

PRESENT MUSIC

2017-18 SEASON

stay on It

KEVIN STALHEIM, ARTISTIC DIRECTOR

Friday, September 29, 2017
Milwaukee Institute of Art and Design - River Level
7:30pm

GUEST ARTISTS

DAVID BLOOM (GUEST CONDUCTOR)

David Bloom is founding co-artistic director of Contemporaneous, a New York-based ensemble of 21 musicians dedicated to performing the most exciting music of the present moment, and recently lauded in [New York Times](#) for a “ferocious, focused performance.”

A devoted advocate for new music, he regularly works with living composers to bring new and recent works to life.

David has conducted over 120 world premieres at such venues as Carnegie Hall, Lincoln Center, (le) poisson rouge, Merkin Concert Hall, and the Bang on a Can Marathon. He is a frequent guest conductor for NOW Ensemble, Hotel Elephant, JACK Quartet, Mantra Percussion, and TILT Brass, among others. He has worked with such composers as Donnacha Dennehy, Michael Harrison, Gabrielle Herbst, Yotam Haber, Dylan Mattingly, Andrew Norman, and Aaron Seigel and regularly works outside of the classical realm with such artists as Jherek Bischoff, David Byrne, and Courtney Love.

Especially active as a conductor of new opera throughout the US and Canada, David currently serves as music director on three traveling productions of works by Judd Greenstein, Anthony Gatto, and Todd Almond. He has recorded for the Innova, New Amsterdam, Mexican Summer, Mona, and Starkland labels. Also a passionate teaching artist, David is a conductor for Face the Music and Special Music School, and along with Contemporaneous, he is in residence at his alma mater, Bard College.

LUCY DHEGRAE (MEZZO-SOPRANO VOCALIST)

“Vocal versatility and an omnivorous curiosity” ([New York Times](#)) are the hallmarks of mezzo-soprano Lucy Dhegrae, a passionate vocalist with a flexible technique that fits a variety of styles. She has performed with the International Contemporary Ensemble (ICE), Talea Ensemble, the Albany Symphony, among others, at such venues as Miller Theatre, Lincoln Center, and the Kennedy Center.

Dhegrae, who is “everywhere new music is being sung” ([New York Classical Review](#)) regularly premieres new vocal works and operas, and has worked closely with such composers as Unsuk Chin, Jason Eckardt, Susan Botti, Alexandra Vrebalov, and Sky Macklay. Her opera premieres include Trilium J by Anthony Braxton, Andy: A Popera (Opera Philadelphia/Bearded Ladies Cabaret), A Marvelous Order by Judd Greenstein, and Ashley Fure’s The Force of Things. Dhegrae’s festival appearances include Darmstadt (Germany), Klangspuren (Austria), Mostly Mozart, Bard Music Festival, Gesher Music Festival (St. Louis), and Aldeburgh Music Festival (as a Britten-Pears Young Artist).

As “soprano and raconteur” ([The New Yorker](#)) she directs Resonant Bodies Festival, a festival of contemporary vocal music that takes place in NYC and beyond that she founded in 2013. She graduated from the Bard College Conservatory Graduate Vocal Arts Program (MM in Vocal Performance ‘12), as well as the University of Michigan School of Music, Theatre, and Dance (BM in Vocal Performance ‘08) and is a core member of the new music ensemble Contemporaneous.

PROGRAM & MUSICIANS

PERFORMED WITHOUT INTERMISSION

MUSIC IN CIRCLES (2012)**ANDREW NORMAN**

(B. 1960)

STAY ON IT (1973)

ARR. DAVID BLOOM

JULIUS EASTMAN

(B. 1940)

PANDA CHANT II (1984)**MEREDITH MONK**

(B. 1942)

NARAYANA'S COWS (1989)**TOM JOHNSON**

(B. 1939)

THE HEART CHANT (2001)**PAULINE OLIVEROS**

B. 1932)

WATERLINES (2005)**CHRISTOPHER TRAPANI**

(B. 1980)

major funding
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ENSEMBLE

David Bloom, Guest Conductor
 Lucy Dhegrae, Guest Vocalist
 Colin Davin, Guitar
 Jennifer Clippert, Flute
 William Helmers, Clarinet
 Don Sipe, Trumpet
 Carl Storniolo, Percussion
 Eric Segnitz, Violin
 Erin Pipal, Viola
 Adrien Zitoun, Cello
 Andrew Raciti, Bass
 Marty Butorac, Electronics

ABOUT THE PROGRAM

MUSIC IN CIRCLES (2012)

ANDREW NORMAN (B. 1979)

"I love seeing people make choices and take risks onstage," says composer Andrew Norman, who empowers performers of his music to do just that by leaving important musical decisions up to them. In the opening and closing sections of *Music in Circles*, the musicians mold their phrases at will in free time. Norman features the viola (his own instrument) prominently in this work, both as the driving force of the motoric central portion of the piece and the leader of the free outer sections.

Of his creative process, Norman says that he spends an enormous amount of time wading in "a mess of sketches on the floor...until the very last second," dangerously close to the piece's due date. Then, within the course of one or two days, the material suddenly coheres into a structure. It is almost as if he is performing the sketches in those prophetic days, spontaneously mapping out a new work in a burst of creative activity. "Those days are so rare for me," he says, "but I kind of live for them."

— David Bloom

STAY ON IT (1973)

JULIUS EASTMAN (1940-1990)

The raucous joy of *Stay On It* is magnified by the bold and eccentric life of its composer. Julius Eastman, a singer and pianist, began experimenting with composition in the wake of the first minimalists. He gained attention by writing works that were outspoken in voicing his identity as a young, African-American gay man. *Stay On It* exhibits the influence of

American popular music of the 1970s ("a hint of disco," according to Alex Ross) in a relentless, syncopated groove. It begins with a bang, launching straight into its propulsive, energetic rhythm – a singer intoning the words "Stay On It" with an air of both urgency and delight. Just when the music begins to feel meditative and automatic, a dissonant voice will go astray, throwing everything into chaos and creating dark and unexpected moments. While an original "score" does not exist, much of the piece takes the form of a structured improvisation, and the version performed today is an outline transcribed from recordings. Based on what we know, the free nature of this type of performance stays true to Eastman's musical intentions; it continues to evolve the more it is played. **

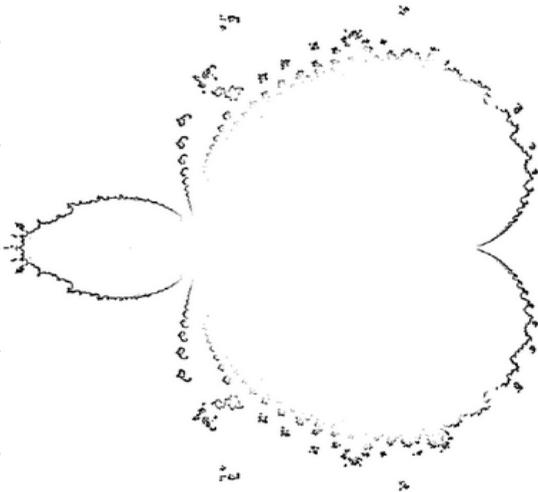
PANDA CHANT II (1984)

MEREDITH MONK (B. 1942)

Panda Chant is a section from *The Games*: a science fiction opera by Meredith Monk and Ping Chong, which was originally created for the Schaubühne Ensemble of West Berlin. Monk composed the music and also collaborated with Ping Chong on the scenario, choreography, and direction. Set on an imaginary planet, *The Games* takes place in a post-nuclear future where survivors and their descendants are involved in the repetition of ritual games re-enacting Earth's culture in order to preserve the shards of civilization. Coming at the middle of the opera, *Panda Chant* is an energetic ritual performed by the whole community as preparation for the third game, *Memory*. *The Games* won the National Music Theatre Award in 1986. **

NARAYANA'S COWS (1969)**TOM JOHNSON (B. 1939)**

Tom Johnson created *Narayana's Cows* to musically illustrate a math problem posed by a 14th century Indian Mathematician: If a cow gives birth to one calf each year, and in its fourth year each calf gives birth to one calf each year, how many cows are there altogether after 17 years? The piece can be performed by any number and type of instruments, and calls for a narrator to enumerate each generation of cows throughout the music. The result is a mixture of spoken word and sonic patterns akin to looking at a spiral. Through changing pitches (a new, lower pitch for each generation) and changing note durations (short notes for calves, longer notes once they give birth), we can actually hear the cows multiplying year after year, even if we can't keep count. **



Roots of Narayana-Mandelbrot polynomial

THE HEART CHANT (2001)**PAULINE OLIVEROS (1932-2016)**

Pauline Oliveros described her signature philosophy of "Deep Listening" as "listening in every possible way to everything possible to hear no matter what you are doing." This can include musical sounds, as well as the sounds of nature and everyday life – and in the case of *The Heart Chant*, the sound and energy that comes from our own heartbeats. Like many of Oliveros' "Deep Listening" works, the score for the piece does not contain any notation, only verbal instructions. Somewhere between a performance piece and a group meditation, the participants are instructed to place their right hand on their heart and their left hand on another's back, chanting on a pitch that "resonates with your heart." As the chant is performed, Oliveros begs the questions in the score: "Can you imagine that the heart energies are joining together for healing yourself and others? Can you imagine heart energies traveling out into the universe as a healing for all victims and toward the end of violence?"

**

** program notes written by Meaghan Heinrich

WATERLINES (2012)**CHRISTOPHER TRAPANI (B. 1980)**

Composer's Note:

"You ever have one of those days," asked Jon Stewart, opening his first post-Sandy broadcast, "where everything you ever loved as a child was underwater?" Well, yes: I know the feeling. That immediate sensation of shock after the storm is still emblazoned in my mind:

ABOUT THE PROGRAM (CONT)

the fear of losing everything from the concrete to the intangible, from houses and photo albums to cultural traditions. My grandmother knew it too, growing up in the Delta town of Rolling Fork — a nine-year-old child when the Mississippi River burst its banks and floodwaters blanketed her town.

The 1927 Mississippi River flood, one of the most destructive natural disasters in American history, coincided with the heyday of commercial recording in the South — a last burst of enterprise before the great depression that fortuitously left us with several great records chronicling the disaster. In the months following Katrina, I began sifting through these old blues and country records for words and sounds that resonated, borrowing sonorities, couplets, and stylistic gestures and assembling them into a project with historical, musicological, and personal dimensions.

Waterlines is the result, a cycle influenced in equal measure by the Southern music I was discovering through my research and the spectral music I was hearing regularly in Paris. Before long I started seeing parallels: An oscillation between consonance and noise in spectral music started to seem like the sway between the tonic and dominant in the blues. I was struck by the use of microtonal inflections in both traditions, and more importantly by the emphasis on local detail in gesture and sonority. Grisey's chiseled orchestrations seemed as imbued with meaning as the intricately timed scoops of Son House's slide guitar.

Each of the five songs focuses on a specific aspect of the disaster. "Can't Feel at Home," was written first — seven years ago, in the

fall following the storm. The lyrics are adapted from a hymn tune, a strophic text with hints of both linear and cyclical development. Likewise in the music, certain elements are constant, like a refrain — the steady diatonic ostinato of the Appalachian dulcimer, the tonal roots of the harmony — while others — like the slowly thickening orchestration, the incremental expansion of the harmonic complexity, and the incursion of pitchless sounds — are constantly evolving, shifting colors against a steady backdrop.

"Wild Water Blues" gives the narrative account — a fast-motion, first-person account of a storm sweeping through. "Poor Boy Blues" takes a step back, to a disoriented landscape where cultural propriety is jumbled and confused. A blues refrain is intercut with fragments of Romantic lieder — an intrusion from yet another, less explicably dear, tradition — whose themes (wandering, homelessness, boats) resonate with the imagery of the blues texts. "Devil Sent the Rain Blues" is a distillation of anger and frustration, the AAB blues form reworked into a distorted, microtonal dirge. The final song, featuring live electronics and a series of unusual instrumental timbres, transforms New Orleans native Lonnie Johnson's "Falling Rain Blues" into an outward spiral, a gradual accumulation of fading sounds — the slow transmutation of tragedy into memory.

Waterlines was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation.



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ABOUT THE COMPOSERS

ANDREW NORMAN is a Los Angeles-based composer of orchestral, chamber, and vocal music. His orchestral works have been performed by leading ensembles worldwide, including the Los Angeles, New York, Berlin, and Royal Liverpool Philharmonics, the Philadelphia and Minnesota Orchestras, the BBC, St. Louis, and Melbourne Symphonies, Orpheus Chamber Orchestra, Tonhalle Orchester Zurich, Orchestre National de France, and many others.

Norman is the Musical America's 2017 Composer of the year as well as recipient of the Jacob Druckman Prize, ASCAP Prizes, Rome Prize, Berlin Prize, and a Guggenheim Fellowship. He served for two years as composer in residence with the Boston Modern Orchestra Project, and is currently composer in residence with the Los Angeles Chamber Orchestra and Opera Philadelphia. A committed educator, he joined the faculty of the USC Thornton School of Music in 2013, and serves as the director of the L.A. Philharmonic's Composer Fellowship Program for high school composers.

JULIUS EASTMAN

"One of the problems of writing about Julius is that it is difficult to state anything with certainty," says Mary Jane Leach, the composer and researcher who recently devoted herself to unearthing the music and writing the biography of Julius Eastman. He was best known as a vocalist, primarily for performing on the definitive recording of Peter Maxwell Davies' Eight Songs for a Mad King, but he never formally studied voice. He attended the Curtis Institute for both piano and composition, and soon after began to dabble in choreography and interdisciplinary art, becoming a fixture in New York's underground performance scene in the 1970's and 1980's. He was a great admirer of Meredith Monk (composer of Panda Chant II) and his performances

received written attention in the Village Voice from Tom Johnson (composer of Narayana's Cows). The anti-establishment nature of his music, including titles like Crazy Nigger and Gay Guerrilla, led to an unfortunate lack of preservation of his work. Leach set out on a seven-year process of updating reel-to-reel tapes, begging for manuscripts from acquaintances, and interviewing Eastman's family members. As a result, she gives a telling word of advice to today's composers: "Don't rely on the kindness of strangers or well-meaning family members who probably don't know anything about the music world—make sure you've arranged for your music to live on after you."

MEREDITH MONK is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called "extended vocal technique" and "interdisciplinary performance." Monk creates works that thrive at the intersection of music and movement, image and object, light and sound, discovering and weaving together new modes of perception.

Celebrated internationally, Monk's work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London's Barbican Centre, and at major venues around the world. In addition to her numerous vocal pieces, music-theater works and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Carnegie Hall, Michael Tilson Thomas/San Francisco Symphony and New World Symphony, Kronos Quartet, Saint Louis Symphony Orchestra and Los Angeles Master Chorale, among others.

ABOUT THE COMPOSERS (CONT)

TOM JOHNSON has published two books and created over 70 musical compositions, including opera, chamber music, and works for solo piano and guitar. His work is frequently and unapologetically based on logical and mathematical processes. Johnson studied composition at Yale University and went on to study privately with new music pioneer Morton Feldman. He lived in New York and was a frequent music critic for *The Village Voice* before moving to Paris in 1983.

PAULINE OLIVEROS was a major figure in experimental composition with a career spanning over 50 years. In the 1950's she was part of a circle of iconoclastic composers, artists, and poets working together in San Francisco. She was awarded the John Cage award in 2012 from the Foundation of Contemporary Arts, served as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute in Troy, NY, and was the Darius Milhaud Artist-in-Residence at Mills College. Oliveros was equally interested in finding new sounds as she was in finding new uses for old ones. Her primary instrument was the accordion, an unexpected visitor to the musical cutting edge, but one which she approached in much the same way that a Zen musician might approach the Japanese shakuhachi. Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Since the 1960's she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Her work lives on through the Center for Deep Listening at Rensselaer, which facilitates Deep Listening workshops, retreats, and certification programs.

CHRISTOPHER TRAPANI maintains an active career in the United States, the United Kingdom, and in Continental Europe. Commissions have come from the BBC, the JACK Quartet, Ensemble Modern, and Radio France, and his works have been recently heard at Carnegie Hall, the Southbank Centre, IRCAM, and Wigmore Hall.

His music synthesizes disparate influences, weaving both American and European stylistic strands into a personal aesthetic that defies easy classification. Snippets of Delta Blues, Appalachian folk, dance band foxtrots, and Turkish makam can be heard alongside spectral swells and meandering canons. As in his hometown of New Orleans, diverse traditions coexist and intermingle, swirled into a rich melting pot.

Trapani holds a Bachelor's degree from Harvard, where he studied composition with Bernard Rands and poetry under Helen Vendler. He is currently based in New York City, where he earned a doctorate at Columbia University, studying with Tristan Murail, Georg Friedrich Haas, Fred Lerdahl, and George Lewis. His numerous composition awards include the 2016 Rome Prize, as well as the 2007 Gaudeamus Prize, the first American in over 30 years to win the international young composers' award.

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ABOUT THE MUSICIANS

COLIN DAVIN (GUITAR)

Guitarist Colin Davin has performed at Carnegie Hall, Alice Tully Hall, and on The Late Show with David Letterman. He plays an active role in the classical and contemporary music scenes, premiering dozens of works over the course of his career. Among his collaborators are legendary soprano Jessye Norman, GRAMMY Award winning soprano Estelí Gomez, Dallas Symphony principal harpist Emily Levin, and Pulitzer Prize winning composer Caroline Shaw. He has taught at the Afghanistan National Institute of Music, the Aspen Music Festival and School, and currently serves on the faculty of the Cleveland Institute of Music and the Baldwin Wallace Conservatory of Music.

JENNIFER CLIPPERT (FLUTE)

Equally comfortable as a soloist, chamber musician and orchestral player, flutist Jennifer Clippert has performed throughout Chicago with groups such as the Chicago Symphony Orchestra, Grant Park Orchestra, Music of the Baroque, Chicago Opera Theater and the Chicago Symphony's MUSICNOW series among others. Clippert began her studies at an early age in Wisconsin, studying first the piccolo and later the flute. She attended the University of Wisconsin-Milwaukee where she received her BFA while studying with Robert Goodberg. Clippert is also a graduate of Northwestern University, where she received both her MM and DM under Walfrid Kujala.

WILLIAM HELMERS (CLARINET)

William Helmers performs regularly with the Milwaukee Symphony Orchestra, Milwaukee Chamber Orchestra, Present Music, and as a guest artist with several other Midwestern ensembles and orchestras. In summers, he has been a member of the Santa Fe Opera Orchestra, the Washington

Island Chamber Music Festival, the Colorado Music Festival, and the Token Creek Festival. Active in the performance and recording of new music, he gave the North American premiere of John Adams' clarinet concerto Gnarly Buttons in 1997, and the world premiere of James Grant's Concerto for Bass Clarinet in 2004.

DON SIPE (TRUMPET)

Donald Sipe is a trumpet player, educator and entrepreneur, although he finds himself pursuing various professional activities in the arts as the situation merits. He teaches trumpet at Carroll University, and conducts the Brass Choir at the Milwaukee Youth Symphony Orchestra. Sipe has worked with a wide range of luminaries including Leonard Bernstein, Doc Severinsen, Marvin Hamlisch, Bill Conti, Jerry Goldsmith, Jewel, Aretha Franklin, The Temptations, the Moody Blues, Jerry Lewis and Bob Newhart. He maintains a small private studio, is a regular coach of the Milwaukee Youth Symphony, and participates in the nationally lauded ACE (Arts in Community Education) program.

CARL STORNILO (PERCUSSION)

Carl Storniolo is a freelance percussionist who performs with ensembles throughout the Midwest. Carl is a versatile musician with performance credits that include: contemporary music ensembles such as Present Music, Music From Almost Yesterday, and the Chamber Music Institute at the University of Wisconsin – Milwaukee. Carl manages, composes/arranges and performs with the Pangaea Steel Drum Group. He also performs regularly as vibraphonist, percussionist, and conga player with jazz ensembles, Latin bands, and big bands in the Milwaukee and Chicago areas. Carl is Director of Percussion Studies at the University of Wisconsin - Milwaukee, a position he has held since 2002.

ABOUT THE MUSICIANS (CONT)

ERIC SEGNITZ (VIOLIN, STROH VIOLIN)

Eric Segnitz is a violinist, composer/ arranger and a charter member of Present Music. He attended the New England Conservatory and the Banff Centre for the Arts. As an orchestral player, Segnitz has performed with the Milwaukee Symphony Orchestra and held concertmaster positions with several regional orchestras. He has also worked in theater, television and film, and produced recordings in several genres.

ERIN PIPAL (VIOLA)

Erin Pipal grew up in Kaneohe, HI, and earned a Bachelor's degree in music from Oberlin College Conservatory of Music in Oberlin, OH. She has played viola with the Milwaukee Symphony Orchestra since January of 1998 and also performs with Milwaukee Ballet, Woodstock Mozart Festival and Present Music.

ADRIEN ZITOUN (CELLO)

Adrien Zitoun joined the MSO in 2001. He performs with the Philomusica String Quartet, resident at the WLC, teaches privately, and coaches MYSO. Zitoun studied cello in Paris, Geneva and Lyon. In the US, he earned his Artist Diploma and Masters from IU studying with Tsutsumi and Starker. In 2001 he won the Gold medal at the Fischhoff Chamber Music Competition and in 2006 the Japanese Music Pen club award for best Chamber music recording. In 2016, Zitoun wrote Play Cello Today! for Hal Leonard. He recently received the 2017 CIVIC MUSIC Certificate of Excellence for Studio Music.

ANDREW RACITI (CONTRABASS)

Andrew Raciti is the acting principal bass of the Milwaukee Symphony Orchestra. He is also the head of the double bass studio of the Bienen School of Music at Northwestern University. Before joining the Milwaukee Symphony in 2006, Mr. Raciti was

associate principal bass of the Sydney Symphony Orchestra in Australia. He has also performed with the Detroit Symphony, the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the Melbourne Symphony Orchestra. In the summers he has been the principal bass of the Chautauqua Symphony Orchestra and performs orchestral and chamber music at the Grand Teton Music Festival. He is also a regular professor of the Filharmonica Joven de Colombia in South America.

MARTY BUTORAC (ELECTRONICS)

Marty Butorac graduated from the Lawrence University Conservatory of Music in 1982, studying under Robert Below, and in 1984 earned a Master of Music degree from Western Michigan University in performance and composition, studying under C. Curtis Smith. Marty has performed with Present Music since coming to Milwaukee in 1985.

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Nov 11, 2017 (Sa) 5:00
St Paul's Episcopal Church

The Boston Camerata with SHARQ Arabic Music Ensemble

A Mediterranean Christmas

Dec 9, 2017 (Sa) 5:00
Dec 10, 2017 (Su) 3:00
Saint Joseph Chapel



Flanders Recorder Quartet

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Feb 17, 2018 (Sa) 5:00
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Ensemble Caprice

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Mar 17, 2018 (Sa) 5:00
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Apr 14, 2018 (Sa) 5:00
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 Bruce Murphy and Rosemarie Balistreri
 Michelle Nahmens
 Denice and Garry Warren Niebuher
 Joe Nienhaus
 Jane O'Connell
 Sydneye Olkowski
 J. Ruben Pirainen
 Devon Pittman
 Hannah Ricke
 Melissa Dorn Richards
 Phil Sarol
 Kathryn SchmidtKunz
 Rozanne Screen
 Maripat and Robert Shaw
 Ben Shiffler
 Karen and RJ Siegel
 Kristina Skagen
 Randal Swiggum
 Sharon Tiedge and Brian Redding
 Carl Von Estorff
 Charles Wavra
 Craig Williams and Rachael Thuoit
 Melanie and Frederic J. Varin
 Howard and Jane Zeff

UP NEXT:

Thanksgiving '17

Sunday
 November 19, 2017

4:00pm

Cathedral of St John
 The Evangelist

SECTION A = 35\$
 SECTION B = 25\$
 SECTION C = 15\$

Discounts Available!



THE Creation PROJECT

“I am quiet kid who rarely comes out of my shell, and having my music critiqued and performed by a fantastic composer, conductor, and orchestra gave me a way to connect with and touch people whom I would otherwise never have met.”

-DEVORAH FISHER, MILWAUKEE YOUTH SYMPHONY ORCHESTRA

living composers work with milwaukee-area schools & community groups

Present Music places composers in residence with young people to assist students in composing and creating meaningful musical works of their own. Known as the Creation Project, the program always culminates in a public performance of the students' compositions. The public presentation is a concert performed by the participating students, sometimes in collaboration with Present Music's professional musicians.



Creation Project students working on compositions at the Urban Ecology Center - August 2016

Upon completion of the ten-week residency, students have learned:

- how harmony and melody interact
- how to construct rhythm
- to understand the significance of musical form/composition theory
- how to orchestrate for a small ensemble
- effective collaboration, critical problem solving and public presentation skills

More than 1,000 students take part in the Creation Project annually.

Our partnership with the Urban Ecology Center's Music of Nature serves students from more than a dozen schools around the Washington Park area, and our residency with the Milwaukee Youth Symphony Orchestra results in world premieres at almost every MYSO concert!

Support for the Creation Projects is made possible by the ASCAP Foundation, Herzfeld Foundation, Milwaukee Arts Board, MPS Partnership for the Arts and the Woman's Club of Wisconsin.

For more information about a residency at your school, please contact Present Music at (414) 271-0711 or newmusic@presentmusic.org.