 2024 Young Artist Concerto Competition winner, violinist Jane Story, Baltimore Symphony principal trumpet Andrew Balio, WCO Principal trumpet Matthew Onstad, and WCO Concertmaster Suzanne Beia.

Continuing a 40-year tradition of six free concerts attracting thousands each Wednesday evening, thank you for supporting the Wisconsin Chamber Orchestra and Concerts on the Square.

Andrew Sewell
Music Director



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CONCERTS ON THE SQUARE®

Poster | 2024

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ANGELICA CONTRERAS

Angelica Contreras is a Latinx artist who explores the multi-layered relationships between identity, tradition, and popular culture. Growing up in the U.S. and Mexico provided a rich palette of imagery for Contreras. Within her artwork, there is an element of nostalgia present in its layers; sometimes reminiscent of childhood, adolescence, or tying in specific cultural references and traditions. Contreras incorporates the mediums of acrylic and oil painting and techniques of collage into her artwork, creating a rich palette of colors and textures. Her use of materials is as calculated as it is serendipitous, resulting in unusual cultural combinations and visual compositions. Her work acts as a bridge between various communities and cultures while reflecting her own life experiences.

Contreras was born in Whittier, California and moved to Guadalajara, Jalisco at an early age. She attended the University of Guadalajara, receiving a B.A. in Art in 2008 and a Masters in Art Education in 2016. Her artwork has been shown in exhibitions in Mexico and the U.S., including “Caja de Visiones” at Madison Museum of Contemporary Art and “The Hidden Faces/Los Rostros Ocultos” at Latino Arts, Inc. in Milwaukee. Contreras was a recipient of the Forward Art Prize in 2020, an annual award targeted to support the work of female artists in Dane County. She currently lives and works in Madison, Wisconsin, where she continues to create and showcase her art.

Visit www.angelicacontreras.net to see additional work.

CONCERTS ON THE SQUARE

LA-TI-DO

2024

HEARTBEAT



Music is the heart of Madison and our community.



ANDREW SEWELL | MUSIC DIRECTOR | 25 YEARS

LA-TI-DO rinde homenaje a las comunidades latinas en Madison, Wisconsin, reconociendo cómo la música, al igual que un latido, sirve como una poderosa expresión de nuestra identidad cultural, la cual llevamos dentro como un recordatorio de casa. A través de esta celebración, valoramos la profunda conexión que la música proporciona a nuestras raíces, nuestros corazones, y la rica herencia que representa.

LA-TI-DO (Heartbeat) honors the Latinx communities in Madison, Wisconsin, recognizing how music, much like a heartbeat, serves as a powerful expression of our cultural identity, carried within us as a reminder of home. Through this celebration, we acknowledge the profound connection music provides to our roots, our hearts, and the rich heritage it represents.



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Leanne Kelso++
Hillary Hempel
Sherri Zhang
Katherine Floriano
Kristian Brusubardis

Violin II

Gerald Loughney*
Tim Kamps
Anna Carlson
Wes Luke
Steven Wilke

Viola

Nora Frisk*
Diedre Buckley
Janse Vincent
Christopher Dozoryst

Cello

Karl Lavine*
Timothy Archbold
Trace Johnson

Bass

Matthew Boothe*
Victor Stahoviak

Flute

Brandon LePage*
Elizabeth Marshall

Oboe

Christine Kim*
Lindsay Flowers

Clarinet

Nancy Mackenzie*
JJ Koh

Bassoon

Amanda Szczys*
Midori Samson

Horn

Linda Kimball*
Mike Szczys

Trumpet

Matthew Onstad*
Robert Rohlfing

Timpani

Kent Barnhart*

Percussion

Lana Wordel*

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Andrew Sewell

MUSIC DIRECTOR

WISCONSIN CHAMBER ORCHESTRA

Andrew Sewell begins his 25th season as Music Director for the Wisconsin Chamber Orchestra this summer, and 8th season with the San Luis Obispo Symphony on California's central coast. A conductor in demand, he has successfully built the Wisconsin Chamber Orchestra into a regional and nationally known ensemble. In California, he has inspired the central coast community with exhilarating performances at CalPoly's Performing Arts Center in San Luis Obispo.



During his tenure with the Wisconsin Chamber Orchestra, Maestro Sewell has raised the orchestra to new artistic heights, expanded the repertoire, and provided new experiences for the audiences through innovative and adventuresome programming. In March 2024, the WCO released *Harmony in Black*, the first album of a five-year recording project, *Musical Landscapes in Color*.

Maestro Sewell has served previously as Music Director of the Wichita Symphony (2000–2010), Mansfield (OH) Symphony (1997–2002) Resident Conductor of the Toledo Symphony (1995–2000), and Assistant Conductor of the Memphis Symphony (1994–1995). As a guest conductor, he has led the Toronto, Detroit, Milwaukee, Florida, Columbus, Toledo, Syracuse, Illinois, Monterey, Gulf Coast and Eugene Symphony Orchestras as well as the New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony, Dunedin Symphony, National Symphony of Mexico, Kyushu Symphony (Japan), City Chamber Orchestra of Hong Kong, OK Mozart Festival, Peninsula Music Festival (WI) and Masterworks Festival, Spartanburg, (SC).

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.

In 2017, he was awarded the Service to Music Award from the Association of Wisconsin Symphony Orchestras and in 2013, the Rabin Youth Arts Award for Individual Achievement, by the Wisconsin Youth Symphony Orchestra, for his services to youth and education. He and his wife, Mary, live in Madison, WI.



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Tiempo Libre 2.0

PROGRAM NOTES PROVIDED BY NORMAN GILLILAND

In 1949 choreographer Jerome Robbins suggested to Leonard Bernstein that they create a stage work based on *Romeo and Juliet*. The feuding families in Shakespeare's play evolved into rival gangs of Puerto Ricans and self-styled Americans. By 1957 the musical was fully formed, and *West Side Story* went on to make Broadway history.

Aaron Copland wrote his "Danza de Jalisco" for two pianos during a stay in Acapulco in 1959. The orchestral version was included as the last of his *Three Latin American Sketches*, which was first performed in 1972. The dance has Copland's trademark shifting meters and lively percussion suggestive of hand clapping.

Mexican composer Juan Pablo Contreras says that *Mariachitlán* is an orchestral homage to his birthplace, the Mexican state of Jalisco, and the city of Guadalajara, where mariachis play their songs in every corner and interrupt each other to win over the crowd. At the end of the piece, a policeman blows his whistle to stop the party, but the crowd chants Mariachitlán with increasing intensity and is rewarded with "more vibrant music that ends the work with great brilliance."

In a program of Latin dance music, rhythm reigns supreme. The *baqueteo* is a rhythmic pattern consisting of a pair of measures, one syncopated, one not. It's common in Cuban dance music.

The Mambo is a Cuban dance style popularized in Havana in the 1940s by bandleader Perez Prado. One version of it is the cha-cha-cha, which Cuban composer and violinist Enrique Jorjrin introduced in 1953. The cha-cha-cha gets its name from the sound of the scraper known as the *güiro* and the shuffling of the dancers' feet.

The music of Johann Sebastian Bach is so versatile that it works in many styles. "The Jazzy Air on a G-String" takes as its departure point the second movement of Bach's third orchestral suite.

"Tu Conga Bach" combines the C minor fugue in Bach's *Well-Tempered Clavier*, Book 1, with the shuffle step and kick of the conga line.

The Cuban bolero, not to be confused with the Spanish dance in 3/4 time, is in 2/4 time and blends instrumental and vocal performance in the Gomez-Marciano *Bolero Medley*.

JUNE 26, 2024
**Tiempo
Libre 2.0**

ANDREW SEWELL, CONDUCTOR



PROGRAM

BERNSTEIN (arr. Maurice Peress) | Overture to "West Side Story"

COPLAND | Three Latin American Sketches
III. Danza de Jalisco

JUAN PABLO CONTRERAS | Mariachitlán

INTERMISSION

J.S. BACH (arr. Tiempo Libre) | Baqueteo

TRADITIONAL (arr. Tiempo Libre) | Cha-Cha-Cha Medley

TRADITIONAL (arr. Tiempo Libre) | Sones Medley

J.S. BACH (arr. Tiempo Libre) | Jazzy Air on a G – String

TIEMPO LIBRE | Tu Conga Bach

RAUL MURCIANO (arr. J. Gomez/R Murciano) | Bolero Medley

**Program subject to change*

RUN TIME APPROX. 1H 35M

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GUEST ARTIST SPONSOR



MEDIA PARTNERS





Fanfare on the Square

PROGRAM NOTES PROVIDED BY NORMAN GILLILAND

Organist and composer Dudley Buck wrote his *Festival Overture on the American National Air* for an 1879 Independence Day celebration. Although “The Star-Spangled Banner” didn’t become the official National Anthem until 1931, it was already known as the “American National Air.”

At age 23 Patrice Rushen began recording with the major jazz label Elektra. She says, “The richness and multi colors of the orchestra’s sound has always been attractive to me.” She says of some of her later works, including *Fanfare and Fantasie*, “These pieces are sonic landscapes with peaks and valleys, turns and twists and full of emotion.”

In 1906, when Reginald Fessenden transmitted the first classical music broadcast, he began with a recording of “Ombra mai fu,” the opening aria of Handel’s 1738 opera *Serse*. The song says of a sycamore tree, “Never was a shade of any plant dearer and more lovely, or more sweet.”

Requiem, by New Zealand composer Victoria Kelly, is a secular view of life and mortality based on poems by New Zealand poets interspersed with fragments of the Latin Mass for the Dead. The second movement, “Requiem,” evokes a metaphorical lighthouse keeper who controls the light of the heavens.

When Michael Abels wrote the soundtrack for the 2022 neo-Western science fiction horror film *Nope* he had to meet the “threat level” described by producer-director Jordan Peele in the script and the ideas imposed by the film.

In addition to his 400 advertising songs, Robert Lowden wrote many arrangements of popular songs and show tunes. He served as the lead arranger for the Philadelphia Pops and often took a bow at the Music Pier after the Ocean City Pops performed pieces such as his *Armed Forces Salute*.

In 1880 Peter Tchaikovsky was asked to write music for the consecration of a monument to the 1812 defeat of Napoleon’s army by Russia’s armies and bitter winter weather. In his concert overture Tchaikovsky follows the action from the French victory at Borodino to Napoleon’s frost-bitten retreat from Moscow, reinforcing the orchestra with cannons that fire 16 times during the action-packed finale of his *1812 Overture*.

July 3, 2024

Fanfare on the Square

Darryl Taylor, Countertenor &
Middleton High School Choir



ANDREW SEWELL, CONDUCTOR

PROGRAM

DUDLEY BUCK | Festival Overture on the
American National Air

RUSHEN | Fanfare et Fantaisie

G. F. HANDEL | "Ombra mai fu" from Serse
Darryl Taylor, *vocalist*

VICTORIA KELLY | Requiem
II. "Requiem"
Darryl Taylor, *vocalist*
Middleton High School Choir

INTERMISSION

ABELS | Selections from the "Nope" Soundtrack

LOWDEN | Armed Forces Salute

TCHAIKOVSKY | 1812 Overture

**Program subject to change*

RUN TIME APPROX. 1H 35M

CONCERT SPONSOR



GUEST ARTIST SPONSOR



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In Nature's Realm

PROGRAM NOTES PROVIDED BY NORMAN GILLILAND

Ever since the first locomotive moved on a track, trains have fascinated composers. Among them was Eduard Strauss, who, with his brothers Johann Strauss II and Josef, were the mainstays of the Strauss musical dynasty. His "Mit Dampf!" (Steam Up!) comes from 1872.

Alexander Glazunov's ballet *The Seasons* of 1900 included the first tailor-made role for the 19-year-old Anna Pavlova. The Summer tableau is resplendent with sunshine and flowers, pipe-playing satyrs and fauns and the Spirit of the Corn.

Edvard Grieg based "Cowkeeper's Song and Country Dance," the second of his *Two Nordic Melodies* of 1896, on themes that he'd used in piano pieces he'd written back in 1869.

In 1838 Felix Mendelssohn told violinist Ferdinand David that he intended to write a concerto for him and that the theme for it was already running through his head. But the work didn't come easily. Mendelssohn didn't finish his *Violin Concerto in E minor* until 1844, by which time he was in the last few years of his career.

Mendelssohn took daring steps with the concerto. The solo instrument enters almost at once. Mendelssohn's boldness paid off. The piece caused a sensation at its Leipzig debut, and it has gone on to become known as the most perfect violin concerto ever written.

Co-composed with Joshua Yudkin and Kristin Wilkinson, Bill Miller's symphony *The Last Stand* was inspired by Bill's childhood visit to the site of the Battle of Little Bighorn. Called a "symphony of hope," it deals with the famous battle and the reconciliation which Bill, a man dedicated to his Native and Christian roots, feels must still occur. The La Crosse Symphony Orchestra debut featured Bill and Native American musicians and dancers.

"Wisconsin to the Front," "Solid Men to the Front" – John Philip Sousa tried both titles before settling on "Wisconsin Forward Forever" for his 1917 march dedicated to the University of Wisconsin. The final title echoes the Wisconsin state motto Forward!

"The Last Stand" reflects the emotions and feelings of its creator, Bill Miller (Grammy award-winning Native American singer songwriter) regarding the Battle of Little Bighorn, or Custer's Last Stand. He visited the battlefield in Montana many times as a boy, and continued to study and gain spiritual insights about The Last Stand throughout his life. This piece of music reflects the land, the people, the heritage, life experiences and strong faith in the Creator's plan all led to the birth of this music. He is honored to represent American Indians across cultural boundaries in the symphonic world.

Bill Miller worked with two composition team members. Kristin Wilkinson (Golden Globe nominee composer) provided the bridge from the guitar to the orchestra, the compositional framework and all orchestrations. Joshua Yudkin (Emmy award nominee composer and keyboardist) worked with Bill on original themes.

July 10, 2024

In Nature's Realm

Bill Miller, Grammy award-winning Native American singer songwriter & Jane Story, violin

ANDREW SEWELL, CONDUCTOR

PROGRAM

EDUARD STRAUSS | Polka with Steam, Quickly, Op. 70

GLAZUNOV | The Seasons, Op. 67
III. "Summer"

GRIEG | Two Nordic Melodies for Orchestra, Op. 63
II. Cowkeeper's Tune and Country Dance

INTERMISSION

MENDELSSOHN | Violin Concerto in E-Minor, Op. 64
Allegro
Jane Story, *violin*

BILL MILLER | Symphony – The Last Stand, Bill Miller, Guest Artist
I. Sweetgrass
II. The Land
III. The People
IV. The Last Words of Crazy Horse
V. Bird Singing Before the Storm
VI. The Battle
VII. The Healing of the Land
VIII. The Ceremony

SOUSA | Wisconsin Forward Forever

**Program subject to change*

RUN TIME APPROX. 1H 35M



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Trumpet Squared

PROGRAM NOTES PROVIDED BY NORMAN GILLILAND

Joan Tower describes her *Chamber Dance* as “a tapestry of solos, duets, and ensembles where the oboe, flute, and violin are featured as solos and the violin and clarinet, cello and bassoon, two trumpets, and unison horns step out of the texture as duets.” She adds, “The ensemble writing is fairly vertical and rhythmic in its profile, thereby creating an ensemble that has to ‘dance’ well together.” *Chamber Dance* is a single continuous movement. The Orpheus Chamber Orchestra premiered the work in Carnegie Hall in 2006.

In 1795 virtuoso Anton Weidinger invented a keyed trumpet capable of much more versatility than earlier trumpets, and he asked Joseph Haydn to write a concerto for him. In his *Trumpet Concerto in E flat*, the 63-year-old composer responded with characteristic brilliance and humor, dispensing with the customary dramatic introduction, and bringing in the trumpet with a single rather anticlimactic note. Soon afterward the trumpet returns with a passage manageable by any trumpet of the time. After those teases, Haydn brings the trumpet in again—with a dazzling virtuosity that announces a new era for the instrument. Weidinger practiced for four years before playing the concerto in public.

After about two centuries of obscurity, Antonio Vivaldi’s music won new appreciation in the 20th century. He wrote many of his concertos for the all-girl music ensemble of the Ospedale della Pietà, a home for abandoned children.

Wolfgang Amadeus Mozart conducted the debut of his *Symphony No. 38 in D* in Prague’s National Theater on January 19, 1787. What attributes of the symphony won over his Prague audiences? Possibly the powerful octaves that open its first movement. Possibly its long-held notes—in the horns, for example—which create a mass of sound that engulfs the listener. Possibly the reassuring quality of the entire symphony. A friend of Mozart’s pointed to the symphony’s unexpected transitions and fiery momentum as particularly appealing.

Whatever the audience was responding to, Mozart enjoyed his reception in Prague so much that he wrote a letter to the theater director there saying that most of the ovations the symphony had received were in response to the excellence of the orchestra’s performances of it.

July 17, 2024

Trumpet Squared

Andrew Balio, trumpet &
Matthew Onstad, trumpet



EMANUELE ANDRIZZI, CONDUCTOR

PROGRAM

JOAN TOWER | Chamber Dance

HAYDN | Trumpet Concerto in E-flat Major
Andrew Balio, *trumpet*

INTERMISSION

VIVALDI | Concerto in C Major for Two Trumpets and Orchestra, RV 537

Allegro

Largo

Allegro

Andrew Balio, *trumpet*

Matthew Onstad, *trumpet*

W.A. MOZART | Symphony No. 38 ("Prague") in D major, K. 504

Adagio – Allegro

Andante

Finale: Presto

**Program subject to change*

RUN TIME APPROX. 1H 35M

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On the Town

PROGRAM NOTES PROVIDED BY NORMAN GILLILAND

Johann Sebastian Bach never collected his orchestral suites into a single volume, and the earliest surviving parts are mostly copies made by his son, Carl Philipp Emanuel Bach, and his student Johann Ludwig Krebs. The chronology of the four suites is also uncertain, but the *Orchestral Suite No. 1 in C* seems to date from early in Bach's career, circa 1717 to 1723. After its overture the suite consists of stylized French dance movements.

Between 1773 and 1776, Wolfgang Amadeus Mozart wrote at least five violin concertos. The teen-aged composer was the concertmaster of the Archbishop of Salzburg's orchestra at the time and probably was the soloist in their first performances. In his *Violin Concerto No. 5 in A*, Mozart marked the first movement *Allegro aperto*, a term he used often in his early concertos, which implies radiance and gaiety. The concerto's nickname "Turkish" comes from the third movement, during which a genteel minuet turns into an Austrian's concept of wild Turkish music. The concerto premiered during the 1775 Christmas season in Salzburg. Mozart's manuscript of the concerto is in the Library of Congress.

Madison composer Michael Bell's *Regeneration: A Pentalogy* recounts five movements of life across the "spiral" of time: birth, youth, career, crisis, and realization. He celebrates the regenerative power of connecting to our ecosphere, particularly in the face of environmental upheavals such as climate change. Bell also integrates traditional Jewish Klezmer music into the work in a poignant honor to the memory of his cherished father-in-law.

The composer remarks that the choreography for *Regeneration: A Pentalogy* will move the dancers through the "spiral of time" and "the rhythmic journey towards achieving equanimity in attuning to and respecting nature's essence."

Leonard Bernstein began his 1944 musical comedy *On the Town* while convalescing from an operation to correct a deviated septum. He and lyricist Adolf Green, who was recovering from a tonsillectomy, shared a hospital room. Between games of gin rummy, they worked on a story about six sailors on leave in New York, each looking for the right girl. The plot provided Bernstein with an opportunity to blend symphonic techniques and jazz vernacular.

July 24, 2024

On the Town

Suzanne Beia, violin &
Kanopy Dance Company



ANDREW SEWELL, CONDUCTOR

PROGRAM

J.S. BACH | Overture from Orchestral Suite No. 1 in C, BWV 1066

W.A. MOZART | Concerto No. 5 in A Major for Violin and Orchestra, K. 219, "Turkish"
Allegro aperto
Adagio
Rondo: Tempo di menuetto
Suzanne Beia, violin

INTERMISSION

MICHAEL BELL | Regeneration: A Pentalogy
IV. Antilogos (Crisis)
V. Dialogos (Realization)
Featuring: *Kanopy Dance*



BERNSTEIN | Three Dance Episodes from *On the Town*

**Program subject to change*

RUN TIME APPROX. 1H 35M

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Rhapsody in Blue

PROGRAM NOTES PROVIDED BY NORMAN GILLILAND

Kennedy Center composer-in-residence Carlos Simon has written of “Holy Dance” from his *Four Black American Dances* that it calls on “the vibrant, celebratory character” that still exists in many protestant churches today. He adds, “I have composed music that mimics the sound of a congregation ‘speaking in tongues’ (murmuring in an unknown spiritual language) by asking the orchestra to play in a semi-improvised manner.”

In a career that lasted barely twenty years, George Gershwin made a lasting impact on American music. During a three-week Palm Springs vacation in 1933, he wrote most of his show-stopping *I Got Rhythm Variations*.

According to one account, Gershwin was surprised when he read a newspaper report stating that he was working on a piano-and-orchestra piece which he would perform with the Paul Whiteman Orchestra. Another story has it that Gershwin wrote the opening clarinet part as a scale, but hearing the clarinetist play it as a sultry glissando during a rehearsal, preferred it that way. *Rhapsody in Blue* debuted near the end of Whiteman’s promised gala “jazz” concert at New York’s Aeolian Hall on February 12, 1924. It electrified what had become a rather tedious evening and made Gershwin world-famous at the age of 25.

Pulitzer Prize-winning composer Michael Abels describes his 1990 work *Global Warming* as an evocation of the warming of international relations at a time when the Cold War was declared over. The piece begins with a depiction of a vast futuristic desert with locusts buzzing in the background. The work continues in a more cheerful vein with elements of Irish music, African music, Persian rhythms, and drones. Then, suddenly, the piece returns to its stark desert beginning, “leaving it to the listener to decide which version of global warming they prefer.”

Classically trained Billy Strayhorn wanted to become a classical composer, but in the 1940s fulfilling that dream would’ve been very difficult for a Black American. Influenced by the music of Art Tatum and Teddy Wilson, Strayhorn became a prominent figure in the jazz world as a composer and an arranger for Duke Ellington, an artistic partnership that lasted for 25 years.

July 31, 2024

Rhapsody in Blue

John Novacek, piano



ANDREW SEWELL, CONDUCTOR

PROGRAM

CARLOS SIMON | Four Black American Dances
IV. Holy Dance

GERSHWIN | Variations on "I Got Rhythm"
John Novacek, *piano*

GERSHWIN | Rhapsody in Blue
John Novacek, *piano*

INTERMISSION

ABELS | Global Warming

TCHAIKOVSKY/ELLINGTON/STRAYHORN | The Nutcracker Suite
(ARR. TYZIK)
I. Overture
III. Waltz of the Flowers
V. March

**Program subject to change*

RUN TIME APPROX. 1H 35M

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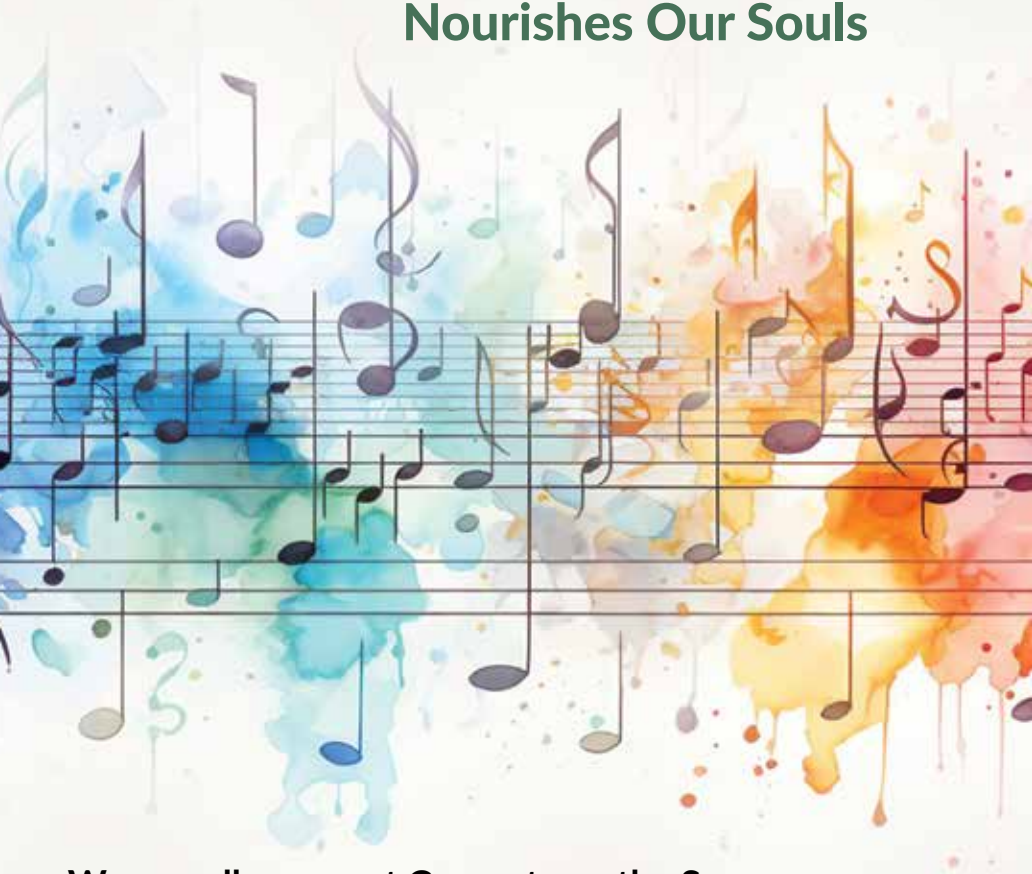
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About the WCO

Established in 1960, the Wisconsin Chamber Orchestra stands as a premier chamber ensemble rooted in exceptional musicianship. We're committed to advancing classical music, removing barriers, and ensuring accessibility for all. It's what drives us each day to create compelling and entertaining programs that bring people together.

This year celebrates 50 years as the Wisconsin Chamber Orchestra. In 1974 the Madison Summer Symphony changed its name to reflect the expanded mission, a mission still being followed today.

Under Maestro Andrew Sewell's guidance, we make classical music accessible, from renowned concert halls to the vibrant atmosphere of Concerts on the Square®. Our goal is to make music a universal experience, open to everyone.

CORE ARTISTIC PROGRAMMING

Through our core artistic programming, the WCO annually brings live chamber music to 250,000 music lovers of all generations. Audiences enjoy our Masterworks Series at Madison's Overture Center for the Arts, holiday performances of Handel's *Messiah*, collaborations with Madison Ballet's *The Nutcracker*, and Concerts on the Square, a favorite Madison summer tradition for over 40 years. Our Composer in Residence program, established in 2021, brings forth new music and allows us to deepen relationships in our community with a variety of engagements. New in 2023 was the Composer Collective Series which houses the first five-year initiative, *Musical Landscapes in Color*, with the goal of shining the spotlight on living composers who have been underrepresented in the classical music landscape.

COLLABORATIONS ACROSS WISCONSIN

Through collaborations with local performing arts organizations, the WCO extends its artistic programming to diverse audiences and communities across multiple Wisconsin counties. Select concerts are also broadcast on Wisconsin Public Radio, reaching a broad listener base. Additionally, PBS Wisconsin annually televises a Concerts on the Square performance, reaching hundreds of thousands of viewers statewide.

YOUTH & EDUCATION PROGRAMS

Dedicated to fostering the growth of young talents and nurturing the love for music, the WCO places a strong emphasis on youth engagement, education programs, and mentorship. Our education and development initiatives, custom-tailored for young musicians, not only inspire creativity but also offer a space for their musical journeys to thrive.

CORE ENSEMBLE

Our core ensemble of professional musicians is led by Maestro Andrew Sewell, Music Director for 25 years. This talented group is managed by a dedicated administrative staff, overseen by a visionary Board of Directors, and supported by our reliable volunteers.



JOIN THE FRIENDS OF THE WCO! Support Concerts on the Square® while receiving perks throughout the year

Concerts on the Square remains free to all thanks to the awesome supporters who donate to the Wisconsin Chamber Orchestra each and every month.

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WYSO SIDE BY SIDE PROJECT

Side by Side is a partnership between WCO and WYSO that features mentoring activities, instrument sectionals, and culminates with a performance led by Maestro Andrew Sewell.



SUPER STRINGS

Super Strings connects the WCO musicians with elementary school children. While the context is music instruction, the aim is the development of life skills through a strong mentorship relationship.



FAMILY SERIES

Family Series is a free program that offers an engaging exploration of music for families. The program teaches musical concepts like melody and dynamics, all while exposing them to the sounds of live orchestral music.

To learn more about WCO's education programs please visit us online at wcoconcerts.org/education



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Learn more at wcoconcerts.org/masterworks

YOUNG ARTIST CONCERTO COMPETITION



The Young Artist Concerto Competition is a highly regarded competition in which Wisconsin’s young musicians in piano, strings, woodwind, brass, and percussion, grades 9-12, compete for scholarships and the opportunity to perform as a soloist with the WCO at Concerts on the Square®.

The competition takes place in Spring with applications due

prior. The winner of the YACC will appear as a soloist at a Concerts on the Square® performance and will receive the David Lewis Crosby Scholarship in the amount of \$1,500. The runner-up receives a \$1,000 scholarship.

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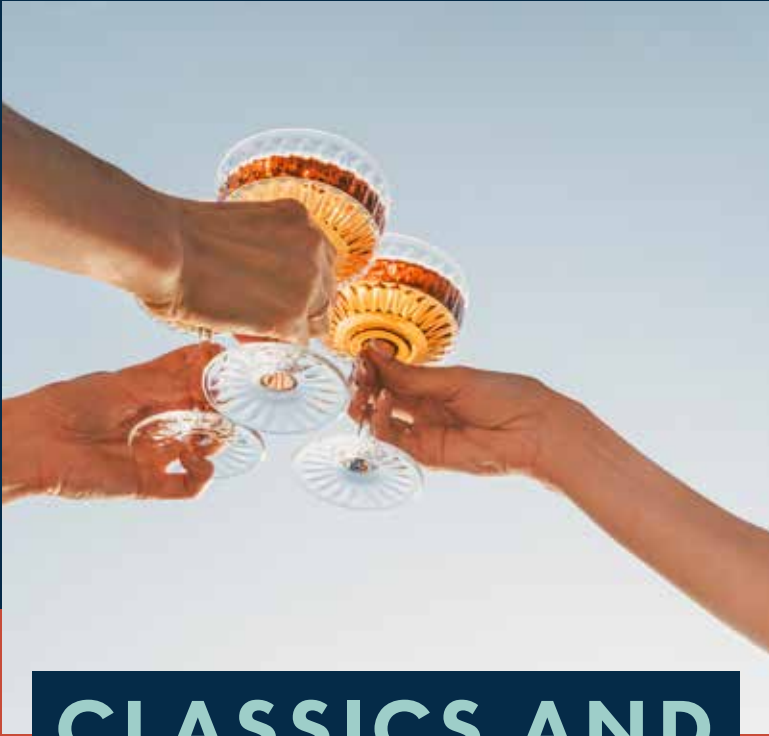


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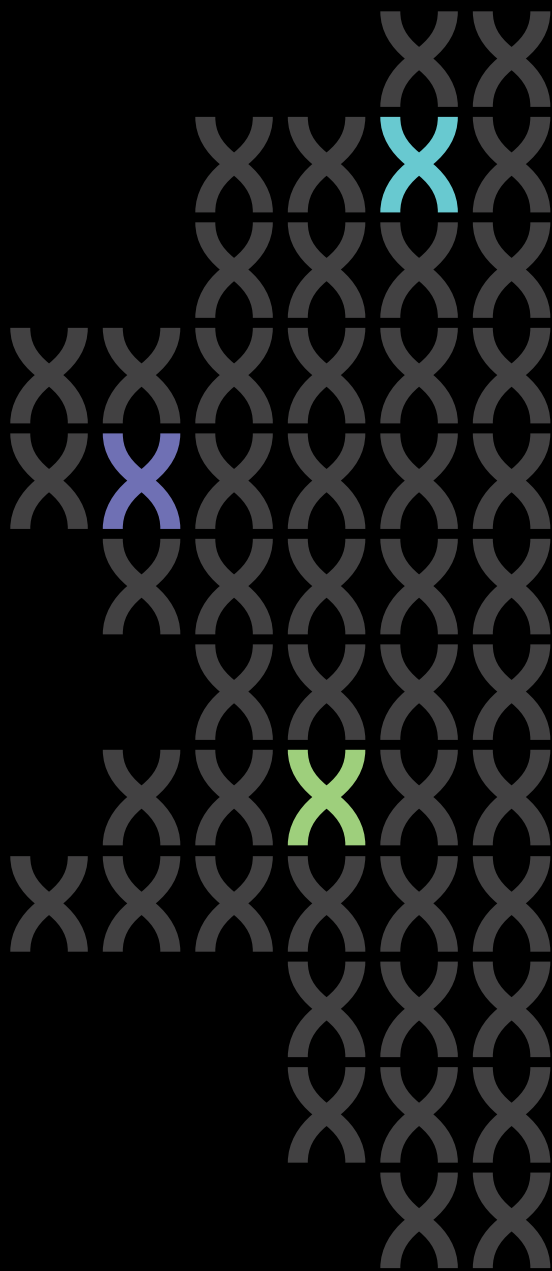
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And, finally, we give our standing ovation to Herb and Sylvia Frank for always believing in the power of live music and for being the foundation of a legacy built around connecting artists with their fans and helping them have fun!



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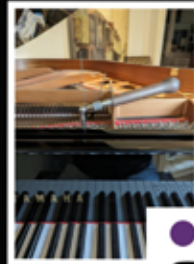


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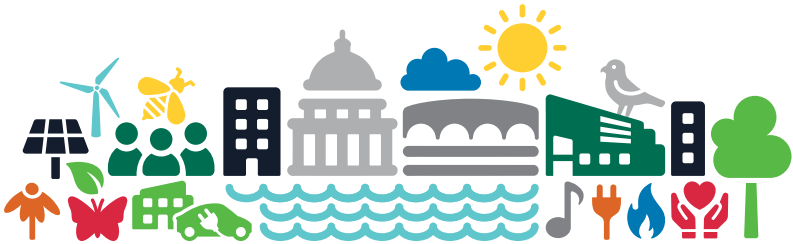
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