Winter Chamber Series

EXPERIENCE WCO ENSEMBLES AT HOME

On-demand digital concerts featuring chamber works for multiple ensembles ranging from trios to octets, showcasing the versatility & caliber of the WCO’s 34 world-class musicians.

PERFORMANCE DEBUTS

January 22  |  February 26  |  March 26  |  April 16
Welcome to our 2021 Winter Chamber Series and our new series in response to the ongoing pandemic. The four programs represent a wide variety of styles, time periods, and composers with a liberal quotient of contemporary American composers.

Our opening program features music for brass, woodwinds, and strings – from Baroque to the 21st century – including a Jazz inspired Nonet by Alec Wilder. Concert II leans heavily towards the strings, with a twist of percussion, featuring contemporary composers alongside Beethoven, Mozart and Rossini. In March, we introduce composers Alyssa Morris and Jessie Montgomery, Beethoven and Brahms. The grand finale includes larger ensembles such as French Romantic composer Louise Farrenc’s Nonet from 1849, Stravinsky’s Septet and Schubert’s beloved Trout Quintet.

Thank you for supporting the Wisconsin Chamber Orchestra through these challenging times. We hope you will be inspired and look forward to returning to the stage.

Andrew Sewell
Music Director
Supporting the arts today for a vibrant arts scene tomorrow
WINTER CHAMBER SERIES IV
MUSICIERS ROSTER

ANTONIO VIVALDI
Concerto for Four Violins in B minor Op. 3 No. 10 (RV 580)
I. Allegro
II. Largo - Larghetto - Adagio - Largo
III. Allegro

♦ Gerald Loughney, Violin
♦ Cindy Whip, Violin
♦ Mary Theodore, Violin
♦ Hillary Hempel, Violin
♦ Tim Kamps, Violin
♦ Anna Carlson, Violin
♦ Janse Vincent, Viola
♦ Christopher Dozoryst, Viola
♦ Mark Bridges, Cello
♦ Kris Saebo, Bass
♦ Trevor Stephenson, Harpsichord*

LOUISE FARRENC
Nonet in E flat Op. 38 (1849)
I. Adagio - Allegro
II. Scherzo Vivace

♦ Elizabeth Marshall, Flute
♦ Laura Medisky, Oboe
♦ J J Koh, Clarinet
♦ Amanda Szczy, Bassoon
♦ Chunyang Wang, Bass
♦ Bill Mur, Horn
♦ Leanne League, Violin
♦ Diedre Buckley, Viola
♦ Robin Hasenpflug, Cello

IGOR STRAVINSKY
Septet (1953)
I. (quarter = 88)
II. Passacaglia
III. Gigue

♦ Nancy Mackenzie, Clarinet
♦ Midori Samson, Bassoon
♦ Linda Kimball, Horn
♦ Jason Kutz, Piano
♦ Wes Luke, Violin
♦ Katrin Talbot, Viola
♦ Tim Archibold, Cello

♦ Suzanne Beia, Violin
♦ Nora Frisk, Viola
♦ Karl Lavine, Cello
♦ Charles Block, Bass
♦ Karen Be, Piano†

♦ Harpsichord was donated by Carol Leybourn
♦ Piano provided by Farley’s House of Pianos

UPPER HOUSE IS DELIGHTED TO JOIN THE WISCONSIN CHAMBER ORCHESTRA IN ADVANCING THE ARTS IN OUR COMMUNITY

Engaging with culture-makers, we explore the life of the mind and the questions of the soul. Upper House programs feature local and national thought and marketplace leaders—musicians, scholars, authors, theologians, journalists, and scientists. People we have hosted include:

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ANDY CROUCH
BOB GOFF
DAVID GREGORY
DREW & ELLIE HOLCOMB
FLEMING RUTLEDGE
HANNAH BUSSE
JEMAR TISBY
KATHARINE HAYHOE
LASHAWN WANAK

Leslie Iwai
Leslie Leyland Fields
Marilyn McEntyre
Marcus Allen
Micah Behr
Parker Palmer
Praveen Sethupathy
Susi Jensen
Travis Agnew
Willie James Jennings

Upper House, an initiative of the Stephen & Laurel Brown Foundation, is located in the heart of the UW-Madison campus.

UPPERHOUSE.ORG

wcoconcerts.org

WINTER CHAMBER SERIES

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JANUARY 22 PREMIERE | The music of Valerie Coleman and Alec Wilder are two new names that some listeners may not be familiar along with Gabrieli and Schubert as we kick off our Winter Chamber Series.

Valerie Coleman is a performing artist and composer with the Imani Winds and has written many works for the wind quintet genre. American composer Alec Wilder’s Octets were written in the early 1940s while commuting from Philadelphia to New York city.

These jazz inspired works have fanciful titles and are a unique ensemble of harpsichord, drumset, three clarinets, string bass, flute, oboe, and bassoon. Schubert’s String Quintet is on a grand scale: the first movement serving as a stand alone piece.

Al Zocalo is a collection of Eight String Quartet arrangements of pieces by early Spanish Baroque composers, several from Santiago de Murcia’s anthology “Pasacalles y obras” from 1732. The three movements selected included a fandango, a short Allegro by Murcia and a Cumbe. This “Cumbés” is the first decipherable instrumental music of African origin to be found in the New World.

Finally, Giovanni Gabrieli’s Canzonas are plentiful in the brass repertoire and provide a fitting fanfare opening to the season.

– Andrew Sewell

REPERTOIRE

GIOVANNI GABRIELI | Canzoni per sonare No.’s. 1 to 4
VALERIE COLEMAN | Tzigane for Wind Quintet
FRANZ SCHUBERT | String Quintet in C Major D956 (mvt I)
ALEC WILDER | Octets
  I. Her Old Man was Suspicious
  II. Jack, This is My Husband
  III. She’ll Be Seven in May
  IV. It’s Silk, I Feel It!
  V. Dance Man Buys a Farm
CRAIG RUSSELL | !Al Zocalo! (To the Plaza!)
  Three movements for String Quartet
  III. Fandango
  VII. Allegro
  VIII. Cumbees

RUN TIME: 60 – 75 min
DIRECTOR’S NOTES

Winter Chamber Series II

FEBRUARY 26 PREMIERE | After a full opening in January, this program is weighted towards the strings and percussion.

We open with a duet by American composer, Thomas Siwe for timpani and snare drum, and “clapping music” from 1972 by American minimalist, Steve Reich.

Additionally, American composer, Craig Russell is featured in his Rejuvenations for Piano Sextet (2020), a COVID era adaptation of a 2013 work written for full orchestra. His style is heavily influenced by the early Baroque Spanish music prevalent on what is now the California Coast during the late 1700s.

Continuing this early classical theme, is Mozart’s homage to Haydn – his String Quartet No. 17 known as “the Hunt”, Rossini’s early string sonata No. 5 in E flat for two violins, cello and bass, written when he was just 12, and Beethoven’s first string quartet Op.18 No.1.

–Andrew Sewell

REPERTOIRE

THOMAS SIWE | Duet for Snare Drum & Timpani
STEVE REICH | Clapping Music
BEETHOVEN | String Quartet Op.18 No.1
MOZART | String Quartet No. 17 “The Hunt”
CRAIG RUSSELL | Rejuvenations for Piano Sextet
ROSSINI | String Sonata No. 5 in E flat

RUN TIME: 60 – 75 min

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JOIN THE FRIENDS OF THE WCO, STARTING AT $30 A YEAR

The WCO’s new membership program is your opportunity to connect with the orchestra in new ways. Join the Friends of the WCO to directly support WCO musicians and receive special perks throughout the year for a full year after making your donation!

Your membership makes it possible for the WCO’s amazing musicians to do what they do best: make our community a better place through music.

Your membership begins with a one-time donation of $30. Begin a sustaining donation of $8 per month for even more membership perks.

Join today!
wcoconcerts.org/donate

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MARCH 26 PREMIERE | Two women composers are featured on this program.

Oboist and composer, Alyssa Morris’ Motion (2010) for wind quartet focuses on four different “motions. The movements include: Bike Ride, Stretch, Tip Toe, and Strut.

Jessie Montgomery’s Strum (2015) for string quartet is an energetic and vibrant work. Starting in 1999, Montgomery became involved with the Sphinx Organization, a Detroit-based nonprofit that supports young African American and Latinx string players. She now serves as composer-in-residence for the Sphinx Virtuosi, the organization’s professional touring ensemble.

Brahms’ grand Horn Trio and Beethoven’s Quintet for Piano and Winds op.16 round out the program.

— Andrew Sewell

REPERTOIRE

JESSIE MONTGOMERY | Strum

LUDWIG VAN BEETHOVEN | Quintet for Piano & Winds in E flat
   I. Grave – Allegro non troppo
   III. Rondo

ALYSSA MORRIS | Motion for Wind Quartet
   I. Bike Ride
   II. Stretch
   III. Tip Toe
   IV. Strut

JOHANNES BRAHMS | Horn Trio in E flat, op 40
   I. Andante
   II. Scherzo: Allegro

RUN TIME: 72 min

Because of your support, the WCO will grow the Super Strings program to reach more kids than ever before in 2021

Thank you!
DIRECTOR’S NOTES

Winter Chamber Series IV

APRIL 16 PREMIERE | Our final program in the series features the Nonet by mid-nineteenth French composer, Louise Farrenc. A prolific composer of several symphonies and larger works, her music is becoming increasingly popular.

We open with Vivaldi’s Concerto for Four Violins with a pared down string accompaniment and following, Stravinsky’s Septet from 1953. An unusual combination of winds and strings with piano.

This was a work originally programmed on our Masterworks season. We conclude with the famous Piano Quintet in A major by Schubert, more familiarly known as “the Trout.”

– Andrew Sewell

REPERTOIRE

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IGOR STRAVINSKY
Septet (1953)
I. (quarter = 88)
II. Passacaglia
III. Gigue

LOUISE FARRENC
Nonet in E flat, Op.38 (1849)
I. Adagio – Allegro
III. Scherzo Vivace

FRANZ SCHUBERT
I. Allegro Vivace
IV. Andantino: Theme + Variations I–V, Allegretto

RUN TIME: 60 – 75 min
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With deep gratitude, the WCO thanks Cornerstone Society members who make annual gifts of $1,000 or greater in support of the WCO's mission to advance Wisconsin communities through the transformative power of music.

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About the Wisconsin Chamber Orchestra

Founded in 1960, the Wisconsin Chamber Orchestra is a rarity, an elite team of musicians nestled in one of the most creative and daring cities in the country. The WCO is one of Madison’s gems, an accomplished chamber ensemble behind the now four-decade summer tradition of Concerts on the Square.

You can elevate our community.

At the WCO, we think about the music differently, about ways to perform together for Madison, about the impact that live music has on our way of life, on the human spirit, on our community.

A year ago, we set out to be the model for classical music. Our commitment to our musicians and to doing our part to inspire and heal our hometown of Madison, especially, compels us to try new things to bring live, enchanting, uplifting performances to more people than ever before. The rule book has been thrown out by the Wisconsin Chamber Orchestra. We hope you will be part of this year’s creative evolution of performances as we push the media and the method of performing live music like no other Madison arts organization can.