

MADISON SYMPHONY ORCHESTRA

John DeMain | Music Director

FOR IMMEDIATE RELEASE

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The Madison Symphony Orchestra Previews a Brilliant New 2017–2018 Season

A celebration of its 92nd season and John DeMain's 24th year as music director

Madison WI – The Madison Symphony Orchestra's (MSO) 2017–2018 season presents nine programs that invite audiences to “listen with all your heart,” and “feel the emotion, power, and majesty” of great classical music. Subscriptions are available now, and single tickets for all concerts go on sale to the public Saturday, August 12, 2017.

MSO Music Director John DeMain has created an exciting season that features favorites combined with firsts. He exclaims, “I must point out two monumental firsts; the MSO debut of the great violinist Gil Shaham, renowned and sought after the world over, for whose appearance Madison has waited many years; and the Madison premiere of the *Glagolitic Mass* by Czech composer Leos Janáček, a gargantuan work for chorus and orchestra with a prominent role for our “Colossal Klais,” the Overture Concert Organ.”

2017–2018 subscription series concerts begin in 2017, on September 15, 16, and 17 with “**Orchestral Brilliance**”—proudly presenting the Madison Symphony Orchestra performing the **Bach/Stokowski Toccata and Fugue in D minor**, **Mendelssohn's Reformation Symphony** and **Berlioz's Harold in Italy**.

Next, “**From the New World**” on October 20, 21, and 22 features the return of beloved pianist **Olga Kern** performing the **Barber Piano Concerto**, and the MSO presenting **Dvořák's Symphony No. 9** and **Ravel's Mother Goose Suite**.

On November 17, 18, and 19 “**Troubadour: Two Faces of the Classical Guitar**” features sensational guitar virtuoso **Sharon Isbin** playing two works, one by American composer **Chris Brubeck**, and the other by the Spaniard **Rodrigo**, with the MSO performing two Suites—**Falla's The Three-Cornered Hat** and **Copeland's Billy the Kid**.

The cherished kickoff to the holiday season, “**A Madison Symphony Christmas**,” returns on the first weekend in December 2017—the 1st, 2nd, and 3rd. Guest artists **Emily Pogorelc**, Soprano, and **Eric Barry**, Tenor, join John DeMain, the MSO, the **Madison Symphony Chorus**, **Madison Youth Choirs**, and **Mount Zion Gospel Choir** on stage for the family-friendly celebration.

The MSO subscription season continues in 2018 with Gil Shaham's long awaited appearance with the MSO—“**Gil Shaham Plays Tchaikovsky**” on January 19, 20, and 21. This program features works by three of the most popular Russian composers of all time—**Prokofiev's The Love for Three Oranges Suite**, **Rachmaninoff's Symphony No. 3**, and **Tchaikovsky's Violin Concerto**.

MADISON SYMPHONY ORCHESTRA

John DeMain | Music Director

(3/31/17, MSO 17–18 Season Press Release, continued)

“**Richly Romantic**” concerts take place on February 16, 17, and 18 when one of MSO’s favorite cellists, **Alban Gerhardt**, returns performing the lyrical **Walton Cello Concerto**, and the MSO presents **Brahms’ Symphony No. 1** and **Rossini’s Overture to Semiramide**.

Spring arrives April 13, 14, and 15 with “**String Fever**” featuring **Schumann’s Symphony No. 1, Spring**, **Britten’s Sinfonia da Requiem**, and Grammy Award-winner **Augustin Hadelich** performing the **Dvořák Violin Concerto**.

The 17–18 subscription season finale, “**Mass Appeal**,” takes place on May 4, 5, and 6. Star of NPR’s *From the Top*, **Christopher O’Riley**, will open the program with **Mozart’s Piano Concerto No. 22**. MSO’s premiere of the monumental **Glagolitic Mass** by Czech composer **Leos Janáček** features the Overture Concert Organ and the **Madison Symphony Chorus**, along with soloists **Rebecca Wilson**, Soprano, **Julie Miller**, Mezzo-Soprano, **Roger Honeywell**, Tenor, and **Benjamin Sieverding**, Bass.

The MSO’s 17–18 season includes the popular multimedia production of **Beyond the Score®**, **Elgar: Enigma Variations**, featuring live actors and visuals in the first half, with the entire work performed in the second half. Joining the orchestra are American Players Theatre actors **James Ridge**, **Colleen Madden**, and **Brian Mani**, along with Wisconsin Public Radio’s **Norman Gilliland** as the Narrator. This single performance takes place on Sunday, March 18, 2018*.

*Advance tickets for Beyond the Score® are available only to MSO 17–18 season subscribers prior to single tickets going on sale to the general public on Saturday, August 12, 2017. Beyond the Score® is a production of the Chicago Symphony Orchestra. Gerard McBurney, Creative Director for Beyond the Beyond the Score®

ABOUT THE MADISON SYMPHONY ORCHESTRA

The Madison Symphony Orchestra celebrates its 92nd season in 2017–2018 and its 24th season under the leadership of Music Director John DeMain. The MSO has grown to be one of America’s leading regional orchestras, providing Madison and south central Wisconsin with cultural and educational opportunities to interact with great masterworks and top-tier guest artists from around the world. Find more information at madisonsymphony.org

Link to photos of John DeMain and the Madison Symphony Orchestra: <https://goo.gl/Xf5vgW>

Link to MSO 17–18 concert and artist photos: <https://goo.gl/DtzjLg>

Link to 17–18 Madison Symphony Orchestra season website pages: <http://madisonsymphony.org/17-18>

Additional information, detailed artist bios, and other photos available upon request.

Contact: Peter Rodgers, (415) 713-0235, prodgers@madisonsymphony.org

Program previews presented on the following pages.

Programs and artists subject to change.

MADISON SYMPHONY ORCHESTRA

John DeMain | Music Director

(3/31/17, MSO 17–18 Season Press Release, continued)

PROGRAM PREVIEWS

Madison Symphony Orchestra

2017–2018 Season

John DeMain, Music Director

SEPTEMBER 2017

Orchestral Brilliance

Friday, Sept. 15, 7:30 p.m.

Saturday, Sept. 16, 8:00 p.m.

Sunday, Sept. 17, 2:30 p.m.

John DeMain, *Conductor*

Chris Dozoryst, *Viola*

PROGRAM

Bach/Stokowski, Toccata and Fugue in D minor

Mendelssohn, Symphony No. 5, *Reformation*

Berlioz, Harold in Italy

Bach's Toccata and Fugue in D minor is a transcription for orchestra by **Leopold Stokowski** and became well-known after its inclusion in Disney's *Fantasia*. The piece was originally cut from the theatrical release of the film, but was later added back in a 1946 re-release and included Stokowski directing the orchestra at the beginning of the piece.

Originally commissioned for a celebration of the 300th anniversary of the Augsburg Confession in 1830, **Mendelssohn** honors Martin Luther in his **Symphony No. 5, Reformation** by including in the finale the beloved hymn *Ein' feste Burg is unser Gott* (A mighty fortress is our God) that Luther had written while the Augsburg Confession was in session. This year marks the 500th anniversary of Luther's *Ninety-Five Theses* and the establishment of the Lutheran Church.

Hector Berlioz's Harold in Italy is considered an autobiographical vignette recounting the composer's Italian experience. The piece is filled with youthful vitality, tinged with an appealing romantic sensibility that Berlioz borrowed freely from literature, most specifically Lord Byron's poem *Childe Harold's Pilgrimage*.

About Chris Dozoryst

The 2017–18 season will mark Christopher Dozoryst's tenth season as principal viola with the Madison Symphony Orchestra. In conjunction with his orchestral duties, Chris also performs with the MSO's HeartStrings Program as violist with the Rhapsodie Quartet. He also performs and records work locally and regionally in Madison and Chicago. He has performed numerous engagements with well-known musicians including Tony Bennett, Ray Charles, and Smokey Robinson.

MADISON SYMPHONY ORCHESTRA

John DeMain | Music Director

(3/31/17, MSO 17–18 Season Press Release, continued)

OCTOBER 2017

From the New World

Friday, Oct. 20, 7:30 p.m.

Saturday, Oct. 21, 8:00 p.m.

Sunday, Oct. 22, 2:30 p.m.

John DeMain, *Conductor*

Olga Kern, *Piano*

PROGRAM

Ravel, *Mother Goose Suite*

Barber, *Piano Concerto*

Dvořák, *Symphony No. 9, From the New World*

Ravel's *Mother Goose Suite* was originally written as a suite of "Five Children's Pieces for Piano Four Hands" and was later orchestrated and expanded into a ballet in 1911. The piece is comprised of 11 sections, many of which are based on the fairy tales of Charles Perrault, most specifically those of his *Contes de ma Mère l'Oye* (*Mother Goose Tales*).

The **Piano Concerto** was written in **Samuel Barber's** mature years, characterized by a gain in depth of expression and technical mastery from his earlier lyrical style due to expanded resources at Barber's disposal. The piece was met with great critical acclaim and led to Barber winning his second Pulitzer Prize in 1963 and a Music Critics Circle Award in 1964.

Composed in 1895 while **Dvořák** was living in New York City, his **Symphony No. 9** (often referred to as the "New World Symphony") is said to have been inspired by the American "wide open spaces" of the prairies that he visited during a trip to Iowa in the summer of 1893. The "New World Symphony" is considered to be one of the most popular symphonies ever, and was even brought to the moon with Neil Armstrong during the Apollo 11 mission in 1969.

About Olga Kern

Russian-American Pianist Olga Kern is now recognized as one of her generation's great pianists. She jumpstarted her U.S. career with her historic Gold Medal win at the Van Cliburn International Piano Competition in Fort Worth, Texas as the first woman to do so in more than 30 years. First prize winner of the Rachmaninoff International Piano Competition at 17, Ms. Kern is a laureate of many international competitions. In 2016 she served as jury chairman of both the Seventh Cliburn International Amateur Piano Competition and first Olga Kern International Piano Competition, where she also holds the title of Artistic Director.

Ms. Kern has performed in famed concert halls throughout the world including Carnegie Hall, the Great Hall of the Moscow Conservatory, and the Chatelet in Paris. She has appeared with the Madison Symphony Orchestra three times in 2009, 2010 and 2014. Her discography includes her Grammy Nominated recordings including works by Rachmaninoff, Corelli, Brahms and Chopin. She was featured in the award-winning documentary about the 2001 Cliburn Competition, *Playing on the Edge*.

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(3/31/17, MSO 17–18 Season Press Release, continued)

NOVEMBER 2017

Troubadour: Two Faces of the Classical Guitar

Friday, Nov. 17, 7:30 p.m.

Saturday, Nov. 18, 8:00 p.m.

Sunday, Nov. 19, 2:30 p.m.

John DeMain, *Conductor*

Sharon Isbin, *Guitar*

PROGRAM

Copland, *Billy the Kid Suite**

Chris Brubeck, *Affinity: Concerto for Guitar and Orchestra**

Rodrigo, *Concierto de Aranjuez*

Falla, *The Three-Cornered Hat*

Invoking a sense of the American heartland, **Copland's *Billy the Kid*** was written as a ballet following the life of the infamous outlaw. The piece is most well-known for its incorporation of several "cowboy" tunes and American folk songs that paint a picture of the pioneer West.

Many of **Brubeck's** "classical" compositions contain strong hints of the jazz influence of his father, noted pianist and composer Dave Brubeck. **Affinity: Concerto for Guitar and Orchestra** is one such piece that presents a combination of styles, from modern American classical to Brazilian samba, and was premiered by Sharon Isbin in April 2015.

The **Concierto de Aranjuez** is **Rodrigo's** best-known work, with its success establishing his reputation as one of the most significant Spanish composers of the 20th century. Inspired by the gardens at Palacio Real de Aranjuez, the composition attempts to transport the listener to another place and time through the evocation of the sounds of nature.

Written for the Ballets Russes in 1919, **Falla's *The Three-Cornered Hat*** was the last ballet danced by Diaghilev's famous company, just a fortnight before his death. The piece is based on a story written by Pedro de Alarcon about a Corregidor (magistrate) who tries, without success, to seduce the pretty wife of the local miller and the "Final Dance" incorporates the jota, a dance native to Aragon.

**First-time performances for the Madison Symphony Orchestra.*

About Sharon Isbin

Acclaimed for her extraordinary lyricism, technique, and versatility, multiple Grammy Award-winner Sharon Isbin has been hailed as "the pre-eminent guitarist of our time." She is the winner of *Guitar Player* magazine's "Best Classical Guitarist" award, and the Munich, Toronto, and Madrid international competitions. She has appeared as soloist with over 170 orchestras, including the New York Philharmonic, National Symphony, Baltimore Symphony, London Symphony, Orchestre National de France, Tokyo Symphony, Los Angeles Chamber Orchestra, and last appeared with the Madison Symphony Orchestra in 2003. Her festival appearances include Mostly Mozart, Aspen, Ravinia, Montreux, and Budapest International Festivals, among many others both nationally and abroad.

She has served as artistic director/soloist of festivals she created for Carnegie Hall, the Ordway Music Theatre (St. Paul), New York's 92nd Street Y, and the acclaimed national radio series *Guitarjam*. A frequent guest on NPR's *All Things Considered* and Garrison Keillor's *A Prairie Home Companion*, she has been profiled on television throughout the world, including CBS *Sunday Morning* and A&E, and was featured as soloist on the Grammy nominated soundtrack of Martin Scorsese's Academy Award-winning film, *The Departed*.

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(3/31/17, MSO 17–18 Season Press Release, continued)

DECEMBER 2017

A Madison Symphony Christmas

Friday, Dec. 1, 7:30 p.m.

Saturday, Dec. 2, 8:00 p.m.

Sunday, Dec. 3, 2:30 p.m.

John DeMain, *Conductor*

Emily Pogorelc, *Soprano*

Eric Barry, *Tenor*

Madison Symphony Chorus, Beverly Taylor, *Director*

Madison Youth Choirs, Michael Ross, *Artistic Director*

Mount Zion Gospel Choir, Tamera and Leatha Stanley, *Directors*

Filled with traditions, from caroling in the lobby before the concert to the culminating sing-along, where John DeMain and the Madison Symphony Orchestra don their Santa hats, “**A Madison Symphony Christmas**” is a joyous time for all. Christmas classics are interwoven with enchanting new holiday music featuring members of the Madison Symphony Chorus, the Madison Youth Choirs, and the Mount Zion Gospel Choir. It is no wonder that “**A Madison Symphony Christmas**” is Madison’s unofficial start of the holiday season!

About Emily Pogorelc

Praised for her “lively, incisive soprano” by the *New York Times*, Soprano Emily Pogorelc currently attends the prestigious Curtis Institute of Music. A native of Milwaukee, Wisconsin, Emily Pogorelc has performed with the Opera Philadelphia, Glimmerglass Opera Festival, Curtis Opera Theatre, and Florentine Opera. Emily has won first place in numerous competitions, and she was featured on National Public Radio’s, *From the Top*.

About Eric Barry

Winner of the Bel Canto Prize at the 2016 Maryland Lyric Opera Competition, Spanish-American Tenor Eric Barry is “making an impressive mark” on opera and concert stages “with a clear timbre, evenness of projection and exceptional sensitivity” (*Opera News*). His engagements have included performances with the Shreveport Opera, Boston Midsummer Opera, Opera Memphis, North Carolina Opera, Pittsburgh Opera, and the Teatro Comunale di Sulmona along with music festivals around the world. He returns to the MSO after appearing as a featured soloist in 2015.

About the Madison Symphony Chorus

The Madison Symphony Chorus gave its first public performance on February 23, 1928, and has performed regularly with the Madison Symphony Orchestra ever since. The Chorus is comprised of more than 150 volunteer musicians who come from all walks of life and enjoy combining their artistic talent.

About the Madison Youth Choirs

Recognized as an innovator in youth choral music education, Madison Youth Choirs (MYC) inspires enjoyment, learning, and social development through the study and performance of high-quality and diverse choral literature. The oldest youth choir organization in Wisconsin, MYC serves more than 1,000 young people, ages 7 – 18 , in a wide variety of choral programs. In addition to a public concert series, MYC conducts an annual spring tour of schools and retirement centers, performing for more than 7,000 students and senior citizens annually.

About the Mount Zion Gospel Choir

Under the leadership of Leatha Stanley and his wife, Tamera Stanley, the Mount Zion Gospel Choir has been a part of the MSO Christmas concerts since 2005. The choir is primarily comprised of members from Mount Zion Baptist Church and includes representatives from other churches as well. The choir has traveled extensively throughout the Midwest and has journeyed to Europe, singing in France and Germany.

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JANUARY 2018

Gil Shaham Plays Tchaikovsky

Friday, Jan. 19, 7:30 p.m.

Saturday, Jan. 20, 8:00 p.m.

Sunday, Jan. 21, 2:30 p.m.

John DeMain, *Conductor*

Gil Shaham, *Violin*

PROGRAM

Prokofiev, *The Love for Three Oranges Suite*

Tchaikovsky, Violin Concerto

Rachmaninoff, Symphony No. 3*

The Love for Three Oranges Suite is based on a satirical opera commissioned during **Prokofiev's** first visit to the United States in 1918. The suite is composed in six parts and follows the story of a prince that is cursed to love three oranges, roaming the earth searching for them. When he finds the oranges and peels them, each discloses a beautiful princess inside. The first two princesses to emerge die, but the third and most beautiful is saved and she and the Prince live happily ever after.

Tchaikovsky's Violin Concerto is one of the best known violin concertos in the repertoire and is considered to be one of the most technically difficult works for the violin. The concerto was written in 1878 as **Tchaikovsky** ended his marriage to Antonina Milyukova, a marriage which lasted only 3 months.

In his **Symphony No. 3**, **Rachmaninoff's** melodic outline and rhythm characterize what is believed to be his most expressively Russian symphony, particularly in the dance rhythms of the finale. Composed between 1935 and 1936, this was the last symphony he would create, with an orchestration that is considered to be more transparent than that of his previous symphonies.

**First-time performance for the Madison Symphony Orchestra.*

About Gil Shaham

Declared "the outstanding American violinist of his generation" by *Time* magazine, Gil Shaham is one of the foremost violinists of our time: his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy Award-winner, also named Musical America's "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Gil Shaham already has more than two dozen concerto and solo CDs to his name, including bestsellers that have ascended the record charts in the U.S. and abroad. These recordings have earned prestigious awards, including multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and *Gramophone's* "Editor's Choice". His recent recordings are issued on the Canary Classics label, which he founded in 2004.

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FEBRUARY 2018

Richly Romantic

Friday, Feb. 16, 7:30 p.m.

Saturday, Feb. 17, 8:00 p.m.

Sunday, Feb. 18, 2:30 p.m.

John DeMain, *Conductor*

Alban Gerhardt, *Cello*

PROGRAM

Rossini, Overture to *Semiramide*

Walton, Cello Concerto*

Brahms, Symphony No. 1

The **Overture to *Semiramide*** marks a departure from other operatic overtures of the early 1800s, in that the themes are drawn directly from the opera's score. Written by **Rossini**, one of the greatest opera composers in history, the piece also represents some of his best orchestral writing, starting from the rhythmic opening, to the entrance of the horn choir taken directly from the score of the opera, to the joyously frenetic ending.

Written in 1956 in Ischia, a volcanic island in the Tyrrhenian Sea, **Walton's Cello Concerto** reflects the composer's love of Italy and has been described as subdued, brittle, bittersweet, and introspective. The composition is suffused with Italianate warmth and a lyrical, singing quality reflecting both bel canto opera as well as Italian popular song.

Though he began writing sketches of the piece as early as 1854, **Brahm's Symphony No. 1** was not completed for 21 years, premiering in Germany in 1876. The final movement contains melodies reminiscent of Beethoven's Symphony No. 9, which has led some critics to dub the work "Beethoven's Tenth Symphony" much to Brahms' dismay.

**First-time performance for the Madison Symphony Orchestra.*

About Alban Gerhardt

Praised for the "warm songfulness of his playing" (*The Telegraph*) at the 2016 BBC Proms, Alban Gerhardt has, for 25 years, made a unique impact on audiences worldwide with his intense musicality, compelling stage presence, and insatiable artistic curiosity. His gift for shedding fresh light on familiar scores, along with his appetite for investigating new repertoire from centuries past and present, truly sets him apart from his peers.

Following early competition success, Gerhardt's international career was launched by his debut with Berliner Philharmoniker and Semyon Bychkov in 1991. Mr. Gerhardt's 2018 appearance continues his long-time relationship with the MSO, having previously performed with the orchestra in 1999, 2008 and 2013.

A highly-acclaimed recording artist, Gerhardt has won three ECHO Klassik Awards as well as ICMA and MIDEM Classic awards, and his recording of Unsuk Chin's Cello Concerto, released by Deutsche Grammophon, won the *BBC Music Magazine Award* and was shortlisted for a *Gramophone Award* in 2015. He has recorded extensively for Hyperion, spearheading the label's 'Romantic Cello Concertos' series, and his new recording of Rostropovich's 'Encores' was released at the end of 2016.

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(3/31/17, MSO 17–18 Season Press Release, continued)

MARCH 2018

Beyond the Score®

Elgar: *Enigma Variations*

One Performance Only

Sunday, March 18, 2:30 p.m.

John DeMain, *Conductor*

James Ridge, *Actor*

Colleen Madden, *Actor*

Brian Mani, *Actor*

Norman Gilliland, *Narrator*

Created by the Chicago Symphony Orchestra, **Beyond the Score® Elgar: *Enigma Variations*** is a musical experience that involves a multimedia examination of the music with live actors in the first half of the program followed by a full performance of ***Enigma Variations*** in the second half. There are considered to be two enigmas within the piece; one being who each piece was written about, bringing about much speculation as each piece is named with only initials, and the second, a musical enigma about the theme being a counterpoint of a popular tune, an enigma which remains unsolved.

James Ridge, Colleen Madden, and Brian Mani from American Players Theatre, and Norman Gilliland from Wisconsin Public Radio appear with the MSO for this exciting and insightful production.

Beyond the Score® is a production of the Chicago Symphony Orchestra.
Gerard McBurney, Creative Director for Beyond the Score®

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APRIL 2018

String Fever

Friday, Apr. 13, 7:30 p.m.

Saturday, Apr. 14, 8:00 p.m.

Sunday, Apr. 15, 2:30 p.m.

John DeMain, *Conductor*

Augustin Hadelich, *Violin*

PROGRAM

Britten, Sinfonia da Requiem

Dvořák, Violin Concerto

Schumann, Symphony No. 1, *Spring*

Composed in 1940, **Britten's Sinfonia da Requiem** was originally commissioned by the Japanese government to mark the 2,600th anniversary of the founding of the Japanese Empire, but was later rejected. Often described as "powerful" and "intense," the piece has a strong anti-war tone and is believed to be an expression of the composer's lifelong pacifism and a reaction to the darkening political developments that eventually led to the Second World War.

Commissioned by one of the most distinguished violinists of **Dvořák's** day, Joseph Joachim, the **Violin Concerto** is one of the composer's most popular and frequently performed works. Written during what is referred to as **Dvořák's** "Slavic period," the composition includes compelling folkloric melodies and has an overall positive expression.

Schumann's Symphony No. 1, also known as his *Spring* Symphony, takes the listener on a journey out of the cold and darkness of winter into the light and promise of spring and is believed to perfectly symbolize the struggle and happy ending he experienced in his marriage to his wife, Clara. Written in 1841, Schumann's inspiration for the symphony came from a single line by the obscure poet Adolph Böttger which reads "in the valley, spring bursts forth."

About Augustin Hadelich

Grammy Award-winner Augustin Hadelich has established himself as one of the great violinists of his generation. He has performed with major orchestras throughout the world including appearances with the New York Philharmonic, Los Angeles Philharmonic, the symphony orchestras of Baltimore, Colorado, Dallas, North Carolina, San Diego, and St. Louis, Dresden Philharmonic, Frankfurt Radio Orchestra, BBC Symphony/London, Danish National Symphony, London Philharmonic, Stuttgart Radio Orchestra, and a tour of China with the San Diego Symphony. Beloved by Madison Symphony Orchestra audiences, he last appeared with the orchestra in 2012 and 2013. Festival appearances include the BBC Proms, the Bowdoin Music Festival, Aspen, Bravo! Vail, Tanglewood, Chautauqua, and the Hollywood Bowl.

Mr. Hadelich received a 2016 Grammy Award for "Best Classical Instrumental Solo" with his recording of Dutilleux's Violin Concerto, "L'arbre des songes," with the Seattle Symphony under Ludovic Morlot. His previous recordings include works by Mendelssohn, Bartók, Sibelius, and Thomas Adès.

Gold Medalist of the 2006 International Violin Competition of Indianapolis, Mr. Hadelich was named winner of the inaugural Warner Music Prize in 2015. Other distinctions include Lincoln Center's Martin E. Segal Award (2012), a Borletti-Buitoni Trust Fellowship in the UK (2011), and an Avery Fisher Career Grant (2009).

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MAY 2018

Mass Appeal

Friday, May 4, 7:30 p.m.

Saturday, May 5, 8:00 p.m.

Sunday, May 6, 2:30 p.m.

John DeMain, *Conductor*

Christopher O'Riley, *Piano*

PROGRAM

Mozart, Piano Concerto No. 22, K. 482*

Janáček, Glagolitic Mass*

Rebecca Wilson, *Soprano*

Julie Miller, *Mezzo-Soprano*

Roger Honeywell, *Tenor*

Benjamin Sieverding, *Bass*

Madison Symphony Chorus, Beverly Taylor, *Director*

Composed in December 1785, **Piano Concerto No. 22** was **Mozart's** first concerto to include clarinets, his favorite woodwind, in its scoring. The concerto is considered to be a particularly elegant work, filled with ornate, often complicated, writing for the soloist that carries a natural sense of aristocratic poise.

The **Glagolitic Mass**, considered to be one of the century's masterworks and **Janáček's** finest choral work, has often been viewed as a celebration of Slavic culture. With text in Old Church Slavonic, the five movements correspond to the Catholic Ordinary of the Mass, omitting "Dona nobis pacem" in the Agnus Dei. The piece begins and closes with triumphant fanfares dominated by the brass and prominently features the organ throughout. **Janáček** wanted it to be a Mass "without the gloom of the medieval monastic cells in the themes, without the same lines of imitation, without the tangled fugues of Bach, without the pathos of Beethoven, without the playfulness of Haydn," rather he talks of the inspiration of nature and language.

**First-time performances for the Madison Symphony Orchestra.*

About Christopher O'Riley

Acclaimed for his engaging and deeply committed performances, Pianist Christopher O'Riley is known to millions as the host of NPR's *From the Top*. His repertoire spans a kaleidoscopic array of music from pre-baroque to present-day. He performs around the world and has garnered widespread praise for his untiring efforts to reach new audiences.

Christopher O'Riley has performed as a soloist with virtually all of the major American orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, National Symphony, and San Francisco Symphony. He last appeared with the Madison Symphony Orchestra in 1995, making for a highly anticipated return with his performance this season.

A prolific recording artist, O'Riley has recorded the music of Beethoven, Stravinsky, Scriabin, Liszt, Ravel, Gershwin, Debussy, and John Adams for Sony Classical, Oxingale Records, RCA Red Seal, Decca, and Harmonia Mundi.

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About Rebecca Wilson

Rebecca Wilson has been praised as a “staggeringly talented singer” by *St. Louis Magazine*. She has appeared with Union Avenue Opera, in the role of Guttrune in *Götterdämmerung* and has performed throughout the Chicago area in roles. Rebecca has also appeared as a soloist with The University of Illinois Urbana-Champaign Choir and Orchestra, the Allerton Barn Festival, Baroque Artists of Champaign, Chicago College of Performing Arts Orchestra, the Ashland Symphony Orchestra, and Wheaton Symphony.

About Julie Miller

Hailed as possessing a voice of “spell-binding power and intensity” (*The Register-Guard*), Mezzo-Soprano Julie Miller has appeared as a soloist with many orchestras and in many major concert halls across the country. Ms. Miller is the recipient of the Jerome and Elaine Nerenberg Foundation Scholarship and the Rose McGilvray Grundman Award (American Opera Society of Chicago), the Richard F. Gold Career Grant (Shoshana Foundation), and the Edith Newfield Scholarship Award (Musicians Club of Women).

About Roger Honeywell

Canadian Tenor Roger Honeywell has been acclaimed by Anthony Tommasini as a performer who brings “burnished sound and crisp diction to sweeping vocal lines, full of leaps and dips.” Mr. Honeywell’s recent seasons have featured dozens of performances with opera companies throughout the nation and the world. In addition to his opera engagements, Mr. Honeywell has performed concert work with the Montreal Symphony, Toronto Symphony, Tucson Symphony, Albany Symphony, Baltimore Symphony Orchestra, Calgary Philharmonic, Nashville Symphony, and the Vancouver Symphony Orchestra.

About Benjamin Sieverding

Bass Benjamin Sieverding has been recognized by critics nationwide for his “surprising depth” (*Boulder Daily Camera*), as well as his “natural gift for comedy” and “full, rich sound” (*Ann Arbor Observer*). As an active soloist and recitalist, Sieverding performs both regionally and internationally. Sieverding is a three-time district winner and regional finalist of the Metropolitan Opera National Council Auditions. Other distinctions include placement in the finals of the Brava! Opera Theater and James M. Collier, Schubert Club, and Coeur d’Alene Symphony young artist competitions, and winning the Birmingham Musicale and FAVA Grand Concours de Chant.

About the Madison Symphony Chorus

The Madison Symphony Chorus gave its first public performance on February 23, 1928, and has performed regularly with the Madison Symphony Orchestra ever since. The Chorus is comprised of more than 150 volunteer musicians who come from all walks of life and enjoy combining their artistic talent.

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