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**24**  
**25**  
SEASON



## La Crosse Symphony Orchestra

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# La Crosse Symphony Orchestra

ALEXANDER PLATT | MUSIC DIRECTOR

## Concert Dates:



**September 21, 2024** / Cappella Performing Arts Center / 7:30 pm

### Bachtoberfest!

Guest Artists: Sean Dostal, viola and Adrian Jackson, viola



**October 19, 2024** / Viterbo Fine Arts Center / 7:30 pm

### Romeo and Juliet

Guest Artist: Lucille Chung, piano



**November 16, 2024** / Viterbo Fine Arts Center / 7:30 pm

### 100 Years of Rhapsody in Blue

Guest Artist: Michelle Cann, piano



**December 21, 2024** / Viterbo Fine Arts Center / 7:30 pm

### Holiday Romance

In collaboration with: Members of Ballet La Crosse



**March 1, 2025** / Viterbo Fine Arts Center / 7:30 pm

### Nordic Heroes & Rising Stars

2025 Richard Record Rising Stars Concerto Competition Winners

Joined by:

Members of the La Crosse Area Youth Symphony Orchestras



**March 29, 2025** / Viterbo Fine Arts Center / 7:30 pm

### Spring Pops: Brubeck, Bernstein, and The Beatles

Guest Artist: Chris Brubeck, trombone



**May 3, 2025** / Viterbo Fine Arts Center / 7:30 pm

### Midnight in Paris

Two Conductor Wannabe's

Guest Artist: Rachel Barton Pine, violin

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## For your information...

### In Case of Emergency

Please locate the exit nearest your seat. If an emergency should develop, move quickly and carefully to that exit when directed by the ushers or Stage Manager.

### Please...

Turn off cell phones or leave them in your car. No smoking allowed in the theatre at Viterbo. Taking pictures or using recording equipment is prohibited.

### Wheelchairs

Wheelchair locations are available on the main floor and lower balcony at the Viterbo University Fine Arts Center. Please call the Symphony Office if you would like further information or a wheelchair location: (608) 783-2121.



### Complete Concert Details Online

Access complete concert listings and details on [LaCrosseSymphony.org](https://LaCrosseSymphony.org).



# Information

follow LSO



## Concert Tickets Available at:

- 1. La Crosse Symphony Orchestra Office**  
Open from 9 am to 12 pm  
and 1 pm to 3 pm  
- M-Th and by appointment.  
US Bank building  
201 Main St Suite 230  
La Crosse, WI 54601  
p: (608) 783-2121  
e: info@lacrossesymphony.org

- 2. LSO Website**

Find LSO Performance information  
and purchase tickets online.  
[lacrossesymphony.org/concerts-events/](http://lacrossesymphony.org/concerts-events/)



- 3. At the Performance Venue**

Tickets available at the **Viterbo Fine Arts Center** MAIN Box Office\*  
starting at 6:30 pm the day of the performance.

\*Viterbo event tickets will not be available for purchase.

\*LSO tickets not available at Viterbo Main Box Office any other time.



## Performance Venues:

September  
Chamber concert  
performed at the:

### Cappella Performing Arts Center

721 King Street  
La Crosse, WI 54601

LSO concerts are  
performed at the:

### Viterbo Fine Arts Center

929 Jackson Street  
La Crosse, WI 54601

# Bravo!

A SINCERE  
**THANK  
YOU!**

TO THE  
**VITERBO  
FINE  
ARTS  
CENTER**



# Your Evening at the Symphony

**6:30-7:15 pm:**

## Pre-concert Social

Start your evening right with us here at the Symphony by joining other patrons and musicians in the Franciscan Sisters of Perpetual Adoration lobby of the Viterbo Fine Arts building with cabaret seating, live music, and a delicious drink available for you to purchase.

**6:45-7:15 pm:**

## Pre-concert Lecture

Once you have your drink of choice from the FSPA lobby and you've had a taste of live music for the exciting night ahead of you, take a seat with Maestro Alexander Platt for a Concert Preview in the Viterbo Dance Studio. Walk through the lives of the composers you will be listening to and discover something new. **Sponsored by: Jane & Ron Rada**

## Intermission:

Light bar service, with beverages and treats sold in the FSPA lobby. Stretch your legs, use the restroom, and chat about the first half with your friends and family. Drinks and food now allowed in the Viterbo theatre. Let the magic of the Symphony sink in!

**9:30 pm:**

## Cookies & Coffee with the Maestro

As the final applause begins to disperse into the night, head back into the FSPA lobby for delicious treats from the People's Food Co-Op and warm, comforting coffee from MOKA. **Sponsored by: Trust Point and MOKA**

**10:00 pm-midnight:**

## Post Concert Party

If you aren't ready for the night to end, the last chord the orchestra played still echoing in your mind, complete your evening with us at the Post-Symphony party held at La Cave with specialty drink offerings and savory snacks.

**\*See page 28 for more exciting details.**



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# Dear Friends,

Words cannot express my gratitude for your support of our stellar 2023-24 season at the La Crosse Symphony Orchestra, as we marked 125 years of orchestral music in La Crosse. From symphony to pops to our new chamber-orchestra concerts, your support, presence and enthusiasm matched everything our wonderful musicians and world-class soloists sent to you, “over the footlights”....every concert of the LSO has become a cherished memory.

This new and amazing standard of artistry now continues, in what promises to be an equally stellar 2024-25 LSO season! Once again, our soloists for our seven concerts range from artists who have scaled the heights of the musical world, to brilliant talents right here in our own community. Our Holiday Concert, featuring members of Ballet La Crosse in a choreographed performance of favorite moments from *The Nutcracker*, will be another memorable journey with that Christmastime masterpiece; while members of the La Crosse Youth Symphony will be joining the LSO ranks for another fabulous installment of our annual Richard Record “Rising Stars” program in March, when we present “tomorrow’s stars today”. And before and after those events, just sit back and be dazzled by some of the very finest soloists we could find: from members of the LSO’s own string section in our opening “Bachtoberfest” chamber concert, to the world-famous violin phenomenon Rachel Barton Pine, with whom we’ll conclude our season next May...all backed up by our wondrous La Crosse Symphony Orchestra, who grow from strength to strength with every passing year.

All of this, of course, would never be possible without you, our loyal patrons and supporters. It’s because of all of you: our Board, our staff, our sponsors, our many interns and volunteers, and our wonderful audience, who ultimately make the music happen, enabling our gloriously dedicated musicians to come together, every few weeks, and make miracles onstage as your La Crosse Symphony Orchestra.

Here’s to many more years of magnificent musical collaboration, in this beautiful Driftless Region we call home.

Ever proud to be your Maestro, I remain,

*Alexander Platt*

Alexander Platt  
Music Director  
La Crosse Symphony Orchestra



Conductor Sponsor:  
**Linda Sherwood**

**Alexander Platt  
Biography**



# A letter from our Board President

Welcome to the 2024-2025 La Crosse Symphony Orchestra! Following a spectacular 125th anniversary year filled with celebrations, we are excited to maintain that enthusiasm headed into this season.



Maestro Alexander Platt and our exceptional musicians have prepared a world-class selection of performances to enrich and connect our community through live music. We are so fortunate to be able to bring the caliber of these musicians to the La Crosse area. Whether you are a long-time attendee or new to our Symphony, our lineup is designed to truly connect with each of you.

Your support is crucial in helping us achieve our mission to provide high-quality orchestral music, offer engagement opportunities, and enhance the education, diversity, and arts culture in our community. This season we continue to invest in our youth with programs like violin lessons for the members of the Boys and Girls Club, free musical instruments, a Symphony for Youth concert for 2000 elementary students, grants and scholarships for private lessons, and the Rising Stars competition that highlights talented high school musicians. These initiatives would not be possible without our loyal and generous sponsors, donors, volunteers, and patrons. We are grateful for the many ways you support the work we do, and we thank you for your ongoing generosity.

Now it is time to sit back, enjoy the music and “find yourself at the symphony”!

Sincerely,

Bill Bosch  
President, La Crosse Symphony Orchestra

## Staff & Board of Directors 24-25

### Board of Directors:

Bill Bosch, President  
Sean O’Flaherty, Past President  
Chau Nguyen, President-Elect  
Jessica Raymond, Treasurer  
Travis Bordeaux, Secretary  
Dera Arnold  
Tom Behrenbeck  
Wayne Bottner

Jennifer Burch  
Lesley Charlton  
Matt Curtis  
Jodi Ehrenberger\*  
Adam Fleis  
Maureen Freedland  
Claudia Newton

Chris Palmer  
Lisa Radtke\*  
Carson Schneider  
Brandon Stratman  
Beth Wagner  
Chris Walters  
Brad Weber

\*Executive Members at Large

### Emeritus Members:

Mary Ann Gschwind  
Pat Heim  
Dick Record  
David Reedy  
Randy Van Rooyen

### Administrative Staff:



Eva Marie Restel  
Executive Director



Cassie Davis  
Office Administrator



Colin O'Day  
Personnel Manager



John Cleere  
Librarian

Sayada Aklima Jannat  
Symphony for Youth Intern

Lucia Stephani  
Symphony Event Intern

### Artistic Staff:



Alexander Platt  
Music Director



James Wilson  
Assistant Conductor

Aaron Lewis, Producer/Equipment Manager  
Wes Luke, Concertmaster  
Brett Huus, Recording Engineer  
Chad Gilbeck, IT Specialist  
Arlys Whitaker, Program Notes  
Jason Keeney, Graphic Designer  
Samantha Casper, Photographer



# 2024-25 Musicians



Michelle Lee Elliott  
**Violin, 1st**  
ACM | 10 years



Wes Luke  
**Violin, 1st**  
CM | 14 years



Aaron Schwartz  
**Violin, 1st**  
SCM | 6 years



Rolf Wulfsberg  
**Violin, 1st**  
11 years



Kristina Gullion  
**Violin, 1st**  
13 years



Molly Breitlow  
**Violin, 2nd**  
17 years



Mark Wamma  
**Violin, 2nd**  
AP | 12 years



Nicole Cody  
**Violin, 2nd**  
P | 13 years



Amy Lindstrom  
**Violin, 1st**  
20 years



Eden Ehm  
**Violin, 2nd**  
9 years



Carole Schoonover  
**Violin, 2nd**  
33 years



Margit Speckeen  
**Violin, 2nd**  
20 years



Linda Lebakken  
**Violin, 2nd**  
38 years



Kristy Femal  
**Clarinet, Bass**  
29 years



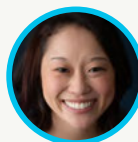
Josh Baker  
**Clarinet, Asst. 2nd**  
**/Alto Sax**  
5 years



Sarah Manasreh  
**Clarinet**  
P | 5 years



Nori Hadley  
**Violin, 2nd**  
27 years



Sarah Gifford  
**Clarinet, 2nd**  
4 years



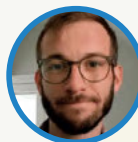
John Wunderlin  
**Horn, 4th**  
6 years



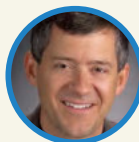
Sarah Gillespie  
**Horn, 3rd**  
8 years



Kelly Heidel  
**Horn, 2nd**  
13 years



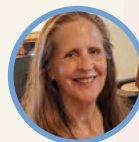
Colin O'Day  
**Percussion**  
New



James Knutson  
**Percussion**  
30 years



Jeff Crowell  
**Percussion**  
P | 5 years



Pamela Kelly  
**Keyboard**  
P | 33 years

CM - Concertmaster    ACM - Associate Concertmaster    SCM - Assistant Concertmaster



Sean Dostal  
**Viola**  
P | 10 years

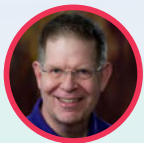


Melissa Madura  
**Viola**  
AP | 8 years

# La Crosse Symphony Orchestra

ALEXANDER PLATT | MUSIC DIRECTOR

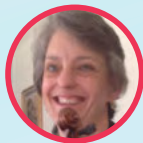
**24**  
**25**  
**SEASON**



John Vettel  
**Viola**  
11 years



Agnes Falter  
**Viola**  
New



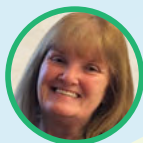
Elizabeth Becker  
**Viola**  
35 years



Zachary Preucil  
**Cello**  
P | 7 years



Alex  
Chambers-Ozasky  
**Cello**  
AP | 5 years



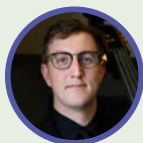
Kathy Boarman  
**Cello**  
29 years



Randy Mastin  
**Cello**  
25 years



Blake Bonde  
**Bass**  
P | 12 years



Michael Eastwood  
**Bass**  
10 years



Zach Mayer  
**Bass**  
1 Year



John Cleere  
**Bass**  
New



Jonathan Borja  
**Flute**  
5 years



Mary Beth Hensel  
**Oboe**  
P | 37 years



Greg Baker  
**Oboe 2nd/  
English Horn**  
14 years



Cameron Keenan  
**Bassoon**  
P | 3 years



Brisa de Paula  
**Bassoon, 2nd**  
1 Year



Graham Taylor  
**Trumpet**  
P | 4 years



George Von Arx  
**Trombone, 2nd**  
38 years



Jesus Arellano  
**Trombone, Bass**  
29 years




Jennifer Ruggieri  
**Harp**  
P | 1 Year



Matthew Coley  
**Timpani, Marimba**  
P | 3 years



Jeff Copp  
**Bassoon, 3rd/Contra**  
20 years



Thank you to our

# Musician Sponsors

## Conductor Sponsor

Linda Sherwood

## Concertmaster Sponsor

Diane Stockham

## Associate Concertmaster Sponsors

Lesley Charlton and  
Scott Halweg

## Assistant Concertmaster Sponsor

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## First Chair Sponsors

2nd Violin:

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Viola:

Poellinger Construction

Cello:

Mr. Adam and  
Dr. Lori Rosenstein

Flute:

Dr. Beth and  
Michael Wagner

Oboe:

Pamela and Richard  
Strauss

Clarinet:

William and Dera  
Arnold

Bassoon:

Burleigh Randolph

French Horn:

Chau Nguyen

Trumpet:

James and  
Rebecca Naugler

Trombone:

Bob and Janet Roth

Harp:

Doug Howard



## Sponsor a Section:

### Violin 1:

**Lesley Charlton  
and Scott Halweg  
& In Memory of  
Mavis Carlsson**

### Violin 2:



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### Viola:

**Anonymous Donor**

### Cello:

**Apryl and Wayne Bottner**

### Bass:

**Michael and Rosemary  
Hammes Porter**

### Flute/Piccolo:

**Tom and Charmaine Uphaus**

### Oboe:

**Christina Saudek,  
Alex and Jackie Vaver**

### English Horn:

**Claudia Newton**

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CPAs

### Clarinet:

**DigiCOPY**

### Bass Clarinet:

**Radisson**

### Bassoon:

**Bob and Janet Roth**

### Contrabassoon:



### Alto Saxophone:

**Lisa Radtke**

### French Horn:

**Stephen and  
Catherine Kinyon**

### Trumpet:

**Roger and Charlotte Grant**

### Trombone:

**Bob and Janet Roth and  
Todd and Linda Trautmann**

### Bass Trombone:

**Carol and Michael Mader**

### Timpani:

**Randy Van Rooyen and  
Kelly Nowicki-Van Rooyen**

### Percussion:

**Dr. Robert and  
Maureen Freedland**

### Keyboards:

**Anonymous Donor**

### Harp:

**Jean Calhoun**

La Crosse Symphony Orchestra

# MAYO CLINIC EDUCATION PROGRAMS



## Violin Lessons at the Boys & Girls Club

Find more information  
on page 22

"I have seen firsthand the impact these lessons and instruments have on students who might not otherwise be able to have this experience. Music lessons train the brain to think in more complex ways-- by giving this experience to these students, the La Crosse Symphony has opened up many doors for these students!"

- Clara Hofland,  
Erickson BGC Instructor



## Richard Record 26<sup>th</sup> Annual Rising Stars Concerto Competition

Find more information  
on page 42

### FREE CONCERT!

Saturday,  
**January 18, 2025**

**Viterbo Fine  
Arts Center:**  
929 Jackson St,  
La Crosse, WI.

Application Deadline:  
**December 16, 2024**

Competition Concert:  
**3:00 pm**



## Play It Forward Program

Find more information  
on page 62

"Our intent is to provide music-making opportunities for all, especially those who may not have personal funds to participate in their local programs."

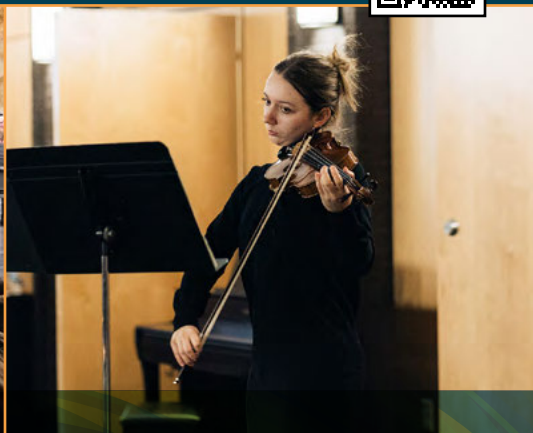
- Abbie  
Leithold-Gerzema

Donate to the  
program at  
[lacrossesymphony.org](https://lacrossesymphony.org)



## In Memory of Lorin W. Culver

Full details on each of the programs below can be found at  
[www.lacrossesymphony.org/education-programs](http://www.lacrossesymphony.org/education-programs) or scan the QR Code.



## Symphony for Youth Program

Find more information on page 54

**March 5, 2025**

**9:00 am and 11:00 am**

"My students were fortunate to attend this year's Symphony for Youth. I loved watching my student's faces light up as they recognized pieces performed and made connections to the instruments and sounds we have studied in class. Bravo to LSO SFY for creating a program that excites young minds and makes going to the symphony accessible to so many."

- **Mandy Parmeter,**  
K-5 Hamilton/SOTA 1 Music Teacher

## String Scholarships

Find more information on page 76

Application Deadline:  
**Friday, May 9, 2025**

Auditions Date:  
**Saturday, May 17, 2025**

Time/Location:  
**Leithold Music**  
116 4th Street S.  
La Crosse, WI.

**9:00 am - 12:00 pm**

Announcement:  
**String Scholarship Winners**  
informed by Monday,  
May 19, 2025





# EVENTS WORTH REMEMBERING



I've loved creating your events for the past 22 years. They are a unique opportunity to make an impact with your guests and often the community. Whether a birthday soirée, employee recognition event, holiday party, fundraiser, company anniversary or corporate event – nothing is too big or too small. I would love to be part of your next event.



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# Emplify Health Fellowship Program

of the La Crosse Symphony



“My time working with the La Crosse Symphony has been full of so many great opportunities and resources that I initially didn’t expect to receive. It’s been so much fun to rehearse and perform with the Symphony and to learn firsthand how the musicians and members of the community work to create such a thriving music scene in La Crosse. During my time as the Emplify Health Fellow, I’ve learned that many of the Symphony musicians teach privately and publicly in the La Crosse community, prioritizing hands-on efforts with the youth. This work has been so inspiring to myself and countless others in La Crosse and I’m so thrilled to continue into the upcoming year.”

## Adrian Jackson, Viola

Hailing from Austin Texas, Violist Adrian Jackson began studying viola at the McCallum Fine Arts Academy in Austin Texas at the age of 14. After graduating from the Interlochen Arts Academy, Adrian went on to earn his Bachelors Degree studying with professor George Taylor at the Eastman School of Music in Rochester NY. Adrian has also earned a Professional Studies Certificate at the San Francisco Conservatory studying with professor Jonathan Vinocour.

Adrian is the winner of the 2018 Texas Strings festival Rising Stars Competition, Virginia Symphony Orchestra Fellowship and the Denis De Coteau Fellowship in connection with the San Francisco Ballet Orchestra. Adrian has attended esteemed festivals such as the Castleman Quartet Program, Credo Quartet Fellowship program, the Heifetz International Music Institute and the Chautauqua Institute Festival Orchestra.

**Fellowship  
Program  
Sponsor:**

**emplify**  
**HEALTH**  
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La Crosse Symphony Orchestra

ALEXANDER PLATT | MUSIC DIRECTOR

# Bachtoberfest!

09  
21  
24

7:30 pm

- Members of the La Crosse Symphony Orchestra
- Alexander Platt, Conductor

Performance at: **Cappella Performing Arts Center**

## Orchestral Suite in G Major, S.205

Johann David Heinichen (1683-1729)

- |             |               |
|-------------|---------------|
| I. Air      | IV. Rigaudon  |
| II. Bourrée | V. Air: Viste |
| III. Air    |               |



Applaud

## Brandenburg Concerto No.6 in B-flat major, BWV 1051

Johann Sebastian Bach (1685-1750)

- I. [Allegro moderato]
- II. Adagio ma non tanto
- III. Allegro



Applaud

Sean Dostal and Adrian Jackson, Viola

## INTERMISSION

## Nonet for Strings (original version, 1960)

Aaron Copland (1900-1990)

Slow and solemn - In moderate tempo - Somewhat faster -  
Tempo as at first - Still slower



Applaud

## Brandenburg Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach (1685-1750)

- I. [Allegro moderato]
- II. Adagio
- III. Allegro



Applaud

Thank you to our  
September concert sponsors:

Dr. Michael White  
Roz Schnick

Complete program  
notes can be found  
on the symphony  
website



Guest  
Artists:



Sean  
Dostal,  
viola



Adrian  
Jackson,  
viola

## September 2024 Guest Artists



### Sean Dostal

---

As the Principal Violist of the La Crosse Symphony, a tenured member of the South Dakota Symphony's viola section, and frequent sub with numerous other ensembles in Minnesota, Iowa, and Wisconsin, Sean Dostal maintains an active career as an orchestral musician that spans a large portion of the Midwest. In addition to orchestral performing, Sean enjoys playing chamber music and freelancing around the Twin Cities.

Outside of performing, Sean is also passionate about teaching, maintaining a private studio of over 20 violin and viola students. Other music-related experience includes serving as personnel manager and music librarian for the La Crosse Symphony, and in his spare time, playing the piano and arranging music for string quartet.

Sean received his Master of Music degree from the University of Minnesota studying with Korey Konkol and his Bachelor of Music from Luther College under Spencer Martin.



### Adrian Jackson

---

Hailing from Austin Texas, Violist Adrian Jackson began studying viola at the McCallum Fine Arts Academy in Austin Texas at the age of 14. After graduating from the Interlochen Arts Academy, Adrian went on to earn his Bachelors Degree studying with professor George Taylor at the Eastman School of Music in Rochester NY. Adrian has also earned a Professional Studies Certificate at the San Francisco Conservatory studying with professor Jonathan Vinocour.

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# Bachtoberfest!

## PROGRAM NOTES



09/21/24

### Overture (Orchestral Suite) in G Major, S. 205

Johann David Heinichen (b. Weissenfels, Germany, April 17, 1683;  
d. Dresden, Germany, July 15, 1729).

- |             |               |
|-------------|---------------|
| I. Air      | IV. Rigaudon  |
| II. Bourrée | V. Air: Viste |
| III. Air    |               |



Johann David Heinichen

The score calls for first violins, second violins, violas, cellos, basses, continuo (harpsichord). There are also two oboe parts that violins will play. Performance time is approximately 12 minutes.

The amount of works composed by Johann David Heinichen is rather large. In 1913, G. A. Seibel (S.) in his biography of Heinichen gave a thematic catalogue of 271 numbers which are preserved in Dresden, Germany. **Grove's Dictionary of Music and Musicians – Fifth Edition** reads, "While he wrote a great deal for the church, he also composed four symphonies, two overtures, and 30 concertos for orchestra. Of his vast output, nothing was published in his lifetime."

Heinichen also studied law and practiced for a short time in the town of Weissenfels, Germany. Yet, he continued composing and began conducting as well. He was appointed court conductor at Dresden by the Electoral Prince of Saxony for the opera as well as for church and chamber music.

### Brandenburg Concerto No. 6, BWV 1051, B-flat Major

Johann Sebastian Bach (b. Eisenach, Thuringia, Germany, March 21, 1685;  
d. Leipzig, Saxony, Germany July 28, 1750)

- I. **[Allegro moderato]**
- II. **Adagio ma non tanto**
- III. **Allegro**

Sean Dostal and Adrian Jackson, Viola



Johann Sebastian Bach

The score calls for two solo violas, cellos, basses, continuo (harpsichord). Performance length is approximately 18 minutes.

The Brandenburg Concertos (BWV 1046–1051) by Johann Sebastian Bach are a collection of six instrumental works presented by Bach to Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721 (though composed earlier). Some of the pieces feature several solo instruments or in combination. They are widely regarded as some of the greatest orchestral compositions of the Baroque era.

Peter Williams writes in his book, **The Life of Bach**, that there are similarities between the Brandenburg Concertos No. 3 and 6. "The scoring of all six Brandenburg concertos, though different from one another to an unusual and unique degree, may reflect current practices," writes Williams. "No. 6's pair of violas was not unfamiliar. And No. 3 expands the notion of a string consort, yet very different from the exhilarating No. 6. Together they contrast the old (No. 6) with the new (No. 3), both doing so with a tremendous sense of inspired melody."

— INTERMISSION —



# Bachtoberfest!

## PROGRAM NOTES



09/21/24

### Nonet for Strings – (original version, 1960)

Aaron Copland (b. New York City, New York, November 14, 1900;  
d. Sleepy Hollow, New York, December 2, 1990)

**Slow and solemn - In moderate tempo - Somewhat faster -  
Tempo as at first - Still slower**



Aaron Copland

The score calls for three violins, three violas, and three cellos.  
The duration is 18 minutes.

The Dumbarton Oaks Research Library commissioned Aaron Copland's **Nonet** in honor of the fiftieth anniversary of Mr. and Mrs. Robert Woods Bliss (who presented the library to Harvard University) in 1960.

Musicologist Vivian Perlis, a friend of Copland's, writes, "Copland conducted the premiere with nine string players from the National Symphony, and dedicated the score to Nadia Boulanger who was his teacher in Paris." The initial reading calls for only nine musicians.

Pollack continues, "Copland based this one-movement **Nonet** on a three-chord progression heard at the work's start and immediately expanded into an eight-measure theme for the three cellos. In composing a work for such an unusual ensemble, Copland apparently took his cue from Bach's **Brandenburg Concerto No. 3** which was natural. The work's shape can be described as in slow-fast-slow form with an emphasis on harmony."

### Brandenburg Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach (b. Eisenach, Thuringia, Germany, March 21, 1685;  
d. Leipzig, Saxony, Germany July 28, 1750)

- I. **[Allegro moderato]**
- II. **Adagio**
- III. **Allegro**

Sean Dostal and Adrian Jackson, Viola



Johann Sebastian Bach

The score calls for three violins, three violas, three cellos, basses, continuo (harpsichord). Performance time is approximately 10 minutes.

The 'Brandenburg' Concerto No. 3 is remarkable for its unusual form and instrumentation. Bach composed it for three violins, three violas, three cellos and basso continuo.

Johann Sebastian Bach was born on March 21, 1685, in Eisenach, Germany. His parents passed away when he was only nine years old, and he began living with his older brother, who was an organist. Here, Johann grew and developed his own music knowledge.

Much has been written about Bach, states Arthur C. Brooks in his book, **From Strength to Strength – Finding Success, Happiness, and Deep Purpose in the Second Half of Life**. Brooks points out that J. S. Bach "moved from musical innovator to master teacher. He spent the last ten years of his life working on **The Art of the Fugue** – a collection of fugues and canons based on a single theme intended to teach the compositional techniques of the baroque, like a textbook."

"J. S. Bach experienced professional decline as a musical innovator," continues Brooks. "Far from frustration, he finished out his life reinventing himself as a teacher. When he fell behind as an innovator, he reinvented himself as an instructor."

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- Michelle Lee Elliott,  
Associate Concertmaster  
and Former BGC Instructor



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# Romeo and Juliet

10  
19  
24

7:30 pm

- La Crosse Symphony Orchestra
- Alexander Platt, Music Director

## Three Scenes from Romeo et Juliette, Symphonie dramatique, Op.17

Hector Berlioz (1803-1869)

- I. Prelude: Combat of the Montagues and Capulets
- II. Romeo alone; Sadness; Distant sounds; The grand ball at the Capulets'
- III. Love Scene: The Capulets' garden in silence



Applaud

## Royal Hunt and Storm, from Les Troyens

Hector Berlioz (1803-1869)



Applaud

## INTERMISSION

## Piano Concerto No.2 in G Minor, Op.22

Camille Saint-Saëns (1835-1921)

- I. Andante sostenuto
- II. Allegro scherzando
- III. Presto

Lucille Chung, piano



Applaud

## Overture to Rienzi

Richard Wagner (1813-1883)



Applaud

Guest  
Artist:



Lucille  
Chung,  
piano

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October 2024  
**Guest Artist**



## Lucille Chung

Born in Montréal, Canadian pianist Lucille Chung has been acclaimed for her “stylish and refined performances” by Gramophone magazine, “combining vigor and suppleness with natural eloquence and elegance” (Le Soir).

She made her debut at the age of ten with the Montréal Symphony Orchestra and Charles Dutoit subsequently invited her to be a featured soloist during the MSO Asian Tour in 1989. Since then, she has performed an extensive concerto repertoire spanning from Bach to Adams with over 70 leading orchestras.

As a recitalist, she has performed in over 35 countries in prestigious venues such as the Wigmore Hall in London, New York’s Carnegie Hall and Lincoln Center, the Kennedy Center and Phillips Collection in Washington, D.C., Spivey Hall, the Concertgebouw in Amsterdam, Madrid’s Auditorio Nacional, the Great Hall of the Franz Liszt Academy in Budapest, the Palais des Beaux-Arts in Brussels, the Seoul Arts Center, and Sala São Paulo.

Before turning twenty, she graduated from both the Curtis Institute of Music and the Juilliard School, where she studied with Seymour Lipkin. She decided to further her studies in London with Maria Curcio-Diamand, Schnabel’s protégée, at the “Mozarteum” in Salzburg with Karl-Heinz Kämmerling and received the Konzertexam Diplom from the Hochschule “Franz Liszt” in Weimar, where she worked with the late Lazar Berman. She was the first non-Italian recipient of the honorary title of “Master” upon graduating from the Accademia Pianistica “Incontri col Maestro” in Imola, Italy. She also worked with Joaquín Achúcarro at Southern Methodist University, where she held the Johnson-Prothro Artist-in-Residence endowed position. Ms. Chung is the recipient of the Honors Diploma at the Accademia Chigiana in Siena, Italy and was named Honorary Professor of the Jilin Arts College in China.

Lucille Chung has been hailed as “a considerable artist, admirable for her bold choice of music” by The Sunday Times for her recordings of the complete piano works by György Ligeti on the Dynamic label. The first volume was released in 2001 to great critical acclaim, receiving the maximum R10 from Classica-Répertoire in France, 5 Stars from the BBC Music Magazine, and 5 Stars in Fono Forum in Germany. The final volume, which also contains works for two pianos, was recorded with her husband, Alessio Bax and once again received the prestigious R10 from Classica-Répertoire. Her all-Scriabin CD won the “Best Instrumental Recording” prize at the 2003 Prelude Classical Awards in Holland as well as the coveted R10 from Classica-Répertoire in France.

Lucille is fluent in French, English, Korean, Italian, German, and Russian. She and husband, pianist Alessio Bax make their home in New York City with their daughter, Mila, and are artistic co-directors of the Joaquín Achúcarro Foundation, which seeks to further the careers of young pianists.



# Romeo and Juliet

## PROGRAM NOTES

10/19/24

### Three Scenes from Romeo et Juliette, Symphonie dramatique, Op.17

Hector Berlioz (b. La Côte-Saint-André, France, December 11, 1803;  
d. Rue de Calais, Paris, France, March 8, 1869)

- I. Prelude: Combat of the Montagues and Capulets
- II. Romeo alone; Sadness; Distant sounds; The grand ball at the Capulets'
- III. Love Scene: The Capulets' garden in silence

The score is written for three flutes (3rd playing piccolo), two oboes (and English Horn), two clarinets, four bassoons, four horns, four trumpets, three trombones, one tuba, two timpani and four percussion instruments, two harps, and strings.

Berlioz developed a great fondness for Shakespeare's plays. He writes in his **The Memoirs of Hector Berlioz**, "This Romeo is worthy of Shakespeare's genius! What a subject for an opera or a dramatic symphony! To begin with, the dazzling ball at the Capulets', where amid a whirling cloud of beauties the young Montague first sets eyes on 'sweet Juliet' with the glorious night scene on Juliet's balcony, the lovers' voices 'like softest music to attending ears', uttering an ecstasy as radiant as the watchful moon.

"In his dramatic symphony **Roméo et Juliette**, both lovers, are silent throughout, yet in the great love scene their presence is strongly felt and their passion vividly depicted," reads the program notes of a Los Angeles Philharmonic performance.

**Roméo et Juliette** was given its first three performances at the Paris Conservatoire in 1839, the composer conducting. Hugh Macdonald, general editor of **The New Berlioz Edition**, writes, "The only other complete performances in his lifetime were given abroad: in Vienna, Prague, St Petersburg, and Weimar. But Berlioz often extracted the instrumental movements (Nos. 2, 3 and 4) for his concerts, a practice that allows those movements to be heard."



Hector Berlioz

### Royal Hunt and Storm, from Les Troyens

Hector Berlioz (b. La Côte-Saint-André, France, December 11, 1803;  
d. Rue de Calais, Paris, France, March 8, 1869)

The score is written for three flutes (3rd playing piccolo), two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, one tuba, two timpani and one percussion instrument, and strings.

The Los Angeles Philharmonic presents a review in its program notes. "This 'descriptive symphony' is an entr'acte to be played before Act IV of **The Trojans**, Berlioz's operatic masterpiece composed in the years 1856-1858. It represents the fateful culmination of the love of Dido and Aeneas, and yet neither of them sings. Berlioz writing in his memoirs, always felt that the orchestra on its own can express as much as, if not more than, the human voice when it comes to powerful dramatic feelings. The Royal Hunt and Storm follows a precise narrative based closely on Virgil. Berlioz arranged it for concert performance."

The epic opera **Les Troyens (The Trojans)** was so large in scale that it was never staged in its entirety during his lifetime. "The first complete production of **The Trojans** took place in the Royal Opera House at Covent Garden/London in 1957. The performance showing the opera's purposeful beauty and grandeur," writes David Cairn, translator, and editor of **The Memoirs of Hector Berlioz**. "Showing his originality, we can enjoy him for what he is, a remarkable composer."



Hector Berlioz

# Romeo and Juliet

## PROGRAM NOTES

10/19/24

### — INTERMISSION —

## Piano Concerto No.2 in G Minor, Op.22

Camille Saint-Saëns (b. Paris, France, October 9, 1835;  
d. Algiers, Algeria, December 16, 1921)

- I. *Andante sostenuto*
- II. *Allegro scherzando*
- III. *Presto*

Lucille Chung, piano

The score is written for solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Performance time is 24 minutes.

Camille Saint-Saëns composed his **Piano Concerto No. 2** in 1868 and gave the first performance – he was the piano soloist – at a Concert Populaire in Paris on December 13th of that year, with Anton Rubinstein conducting. Saint-Saëns wrote five piano concertos. Saint-Saëns thought about his “sparkling” **Second Piano Concerto** for some time, and it was written down over a mere 17 days in 1868. The first theme is borrowed from his student, Fauré. The second theme (*dolce cantabile*) is in the style of Chopin’s **Nocturnes**. The finale, (*accelerando*) is a wild tarantella emphasized by piano trills.



Camille Saint-Saëns

## Overture to *Rienzi*

Richard Wagner (b. Leipzig, Germany, May 22, 1813;  
d. Venice, Italy, February 13, 1883)

The score is written for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, four trumpets, four trombones, one tuba, timpani and four percussion instruments (bass drum, cymbals, snare drum, tenor drum, and triangle), and strings. Performance time is 12 minutes.

Based on Edward Bulwer-Lytton’s novel, **Rienzi, the Last of the Roman Tribunes**, Richard Wagner’s opera of the same name tells the story of Cola di Rienzi (1313–1354), a medieval citizen of Rome who rose to prominence by promising to crush the nobles and their followers and make Rome great again by returning power to the people.

**Rienzi** was Wagner’s third completed opera, composed between 1838 and 1840, and first performed on October 20, 1842, in Dresden, to tumultuous popular acclaim.

This Opera Overture to *Rienzi* features a festive theme and became a favorite of orchestras. The overture begins slowly – with a fanfare trumpet followed by the strings playing the opera’s best-known aria. The melody is repeated throughout the orchestra. A second phrase emerges with a counter tune in the trombones. A brassy military march brings the overture to a brilliant close.



Richard Wagner

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ALEXANDER PLATT | MUSIC DIRECTOR

# 100 Years of Rhapsody in Blue

11  
16  
24

7:30 pm

• La Crosse Symphony Orchestra  
• Alexander Platt, Music Director

## Armed Forces Salute

Arr. Bob Lowden (1920-1998)

Service Hymns of the United States Army -- The Coast Guard --  
The Marine Corps -- The Air Force -- The Navy



Applaud

## Piano Concerto in One Movement (1934)

Florence Price (1887-1953)

Michelle Cann, piano



Applaud

## Rhapsody in Blue (1924)

George Gershwin (1898-1937)



Applaud

## INTERMISSION

## Symphony No.3 (1946)

Aaron Copland (1900-1990)

I. Molto moderato

II. Allegro molto

III. Andantino quasi allegretto

IV. Molto deliberato (Fanfare for the Common Man) -- Allegro risoluto



Applaud

Guest  
Artist:



Michelle  
Cann,  
piano

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November 2024  
**Guest Artist**



## Michelle Cann

Lauded as “exquisite” by The Philadelphia Inquirer and “a pianist of sterling artistry” by Gramophone, Michelle Cann has become one of the most sought-after pianists of her generation. She made her debut in 2021 with The Philadelphia Orchestra and has recently performed concertos with The Cleveland Orchestra, the National Symphony Orchestra, the Orquestra Sinfônica Municipal de São Paulo, the Los Angeles Philharmonic, and the symphony orchestras of Atlanta, Baltimore, and Cincinnati. Highlights of Cann’s 2023-24 season included appearances with the Charlotte, Hawaii, Indianapolis, Québec, Sarasota, and Winnipeg symphony orchestras, and recitals in New York City, Portland, Berkeley, Beverly Hills, and Denver.

Recognized as a leading interpreter of the piano music of Florence Price, Cann performed the New York City premiere of Price’s Piano Concerto in One Movement with The Dream Unfinished Orchestra in July 2016. Her recording of the concerto with the New York Youth Symphony won a Grammy Award in 2023. Her acclaimed debut solo album *Revival*, featuring music by Price and Margaret Bonds, was released in May 2023.

Cann was the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization. She holds bachelor’s and master’s degrees in piano performance from the Cleveland Institute of Music and an Artist’s Diploma from the Curtis Institute of Music. Cann joined the Curtis piano faculty in 2020 as the inaugural Eleanor Sokoloff Chair in Piano Studies, and she joined the piano faculty of the Manhattan School of Music in 2023.

Listen now to Michelle Cann’s solo album *Revival*, Music of Price and Bonds, by scanning the QR code below using the camera on your mobile phone. More information at [Curtis.edu/revival](https://Curtis.edu/revival).



# 100 Years of Rhapsody in Blue

## PROGRAM NOTES

11/16/24

### Armed Forces Salute

---

Arr. Bob Lowden (b. Camden, New Jersey, July 23, 1920;  
d. Medford, New Jersey, October 30, 1998)

**Service Hymns of the United States Army -- The Coast Guard --  
The Marine Corps -- The Air Force -- The Navy**

---

To honor our veterans of the Armed Forces for Veterans Day, we feature a piece that is a favorite: **Armed Forces Salute**, arranged by Bob Lowden. This is a wonderful medley of service songs including *The Caisson Song* (Army), *Semper Paratus* (Coast Guard), *The Marines' Hymn*, *The Air Force Song*, and *Anchors Aweigh* (Navy). The short melodic tunes are easy to spot at the beginning of the piece, including phrases from *Columbia*, the *Gem of the Ocean*, and *America the Beautiful*. We also hear *When Johnny Comes Marching Home*.

Robert William "Bob" Lowden was one of the best-known modern-day arrangers for orchestra, bands, and jazz bands. His works encompass professional orchestras, film, and recordings. During World War II, he served as a trombonist in the Military Music Chapel of the 322nd United States Army in Fort Dix.



Robert "Bob" Lowden

### Piano Concerto in One Movement (1934)

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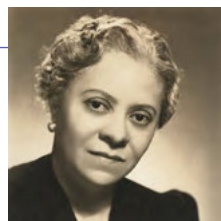
Florence Price (b. Little Rock, Arkansas, April 9, 1887;  
d. Chicago, Illinois, June 3, 1953)

**Michelle Cann, piano**

---

**Florence Beatrice Price** was a composer, pianist, organist and music teacher. She studied at the New England Conservatory of Music and was active in the music circles of Chicago from 1927 until her death in 1953. Price was a piano soloist with the Chicago Symphony under Frederick Stock in 1932, playing her own compositions.

Price, born in Little Rock, Arkansas, is noted as the first African-American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. Price composed over 300 works: four symphonies, four concertos, as well as choral works, art songs, chamber music and music for solo instruments.



Florence Price

# 100 Years of Rhapsody in Blue

## PROGRAM NOTES

11/16/24

### Rhapsody in Blue (1924)

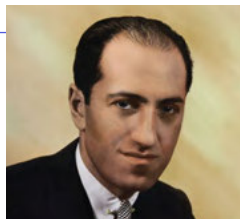
George Gershwin (b. Brooklyn, New York, September 26, 1898;  
d. Los Angeles, California, July 11, 1937)

Orchestra instrumentation includes: solo piano, two flutes, two oboes, three clarinets including a bass clarinet, two bassoons, two alto saxophones, one tenor sax, three horns, three trumpets, three trombones, one tuba, timpani and additional percussion instruments (one suspended cymbal, one snare drum, one bass drum, one tam-tam, one triangle, one glockenspiel, and cymbals), banjo, and strings.

Soon after the first performance on February 12, 1924, composer and pianist George Gershwin was informed that his new work was going to be published. It all started when the swing band and orchestra leader Paul Whiteman suggested that his colleague, George Gershwin, compose a new work in a jazz idiom.

"Gershwin began the **Rhapsody** in a two-piano version on January 7, 1924." **George Gershwin: His Journey to Greatness** reads, "Later, Gershwin provided his own orchestration for the **Rhapsody in Blue**. It is this version that has since been performed throughout the world."

"The premiere was a very special affair and took place at Aeolian Hall in New York City. The opening wail in the clarinet seized the attention of the audience!"



George Gershwin

### — INTERMISSION —

### Symphony No.3 (1946)

Aaron Copland (b. New York City, New York, November 14, 1900;  
d. December 2, 1990, Sleepy Hollow, New York)

- I. **Molto moderato**
- II. **Allegro molto**
- III. **Andantino quasi allegretto**
- IV. **Molto deliberato (Fanfare for the Common Man) -- Allegro risoluto**

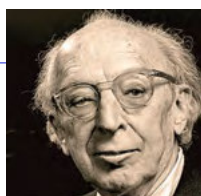
Orchestra instrumentation includes: four flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, one tuba, timpani and additional percussion instruments, two harps, celeste, piano, and strings. The length of the work is 43 minutes.

Brooklyn-born Aaron Copland was the composer who best represented the United States in the public and professional eye, writes Harold C. Schonberg in **The Lives of the Great Composers – Third Edition**. "Copland brought American music into a powerful, modern, very personal kind of speech."

He first studied harmony and composition with Rubin Goldmark (who was a student of Anton Dvořák's at the National Conservatory in New York) and then went to Paris where he studied with Nadia Boulanger at the new School of Music for Americans at Fontainebleau (he was her first American pupil).

Vivian Perlis writes, "In the '40s, American composers were searching for 'The Great American Symphony,' and Copland's big four-movement work filled the bill. Composed for Serge Koussevitzky and the Boston Symphony Orchestra, the jubilant full orchestral forces were a celebration of the end of WWII. Koussevitzky said, 'There is no doubt about it — this is the greatest American symphony. It goes from the heart to the heart.'"

Copland borrows from himself by incorporating his triumphant **Fanfare for the Common Man** in the last movement of this grand work.



Aaron Copland





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La Crosse Symphony Orchestra

# MAYO CLINIC EDUCATION PROGRAMS

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### Concerto Competition

#### FREE CONCERT!

**Saturday, January 18, 2025**

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**Competition is open to:**  
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Application, repertoire list, competition rules, and entry deadline are available at: [lacrossesymphony.org/rising-stars/](http://lacrossesymphony.org/rising-stars/)

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La Crosse Symphony Orchestra

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# Holiday Romance

12  
21  
24

7:30 pm

- La Crosse Symphony Orchestra
- Alexander Platt, Music Director

## Deck the Halls, A Merrie Fugue

Hershy Kay (1919-1981)



## Three Pieces from Peer Gynt, Op.46

Edvard Grieg (1843-1907)

I. Morning Mood II. Anitra's Dance III. In the Hall of the Mountain King

## Mannheim Steamroller: "Stille Nacht"



Louis F. "Chip" Davis, Jr. (b. 1947); Calvin Custer (1939-1998)



## Hanukkah Festival Overture

Lucas Richman (b. 1964)



## Swedish Rhapsody No.1, "The Midsummer Vigil"

Hugo Alfvén (1872-1960)



## Mannheim Steamroller: "Deck the Halls"

Louis F. "Chip" Davis, Jr. (b. 1947); Calvin Custer (1939-1998)



### — INTERMISSION —

## Favorite music from The Nutcracker, Op.71

Peter Tchaikovsky (1840-1893)

- |                                  |                                    |
|----------------------------------|------------------------------------|
| I. Overture miniature            | III. Waltz of the Flowers          |
| II. Danses caractéristiques:     | IV. Divertissement "Mother Ginger" |
| a. Marche                        | V. Act I, Scene 8,                 |
| b. Dance of the Sugar Plum Fairy | "A Pine Forest in Winter"          |
| c. Russian Dance (Trepak)        | VI. Act I, Scene 9,                |
| d. Arabian Dance                 | "Waltz of the Snowflakes"          |
| e. Chinese Dance                 |                                    |
| f. Reed Flutes                   |                                    |



## A Holiday Sing-Along

John Finnegan (1926-2007) / Samuel Adler (b. 1928)



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## Members of Ballet La Crosse

### Misty Lown

has been sharing her passion for dance and mentorship with students for 35 years. Her studio, Misty's Dance Unlimited, is in its 27th season of providing excellence in dance instruction to the Coulee Region. She is the founder of **More Than Just Great Dancing!**<sup>®</sup> affiliated dance studios and "**A Chance to Dance Foundation**", a 501(c)3 charitable organization. She was also asked to be the leader of **Youth Protection Association for Dance**<sup>®</sup> worldwide in 2019. Misty is passionate about community service and teaching life skills through the arts.



### Ballet La Crosse

is the creation of Misty Lown, owner and director of Misty's Dance Unlimited. Ballet La Crosse is designed to increase exposure to and appreciation for classical performance arts in the community as well as provide opportunities for area youth to gain training that mirrors that of the professional world. Ballet La Crosse has a cast of over 70 dancers each year who rehearse and perform a full-length ballet each fall. Ballet La Crosse has become an exciting addition to the local arts scene and provides a wonderful opportunity for young dancers, children and audience members to experience the magic of ballet.

# Holiday Romance

## PROGRAM NOTES



12/21/24

### ***Deck the Halls, A Merrie Fugue***

Hershy Kay (b. Philadelphia, Pennsylvania, Nov. 17, 1919;  
d. Danbury, Connecticut, Dec. 2, 1981)

Hershy Kay was a composer, arranger, and orchestrator. He is most noteworthy for the orchestrations of several Broadway shows, and for the ballets he arranged for George Balanchine's New York City Ballet. Leonard Bernstein commissioned him to orchestrate his musical comedy *On the Town* in 1944, and Kay became one of the most sought after orchestrators on Broadway. Later collaborations with Bernstein include *Peter Pan* (1950) and *Candide* (1956).



Hershy Kay

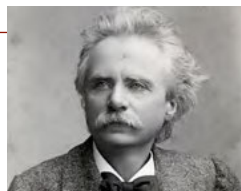
### ***Three Pieces from Peer Gynt, Op.46***

Edvard Grieg (b. Bergen, Norway, June 15, 1843; d. Bergen, Norway, September 4, 1907)

- I. **Morning Mood**
- II. **Anitra's Dance**
- III. **In the Hall of the Mountain King**

The score calls for three flutes with piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, and strings. The duration of these three works is eleven minutes.

Grieg wrote the musical score to Henrik Ibsen's play *Peer Gynt*. The music premiered along with the play on February 24, 1876 in Christiania (now Oslo). This music is termed 'incidental music.' "This term refers to a collection of various orchestral pieces especially created to be interpolated between sections of a stage play or drama," writes author Karl Haas. "Grieg's score to Ibsen's play *Peer Gynt* is a notable example of incidental music." Edvard Grieg is wholly identified with Norway.



Edvard Grieg

#### **Morning Mood**

The melody alternates between flute and oboe while the climax occurs early in the piece which signifies the sun breaking through. The piece depicts the rising of the sun during Act 4, scene 1 of Ibsen's play. "Morning Mood" gives images of Grieg's Scandinavian origins which frequently spring to the minds of its listeners.

#### **Anitra's Dance**

*Anitra's Dance* was written for a scene in Morocco. *Peer Gynt* meets an Arabic princess named Anitra, the daughter of a Bedouin chief. *Anitra's Dance* features the triangle as well as pizzicato, or plucked, notes in the strings. This Arabic princess meets *Peer Gynt* and charms him, dances for him, and encourages him into giving her all his wealth. She then tells him to quickly leave before she sends her father's guards after him!

[anitra.net/webring/anitradance.html](http://anitra.net/webring/anitradance.html)

#### **In the Hall of the Mountain King**

The piece is played as the title character *Peer Gynt*, in a dream-like fantasy, enters the troll Mountain King's Hall.

A book entitled **Henrik Ibsen-Peer Gynt**, translated by Peter Watts, gives a description of the play. The scene's introduction reads: "There is a great crowd of troll courtiers, gnomes and goblins. The Mountain King, Dovregubben, sits on his throne, with crown and scepter, surrounded by his children and relatives. *Peer Gynt* stands before him.

The simple theme begins slowly and quietly in the lowest registers of the orchestra, played first by the cellos, double basses, and bassoons. The main theme is then very slightly modified with a few different ascending notes but played on different instruments. The two groups of instruments then move in and out until they eventually "collide" with each other at the same pitch. The tempo gradually speeds up to a prestissimo finale, and the music itself becomes increasingly loud and frenetic.



# Holiday Romance

## PROGRAM NOTES

### Mannheim Steamroller: “Stille Nacht”

Louis F. “Chip” Davis, Jr. (b. Hamler, Ohio, September 5, 1947);  
Calvin Custer (b. July 15, 1939; d. April 21, 1998)

Chip Davis began piano lessons at the age of four, going on to study music at the University of Michigan’s School of Music. Now a Grammy Award-winning composer and musician, Davis is credited with introducing what has become known as New Age music more than twenty-five years ago. He is the creator and leading member of Mannheim Steamroller, which has sold more than twenty million copies of their four holiday recordings.



Chip Davis

#### “Stille Nacht”

Silent Night (German: Stille Nacht, heilige Nacht) is a popular Christmas carol, composed in 1818 by Franz Xaver Gruber to lyrics by Joseph Mohr in a small town near Salzburg, Austria. The song was declared an intangible cultural heritage by UNESCO in 2011 and has been recorded and arranged for every music genre. This work was published and presented by Mannheim Steamroller. One of Mannheim Steamroller’s most popular carols, its unique effects of this Christmas standard make it an ideal centerpiece for the holidays. Davis’ arrangement of Stille Nacht was adapted for orchestra and concert use by Calvin Custer.

### Hanukkah Festival Overture

Lucas Richman (b. January 31, 1964)

The score calls for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, and strings.

Hanukkah Festival Overture, composed by Lucas Richman, is a piece based on the traditional tunes that mark the celebration of the Jewish holiday of Hanukkah, also known as the Festival of Lights. The festival is observed by lighting one candle each day on a nine-branch candelabrum, called a menorah. One branch is typically placed above or below the others and its candle is used to light the other eight candles. Hanukkah is celebrated with a series of rituals that are performed every day throughout the eight-day holiday. In 2024, Hanukkah begins at sundown on Wednesday, Dec. 25, and lasts until sundown on Thursday, Jan. 2; it is later this year than in previous years. The overture incorporates six specific tunes that speak either of the miracle of the oil that burned seven days longer than expected or that illustrate the way the holiday is celebrated today.

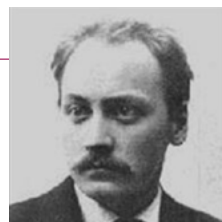


Lucas Richman

### Swedish Rhapsody No.1, “The Midsummer Vigil”

Hugo Alfvén (b. Stockholm, Sweden, May 1, 1872;  
d. Falun, Sweden, May 8, 1960)

Hugo Emil Alfvén was a Swedish composer, conductor, and violinist. “One of his most powerful sources of inspiration was the natural scenery of his native land which he has portrayed in several Swedish rhapsodies, notably in his well-known ‘Midsommervaka.’ This first rhapsody – Swedish Rhapsody No. 1, also known as Midsommarvaka (Midsummer Vigil) – was written in 1903.” It is the best-known piece composed by Alfvén and one of the best-known pieces of music in Sweden.



Hugo Alfvén

## Mannheim Steamroller: “Deck the Halls”

Louis F. “Chip” Davis, Jr. (b. Hamler, Ohio, September 5, 1947);  
Calvin Custer (b. July 15, 1939; d. April 21, 1998)

### “Deck the Halls”

In 1984, Davis issued *Mannheim Steamroller Christmas*, which sold over five million copies on the strength of a Top 40 Adult Contemporary rendition of “Deck the Halls.” With 19 gold records and many more platinum and multi-platinum certifications to his credit, Davis’ Mannheim Steamroller (along with U2, Jay-Z, and the Beach Boys) is one of the most decorated artists in the entire recording industry.



Chip Davis

## INTERMISSION

## Favorite music from *The Nutcracker*, Op.71

Peter Tchaikovsky (b. Votkinsk, Russia, May 7, 1840;  
d. Saint Petersburg, Russia, November 6, 1893 )

- |                                  |   |
|----------------------------------|---|
| I. Overture miniature            | III. Waltz of the Flowers                     |
| II. Dances characteristiques:    | IV. Divertissement “Mother Ginger”            |
| a. Marche                        | V. Act I, Scene 8, “A Pine Forest in Winter”  |
| b. Dance of the Sugar Plum Fairy | VI. Act I, Scene 9, “Waltz of the Snowflakes” |
| c. Russian Dance (Trepak)        |   |
| d. Arabian Dance                 |   |
| e. Chinese Dance                 |   |
| f. Reed Flutes                   |   |

The score is written for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, 1 tuba, timpani, percussion, harp, celesta, and strings.

In 1891, Peter Ilyich Tchaikovsky was commissioned by the Russian choreographer Marius Petipa to write a full-length ballet based on two stories by the German writer E.T.A. Hoffmann. The tales selected by Petipa were *The Nutcracker* and *the King of the Mice* and *the Nutcracker of Nuremberg*.

The ballet was first produced, with Petipa’s choreography, at the Maryinsky Theater in St. Petersburg on December 18, 1892. The story begins with a Christmas party - children and their parents. A guest brings gifts: four life-sized dolls which can dance. To Clara, daughter of his hosts, he gives a Nutcracker with the face of a man. Yet, the boys struggle for the Nutcracker, finally breaking it. The party ends, and Clara is sent upstairs to bed.

Clara sneaks back downstairs and, as the clock strikes midnight, she hears the rustle of mice. Suddenly the toy soldiers and animals come to life. A battle takes place between the Mouse King and the Nutcracker who is reassembled, ending in the rout of the Mouse King.

Instantly, the Nutcracker turns into a handsome Prince and invites Clara to his Kingdom of Sweets. They fly away to his kingdom. In the Kingdom of Sweets, they are greeted by the Sugarplum Fairy, and a long series of dances begins. Then, lastly, comes the ‘Waltz of the Flowers,’ and the ballet concludes with a final waltz in which everyone joins.



Peter Tchaikovsky

## A Holiday Sing-Along

John Finnegan (b. August 18, 1926, Salem, Massachusetts; d. January 2, 2007, Milford, Massachusetts) / Samuel Adler (b. Mannheim, Germany, March 4, 1928)

This work is a traditional Christmas sing-along for orchestra and audience - a delightful way to start the holiday season. With all the holiday carols many of us remember learning in our childhood, the sing-along is sure to be enjoyable. “Rock of Ages” is a new addition. A copy of the words of this sing-along is provided!

- |                                 |                                |                           |
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| • Jingle Bells                  | • Hark! The Herald Angels Sing | • Rock of Ages            |
| • Joy to the World              | • Silent Night                 | • Deck the Halls          |
| • It Came Upon a Midnight Clear | • Away in a Manger             | • O Come, All Ye Faithful |



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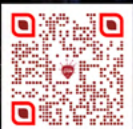
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# MAYO CLINIC EDUCATION PROGRAMS

## Symphony for Youth Program

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Viterbo University Fine Arts Center:  
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- Fantasia
- Frozen
- The Lion King
- The Little Mermaid
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- Beauty and the Beast

#### About Symphony for Youth Concert

The annual Symphony for Youth concert is a unique music teaching experience geared towards 3rd-5th graders with a 45-minute in-person concert. Six fun educational videos are included with a ticket purchase to help prepare students for the symphony experience. Each year over 2000 students from around the area have the opportunity to attend this concert and experience a professional performance of a musical masterpiece.



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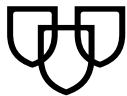
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La Crosse Symphony Orchestra

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# Nordic Heroes & Rising Stars

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7:30 pm

• La Crosse Symphony Orchestra

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## **Karelia Suite Op.11**

Jean Sibelius (1865-1957)

I. Intermezzo

II. Ballade

III. Alla marcia

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Concerto Competition**

— INTERMISSION —

## **Symphony No.1 in G Minor, Op.7** (Edited by Alexander Platt)

Carl Nielsen (1865-1931)

I. Allegro orgoglioso

II. Andante

III. Allegro comodo -- Andante sostenuto -- Tempo I

IV. Finale: Allegro con fuoco



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# NORDIC HEROES & RISING STARS

## PROGRAM NOTES

03/01/25

### Karelia Suite Op.11

Jean Sibelius (b. Hämeenlinna, Grand Duchy of Finland, December 8, 1865;  
d. Järvenpää, Finland, September 20, 1957)

- I. Intermezzo
- II. Ballade
- III. Alla marcia

This score is written for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion and strings.

Karelia Music was written in the beginning of Sibelius's compositional career. The rough-hewn character of the music was deliberate – the aesthetic intention was to capture the quality of naive, folk-based authenticity. Jean Sibelius' music is to Finland as Edvard Grieg's music is to Norway. Sibelius portrays nationalism in music – the music of Finland. Karl Haas writes in his book *Inside Music*, "One of the most enjoyable sources of tonal color in music is found among the rich treasures of various nations, the influence of their folklore upon composers, and the way in which a phrase is shaped or a dance rhythm employed. These coloristic effects reveal the country's identity."

"Sibelius composed several masterpieces of 'tableau music' for scenes from Finnish history," writes Tomi Mäkelä in his book *Jean Sibelius*. "**The Karelia Suite**, (taken from Karelia Music) which was named for the region in Finland of Karelia, was one such piece of music and consists of three movements: Intermezzo, Ballad, and March."

The full Karelia Music was premiered, with Sibelius conducting, in Grand Duchy of Finland, on November 23, 1893. It remains one of his most popular works.



Jean Sibelius

## — INTERMISSION —

### Symphony No.1 in G Minor, Op.7 (Edited by Alexander Platt)

Carl Nielsen (b. Odense, Denmark, June 9, 1865;  
d. Copenhagen, Denmark, October 2, 1931)

- I. Allegro orgoglioso
- II. Andante
- III. Allegro comodo -- Andante sostenuto -- Tempo I
- IV. Finale: Allegro con fuoco

This work is written for three flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings. The duration is 27 minutes.

**Symphony No. 1 in G Minor, Op. 7**, is the first symphony of Danish composer Carl Nielsen. The work's première, on March 14 1894, was performed by Johan Svendsen conducting the Chapel Royal Orchestra (Royal Danish Orchestra), with Nielsen himself playing in the second violin section.

The symphony's melodies have a distinctive Danish flavor with Nielsen's personal style. Karl Haas writes in his book *Inside Music*, "The years 1890 to 1910 produced late or neoromantic works by Carl Nielsen of Denmark, among others." Haas continues, "Carl Nielsen was Denmark's greatest composer. His works represent the romantic tradition in yet another individualistic fashion. Nielsen at times displays an innocence."



Carl Nielsen

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# MAYO CLINIC EDUCATION PROGRAMS

## Play It Forward Program

Some La Crosse school-age children don't get a chance to play a musical instrument because it is not affordable to them or their school doesn't have enough instruments for their classes.

The La Crosse Symphony Orchestra, in collaboration with the La Crosse Area Youth Symphony Orchestras, the La Crosse School District, and the Boys and Girls Club of Greater La Crosse, is trying to change that. The orchestra coordinates a musical instrument donation program to gather gently used, playable instruments for La Crosse students.

The program, called "Play It Forward-La Crosse," allows community members to donate a used instrument year-round! The drop off location is Leithold Music found at 116 4th St. S, downtown La Crosse, WI.

The instruments will be donated (when needed/ requested) to the four school districts' (La Crosse, Onalaska, Holmen, and West Salem) instrument loan program and the Boys and Girls Club for the lessons that are given there as part of the after-school fine arts program.



"The Play It Forward program gave me the opportunities to use a better violin to adjust to my growing skills. It helped me grow my passion and confidence in my playing. And because of that, I got involved in my youth worship team and LYSO. All of these opportunities helped me grow as a musician and I am so excited to keep playing with all this new knowledge I learned along the way."

- Makiah R.

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# Spring Pops:

## Brubeck, Bernstein, and The Beatles

03  
29  
25

7:30 pm

- La Crosse Symphony Orchestra
- Alexander Platt, Music Director

### Chris Brubeck:

#### *The Time Out Suite* (2020)

Music by Dave Brubeck and Paul Desmond  
arr. by Chris Brubeck



Applaud

#### *Concerto for Bass Trombone and Orchestra* (2020)

Music by Chris Brubeck

- "Paradise Utopia"
- "Sorrow Floats"
- "James Brown in the Twilight Zone"



Applaud

#### *Blue Rondo à La Turk*

Music by Dave Brubeck arr. by  
Chris Brubeck



Applaud

### INTERMISSION

### Portrait of The Beatles

Paul McCartney (b.1942), John Lennon (1940-80),  
arr. Henry Mancini (1924-94)

- |                         |   |
|-------------------------|---|
| I. All My Loving        | IV. Michelle                            |
| II. And I Love Her      | V. Norwegian Wood (This Bird Has Flown) |
| III. A Hard Day's Night | VI. Yesterday                           |



Applaud

### Symphonic Dances from *West Side Story*

Leonard Bernstein (1918-1990)



Applaud

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Complete program  
notes can be found  
on the symphony  
website



Guest  
Artist:



Chris  
Brubeck,  
trombone



March 29th 2025  
**Guest Artist**



## CHRISTOPHER BRUBECK

---

Grammy-nominated composer Chris Brubeck continues to distinguish himself as an innovative performer and composer who is clearly tuned into the pulse of contemporary music. Respected music critic for The Chicago Tribune, John von Rhein called Chris: “a composer with a real flair for lyrical melody--a 21st Century Lenny Bernstein.”

In addition to creating an impressive body of work, including several band pieces, chamber pieces, 3 concertos for trombone, a trombone quartet, and several concertos for stringed instruments, Chris maintains a demanding touring and recording schedule playing bass and trombone with his two groups: the **Brubeck Brothers Quartet**, with brother Dan on drums, Chuck Lamb on piano and Mike DeMicco on guitar ([www.brubeckbrothers.com](http://www.brubeckbrothers.com)); and **Triple Play**, an acoustic jazz-funk-blues-Americana trio with Joel Brown on guitar and Peter Madcat Ruth on harmonica and Chris on bass, trombone and piano ([www.chrisbrubeckstripleplay.com](http://www.chrisbrubeckstripleplay.com).) Additionally, Chris performs as a soloist playing his trombone concertos with orchestras and has served as Artist in Residence with orchestras and colleges in America, coaching, lecturing, and performing with students and faculty. Once a year he tours England with the group **Brubecks Play Brubeck** along with brothers Darius (on piano) and Dan as well as British saxophonist Dave O'Higgins. Chris had been a long-standing member of the Dave Brubeck Quartet, writing arrangements and touring and recording with his father's group for over 20 years. Dave and Chris co-wrote the orchestral piece “Ansel Adams: America” which has received dozens of performances and in 2013 was a Grammy finalist for Best Instrumental Composition.

## The *Time Out Suite* (2020)

Music by Dave Brubeck and Paul Desmond arranged by Chris Brubeck

This work is scored for 2 Flutes, Piccolo, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones (3rd is Bass Trombone), Timpani, Percussion: Tambourine, Clay Drum (or equivalent ethnic drum such as a Hi Bongo or Hi tuned Roto Tom), Vibraphone, Cymbal, Triangle, Bass Drum, Piatti, Suspended Cymbal, Glockenspiel, Xylophone, Snare Drum, Drum Set, Piano, Strings.

Chris Brubeck has written program notes that are available on his website: [chrisbrubeck.com](http://chrisbrubeck.com).

"This LP by the Dave Brubeck Quartet is considered a masterpiece and it is regarded as a historically impactful LP as it also is one of the best-selling jazz recordings of all time."

"When we entered the 60th anniversary of the release of *Time Out* and the juncture of my dad's 100th birthday, I felt it was the right time to create a symphonic arrangement that orchestras all across the world could play (even without hiring a jazz quartet), so they could celebrate my father's creativity and genius."

"Since I wrote this Suite, I also enjoyed the thrill of listening to newly discovered alternate takes from the original 1959 recording sessions. A new recording we call *Time Out Takes* was released on December 4, 2020, right before Dad's 100th birthday. It's very exciting to hear the famous tunes developed with completely different and brilliant improvised solos."

Chris Brubeck



Chris Brubeck

## Concerto for Bass Trombone and Orchestra (2020)

Music by Chris Brubeck

- I. "**Paradise Utopia**"
- II. "**Sorrow Floats**"
- III. "**James Brown in the Twilight Zone**"

This work is written for 2 Flutes, Piccolo, 2 Oboes, 2 Clarinets, 1 Bass Clarinet, 2 Bassoons, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones, 1 Bass Trombone, 1 Tuba, Timpani, Percussion, Drum Set, Piano, Strings

Chris Brubeck recorded his **Concerto for Bass Trombone and Orchestra** with the London Symphony Orchestra which can be heard on the Koch recording "Bach to Brubeck" available on iTunes and Amazon. The following program notes for this work are authored by Chris Brubeck and are available on his website: [chrisbrubeck.com](http://chrisbrubeck.com).

"I was approached by the Greater Bridgeport Symphony Youth Orchestra (in my home state of Connecticut) to compose a work utilizing their high-school aged students. I couldn't resist the chance to compose for these forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes."

"The first movement, **Paradise Utopia**, is sizzling with American Expansionist energy. Jazz elements were inescapable, and realizing my old dream, quite a bit of the trombone solo is meant to be improvised. The second movement, **Sorrow Floats**, is a reflective Adagio. The third movement, **James Brown in the Twilight Zone**, refers to dual compositional elements used throughout. This work has been performed with the Boston Pops Orchestra, the Baltimore Symphony Orchestra, the Pittsburgh Symphony, and others."

Chris Brubeck

## Blue Rondo à La Turk

Music by Dave Brubeck arranged by Chris Brubeck

**Blue Rondo à la Turk** is a jazz standard composition which appeared on the album *Time Out* in 1959. The choice of rhythm was inspired by the Turkish time signatures. It was originally recorded by the Dave Brubeck Quartet with Dave Brubeck on piano, Paul Desmond on alto saxophone, Eugene Wright on bass, and Joe Morello on drums. The following website provides helpful and interesting information about the various recording compiled within the Brubeck family. [brubeckmusic.com](http://brubeckmusic.com)



Chris Brubeck

## — INTERMISSION —

## Portrait of The Beatles

Paul McCartney (b.1942), John Lennon (1940-80), arr. Henry Mancini (1924-94)

I. All My Loving

II. And I Love Her

III. A Hard Day's Night

IV. Michelle

V. Norwegian Wood (This Bird Has Flown)

VI. Yesterday



Henry Mancini

The Beatles are the best-selling music act of all time, with estimated sales of 600 million units worldwide.

"The Beatles' finest achievement in 1965 was the release of *Rubber Soul*, their first full album of all original material," writes David Shirley, author of **The History of Rock and Roll**. "With songs like **Norwegian Wood** and **Michelle**, it was the most impressive collection of original composition that had ever been released by a rock-and-roll band or performer."

Arrangements of music by The Beatles were often performed by symphony orchestras at pops-type concerts. Emilio Audissino writes in his book **John Williams' Film Music**, "Arthur Fiedler, conductor of the Boston Pops Orchestra which performed at Symphony Hall in Boston, also ventured into the field of the younger generation's pop music, presenting orchestral arrangements of the Beatles' current songs." John Williams followed Fiedler as conductor of the Boston Pops.

## Symphonic Dances from West Side Story

Leonard Bernstein (1918-1990)

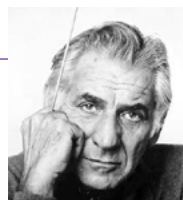
This website ... [leonardbernstein.com/works/view/73/symphonic-dances-from-west-side-story](http://leonardbernstein.com/works/view/73/symphonic-dances-from-west-side-story) ... provides an excellent review of this work. The review is written by Jack Gottlieb.

**West Side Story** was premiered in September 1957. However, it got its start in 1949 when Jerome Robbins (dancer, choreographer, film director, theatre director and producer who worked in classical ballet, on stage, film, and television) called on Bernstein to create a modern version of *Romeo and Juliet* set in New York.

Humphrey Burton writes in his biography **Leonard Bernstein**, "Bernstein explained that there was to be more dancing in **West Side Story** than in any previous Broadway show. Stephen Sondheim was chosen in 1955 as the lyricist for *West Side Story*," adds Burton. "Bernstein and Sondheim worked together all through the winter of 1955-56."

"On October 18, 1961, the long-awaited film version of **West Side Story** had its premiere in New York City."

**Symphonic Dances from "West Side Story"** was composed in 1961, continues Burton. "They are defined as separate dance movements with obvious transition sections. The metamorphosis composition technique derives from 19th century composer Liszt's tone poems."



Leonard Bernstein





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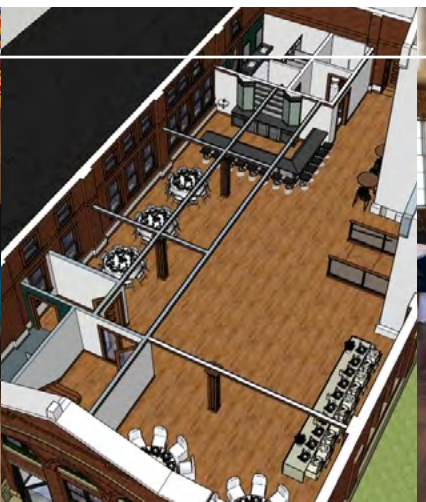


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## Benefits of the Guest Artist Society include:

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- Name on Guest Artist Society page in the program book
- Connect with symphony-loving community members
- Complimentary YouTube video link to all concerts
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Elsa van Wyk  
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**2025-26 Auditions:**  
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La Crosse Symphony Orchestra

ALEXANDER PLATT | MUSIC DIRECTOR

# Midnight in Paris

05  
03  
25

7:30 pm

- La Crosse Symphony Orchestra
- Alexander Platt, Music Director

## Wedding March from *A Midsummer Night's Dream*, Op.61

Felix Mendelssohn-Bartholdy (1809-1847)



## Marche Militaire, D.733

Franz Schubert (1797-1828)



### Wannabe Conductors

Two community members who rose the most money for a not-for-profit organization of their choice and the symphony. These two fundraisers get the honor of conducting a 2-4 minute piece at tonight's concert.

## Violin Concerto in D Major, Op.77

Johannes Brahms (1833-1897)

- Allegro non troppo
- Adagio
- Allegro giocose, ma non troppo vivace  
– Poco piu presto

Rachel Barton Pine, violin



### — INTERMISSION —

## “A Dance Symphony” (as compiled by Alexander Platt)

Maurice Ravel (1875-1937)

- Menuet antique (1929)
- Valses nobles et sentimentales (1911)
- La Valse (1920)



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Complete program  
notes can be found  
on the symphony  
website



Guest  
Artist:



Rachel  
Barton  
Pine,  
violin

May 2025  
**Guest Artist**

## Rachel Barton Pine



In both art and life, violinist Rachel Barton Pine has an extraordinary ability to connect with people. Celebrated as a leading interpreter of great classic and contemporary works, her performances combine her innate gift for emotional communication and her scholarly fascination with historical research. She plays with passion and conviction, thrilling audiences worldwide with her dazzling technique, lustrous tone, and infectious joy in music-making.

Pine performs with the world's leading orchestras including the Philadelphia Orchestra, the Royal Philharmonic Orchestra, Camerata Salzburg, and the Chicago, Vienna and Detroit Symphony Orchestras. She has worked with renowned conductors, including Teddy Abrams, Marin Alsop, Semyon Bychkov, Neeme Järvi, Erich Leinsdorf, Sir Neville Marriner, Nicholas McGegan, Zubin Mehta, Tito Muñoz, and John Nelson, and has collaborated with artists such as Daniel Barenboim, Christoph Eschenbach, and William Warfield.

Pine frequently performs music by contemporary composers, including major works written for her by Billy Childs, Mohammed Fairouz, Marcus Goddard, Earl Maneein, Shawn E. Okpeholo, Daniel Bernard Roumain, José Serebrier, and Augusta Read Thomas. She has premiered concertos written for her by Fairouz, Goddard, and Maneein.

Pine's prolific discography of 39 recordings includes Dvořák and Khachaturian Violin Concertos (Teddy Abrams and the Royal Scottish National Orchestra); Brahms & Joachim Violin Concertos (Carlos Kalmar and the Chicago Symphony Orchestra), and Elgar & Bruch Violin Concertos (Andrew Litton and the BBC Symphony Orchestra). Pine and Sir Neville Marriner's Mozart: Complete Violin Concertos with the Academy of St Martin in the Fields and her Bel Canto Paganini both charted at number three on the classical charts. Pine's Testament: Complete Sonatas and Partitas for Solo Violin by Johann Sebastian Bach and Violin Lullabies debuted at number one. Her Violin Concertos by Black Composers of the 18th and 19th Centuries was nominated for a 1997 NPR heritage award. Her recent Blues Dialogues is an album of blues-influenced classical works by 20th- and 21st-century Black composers.

Pine writes her own cadenzas and performs many of her own arrangements. With the publication of The Rachel Barton Pine Collection, she became the only living artist and first woman in Carl Fischer's Masters Collection. She has appeared on The Today Show, CBS Sunday Morning, PBS NewsHour, Prairie Home Companion, NPR's Tiny Desk, NPR's All Things Considered, and Performance Today, and in the Wall Street Journal, Los Angeles Times, and the New York Times. She holds prizes from several of the world's leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition.

An active philanthropist, Pine has led the Rachel Barton Pine (RBP) Foundation for over two decades. Early in her career, she noticed that young people learning classical music seldom have the opportunity to study and perform music written by Black composers. Over the last 20 years, Pine and her RBP Foundation's Music by Black Composers (MBC) project have collected more than 900 works by 450+ Black composers from the 18th–21st centuries. MBC curates free repertoire directories on its website and publishes print resources, including pedagogical books of music exclusively by global Black classical composers and the Rachel Barton Pine Foundation Coloring Book of Black Composers. Additionally, the RBP Foundation assists young artists through its Instrument Loan Program and Grants for Education and Career. Pine also serves on the board of the Sphinx Organization and other not-for-profits.

She performs on the "ex-Bazzini, ex-Soldat" Joseph Guarnerius "del Gesù" (Cremona 1742), on lifetime loan from her anonymous patron. [rachelbartonpine.com](http://rachelbartonpine.com)



# Midnight in Paris

## PROGRAM NOTES

05/03/25

### Wedding March from *A Midsummer Night's Dream*, Op.61

Felix Mendelssohn (b. Hamburg, Germany, February 3, 1809;  
d. Leipzig, Germany, November 4, 1847)



Felix Mendelssohn

The work is written for two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, three trombones, one tuba, timpani, percussion, and strings.

On two occasions, Felix Mendelssohn composed music for William Shakespeare's play *A Midsummer Night's Dream*. First in 1826, near the start of his career, he wrote a concert overture for the play. Later, in 1842, he wrote incidental music for a production of the play. The incidental music includes his **Wedding March**, which may be the most popular single piece of music composed by Mendelssohn.

### *Marche Militaire*, D.733

Franz Schubert (b. Vienna, Austria, January 31, 1797;  
d. Vienna, Austria, November 19, 1828)



Franz Schubert

The work is written for three flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion, and strings.

The **Three Marches Militaires**, Op. 51, D. 733, are pieces in march form written for piano four-hands (a piano duet) by Franz Schubert. The first of the three which we will hear tonight is far more famous than the others and has been arranged for orchestra. It is one of Schubert's most famous compositions, and it is often simply referred to as "Schubert's *Marche militaire*." The march was arranged for orchestra by Leopold Damrosch who came to the United States from Germany in 1871 and later became conductor of the New York Philharmonic.

### Wannabe Conductors

### *Violin Concerto in D Major*, Op.77

Johannes Brahms (b. Hamburg, Germany, May 7, 1833;  
d. Vienna, Austria, April 3, 1887)

- I. **Allegro non troppo**
- II. **Adagio**
- III. **Allegro giocoso, ma non troppo vivace – Poco piu presto**



Johannes Brahms

Rachel Barton Pine, violin

The work is written for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. The duration of the work is 38 minutes.

Brahms composed his **Violin Concerto** in the summer and early autumn of 1878. "However, the published score incorporates a few revisions made after the first performance, which was given on January 1, 1879 in Leipzig by violinist Joseph Joachim, with Brahms conducting the Leipzig Gewandhaus Orchestra," writes Michael Steinberg in his book, **The Concerto: A Listener's Guide**. The work is dedicated to Joachim.

Brahms and Joachim were very close friends and over the years they gave many concerts together. "Brahms quickly acquired the habit of submitting work in progress to Joachim for stern, specific, practical and carefully heeded criticism – especially as it concerned the strings," adds Steinberg. Incidentally, this cadenza is one which is frequently performed today."

# Midnight in Paris

## PROGRAM NOTES

05/03/25

### — INTERMISSION —

## “A Dance Symphony” (as compiled by Alexander Platt)

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

“Maurice Ravel was a French composer whose orchestral works are admired for his skill in handling instrumental colors, and his extraordinary aural imagination,” reads **Composers and Their Lives and Works**. “He was a master of orchestration and made a point of studying the characteristics of all the orchestral instruments to make the most of the palette of different instrumental colors for expressive effect.”

Ravel's undeniable gifts as a musical innovator were inspired by his French composition teachers, Gabriel Fauré and Erik Satie. He studied and worked and developed as a fastidious resplendent little man who delighted in Parisian night life, and in travels to Spain, Africa, England, and the United States.”



Maurice Ravel

### Menuet antique

The orchestral version is scored for an orchestra consisting of two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.

**Menuet antique** is a piece composed for solo piano. Counted as ‘Opus 1’ by Ravel, the original piano version was written in 1895 and orchestrated by Ravel in 1929. Author Seroff writes, “No other composer in the history of music reveals himself so completely from the first published page of his work.” The piano version was first performed on April 18, 1898, by Ricardo Viñes. The orchestral version was first heard in public on January 11, 1930.

### Valses nobles et sentimentales

The orchestral arrangement of the piece is written for two flutes, two oboes, cor anglais, two clarinets (in B $\flat$  and A), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, tambourine, cymbals, snare drum, glockenspiel, triangle, bass drum, celesta, two harps, and strings.

Ravel is quoted by author Victor I. Seroff in **Maurice Ravel: A Biography**, “The title **Les Valses nobles et sentimentales** sufficiently indicates that I was intent on writing a set of Schubertian waltzes.”

The **Valses nobles et sentimentales** is, indeed, a suite of waltzes, written for solo piano. The piano version was published in 1911, and an orchestral version was published in 1912.

A typical performance of all eight waltzes takes 15 minutes:

- I. Modéré – très franc
- II. Assez lent – avec une expression intense
- III. Modéré
- IV. Assez animé

- V. Presque lent – dans un sentiment intime
- VI. Vif
- VII. Moins vif
- VIII. Épilogue: lent

### La Valse

The work is scored for three flutes (3rd doubling piccolo), three oboes (3rd doubling English horn), two clarinets in A, bass clarinet in A, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, tambourine, tam-tam, crotales, glockenspiel, castanets, two harps, and strings.

According to author Victor I. Seroff in **Maurice Ravel: A Biography**, Serge Diaghilev, founder of the Russian Ballet, asked Ravel to write a ballet. **La Valse** was written between February 1919 and 1920. The work was first performed on December 12, 1920, in Paris. The ballet was later premiered in Antwerp in October 1926 by the Royal Flemish Opera Ballet.

“Ravel's official first appearance in the United States was in Boston on January 12, 1927, where Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, introduced **La Valse**, with the composer conducting the Boston Symphony.” Continues Seroff in **Maurice Ravel: A Biography**.



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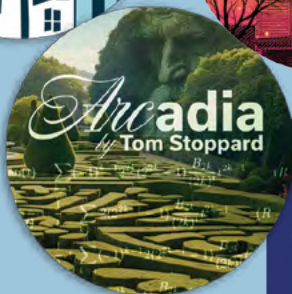
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### Alex & Jackie Vaver



Alex was a music educator for 40 plus years and played trombone with the LSO for 20 years. He currently serves as chair of the Artistic Advisory Committee for the LSO. We share a love of classical music and understand the value and importance of supporting professional music in La Crosse. As members of the LSO Legacy Society, we look forward to making a lasting impact to help sustain the LSO for future generations.

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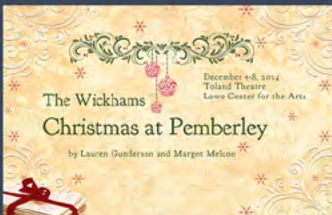
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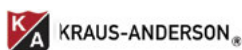
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**Flute:** Dr. Beth and  
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**Oboe:** Pamela and Richard Strauss

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**French Horn:** Chau Nguyen

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**Trombone:** Bob and Janet Roth

**Harp:** Doug Howard

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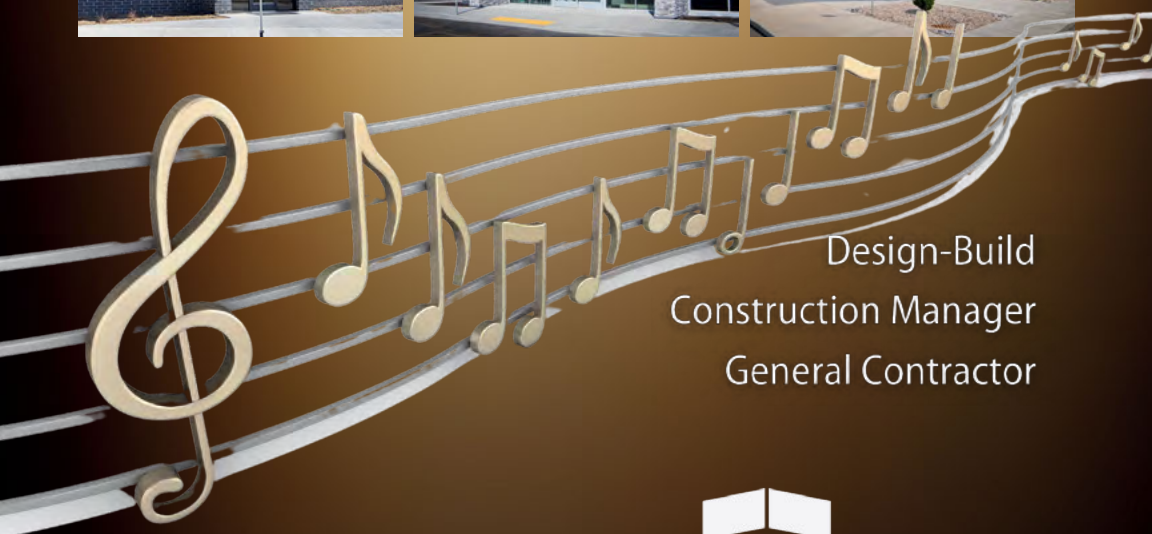
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