



HARMONY IN BLACK

October 13 at 7:30 PM
Capitol Theater, Overture Center



WISCONSIN
CHAMBER
ORCHESTRA





Thank you for spending the evening with the Wisconsin Chamber Orchestra as we officially launch our five-year recording project, *Musical Landscapes in Color*, an initiative that will record and perform works by up to 20 contemporary composers between 2023–2027. We have a mandate to present music that is relevant and connected to the world we live in, and this project will give voice to the composers in America today who are inspired by our world and use music to bring us all together.

Tonight's performance – and subsequent album – *Harmony in Black*, will feature music by our very own Composer in Residence Dr. Bill Banfield, as well as Grammy nominee Patrice Rushen. Dr. Banfield wrote a book in the '90's titled *Musical Landscapes in Color*, where he interviewed over 40 Black American Composers about their work and life. Our recording project emanates from this seminal book, and over the next five years we will be featuring several of these renowned composers, as well as the next generation of composers that are following in their footsteps.

How does music inspire you? As an organization of artists, we take seriously our role to be a change agent with purpose, uniting the community through the power of music. Come take a journey with us this evening filled with great music and an intention to bring to life works that are created today, inspired by our world. A special thanks to our dedicated sponsors of this project who believe in our vision to continue to unite our community through projects like *Musical Landscapes in Color*.

Joe Loehnis

CEO

MUSICIAN ROSTER

Violin I

Suzanne Beia+
Leanne Kelso++
Cindy Whip
Hillary Hempel
Sherri Zhang
Xavier Pleindoux

Violin II

Gerald Loughney*
Tim Kamps
Anna Carlson
Wes Luke
Clayton Tillotson

Viola

Nora Frisk*
Diedre Buckley
Janse Vincent
Chris Dozoryst

Cello

Karl Lavine*
Timothy Archbold
Trace Johnson

Bass

Victor Stahoviak*
David Scholl

Flute

Brandon LePage*
Dawn Lawler
Vanessa Lopez

Piccolo

Dawn Lawler
Vanessa Lopez

Oboe

Lindsay Flowers*
Izumi Amemiya

English Horn

Izumi Amemiya

Clarinet

JJ Koh, Principal
Brian Gnojek

Bass Clarinet

Brian Gnojek

Bassoon

Midori Samson*
Carol Rosing

Contrabassoon

Carol Rosing

Horn

Linda Kimball*
Bill Muir
Dafydd Bevil
Ricardo Almeida

Trumpet

Matthew Onstad*
Robert Rohlfing
John Wagner

Trombone

Matthew Bragstad*
Benjamin Skroch
William Akers

Tuba

Tom Curry*

Percussion

Lana Wordel*
Nick Bonaccio
Andrew Cierny
Carl Storniolo

Timpani

Kent Barnhart*

Piano

Beth Wilson*

Harp

Serena Brouillette*

+ *Concertmaster*

++ *Asst. Concertmaster*

* *Principal*

Musical Context

ANDREW SEWELL, MUSIC DIRECTOR

Mine Eyes Have Seen the Glory

We were introduced to the music of Hollywood composer Patrice Rushen in January 2022 with her work *Sinfonia* (1999). The three-time Grammy winning composer was commissioned to write this work for the Detroit Youth Symphony Orchestra and it premiered in 2001. *Mine Eyes Have Seen the Glory* is a tribute to the late Dr. Martin Luther King and his “I Have A Dream” speech. There are three movements: *The Power of the Pulpit*, *The Dreamer Cometh*, and *Freedom is not Free*.

Two recorded references from the speech occur at the beginning and in the final three measures of the work. These will not be included at tonight’s performance, but will be later added for the recording.

Testimony of Tone, Tune and Time

Testimony was commissioned and premiered in July 2022, by the WCO. It is scored for two narrators, solo saxophone, solo piano, harp, strings and percussion and is in seven movements. For this performance the narration will not be included as it’s being recorded live, however it will be added at a later time. You can find the narration by visiting us online at wcoconcerts.org/narration.

Each movement takes inspiration from a selection of speeches and writings of Frederick Douglass spanning the years from 1845 to 1893. The Introit subtitled “Every tone...” encapsulates the work as a whole and begins “with their wild songs.....Every tone was a testimony against slavery, and a prayer to God for deliverance from chains.”

Symphony No. 8

In 2019, I approached Dr. Bill Banfield about the idea of composing a work for the WCO based upon the life of an historical black figure. The conversation soon turned to his Symphony No. 8 *Triumph and Trial*, about the life of Paul Robeson. Although commissioned and composed in 2002, it was never performed. Utilizing today’s technology, a multi-media video was created for the January 2022 performance, in conjunction with the UW School of Communications, by former graduate student, Rigoletto Lopez.

Movement 1 is about *Triumph*, and Paul Robeson’s early years as a singer, statesman, and activist. Movement 2 *Trial*, is a reflection on the difficult years being investigated and detained by the FBI, with travel restrictions and his passport confiscation. In Movement 3, *Resolution: Here I Stand*, a defiant and resolute Paul Robeson continues the fight for liberty and justice, his energy and soul reflected in the vitality of the score.

MUSICAL LANDSCAPES IN COLOR I: HARMONY IN BLACK

October 13, 2023

Patrice Rushen
COMPOSER

Dr. William Banfield
COMPOSER

Matthew Sintchak
SAXOPHONE

REPERTOIRE

RUSHEN | Mine Eyes Have Seen the Glory

- I. Passion from the Pulpit*
- II. The Dreamer Cometh*
- III. Freedom Is Not Free*

BANFIELD | Testimony of Tone, Tune and Time

- 0. Introit*
- 1. Testimony*
- 2. Awake*
- 3. Hymn of the People*
- 4. We Dance*
- 5. We Love*
- 6. We Don't Know*
- 7. Walk Away this Time*

BANFIELD | Symphony No. 8

- 1. Triumph*
- 2. Trial*
- 3. Resolution: Here I Stand*

Run Time: 1 HR, 30 MINUTES



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Matthew Sintchak

SAXOPHONE

An avid supporter of contemporary music, saxophonist Matthew Sintchak has commissioned and premiered over 100 new works for the instrument. Sintchak enjoys challenging traditional notions of music performance by pushing boundaries of genre, instrumentation, medium, and style. In the genre-stretching, multi-media *Visions of America* project, Sintchak worked with trombonist Mark Hetzler and photographer Katrin Talbot to combine live performance in an amalgamation of jazz, classical, and contemporary styles with original video and photographic material. More recently, Sintchak formed the Fuse Trio (www.fusetrio.com), a chamber group for saxophone, clarinet, and piano with the goal of commissioning and performing “crossover” jazz/classical works. They have already commissioned/premiered new works by Phil Woods, Paquito D’Rivera, and Christian Ellenwood. Sintchak formed the Sonict Duo (www.sonictensemble.com), an experimental group that combines saxophone, video, and live electronics with the noted electronic audio-visual performer and composer Jeff Herriott. Drawing on a combination of commissions, existing works, and newly created works by the duo themselves, Sonict creates an entirely new aural and visual space that defies easy categorization. Sintchak has also been a member of other new music groups including Present Music (Milwaukee) and the Intergalactic Contemporary Ensemble (formerly the Minnesota Contemporary Ensemble), which performed at Queen Elizabeth Hall for the London Jazz Festival (UK).

In more traditional settings, Sintchak is an active solo and chamber recitalist and clinician in demand around the world. Performances have taken him throughout North America, Asia, and Europe. In the quartet setting, Sintchak has performed and recorded with the Anicia Saxophone Quartet (www.anciaquartet.com) for more than 20 years. Anicia’s second CD, *Short Stories*, was released on Naxos and features a commissioned work by Pulitzer Prize-winning composer Jennifer Higdon of the same title. They have just released a new CD on Albany Records featuring a commissioned work by Grammy-winning composer Libby Larsen that received its world premiere in Strasbourg, France at the World Saxophone Congress.

As an orchestral musician, Sintchak has worked with the Hartford, Portland (Maine), and Rochester symphonies and toured Japan twice with the Eastman Wind Ensemble. He currently performs with the Milwaukee Symphony Orchestra, the Wisconsin Chamber Orchestra, and the Madison Symphony Orchestra.

As a jazz musician, he has collaborated with Roscoe Mitchell, Ray Anderson, David Bixler, Ingrid Jensen, Steve Wilson, Chris Vadala, Fred Sturm, Carl Allen, Derek Brown (BEATBoX SAX), Ryan Truesdell, Dean Sorenson, Larry Gray, Roy “Futureman” Wooten, Paul Tynan, and many others.

Sintchak studied at the Eastman School of Music (DMA with Performer’s Certificate and MM), the Paris Conservatory (auditor on a grant from the Beebe Foundation), and the New England Conservatory of Music (BM). His primary teachers have been Ramon Ricker, Claude Delangle, Kenneth Radnofsky, and George Garzone. He is a Conn-Selmer and Vandoren endorsed artist and has recorded for Naxos, Albany, Innova, the University of Iowa Composers’ and Zimbel labels. Sintchak is Professor of Saxophone at the University of Wisconsin-Whitewater.

Program Notes

PATRICE RUSHEN, COMPOSER

Mine Eyes Have Seen The Glory was commissioned by the DETROIT SYMPHONY for one of their annual MLK celebration concerts. The adult orchestra was scheduled to be on tour but asked that their formidable youth orchestra play the annual concert in their stead. The assignment was to compose a piece in honor of Dr. Martin Luther King, Jr. The piece was to be for an orchestra and require no outside soloists. The orchestra was to be the centerpiece.

I chose 3 areas of Dr. King's life, which in my mind marked some of the most impactful moments of his life. I was a child during that era of the Civil Rights Movement, but I could tell from the reactions of my parents and other older people, that this man was of great significance, and his cause was important and serious. Later, as I grew up, I came to realize the significance of Martin Luther King, Jr. and the principles on which he stood.

The first movement, *Passion From The Pulpit*, speaks to Dr. King's connection to his faith and to the church. His oratory skills always harkened back to the preacher's style that I recognized from the black church. The idea that the messages, when most effective, traveled beyond the particular service in which they were offered. These messages informed so much and so much concerning the ideals of human spirit, power and passion.

The second movement, *The Dreamer Cometh*, is inspired by the idea of the push and pull that I imagined could have been part of the dilemma of what one feels when one's commitment lands them in a place where their actions have reached a point where they cannot stop or turn around. The famed, "Letter From The Birmingham Jail" were what came to my mind. Does progress have a price? What must be sacrificed for the "greater good"? Who is affected by those choices? Can I go on? Is it worth jail, beatings, injury, death? Am I helping or hurting my people?

The final movement, *Freedom Is Not Free*, offers the power of commitment and acceptance, as Dr. King chose to continue his work. It seemed to give way to a steadiness... A march... literally... towards that which represented unity and freedom and the possibilities for racial justice and equality. The triumph of those ideas were within Dr. King's grasp, although he recognized the danger. "I may not get there with you, but we as a people will get to the "promised land", he said.

Program Notes

DR. WILLIAM BANFIELD, COMPOSER

Here I Stand, in honor of the work of Paul Robeson, and *Testimony of Tone, Tune and Time*, inspired by the writings of Frederick Douglass, are two pieces compelling me to deal squarely with being a mature person, and making sense of being an artist who speaks in this season from that seasoning.

These new works are a “2-part music and words celebration” in the form of Symphony 8: *Here I Stand*, a symphony (multimovement orchestral concert form with connecting themes), and an instrumental concerto (orchestral concert work written highlighting an instrumental soloist, surrounded with music interchanges of orchestra), with spoken texts and film.

These two men had the advantage to develop their works, ideas, commitments over time, and to devote themselves to their principles, values, and passions. And they were unswerving. They as well never diminished their cultural voices, identity, and commitment to their people, other people and the critique of their nation to be a better place for all, as in equality. They are truly inspiring. They were calling on government, people of means, and power to truly be humane and purge themselves of the chains that bonded them to greed, hatred, oppression, and injustice. It wasn't a correction minute; it was for the life, soul, or death of a nation.

They were truly statesmen, heroes and saints for real. They both used the arts as a calling symbol to humanity. They are causing me to really dive into values and evaluate how I will stand strong in my own time which still struggles with the meaning of liberty, and moves slowly to be in pulse with justice, peace, equality, with concern for the good of the people, in humility and with integrity.

How will we stand together today to ensure our art rings with their kind of Relevancy, their kind of note and song meaning, that kind of deep human courage, and that kind of finding resolve?

My primary interest artistically is how to tell a more honor-based and redemption story with these figures while being true to their themes and passions. These are not “social protest works,” but sound statues remembering these inspiring figures.

The orchestra, its musical themes and movements, are again simply sound paintings of the life and workings of Paul Robeson.

For Douglass, our saxophone soloist is the strong, defiant and soulful spirit, Frederick himself, the speakers share boldly his message to the world, and the world that surrounds him (saxophone, Frederick) is the orchestra.

Douglas's work is purposely lifting up the ideals of imbuing a perfected national state. He delivered these ideas with song and speeches.

The Tones piece is about how the songs carried the cementing sentiment of our nation's value core.

Douglas's words in many ways tell us and take us forward, allowing us to leave having feasted on the sustainability of ideas that make us believe again in what we can accomplish, together.

He is truly inspiring, as his call was on government, people of means and power to truly be humane and purge themselves of the chains that bonded them to greed, hatred, oppression and injustice. It wasn't a correction minute, it was for the life, soul or death of a nation. He was truly a states person, national hero and for real. And he used the art of the folk song as a calling symbol to humanity. Civilization, as he said was, .."all love and tenderness towards whatever accords and cooperates."

I worked very particularly with my words collaborator Dr. Ruth Naomi Campbell. In our collaboration we sought to get just the right words, and how rare these word collections are, in the way we've envisioned a modern rendering of Frederick Douglass as a thinker, public community worker, who envisioned a greater republic, truly based in common goodwill of citizens, freedom, equality, and love for all.

I am also indebted to my friend Gregory Lampe, who shared his book, *Frederick Douglass, Freedom's Voice 1818- 1845*, his early work as an Exhorter, licensed preacher and community organizer, in the AME Zion church working in New Bedford Mass. It was here in these years he learned to be a great spiritual leader, listener, and how he truly learned about the power of love and the value of community.

It is this great thinker and prophetic figure whose ideas changed and transformed a nation, redirected the course of our history and whose beliefs, ideas on a true democracy and thought we are standing upon today.



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Patrice Rushen

COMPOSER

Multi-Grammy nominated artist, Patrice Rushen, is fashioning her career after the legacy of her long-time friend and mentor, Quincy Jones. Composer...Producer... International Recording Artist...Rushen has definitely earned the respect she has been awarded by her peers in the music industry.



Admired by many for her groundbreaking achievements, Rushen has amassed an impressive list of "firsts". She was the first woman to serve as Musical Director for the 46th, 47th & 48th Annual Grammy Awards, the first woman in 43 years to serve as Head Composer/Musical Director for television's highest honor, the Emmy Awards and the first woman Musical Director of the NAACP Image Awards, an honor she held for 12 consecutive years. Rushen has also been the only woman Musical Director/Composer for the Peoples Choice Awards and HBO's Comic Relief. She was the only woman Musical Director/Conductor/Arranger for a late-night television talk show. The show was *The Midnight Hour*, which aired on CBS. In addition, Rushen was named the Musical Director/Composer for *Newsweek's* first American Achievement Awards, broadcast from the Kennedy Center and she served as the Musical Director for Janet Jackson's World Tour, "janet." As the Musical Director for the award shows, she composed and performed special musical tributes to Michael Landon, Ted Turner, Lucille Ball and Desi Arnaz, The Temptations, James Garner and Leonard Bernstein to name a few. Rushen was named Composer in Residence during the August 2004 sessions at the Henry Mancini Institute.

A classically trained pianist, Rushen has spent a lifetime honing the skills that make her one of the music industry's most versatile and sought after artists. In 1998, she was again honored by the music industry when her adult contemporary CD, "Signature", received a Grammy nomination. The CD also received an NAACP Image Award nomination and also landed in the top ten of the adult contemporary jazz charts. The critically lauded, chart topping style she championed in the 70's and 80's — a jazz/R&B/pop fusion that combines melodic accessibility with instrumental prowess. This not only became her signature style, but also has continued to be a mainstay of popular radio.

Rushen receives some 30 requests weekly to use her music for samples, especially for rap albums. A few of the artists that have requested her music include Kirk Franklin, Mary J. Blige, Zhane, George Michael, Shabba Ranks and Heavy D. Many more performers have scored their own hits using samples from Patrice's songs. In 2007, Kirk Franklin had an award winning hit with "Looking For You," which is a gospel version of her hit song "Haven't You Heard." Most notably is the smash hit "Men in Black", which

Will Smith recorded for the movie of the same name. The song was sampled from her 1982 Grammy nominated recording, "Forget Me Nots"

ASCAP honored her publishing company for the song "Men in Black," as the 1997 ASCAP Most Performed Song from a Motion Picture. George Michael also had a dance-hit version of "Forget Me Nots" with "Fast Love", which also sampled that song and featured Rushen's original vocal tracks. ASCAP presented her with the songwriter's award for 2007 ASCAP Top Gospel Song, "Looking For You" based on the recording by Kirk Franklin.

In addition to her success as a recording artist and musical director, Rushen is also an accomplished composer providing musical scores for Emmy-nominated television movies and series among which include Showtime's "The Killing Yard" starring Alan Alda and directed by Euzhan Palcy; "Just A Dream", Danny Glover's directorial debut; the Sundance Film Award winning "Our America", directed by Ernest Dickerson; "Fire and Ice" starring Kadeem Hardison for the BET Network; HBO's "America's Dream", starring Danny Glover and Wesley Snipes; the critically acclaimed Wonderful World of Disney telefilm, "Ruby Bridges"; Masterpiece Theater's "Cora Unashamed" starring Regina Taylor and C.C.H. Pounder; "Brewster Place" starring Oprah Winfrey; the PBS documentary, "A. Phillip Randolph" and Lifetime's "For One Night" starring Raven-Symone. Rushen also composed the theme song for the hit TV sitcom, "The Steve Harvey Show."

Rushen's feature film composing credits include "Men In Black," "Waiting To Exhale," Sandra Bernhard's "Without You I'm Nothing," and Robert Townsend's breakthrough film, "Hollywood Shuffle." See FILMOGRAPHY AND TELEVISION CREDITS.

As a producer, Rushen helmed Sheena Easton's "The Nearness of You" for the hit film "Indecent Proposal," which led to an album of jazz standards, No Strings, in 1993, which Rushen also produced and MCA released.

Considered one of the world's top jazz pianists, Rushen has performed with and produced for such esteemed artists as Stevie Wonder, Herbie Hancock, Prince, Lionel Hampton, Carlos Santana, Boys II Men, George Benson, Jean Luc Ponty, Tom Jones, Nancy Wilson, Michael Jackson, Dianne Reeves, Sheena Easton, Stanley Turrentine, Joshua Redman and on and on. She has played at some of the world's most prestigious jazz festivals and events.

Rushen has performed with Philharmonic Orchestras and has even written an award-winning symphony. She has served as Composer in Residence with the Detroit Symphony Orchestra for the 2000 & 2001 concert season. She has composed several symphonic works since 2000, each a commissioned assignment by a major orchestra and the World Premiere of each one of the symphonic works has been performed to rave reviews.

She has 14 solo albums to her credit and a greatest hits anthology released on Rhino Records in 1997. She has also recorded two albums with The Meeting, the world-renowned jazz super-group, which includes Rushen, Ndugu Chancler and Ernie Watts.

In April 2008, Rushen accepted a professorship at the prestigious Berklee College of Music, in Boston. The course is "Patrice Rushen: The Value of Music Education." She was honored with an assignment in March 2008, as Music Director and host of the Los Angeles Philharmonic's, "LA Phil Presents: A Tribute to Ella." The event featured 5 outstanding vocalists paying tribute to the incredible vocal talents of the great Ella Fitzgerald.

Rushen received an Honorary Doctorate of Music degree in 2005, from Berklee College of Music for her "outstanding contribution to music and culture." In 2006, she was honored by Jazz At Lincoln Center at "The 2nd Annual Diet Coke Women In Jazz Festival" held at Dizzy's Club Coca-Cola in New York, for her contribution to music.

Currently, her career focus is composing for films, television and orchestras. She still enjoys performing and is often asked to make guest appearances at music festivals and on the recording projects of other artists. Rushen was the host of Clint Eastwood's Malpaso Productions, "40 Years of the Monterey Jazz Festival," which has been released on DVD. She was also featured on HGTV's "Houses of Note" special.

Rushen spends whatever free time she has working closely with the Los Angeles Cultural Affairs Department, NARAS "Grammy In The Schools" program and other organizations dedicated to establishing music education and mentorship programs for inner-city youth.



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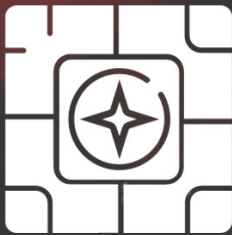
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Dr. William Banfield

COMPOSER



In the past 25+ years, Bill Banfield has produced a body of productive music/ arts scholarship activities, books, compositions, recordings, establishing an active teaching, student and music/ lecture programming development, professional service and creative work, that contributes to contemporary arts leadership.

Banfield was appointed in 2019 as a research associate with the Smithsonian Center for Folklife and Cultural Heritage (CFCH), one of the Smithsonian's 12 research and cultural centers.

His work focuses on what he identifies as cultural through-lines, delineating the ways in which contemporary artistry and new works harken back and hold onto critical cultural linkages to understand.

Having served three times as a Pulitzer Prize judge in American music (2010, 2016, 2020), Banfield is an award winning composer whose symphonies, operas, chamber works have been performed and recorded by major symphonies across the country. Few have a wider, performed professional composing output, that has had public concert performances, reviews, radio, recordings of some 12 symphonies, 7 opera, 9 concerti, chamber, jazz and popular forms. This alone making Banfield one of the most performed, recorded composers of his generation. Banfield has been a national public radio show host having served as arts and culture correspondent for The Tavis Smiley Show. In 2010, he was hired by Quincy Jones to write a national music curriculum and book for schools learning about American popular music culture.

Dr. Cornel West has called him, "one of the last grand Renaissance men in our time..a towering artist, exemplary educator, rigorous scholar, courageous freedom fighter..", and Henry Louis Gates wrote of him, "...Bill Banfield is one of the most original voices on the scene today.. he tunes us in to the conversation happening worldwide between the notes of contemporary musical culture.."

Banfield's works have been commissioned, performed and recorded by orchestras including; the National, Atlanta, Minneapolis, Dallas, Akron, Detroit, New York Virtuoso, Grand Rapids, Akron, Richmond, Toledo, Savannah, Chicago Symphonia, Indianapolis, Sphinx, Sacramento, San Diego symphonies and the Havana Camerata of Cuba. In 2012, his symphony 10 was commissioned, premiered by the National Symphony at the Kennedy Center with Sweet Honey in the Rock, and his symphony 11 was performed, recorded in Switzerland with the Evoca/ECJ symphony and chorus.

His works as a composer and performing- recording jazz artist are carried on Atlantic, TelArc, CollinsClassics (London), Centaur, Albany/Visionary recordings and Innova records. His music has been performed and/or recorded by; George Duke, Patrice Rushen, Don Byron, Leon Bates, Christian Scott, Najee, Ron Carter, Delfeayo Marsalis, Greg Osby, Teri Lynn Carrington, Oliver Lake, Regina Carter, Rachel Z, Jon Faddis, Marcus Belgrave, Billy Childs, Nnenna Freelon, Alphonso Johnson, Ndugu Chancelor, and Nelson Rangel.



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Maxim Lando
piano

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