

ANGST, HORROR & FUN

KEVIN STALHEIM, ARTISTIC DIRECTOR

Friday, October 21, 2016

6:30pm

Milwaukee Art Museum

SPONSORED BY JOHN SHANNON AND JAN SERR

THANK YOU SPONSORS AND PARTNERS



PART I

In the Bradley Family Galleries:

Icicle (1977)

Jennifer Clippert, flute

Creeping Ivy (2013)

Jennifer Clippert, flute

Barbara Drapcho, clarinet

Tre Pezzi for Saxophone (1956)

Melissa Reiser, soprano saxophone

Improvisations (2016)

Mitchell Shiner, percussion

In the Lubar Auditorium:

Five Movements for String Quartet (1909)

Heftig bewegt

Sehr Langsam

Sehr bewegt

Sehr Langsam

In zarter Bewegung

Graceful Ghost Rag (1970)**I Am a Vamp (1933)**

Christian Prevost, violin

Eric Segnitz, violin

Olga Tuzhilkov, viola

Adrien Zitoun, cello

John Floeter, bass

Leslie Fitzwater, vocalist

In the Special Exhibit Hall:

Gallery Tour of *Haunted Screens: German Cinema in the 1920s*

Margaret Andera, Adjunct Curator of Contemporary Art, Milwaukee Art Museum

Robert Aitken (b. 1939)

Nina C. Young (b. 1984)

Giacinto Scelsi (1905-1988)

Anton Webern (1883-1945)

William Bolcom (b. 1938)

Mischa Spoliansky (1898-1985)

PART II

In Windhover Hall:

The Somnambulist

Film by Eric Segnitz and Martin Butorac

Music by Eric Segnitz

Based in part on *The Cabinet of Dr. Caligari* (1920), directed by Robert Weine

Nosferatu: A Symphony of Horror

Pastiche score by John Tanner and Eric Segnitz

Film directed by F.W. Murnau (1922)

No/Mi/Trópolis

Music by Klaus Nomi, arranged by Eric Segnitz

Film edited by Ross Monagle

Excerpts from *Metropolis* (1927), directed by Fritz Lang

SPECIAL GUEST ARTISTS:

Quasimondo Physical Theatre



PRESENT MUSIC ENSEMBLE

Kevin Stalheim, Artistic Director & Conductor

Christian Prevost, violin

Eric Segnitz, violin

Olga Tuzhilkov, viola

Adrien Zitoun, cello

John Floeter, bass

Jennifer Clippert, flute

Barbara Drapcho, clarinet

Melissa Reiser, saxophones

Mitchell Shiner, percussion

Steven Roberts, guitar

Leslie Fitzwater, vocalist

ARTISTIC DIRECTOR'S NOTE

The Present Music Ensemble has performed many times at the Milwaukee Art Museum over the past twenty-five years. This night is special, because for the first time, we are integrating our music into the theme of the special exhibition.

When I found out that there would be an exhibit featuring German Expressionist films and art from the Weimar Republic my mind lit up, because I knew it would be a perfect time to bring back one of the great hits from our past: music written by Eric Segnitz and John Tanner to the classic horror film *Nosferatu*. Using *Nosferatu* and the special exhibit *Haunted Screens* as anchors, I considered what other music would be compelling for this event.

In Part One we will perform music by Anton Webern, one of the key figures associated with German Expressionist poetry and art during the early 20th century. You will hear ragtime and a cabaret song, music that was popular in Germany and also influenced many of the period's classical composers like Stravinsky.

In the galleries, which feature expressionist art of the early 20th century, you will hear music by several living composers. I hope that the music will create an atmosphere conducive to contemplation as you move freely among the paintings and drawings.

In Part Two you will see a German Expressionist film collage set to brand new music by Eric Segnitz, an arrangement of a song by the German pop icon Klaus Nomi, and of course, always amazing, *Nosferatu*.

When you're not terrified, have fun.

kevin



Photo Credit: Joo Photography

KEVIN STALHEIM is the founder and Artistic Director of Present Music. Committed to commissioning new music and supporting residencies, he has worked closely and extensively with many of the most important composers of our time. Among Stalheim's accolades and honors are a 2012-13 University of Wisconsin-Milwaukee Alumni Fellow honor, 2011 UWM Distinguished Alumni Award, City of Milwaukee Arts Board 2002 "Artist of the Year" award, the Civic Music Association 2001 "Distinguished Citizen Award" and the Milwaukee Journal Sentinel nod as 1989 "Musician of the Year."

In addition to serving as Present Music's Artistic Director, Stalheim has participated on funding panels for the National Endowment for the Arts, the Aaron Copland Fund, Meet the Composer (now New Music USA), Chamber Music America, and the American Composer's Forum. He was formerly a board member for the American Music Center in New York City. Stalheim received a Bachelor of Music Degree from Oberlin College and a Masters of Music Degree in conducting from the University of Wisconsin-Milwaukee.

ABOUT THE PROGRAM

PART I

Music in the Bradley Family Galleries:

Robert Aitken: *Icicle*

Canadian born musician Robert Aitken has enjoyed an active and versatile career as a flutist, composer, and new music champion. The influence of non-Western music traditions on his compositional aesthetic is reflected in his sensitivity to microtonality, color, and timbre. Aitken belongs to a resurgent class of contemporary flutist-composers—a tradition that began in the Baroque era and proved crucial to the recognition of the flute as a virtuosic solo instrument—and their intimate knowledge of the instrument's capabilities have laid the foundation for a new body of repertoire specifically tailored to the modern system flute.

Editions Transatlantiques Paris commissioned Aitken to compose a work for young flute players, and the resulting work was *Icicle* (1977) for solo flute. Though the idea for the piece came on a winter day in New Hampshire and the shimmering effects in the work evoke images of glistening icicles, the title was retrospectively conceived. The composer insisted in a 1981 interview that *Icicle* "isn't terribly, terribly, intellectual" and subsequently revealed that one of the principal techniques used in the work—playing without the thumb key—was meant to be a fun and out-of-the-ordinary trick for the intended young performers. However, regardless of compositional intent, the novel and colorful timbral effects in the work have solidified its place in the contemporary flute repertoire.

The dedication, which simply states "For Dianne," reveals a bit of humor hidden within the framework of the piece. Aitken explains: *I dedicated it to my daughter Dianne who also*

plays the flute. Her younger sister played the double bass at the time, and every morning Dianne would come downstairs and play the theme from The Pink Panther just to tease her. If you look at Icicle, you can see the same rhythmic motives of the theme. There is some Pink Panther in it. However, the actual melody relies on the color changes.

Program Note by Dr. Amanda Cook

Nina C. Young: *Creeping Ivy*

New York-based composer Nina C. Young (b.1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic music studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself, continuously metamorphosing from one state to another.

Her music has garnered international acclaim through performances by the American Composers Orchestra, Inscape Orchestra, Milwaukee Symphony Orchestra, Orkest de ereprijs, the Nouvel Ensemble Moderne, the Aspen Philharmonic Orchestra, the Argento Chamber Ensemble, Divertimento Ensemble, Either/Or, Ensemble de Musique Interactive, the JACK Quartet, mise-en, Scharoun, Sixtrum, and Yarn/Wire.

Young is completing her DMA at Columbia University with Fred Lerdahl, George Lewis, Georg Friedrich Haas, and Brad Garton. She is an active participant at the Columbia Computer Music Center where she teaches electronic music. In 2011 she earned a Master's degree in music composition from McGill University, studying with Sean Ferguson. While in Montreal she worked as a research assistant at the Centre for Research in Music Media and Technology (CIRMMT) and as a studio and teaching assistant at the McGill Digital Composition Studios. Nina completed

ABOUT THE PROGRAM

her undergraduate studies at the Massachusetts Institute of Technology (MIT) receiving degrees in ocean engineering and music (studying with Keeril Makan), in addition to holding a research assistantship at the MIT Media Lab under the direction of Tod Machover.

In addition to concert music Nina composes music for theatre, dance, and film. She also works as a concert organizer and promoter of new music; Nina currently serves as Co-Artistic Director of NY-based new music sinfonietta Ensemble Échappé.

Creeping Ivy, for flute and clarinet, was written for the 2013 New Fromm Players of the Tanglewood Music Center and premiered on August 17, 2013, in Seiji Ozawa Hall at the Tanglewood Music Festival in Massachusetts.

Giacinto Scelsi: *Tre Pezzi for Saxophone*

Giacinto Scelsi, last Count of Dyala Valva, nicknamed "The Charles Ives of Italy" by Morton Feldman, was born in La Spezia in 1905 and died in Rome in 1988. The catalog of Scelsi's works published by Salabert includes over 100 compositions, few of which were performed during the composer's lifetime. His work is now performed extensively at important music festivals internationally, and much of his oeuvre is now also available on CD.

Relatively little biographical information is available about him, but it is known that after completing a classical education in Italy, he studied composition in Geneva and in Vienna. He also spent time in Paris and London. Probably the first Italian to compose 12-tone music, he was also the first to abandon it as a dead end. Scelsi took refuge in Switzerland during the Second World War, after which his work took a new direction that involved concentration on single notes, seeking out the third dimension or depth of sound. Scelsi's

first works on this new path were scored for solo wind instruments. *The Tre Pezzi* (1956) for soprano or tenor saxophone is one of these. They are based on improvisations Scelsi did using a keyboard instrument, called an Ondiola, which was capable of producing microtonal inflections. Scelsi often based more than one composition on the same improvisation. For example, the fifth movement of Scelsi's vocal piece *HÛ* is based on the same material as the first movement of the *Tre Pezzi*.

Program Note by Susan Fancher

Music in the Lubar Auditorium:

Anton Webern: *Five Movements for String Quartet*

Music is natural law as related to the sense of hearing. –Anton Webern

Born in Vienna, Anton Webern's first musical instruction came from his mother who was an amateur pianist. Starting in 1904, Webern studied with composer Arnold Schoenberg; after 1908 wrote freely atonal music until 1925, at which point he used Schoenberg's twelve-tone technique in every piece. The works of Webern's middle and later period are often scored for small groups of instruments, and contain very bare textures. Webern and his wife fled Vienna in 1945 for Mittersill (near Salzburg). They lived with their three daughters and grandchildren until Webern was accidentally shot and killed by a U.S. soldier.

The 1909 *Five Movements for String Quartet* are an early expression of the way Webern built interconnected motives into a crystalline texture, in which each facet has a distinctive shape, separate from yet resembling the whole. The result earns that overused adjective "unique"—as well as "frustrating," since the tightly interconnected facets mean that neither listener nor analyst can use the more linear medium of language to

ABOUT THE PROGRAM

convey a sense of how this happens.

The first movement is in sonata form but is so tightly compressed that the narrative quality usually established by working out an initial harmonic opposition is absent; here, the listener is left with a more abstract impression of contrast. Webern was also a leader in the exploration of Klangfarbenmelodie, or tone color as melody; here, his tonal palette includes a range of unconventional instrumental techniques: using the wood of the bow to strike the strings, bowing up near the bridge, and harmonics. The second, extremely slow, movement uses the dissonant interval of a minor second (adjacent notes) to create a forward-moving harmonic friction. The third movement, a scherzo in nature if not in form, is over almost before it begins. Its use of pizzicato gives it a Mendelssohnian feel, an association turned eerie when followed by the supernatural quality of the fourth movement's slow tonal experiments and suggestive half-phrases. The fifth, longest of the miniatures, emerges from a barely perceptible impulse to a barely perceptible shape to an intense outburst before turning back into the shadows.

Program Note by Susan Key

William Bolcom: *Graceful Ghost Rag*

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom is an American composer of keyboard, chamber, operatic, vocal, choral, and symphonic music. Born in Seattle, Washington, he began composition studies at the age of 11 with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the

Paris Conservatoire, where he received the 2^{ème} Prix de Composition. He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for 12 New Etudes for Piano, and his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2006. As a pianist Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and American popular songs of the 20th century. They have recorded 25 albums together—*Autumn Leaves* was released in 2015.

"From about 1968 on a whole group of young American composers, Peter Winkler, William Albright and several others, joined me in writing new traditional-style rags. Bill Albright and I would send each other rags by mail like chess problems. It was all delightful for us (playing these new-old pieces in concert elicited warm responses from audiences), but I think we all felt the real impetus from our picking up a dropped thread of our emerging American tradition. Few of us would continue to write traditional rags after about 1975, but the Ragtime Revival was certainly the beginning of American composers' serious absorption of our own popular sources into our music in an *unself-conscious* way; by this I mean that where Gottschalk would figuratively wear the costumes of the ethnic musics he evoked, and Brooklyn-born Copland donned musical cowboy hats and overalls, we younger composers internalized rag (and other popular music) in such a way that our subsequent music became profoundly changed, whatever styles we each pursued later. The three "Ghost Rags," so named by the late piano virtuoso Paul Jacobs when he

ABOUT THE PROGRAM

recorded them, begin with my still-most-famous work *Graceful Ghost*, written in memory of my father." –William Bolcom

Mischa Spoliansky: *I Am a Vamp*

Mischa Spoliansky was born into a musical family in Białystock and after the birth of his sister the family moved to Warsaw, and later Kalisz. After the early death of his mother, the family relocated to Vienna. Spoliansky's early musical education in piano, violin and cello was continued in Dresden and at the age of ten he made his public debut. Shortly thereafter his father died and Spoliansky moved to Königsberg (Prussia). In 1914 however as a result of the war he had to flee to Berlin. Spoliansky worked in a coffeehouse as a pianist in order to continue his musical education and in addition he worked as a composer and pianist in a Russian émigré cabaret.

In 1933 Spoliansky emigrated to London, where he began a second career as a film composer. His naturalisation as a British national succeeded in large part thanks to schlager "Heute Nacht Oder Nie" from the film *Das Lied einer Nacht* (1932), which made Spoliansky world renowned. Among his very best songs were those he wrote for Paul Robeson, featured in the films *Sanders of the River* (1935) and *King Solomon's Mines* (1937). Spoliansky died in London.

I Am a Vamp is a cabaret song made famous by the German singer and actress Ute Lemper.

I Am a Vamp lyrics:

My bed belonged to Pompadour
Like Lulu I have bright red hair
I dance as well as Salome
And treat my Baptists just as fair
I wear Mata Hari's dress
The ring of Marie Antoinette
The fairest Helen wore this corset

To a gala Trojan fête
I am the poison of the Borgias
I'm a witch like Joan of Arc
I wear the stockings of Dubarry
Bathe in coffins for a lark
I am a vamp, I am a vamp
Half woman, half beast
I bite my men and suck them dry
And then I bake them in a pie
I am a vamp, I am a vamp
That's all I can do
I'm not mild-mannered like you
And oh no and oh no
My passion takes over and off I go
I should really be kept in a zoo

All that's wild and weird and crazy
I have been known to collect
I have Klemperer's piano
And the cap of Bertolt Brecht
I've got Mata Hari's secrets
Wally Simpson's amethyst
In a frame up on my wall
Hangs a Valentino kiss
It's true that some of my collections
I have found in other's trash
Like the Weimar constitution
Also Hitler's first moustache
I am a vamp

I have a prince to write my letters
Ev'ry servant is a count
At the stables King Alfonso
Helps me get astride my mount
Thomas Mann gives me a facial
Using Garbo's beauty creams
I'm sung to sleep by Richard Tauber
The Prince of Wales is in my dreams
Today Von Sternberg called and offered
Me a stunning leading role
Once I'm a star he'll start to worship me
And then I'll eat him whole
I am vamp

ABOUT THE PROGRAM

PART II

In conjunction with the Milwaukee Art Museum's *Haunted Screens* exhibition, Present Music salutes the three most iconic films of the German Expressionist period.

Film historian Siegfried Kracauer postulated in 1947 that *The Cabinet of Dr. Caligari* (and other films) provided insight into the prevailing psychological state of interbellum Germany; a fear of chaos and a desire for order, even at the price of authoritarian rule. An original film and score commissioned by Present Music, *The Somnambulist* explores the link between unconscious motivations and recurring visual tropes from some 20 films of the Weimar era, using them to annotate the dreams (and awakening) of the infamous sleepwalker from the Robert Weine 1920 classic. Many thanks to **Marty Butorac** for his artistic input and technical assistance in realizing this project.

The 1922 film *Nosferatu: A Symphony of Horror*, directed by F. W. Murnau, was an unauthorized adaptation of Bram Stoker's *Dracula*. When Stoker's widow sued the film studio, German courts ordered every domestic copy incinerated. And yet, just like *Dracula*, *Nosferatu* proved very difficult to kill, and lives on in the form of pirated bootlegs. The musical score by **John Tanner** and **Eric Segnitz** is a deliberate pastiche, in the tradition of the great theatre organists who might have accompanied the original film.

No/Mi/Tropōlis is an MTV-style edit of Fritz Lang's iconic 1927 film *Metropolis* by **Ross Monagle**. The film is set to the "Nomi Song" by German countertenor Klaus Nomi, whose brief career was cut short by AIDS in 1983. One can try to draw parallels between the Nomi lyric and the dystopian vision of industrial fascism outlined in *Metropolis*, or simply enjoy a catchy dance-pop

tune superimposed with one of the most eye-popping spectacles ever filmed. –Eric Segnitz

Nomi Song lyrics:

If they saw my face
Could I still take a bow?
Will they know me, know me
Know me now?

Though I know my place
If science will allow
Will they know me
Know me, know me?

Now I'm all alone
It's like some kind of test
My how I've grown
Will they know me now?

Will the human race
With their collective brow
Will they know me, know me
Know me now?

Nosferatu Resurrection Donors

Thank you for your donation to support the commission of tonight's new musical film sequence!

John Blum
Judy Donegan
Patrice Elacqua
Jim Green
Reed and Nancy Groethe
George and Angela Jacobi
Alexander Jacobs and Dru Cagnoni
John Kaufman and Louise Hermsen
Todd and Melissa Koeppel
Denice and Gary Warren Niebuhr
Clark and Carolyn Skagen
Lois Smith
Randal Swiggum
Carl E. von Estorff
Craig Williams
Anonymous (3)

{ 2016-17 EVENTS }



- Philomusica** November 14 | 7:30 pm
- Michael Mizrahi** November 19 | 12:30 pm
- Festival of Trees & Music** December 3, 5-10
 - Robin Pluer** December 3 | 7:30 pm
 - Prometheus Trio** December 5 | 7:30 pm
 - Prometheus Trio** December 6 | 7:30 pm
 - Jazz Institute Students** December 7 | 7:30 pm
 - We Six** December 8 | 7:30 pm
 - Robin Pluer** December 9 | 7:30 pm
- Art Song Festival** January 7 | All Day
- Piano Sonata Festival** January 28 | All Day
- Prometheus Trio** February 6 | 7:30 pm & February 7 | 11:00 am
- Wisconsin Conservatory Jazz Festival** March 16 & 17 | All Day
- Swing Gala** March 25 | 6:00-11:00 pm
- Prometheus Trio** April 24 & 25 | 7:30 pm
- We Six** May 4 | 7:30 pm

Tickets      
wcmusic.org | 414-276-5760

McIntosh|Goodrich Mansion | 1584 N. Prospect Avenue, Milwaukee

WISCONSIN
 CONSERVATORY
 OF MUSIC



MUSIC
 that sounds like
MILWAUKEE

Tune in at 88.9 FM
 or radiomilwaukee.org

DONORS

Thank you for your support of Present Music—our 35th season of thrilling music, world premieres, and engaging education projects would not be possible without you!

CORPORATE & FOUNDATION SUPPORT

\$100,000+

United Performing Arts Fund

\$10,000-19,000

Laskin Family Foundation
Herzfeld Foundation

\$5,000-9,999

The Amphion Foundation, Inc.
The ASCAP Foundation Irving
Caesar Fund
Milwaukee County CAMPAC
Bader Philanthropies, Inc.
Milwaukee Arts Board
The Aaron Copland Fund for Music,
Inc.
Wisconsin Arts Board
John J. Brander and Christine E.
Rundblad Fund at the Greater
Milwaukee Foundation

\$1,000-4,999

Pieper Power Foundation
David & Julia Uihlein Charitable
Foundation
Paul R. Judy Center for Applied
Research at the Eastman School
of Music
William Stark Jones Foundation
Woman's Club of Wisconsin
Foundation

\$1-999

Douglas Frazer & Karen Schapiro
Donor Advised Fund of the
Jewish Community Foundation
Hilker & Associates
We Energies Foundation

INDIVIDUAL DONORS (2015-16 & 2016-17 SEASONS)

CONCEPTUALISTS \$10,000+

Richard and Suzanne Pieper
John Shannon and Jan Serr

NAVIGATORS \$5,000-9,999

Dave Keen and Judy Perkins
Elaine Stalheim
Paul Tilleman

INNOVATORS \$2,500-4,999

Cecile Cheng
Richard and Karen Christenson
John and Catherine Firth Gordon
Reed and Nancy Groethe
George and Angela Jacobi
David Johnson
Julilly Kohler
Randall Lindert
M. Robbert
Lois Smith

INNOVATORS \$1,000-4,999

Donna and Donald Baumgartner
Jill and Frits Broekhuizen
Heidi and Brian Dondlinger
Sandy Duffy
Will and Kris Edwards
Jessica Franken and David Korr
Louise Hermsen and John Kaufman
Karen Johnson-Boyd and Bill Boyd
Mike Jones and Peggy Meade
Theresa and John Liu
Keith Mardak and Mary Vandenberg
Gwen Plunkett
Kevin Stalheim
Craig Williams and Raechell Thuot
Anonymous (2)

EXPLORERS \$500-999

William and Barbara Boles
Claudia Egan

Timothy and Sue Frautschi
Scott and Lyn Geboy
Margarete and David Harvey
Ruth Kallio-Mielke
Cate and Clark at Clark Graphics
Lindsay Lochman and Eric Chatlain
George Owen and Eleanor Harris
Brian and Maura Packham
Fran and Steve Richman
Lucille Rosenberg
Paula and Vance Strother
Anonymous

RESONATORS \$250-499

Jane Bowers
Marcia Brooks and Ed Hammond
John Edgar and Pauline Slugg Edgar
James Green
William and Marguerite Helmers
Ronald Jacquart and Michael W.
McCarthy
Paul Kosidowski and Kathy Donius
Lou Ann Koval
Paul McElwee and Gayle Rosemann
JoAnn Norris
Daniel Petry
Jill Anna Ponasik and William
Bradley
Nita Soref
Scott and Peggy Stalheim
Carlton Stansbury
Christopher Stawski
Janet Wilgus
George Wolz
Herbert Zien and Elizabeth Levins
John Zippel

INTONERS \$100-249

George Affeldt
Clinton Barry
Keith Berg and Mary L. Hedblom
John Blum
John Brooks
James Chenevert

DONORS

Sarah L. Connor
Marlene and Wayne Cook
Charlie Dee
Melissa Dorn Richards
Roberta and David Drews
Mary Ann Erdtmann
Thomas and Ellen Etten
Sue Ewens
Dale and Carole Faight
David Flores
Michael Frome and June Eastvold
Edith Gilman
Karleen Haberer
Rachel and Dennis Hafemann
Mary Hartman
Carol and Mike Hauer
Rose Hilbert and Jeff Norman
Fred Himmerich
Dotty Holman
Thomas Jansen
Jeff Kalenak and Kathleen
Muldowney
Beverly Katter
Judy and Bill Kay
W. Tony Lam and Martha Brown
Diane Lane
Patricia Lasky and John Hanrahan
Robert Lawrence
John and Jan Liebenstein
Elliot and Eve Lipchik
Lynn Lucius and Richard Taylor
Fujie and Wayne Moses
Kathy and Dave O'Brien
Charles and Stephanie Partridge
Debbie and Jamsheed Patel
Clint Peterson
Claire Pflieger
Sarah Pratt
Helen Reich
Allen and Patricia Rieselbach
Mildred Schapiro
Rozanne Screven
Victoria and Timothy Strattner
Barbara Tays
Donald and Joanna Thompson
Winifred Thrall
Jim and Kathie Vint
Phyllis Wax

Patrice Wessel Elacqua
Denise and Charlie White
Heidi and Harvey Woehlck
In Memory of Jean Zimmerman
Mary Lou Zuege
Anonymous (3)

IGNITERS \$1-99

Judy Barczak
Susan and Bob Barnett
Ken Boldt
Robert and Nancy Burkert
William Carey
Helen Ceci and Bryan McDermott
Barbara Champion
Vernon and Evelyn Childs
Timothy Couillard
Michael Cunningham
Faith and Michael Danneil
Thallis Drake
Andrew Dyson
Randolph Dziadowicz
Deborah and Todd Farris
Lucy and Gerhard Fischer
Brendan Fox
Robin Gerson
Mark Hagert and Julie Werla
Vladimir Kapul
Edward Kelly
Patti Kiesow
Lois and Edward Kinsfogel
Linda Langen
Elberta and Todd Le Vine
Nancy Leff
Cynthia Lepkowski
Gayle Lieberman
Gary Martin
Cory Masiak
Marilyn Merker Goldman
Jean Mileham
Patricia Monroe
Tom Mullooly
Bruce Murphy and Rosemarie
Balistreri
Michelle Nahmens
Sydneye Olkowski
Cheryle Olson
Nicole Palasz

Elaine Parker
Chad Piechocki
Erik Piechocki
Suzanne Powell
David and Susan Rieder
David and Pat Rierson
Martha Rogers and Richard Markell
Kathryn Schmidtkunz
Bruce and Janine Smith
Diane Swanson and Patrick
Devereux
Veronica Thompson
Sharon Tiedge and Brian Redding
Richard Traner
Jonathan Winkle and Elizabeth
Warne
Howard and Jane Zeff
Clyde and Jean Zimmermann
Anonymous (3)

COMMISSIONS & SPECIAL PROJECTS CLUB

Arthur and Nancy Laskin
Jill and Frits Broekhuizen
Elaine Stalheim
Christine Rundblad
George and Angela Jacobi
Richard and Suzanne Pieper
Reed and Nancy Groethe
Cecile Cheng
Lois Smith
David Johnson
Randall Lindert
John Shannon and Jan Serr
David Keen and Judy Perkins
Anonymous (2)

IN TANDEM THEATRE PRESENTS

DRACULA vs THE NAZIS



In this madcap comedy, a world weary Count Dracula is dragged out of retirement by the British government to stop Hitler from using a magical device that will make him and his army immortal. Local favorites Chris Flieller and Doug Jarecki play more than fifteen characters in this wacky comedy!

Best suited for ages 13 and over.

October 7 - 30, 2016

For tickets, call 414-271-1371 or visit www.InTandemTheatre.org

All performances are at the Tenth Street Theatre
628 N. 10th Street, Milwaukee, WI 53233

In Tandem Theatre: Inspire. Enlighten. Provoke. Entertain

Early Music Now

▣ Across Borders ▣ Across Time ▣



SEQUENTIA

MONKS SINGING PAGANS

Nov 19 (Sa) | 7:30
Wisconsin Lutheran College

Preview the program at EarlyMusicNow.org



"Sequentia ranks among the noblest and most active of the very-early-music performing groups."

— LA WEEKLY

414.225.3113
EARLYMUSICNOW.ORG

ABOUT

Present Music is Milwaukee's internationally acclaimed new music ensemble. Celebrating 35 years of new music, Present Music commissions, performs, records and tours the music of living composers. In the past quarter century, more than 55 new works, by composers from around the world, have come into existence because of Present Music. Founded by Kevin Stalheim, Present Music works closely with many of the world's most exciting and significant composers while supporting the talents of emerging voices. It nurtures the next generation of composers through its education program, the Creation Project.

BOARD OF DIRECTORS:

- Claudia Egan
PRESIDENT
- Lois Smith
IMMEDIATE PAST PRESIDENT
- Craig Williams
VP AUDIENCE DEVELOPMENT
- David Keen
TREASURER
- Cecile Cheng
- Heidi Dondlinger
- Jessica Franken
- Reed Groethe
- Louise Hermsen
- George Jacobi
- David Johnson
- Arthur Laskin
- Richard Pieper
- Fran Richman
- Kevin Stalheim

@PresentMusicMKE @PresentMusic

35TH SEASON COMMITTEE:

- Margaret Andera
- Adam Carr
- Anne Curley
- Scott Emmons
- Tim Frautschi
- Louise Hermsen
- Julilly Kohler
- Dennis Kois
- Fran Richman
- Laura Russart
- John Shannon
- Carol Voss

ADMINISTRATIVE STAFF:

- Kevin Stalheim
FOUNDER & ARTISTIC DIRECTOR
- Meaghan Heinrich
EXECUTIVE DIRECTOR
- Kristina Mousseau
DIRECTOR OF MARKETING & AUDIENCE DEVELOPMENT
- Wendy Hamilton
OFFICE & OPERATIONS COORDINATOR

UP NEXT...

THANKSGIVING

Present Music's Annual Musical Meditation on Gratitude

Sunday, November 20, 2016 at 5pm

CATHEDRAL OF ST. JOHN THE EVANGELIST

HOW DOES 15 CURTAIN CALLS SOUND?



NOW THAT'S A RAVE REVIEW! AS A UPAF SMART CARD HOLDER YOU CAN EXPERIENCE THE MAGIC OF 15 LIVE PERFORMANCES AT 50% OFF.



Own a piece of plastic with no interest rate and realize a return that will enrich your life. It's the United Performing Arts Fund (UPAF) SMART CARD, sponsored by Associated Bank, and it's yours with a \$100 or more donation to UPAF, the single-largest donor to dozens of Southeastern Wisconsin's world-class performing arts groups. The card offers "two for one" or 50% discounts at each of UPAF's 15 Member Groups.

And nothing says a night out like a meal or nosh before or after the performance. We've made the SMART CARD even smarter by now offering discounts at Milwaukee-area restaurants.



UNITED PERFORMING ARTS FUND

TO LEARN MORE OR TO DONATE AND TAKE YOUR OWN CURTAIN CALL, VISIT www.UPAF.org.

© 2015 United Performing Arts Fund, Milwaukee, Wisconsin. All rights reserved.

