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Music Director Biography - Roberta Carpenter

A versatile musician, Roberta Carpenter is a conductor, violinist, and teacher with broad experience in the USA and Europe. Currently Music Director of the Oconomowoc Chamber Orchestra (Wisconsin), she has directed orchestras throughout the United States, as well as in the Czech Republic, Poland, Bulgaria, Russia, Ukraine and Germany.

Ms. Carpenter has served on the faculty of the University of Wisconsin-Whitewater and Carroll College, where she directed the college symphonies, chamber orchestra, string ensembles and taught violin, viola, music history and theory. She headed the String Department at Carroll College. Ms. Carpenter founded and directed the Oconomowoc Chamber Music Clinic for 13 years, and was named a Lake Michigan Scholar for doing research and pre-concert lectures for symphony audiences. She has also performed extensively as a violinist with symphonic, chamber, ballet and opera orchestras, many times as concertmaster. An active chamber musician, Carpenter has performed as violinist with the Mendelssohn Piano Trio and Trio Arabesque, and as a solo recitalist.

A native of Wisconsin, Ms. Carpenter completed the coursework for a Doctoral Degree in Violin Performance and Orchestral Conducting at the University of Wisconsin-Madison. She holds Master of Music and Bachelor of the Fine Arts degrees from the University of Wisconsin-Milwaukee, graduating with honors. She has participated in numerous conducting workshops in the United States and Europe, including those of the League of American Orchestras and the Conductor's Guild, and has studied with many prominent conductors in the U.S., Canada, France, and the Czech Republic.
In 2001, Ms. Carpenter released a CD recording with the Martinu Philharmonic and violinist Wayne Lin. A DVD & VHS recording ‘The Prague & Nymburk Concerts’ with the Hradec Kralove Philharmonic was released in 2004. The CD was broadcast on Wisconsin Public Radio.
Soloist Biography - Rimma Sushanskaya

Born in St Petersburg, the internationally-acclaimed violinist Rimma Sushanskaya was the last pupil of the great David Oistrakh, with whom she studied at Moscow Conservatoire, and under whose tutelage she won many prestigious prizes and awards.

Upon leaving the Soviet Union she rapidly established a glowing reputation in the West, the Washington Post for example, describing her as "one of the greatest violinists alive today", and commenting on her "extraordinary intensity and brilliant virtuosity".

The Los Angeles Press drew attention to her "absolutely first rank bravura violin playing - the kind one hears from the top few on today's concert stages." And in England the Birmingham Post wrote this analysis of her technique: "the colouring of individual lines was as revelatory as ever, and cross-string bowing set up gripping degrees of tension. Particularly special was the hush as she took her instrument up into unearthly reaches, her tone glacially, piercingly clear."

She is a sought-after professor at Birmingham Conservatoire, and her Virtuoso Violin festival every summer in Stratford-upon-Avon (her home in England) attracts string students of the highest caliber from the UK and abroad.

Whilst not neglecting her violin-playing, in recent years Rimma has embarked on a successful career in conducting, and has conducted in various countries including Germany, Russia, Israel, Romania and Ukraine.
Composer Biography- Dr. Crawford Gates

Crawford Gates was born in San Francisco, California on 29 December 1921 to Gilbert Marion Gates and Leila Adair Gates. He graduated from Palo Alto High School in 1938 and completed a BA degree "with great distinction" from San Jose State University in 1944. He received an MA degree from Brigham Young University in 1948 and a PhD from Eastman School of Music in 1954. He did graduate studies in orchestral conducting with Eleazar de Carvalho at Tanglewood in 1957 and advanced conducting studies from Hans Swarowsky of the Vienna State Opera in 1967. His three teachers of music composition were Dr. Leroy Robertson, winner of the Reichhold Award, Dr Howard Hanson of Eastman School of Music, and Dr. Ernst Toch of Zurich and Los Angeles. The latter two were Pulitzer Prize winning composers.

He served on the music faculty of Brigham Young University from 1947-1966, on the faculty of the Eastman School of Music 1948-1950 and on the faculty of Beloit College 1966-1989.

Gates served as orchestral conductor of the Beloit Janesville Symphony (WI) (1963-1999), the Quincy Symphony Orchestra (IL) (1969-1970) and the Rockford Symphony Orchestra (IL) (1970-1986), and was recognized for his programming and innovations in orchestral presentation.

Gates has composed and arranged over 875 works in all musical genres; orchestral, choral, solo voice and instruments, and chamber. Over 150 are published, and he is represented on 15 commercially released CDs. In his professional life he has been in constant demand as guest conductor and public speaker for the arts.
As a classical composer, he has written symphonies, operas, ensemble compositions and song cycles. Many of his major works have been showcased by the major cultural organizations in Milwaukee, including the Milwaukee Symphony Orchestra, Theatre X, Summerfest, Irish Fest and Present Music. Through the years, Snopek has led diverse rock bands, including the Bloomsbury People and the popular band "Snopek." He has successfully balanced a demanding performance schedule with his career as composer.

Playing for live audiences has been a major factor in his ability to continue write and adapt music that is as appealing in the year 2000 as it was in 1970. A typical performance features Snopek playing flute, oboe, clarinet, saxophone, and various horns in addition to his signature vocal and keyboard solos. His instrumental versatility has put him in high demand as a sideman for other performers. He has traveled internationally with the Violent Femmes, and been featured on recordings by many well-known artists including the Femmes, Tom Paxton, and many more.

Whether classical or rock, jazz or commercial, Snopek music is characterized by a strong melodic element that provides the basis to audience enjoyment. Each composition is distinct and memorable. The inherent complexity of his music, which becomes apparent through repeated listening, provides lasting audience enjoyment. Snopek fans are fans for life.
# Oconomowoc Chamber Orchestra Members

**Flute**  
Lesley Conger-Hatch  
Carol Meeves  
Heather Johnson (flute, piccolo)

**Oboe**  
Suzanne Geoffrey  
Kaylyn Ruemler

**Clarinet**  
Dan Roberdeau  
Jim Skaleski

**Bassoon**  
Andrew Jackson  
Josh Fleming

**Contrabassoon**  
Amber Oosterwall

**Horn**  
Wes Hatch  
Shelly Grothaus  
Dain Shuler  
Anna Suechting  
Theresa Janke Oestreic

**Trumpet**  
Wesley Couch  
David Naegele  
Frank Reda

**Trombone**  
Adam Houk  
Skyler Johnson  
Eric Larsen

**Percussion**  
Dan Lawitts  
Chara Fedke

**Piano**  
Joseph Lecher

**Violin I**  
Marv Suson (principal)  
JoAnne Hasseler  
Andrea Buchta  
Kristian Brusibardis  
Bob Ignaszak  
Ted Bjorkland

**Violin II**  
Suzanne Ignaszak (principal)  
Ashley Champan  
Mary Haarmann  
Ashley Rewolinski  
Alex Shane

**Viola**  
Molly O’Brien  
Beth Lemke  
Paul Dawson

**Cello**  
Paul Kilpatrick  
Chris Saunders  
Roberta Mallmann

**Double Bass**  
Barry Clark  
Michael Steen

**Tuba**  
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Program Notes

Fanfare for the Common Man- Aaron Copland
(b. November 14th, 1900 – d. December 2nd, 1990)

Fanfare for the Common Man is a 20th-century American classical music work by American composer Aaron Copland. The piece was written in 1942 for the Cincinnati Symphony Orchestra under conductor Eugene Goossens.

Copland, in his autobiography, wrote of the request: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942-43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers". A total of 18 fanfares were written at Goossens' behest, but Copland's is the only one which remains in the standard repertoire.

Goossens had suggested titles such as Fanfare for Soldiers, or sailors or airmen, and he wrote that "[i]t is my idea to make these fanfares stirring and significant contributions to the war effort...." Copland considered several titles including Fanfare for a Solemn Ceremony and Fanfare for Four Freedoms; to Goossens' surprise, however, Copland titled the piece Fanfare for the Common Man. Goossen wrote "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time". Copland's reply was "I am all for honoring the common man at income tax time". Copland later used the fanfare as the main theme of the fourth movement of his Third Symphony.
Violin Concerto #1- Niccolò Paganini
(b. October 27th, 1782 – d. May 27th, 1840)
Soloist Rimma Sushanskaya

This piece was originally scored for one flute, two oboes, two clarinets, one bassoon, two horns, two trumpets, one trombone, and strings. The concerto consists of three movements: an allegro maestoso, an adagio and a rondo. Niccolò Paganini composed his first violin concerto in Italy between 1817 and 1818. A piece that truly allows its performer to astonish listeners with his technical mastery, the concerto includes some of the most difficult technical passages ever written for the violin. Paganini was an accomplished violinist himself, a true virtuoso, and often performed and conducted his own music and concerts. He introduced left-hand pizzicato and bouncing bow techniques that were, until he executed them, thought to be impossible. He raised the level of technical expectation and violinistic wizardry for generations to come.

During his lifetime, Paganini received success for his conducting and performing. Audiences were in awe of his musical abilities and fascinating stage presence. There seemed to be no end to what he could accomplish on paper through his compositions and from his hands with his violin. He enjoyed displaying his amazing talents to audiences throughout Europe.

Paganini’s *First Violin Concerto* begins with a showy fanfare from the orchestra that lays the groundwork for the violin soloist to enter with a whirlwind of scales. The first and last movements are incredibly showy and captivating, while the long Italian melodies in the middle movement are written in a singing style.

The *First Violin Concerto* was originally written in a way that required the soloist to retune his instrument. This was done to aid the performer in accomplishing some of the near-impossible musical feats that were
required in the music. Paganini was secretive with his music in case anyone wanted to discover how he accomplished his tricks. Paganini occasionally expanded the concerto, but never added these changes into the manuscript score. A scholar and musicologist, Leslie Howard, published an edition of the concerto in its correct key, E-flat.

The OCO 'Lake Country Project'
Originally, the Oconomowoc Chamber Orchestra had spoken with Mr. Snopek to write a composition for the Debut Concert. He suggested writing a piece that would include seven movements, each of them attributed to an area lake. It was a fabulous idea. However, on quick count, the area had more than 17 lakes. How should the decision be made as to which lakes were included? The more discussion took place, the more the consensus was clear, this project was vast in nature and would well benefit from a multi-year project spanning both lakes and landmarks. Also, as much as the music can be specific to certain lakes and landmarks, the nature of the Lake Country area and the Project itself are such that compositions of a different nature (a Fanfare for example) could capture the spirit of the project as well. Thus, a multi-year, collaborative project was begun. The two premieres you'll hear today are the beginning of a multiple-year effort to musically depict the areas lakes and landmarks!

Lake Tones & Landscapes - Sigmund Snopek III
1) Glacial Meltdown
2) Sailing on Pewaukee Lake
3) Thousands of Fish
4) An Alp Horn on Pine Lake
5) Climb the Tower (Lapham Peak)
6) Upper & Lower Nemahbin (two part invention)
7) Sunset on Lake Nagawicka (Seven Seas Waltz)

Composing "Lake Tones and Landmarks" has been a real joy. From evoking "Thousands of fish" with the never ending bubble of post modern minimalist notes flowing through and around each other to the swirling "Sunset Waltz". I've had a blast writing these pieces I hope you enjoy them. Sigmund Snopek III
Fanfare for Lake Country - Dr. Crawford Gates

Fanfares are known for their brass or trumpet flourishes. We'll have heard the Copland Fanfare for the Common Man. It is proud, solid, noble, powerful... and great!! It has distinguished itself in the test of time, and remains one of the most popular fanfares.

When I spoke with Dr. Gates about potentially writing a Fanfare for Lake Country, he asked what the nature of the musical concept was. This is what was relayed to him:

'...this area is a chain of lakes. It has a proud and privileged background. It's a beautiful area. Families and friends gather, love the outdoors and the excitement of the lakes, enjoy sailboat races and motor boating, and it is largely a playful and energetic time for many. There is joy, happiness, and jubilation - that life is good and there are activities to share. It is somewhat athletically focused with waterskiing, swimming, skating, horseback riding, golfing... And yet, at the end of the day, nothing so peaceful as a slow, rocking pontoon boat ride watching the sunset. And yet, the Fanfare has an element of something bigger... That there is a spirit that is inspired in it all... that we're here together appreciating being in the area. That's the important part...'

How does one write a Fanfare that's different than the famous one that Mr. Copland wrote? Dr. Gates quickly responded... that's easy, we'll add strings (violins/violas/celli/bass), that'll make it different - there are no strings in the Copland!!

Symphony #5- Ludwig van Beethoven
(b. December 16th, 1779 - d. March 26th, 1827)

Beethoven's Fifth Symphony was completed in March of 1808, premiering with Beethoven on the podium in Vienna on December 22, 1808. It was originally scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani and strings and includes four movements: an opening sonata, an andante, a scherzo and finale. Started in 1804, he did not complete this work until
early 1808, during his “Heroic Period” where he was strongly influenced by French music. He confided that the writing process for him was a challenging one, for his mind as well as executing the thoughts on paper. He wrote: “Then begins in my head the working out in breadth, height, and depth. Since I am aware of what I want, the fundamental idea never leaves me. It mounts, it grows. I see before my mind the picture in its whole extent, as if in a single grasp.” His manuscript is full of countless changes. One can see in Beethoven’s sketch books that he began with simple ideas and ultimately turned them in to musical magnificence.

The first movement of the Fifth Symphony may be one of the worlds most memorable. Beethoven himself described the opening motive as, “Thus Fate knocks at the door”. The first four notes of the symphony consist of a descending third and a simple rhythm - three short notes followed by one long note- ta-ta-ta-taaa. The same rhythm is then repeated in a sequence, using different notes. These eight notes are perhaps the most memorable ever written. Beethoven uses this same theme throughout the entire symphony in various ways.

Throughout the writing of this work, Beethoven struggled with personal issues. One major issue was his worsening loss of hearing that ultimately drove him to consider suicide. As a composer and a concert pianist, to be unable to hear the music he was producing was a challenge he found unfathomable. 1808 was also a memorable time for Vienna. The city had survived a war and the people were enjoying life again. This work was written during tremendous tension that was felt throughout his country of Austria, and this tension is also felt throughout the entire symphony.

The first performances of the Fifth Symphony were received poorly and were a true disappointment for the composer. Was it the seriousness of the first movement? Was it the cold hall? Was it an under-rehearsed orchestra with only one rehearsal on the piece? After a four-hour concert, the audience hurried home, thankful it was over! Michael Steinberg said, “How wild the Fifth Symphony must have sounded to an audience that did not meet it as the most familiar of classical masterpieces.” As audience members today, we must never allow the familiarity of this symphony to overshadow the haunting beauty of one of Beethoven’s most beloved and awesome masterpieces.
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Players (ages 15 and up) complete a one-time basic audition that consists of a solo, two scales and sight-reading. After completing this audition, musicians may participate in future Orchestra O concert runs. Once a year, brief seating auditions are held, consisting of orchestral excerpts. Concerts are prepared in six rehearsals. Registration and auditions are open for Orchestra O. Advanced; mature younger players may participate upon the director's approval.
The Score Came Second... series
This series takes a look at the parameters that contribute to why music was written. We'll highlight specific composers and span of their lifework. On occasion, we'll dive deeply into a masterwork. Are you ready to hear great music, see where the composer lived and worked, and learn more about them? Come join us!

The Chatfield Project
An OCO Project is underway to highlight the work of a luthier, Frank S. Chatfield, who lived in Oconomowoc for many years.

Mr. Chatfield made violins, violas and celli, and donated a string quartet of instruments as well as a beautiful hand carved wood display cabinet to the Oconomowoc School System several decades ago. The instruments have served well, and now there is an effort to preserve and restore the instruments, so that they may be a treasured part of Oconomowoc history and be in wonderful shape to continue to be heard.

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These instruments are famous for the quality of their sound. There have been many failed attempts to explain and reproduce the sound quality. One idea was that Stradivari used wood from an old cathedral to build his instruments, but tree-ring dating has shown this to be false.

Another theory is the idea that very, very old wood from the Little Ice Age was used to construct Stradivari’s instruments. This theory bases itself upon the high density of this wood; some consider it ‘ideal’ for making stringed instruments. Trees that grew during this freezing period contained tree rings which were closer together and denser than would be produced in more temperate conditions.

Further evidence for the "ice age theory", comes from a simple examination of the dense growth rings in the wood used in Stradivari’s instruments.

Yet another possible explanation is that the wood originated and was harvested from the forests of northern Croatia. This wood is known for its extreme density due the slow growth from harsh Croatian winters. Croatian wood was a commodity traded by Venetian merchants of this era and is still used for crafting musical instruments by local luthiers to this day.

Some believe that special wood glue was used in Stradivari’s instruments, partly accounting for the high quality of the sound.

While the sound of Stradivari’s instruments still has not been fully explained by modern research tools, devices such as the scanning laser vibrometer are aiding researchers in testing the theory that the careful shaping of belly and back plate, in order to "tune" their resonant...
frequencies, may be an important factor.

Rimma Sushanskaya's Stradivarius is called the "Madrileno" or "Madrid" and was made in 1720. This is during what is considered Stradivarius's "golden period" (1700-1720). A Spanish Wikipedia entry has the instrument going from the collection of Duques de Osuna, to Ben Franklin's wife. It later became part of the famous Rembert Wurlitzer collection, passed through the hands of a Harvard professor, was used by Ruggiero Ricci on a number of recordings, and now belongs to Rimma.

Exhibit Artists

**Holly Kallie- “Captured Reflections”**

Holly Kallie expresses her lifelong affinity for water in her own self-taught style of emotional realism that pulls gently at the heart strings of life. She enjoys painting the subjects of woman and children, aspiring to capture what she calls "feminine energy". She challenges herself with water's subtle flowing nuances in depth, reflections and light which comprise a reoccurring theme of capturing moments in time using either oils or pastels. She has many fine art giclée reproductions of her paintings available and also accepts portrait commissions. Kallie's work is collected by art patrons nationwide and is currently showing in several area galleries. She is also a founding member of Griffin Gallery Fine Art in Oconomowoc. For more information on the artwork of Holly Kallie, please visit her website: http://www.hollykallie.com.

**Paul R. Schultz, AIA**

Mr. Schultz is an architect as well as an artist. He has been working in Oconomowoc for 23 years creating beautiful homes and structures around the lakes and throughout South-Eastern Wisconsin. As the owner of Sunarc Studio / Architecture located in downtown Oconomowoc he has the privilege to be involved in many community boards and organizations to help promote the downtown. The storefront building that he owns also houses Griffin Gallery Fine Art of which he is a member of and one of the artists for the last 6 years. His artwork is mostly Plein Air (painted outside) and the ones showing at the Art Center are from scenes around Oconomowoc.

sunarcstudio@sbcglobal.net
Tom Buchs
Mr. Buchs is an illustrator in the Milwaukee area for the last 35 years doing children's books, packing, advertising and editorial illustration. He currently works for the Art Factory in Elm Grove and has done work for such clients as The Smithsonian, Better Homes and Gardens and been included in The Society of Illustrators Annual Show. He has been doing fine art throughout his career and is a member of Griffin Gallery Fine Art in Oconomowoc. The painting at the Art Center is of Oconomowoc painted during past Mid-Summer Brush Painting Competition. This year's event will be held August 6th - 12th with awards, artist reception and silent auction on Friday August 13th.

http://griffingalleryfineartllc.com

Oconomowoc Chamber Orchestra, congratulations on your debut concert!

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Congratulations to the Oconomowoc Chamber Orchestra in their debut concert.
Resident Graphic Artist

Peter Carpenter

Peter Carpenter, Creative Director of Thoroughbred Design Group of Alpharetta, Georgia, brings over 18 years of experience to the "stable." His design group specializes in the design and production of a wide range of communication solutions.

Peter grew up in Oconomowoc and is part of a very creative family. For decades, he has collaborated with Roberta, his sister and OCO Music Director, on recital and concert posters as well as DVD and CD jacket artwork. Most recently, the team has been creating the logos and graphics for the Oconomowoc Chamber Orchestra, the OCO Debut Concert flier, and affiliate ensemble, Orchestra O. Peter’s work can be seen in other local venues, as he has created the logo for the Lac LaBelle Lake Management District, and the Oconomowoc Area Baseball Club.

He comes back to Oconomowoc as often as he can. "I enjoy the lakes community and great people who live there. I find creative inspiration in the area and ALWAYS make sure I don’t leave without a visit to the Kiltie for some custard!"
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If you enjoy playing a musical instrument, and are passionate about orchestral music – Orchestra O is a perfect fit for you! An orchestra that welcomes players age 15 through adult, Orchestra O will perform its Summer Concert at the Festival of the Arts, August 21/22. Rehearsals are on Monday evenings and begin July 19th at the Nature Hill Intermediate School in Oconomowoc.

Register by July 15th to play this summer’s program!
Registration is per semester.

An Initial Audition (two scales, a solo and sight-reading) is required.
Take that instrument out and begin practicing today!

Registration/Auditions for the Spring Concert are open.
Call, e-mail or visit www.oconchamberorch.org for more information or to register!
2010-2011 Upcoming Events

July 12th  Master Class for Violinists
Rimma Sushanskaya, Violin
3:30 pm at Hartland Music Center

July 15th  Orchestra O - Registration Deadline for the Summer Concert

July 19th  Orchestra O - First Summer Concert Rehearsal
7:00pm

August 14th  Orchestra O - Sounds of Oconomowoc Stage
Street Dance Day Festivities, Time tbd
(Near City Hall)

August 21  Orchestra O - Summer Concert
2:00 pm Oconomowoc Festival of the Arts

Aug-Oct  Orchestra O - Registration Open for the Fall Concert
http://www.oconchamberorch.org/oo_register_10.html

October 2010  The Score Came Second... series (Dvorak)
7:00 pm at Hartland Music Center - Piano Gallery

December 12  Orchestra O - Fall Concert
2:00pm at the Oconomowoc Arts Center

February 2011  The Score Came Second... series (All French)
7:00 pm at Hartland Music Center

April 10, 2011  Orchestra O - Spring Concert
6:00 pm at the Oconomowoc Arts Center

Oconomowoc Chamber Orchestra
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Oconomowoc, WI 53066
Phone and Fax 800-437-2951
info@oconchamberorch.org
This program was prepared and printed for the OCO debut concert by
PS Finishing, Inc. in memory of Keenan Jon Slotty.
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