

# The Lake Country Orchestra

## *Spring Concert*

6:00PM

Sunday, April 10, 2011

Oconomowoc Arts Center





# About the Orchestra

The Lake Country Orchestra is a community orchestra composed of lake country area musicians, ages 15 and above, interested in honing their musical skills by learning and performing orchestral musical with other like-minded musicians. Musicians' skills range from advanced students through free-lance professionals...all with a desire to make beautiful music together. The LCO is an affiliated ensemble of the Oconomowoc Chamber Orchestra. Other projects affiliated with the OCO include The Score Came Second... series and the Chatfield Project. More information about these projects is available at...

[www.oconchamberorch.org](http://www.oconchamberorch.org)

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[www.oconchamberorch.org](http://www.oconchamberorch.org)



## Conductors and Soloists

**Robert J. Ignaszak**, LCO Conductor, has been the Orchestra Director in Oconomowoc since 1985. Prior to coming to Oconomowoc he was a string teacher for the Milwaukee Public Schools. He has self-published a number of original compositions for string orchestra and a commissioned fanfare for Concert Band.

As a performing violist and violinist he has performed with the Waukesha Symphony and Concord Chamber Orchestra. Together with his wife, he often performs in string quartets and ensembles. His mentors have included Bernard Zaslav, the Fine Arts Quartet, Gerald Fishbach and Robert Culver. He studied conducting with Geoffrey Simon.

Mr. Ignaszak's Oconomowoc Orchestras have performed at the WMENC State Music Convention and the State Capitol in Madison, Orlando, Washington, D.C., Toronto, Boston, and Lennenstadt, Germany. Extremely active in WSMA, he has served as a judge, clinician, WSMA Middle Level Orchestra Coordinator, on the WSMA Festival List revision committees and as an INTEL Master Teacher and Trainer.

**James Skaleski**, LCO Assistant Conductor, General Manager, is a music educator, conductor, woodwind performer, and arts administrator based in Brookfield, Wisconsin. He currently teaches middle school band and orchestra at Butler and Horning Middle Schools in Waukesha, Wisconsin. Jim also serves on the board of directors for the Suburban Concert Band of West Allis, Wisconsin.

Mr. Skaleski completed his Bachelor of Instrumental Music Education (BME) degree from the University of Wisconsin-Eau Claire in 2009 and Certificate in Fine Arts Administration in 2010. While pursuing his undergraduate degree, he studied conducting with Dr. Richard Mark Heidel, Dr. Randal Dickerson, and Dr. James Colonna. His professional affiliations include the Music Educators National Conference, Wisconsin Music Educators Association, National Band Association, and Phi Mu Alpha Sinfonia.

As a performing musician, Mr. Skaleski performs on clarinet and saxophone regularly. He currently performs with the Waukesha Area Symphonic Band, Oconomowoc Chamber Orchestra, Oconomowoc Post 91 American Legion Band, and the West Allis Suburban Concert Band. He frequently freelances for various musical functions throughout Wisconsin. He has a website at <http://www.jimskaleski.com> with more information.

## Conductors and Soloists *continued*

**Sara Kureck**, Violin Soloist, began playing the violin at the age of 4. As a high school student she worked with Jerome Franke, principal violinist of the Milwaukee Symphony Orchestra. She received her Bachelor of Music in violin performance and music education from Lawrence University in Appleton, Wisconsin where she studied with Calvin Wiersma and Anne Shih. Ms. Kureck also studied with Denes Zsigmondy at Mozarteum University in Salzburg, Austria. She has been a member of the Green Bay Symphony and Waukesha Choral Union Orchestra. Ms. Kureck has taught Orchestra in the Wisconsin public schools and has had a private string studio for over 15 years. Currently, Ms. Kureck serves as a member of the OCO Board of Directors. She and her husband live in Lake Country and are busy raising four young girls.

**Dan Roberdeau**, Clarinet Soloist, is currently principal clarinet with the Racine and Kenosha Symphonies, the Wisconsin Wind Orchestra and a member of the Wisconsin Philharmonic. He performs regularly with the Milwaukee Symphony Orchestra and the Festival City Symphony. Mr. Roberdeau is the instructor of clarinet at Carroll University and Beloit College. His principal teachers include Robert Marcellus and Jerome Stowell.

Throughout his career, Mr. Roberdeau has performed with a wide variety of artists which include Kansas, Led Zeppelin, Henry Mancini, Frank Sinatra, Ray Charles, Country and Western singer Collin Raye, Robert Goulet, Mannheim Steamroller, the Mantovani Orchestra, PDQ Bach (Peter Schickele) and many others.

Mr. Roberdeau serves as a member of the OCO Board of Directors and is principal clarinet with the Oconomowoc Chamber Orchestra.

## Looking Ahead...

Look for the Lake Country Orchestra at the Festival of the Arts in Oconomowoc August 20-21, 2011

Sigmund Snopek's "Lake Tones" commissioned and premiered by the OCO last summer, will be featured at the Festival City Symphony's May 11<sup>th</sup> concert. For more information: [www.festivalcitysymphony.org/schedule.htm](http://www.festivalcitysymphony.org/schedule.htm)

Sign up for the OCO newsletter and stay informed...

[www.oconchamberorch.org](http://www.oconchamberorch.org)

# The Musicians

\* - Principal/co-principal player

## **Violin I**

Teresa Diener  
Gail Kappeler  
Sara Kureck  
Nancy Plack\*  
Dave Rasmussen

## **Violin II**

Suzanne Ignaszak  
Kassie Slotty\*  
Michele Stueve

## **Viola**

Lisa Fusco\*  
Allison Hertweck\*

## **Cello**

Tim Ahlstrom  
Robert Heine  
Andrea Neary\*  
Eric Slotty  
Charlotte Voigt  
Joe Zack

## **Double Bass**

Dustan Barret

## **Flute**

Lilly Breyer  
Peggy Soldner\*

## **Oboe**

Pauline Bemis\*  
Sharon Goessner\*

## **Clarinet**

Mickie Craven\*  
Vicki Ignaszak  
Alaina Slotty

## **Bassoon**

Roger Koehler

## **Horn**

Bonnie Hampton

## **Trumpet**

Don Gust  
Dick Hansen

## **Trombone**

Pat Borgman  
Gerry Thronson

## Join the musicians on stage...

The LCO is a community orchestra open to musicians age 15 and above with advanced musical skills. Interested musicians are required to provide references which may include a recommendation from their private instructor, a recommendation from their school music instructor, or a resume of organizations in which the musician has performed. Students should have attained a Class A level proficiency. Above all, interested musicians should have a strong desire to play fine orchestral music. Check out our website for further details: [www.oconchamberorch.com](http://www.oconchamberorch.com)

# The Program

Overture to "The Marriage of Figaro"..... Wolfgang Amadeus Mozart

Concerto No. 3 in B<sup>b</sup> .....Karl Stamitz

Daniel Roberdeau, Clarinet

- I. Allegro moderato
- II. Romanze
- III. Rondo

~ intermission ~

Ballet "Gaité Parisienne".....Jacques Offenbach

Arranged by Merle J. Isaac

- I. Overture
- II. Valse
- III. Galop
- IV. Valse
- V. Finale

Berceuse for Violin and Orchestra.....Gabriel Fauré

Sara Kureck, Violin

Highlights from "South Pacific"..... Richard Rogers

- I. Some Enchanted Evening
- II. There is Nothing Like a Dame
- III. Bali Ha'i
- IV. I'm in Love With a Wonderful Guy
- V. Some Enchanted Evening

## Invest in the Community

The Oconomowoc Chamber Orchestra and the LCO wish to thank you for your support of this program. The OCO is a non-profit organization dedicated to providing quality music to the lake country community. Check out our website for details to provide your financial support to help us continue offering music programs to the community. "Live" music brings forth the human element of music...the emotions that make us human. Help us express our emotions by providing financial support for future concerts.



## Program Notes

**The Marriage of Figaro** (*Le nozze di Figaro*) is set in Count Almaviva's castle in Seville in the late 18th Century. It is based on Beaumarchais's 1784 play *La Folle Journée, ou Le Mariage de Figaro*, a sequel to his earlier play, *Le Barbier de Seville* (*The Barber of Seville*), familiar to opera audiences through Rossini's great opera (Mozart's opera premiered in 1786; Rossini's premiered in 1816). In *Le Barbier*, Count Almaviva, with substantial help from Figaro, wooed and won the lovely Rosine away from her crusty old ward and would-be husband, Dr. Bartholo.

In *The Marriage of Figaro*, Beaumarchais continued their story. The Count has married Rosine but their marriage has gone sour because of his philandering. Figaro has quit barbering and is now the Count's major-domo. He is engaged to Suzanne, who is Countess Rosine's maid -- and the Count's intended conquest. Old Bartholo is back to seek revenge on Figaro for taking Rosine away from him, with the help of the slimy music-master, Don Bazile. Adding to the fun are an amorous teenager, a scheming old maid, a drunken gardener, and a silly young girl. Much happens on a single "folle journée" -- a crazy day.

With Mozart's masterpiece of a score, the result was a witty yet profound tale of love, betrayal, and forgiveness. The musical material of the famous overture is not used later in the opera.

**Karl Philipp Stamitz** (Czech: *Karel Štamic*) (baptized Mannheim, May 8, 1745 - Jena, November 9, 1801), who later changed his given name to *Carl*, was a German composer of partial Czech ancestry (his mother was German), and a violin, viola and viola d'amore virtuoso. He was the most prominent representative of the second generation of the so-called Mannheim School.

A good composer of impeccable musical pedigree and training, he is particularly remembered for his melodious clarinet and viola concertos which are played to this day. Although a talented and prolific composer of great aspirations, he never succeeded in attaining an adequate position with one of the major princes or orchestras of his time -- whether for want of trying or because of his unsteady and itinerant lifestyle is not clear. He died in poverty; a small town music teacher who in his last years turned to alchemy in search of making gold. When nine years after his death (1810) his estate was put up for auction to cover his debts nothing was sold and all of it consequently was lost.

**Gaité Parisienne** (literally "Parisian gaiety") is a 1938 ballet based on music by Jacques Offenbach (20 June 1819 - 5 October 1880), arranged by Manuel Rosenthal. The ballet had the original title of *Tortoni*, after a Paris café, but Rosenthal recalled that Count Étienne de Beaumont, the ballet's librettist, later came up with the ballet's eventual title.

The setting is the Café Tortoni, in Paris during the Second Empire. Various members from all levels of society meet, including upper-class aristocrats, high society-ladies, as well as a lower-class flower girl, along with the professional can-can dancers. The Glove Seller becomes the attention for various rival suitors, including a baron and an officer. Another suitor is a Peruvian tourist with two carpetbags, full of jewelry, hoping to make his fortune in Paris. In due course, a quarrel between the customers ensues.

After order is restored, the ballet culminates in a high-spirited can-can, the celebrated can-can from *Orpheus in the Underworld*. However, with the 'Barcarolle' from *Les contes d'Hoffmann* as the featured music after the can-can, the café customers disperse and the café closes for the evening. The ballet ends as the Peruvian is left alone, ready to search for new adventures.

**Berceuse for Violin and Orchestra** (a lullaby) In addition to his two fine sonatas for violin and piano, which stand among the most important French examples of the genre, Gabriel Fauré also composed a number of smaller scale works for this instrumental combination. Fauré's first violin sonata was written in 1875, seems to reflect the composer's skill and natural sensitivity as a creator of vocal music; and it is this same facility at 'vocalizing' an instrumental line which distinguishes Fauré's best-known single movement work for the piano and violin combination, the Berceuse in D major, Op. 16.

This work dates from 1879, four years after the completion of the First Violin Sonata. It takes the form of a single movement, often highly concentrated in mood, but nevertheless somewhat limited in emotional range and of little more than three and a half minutes overall duration. The work was first performed in Paris, at one of the concerts promoted by the influential *Société Nationale de la Musique*, on February 14, 1880. The composer himself played the piano accompaniment for the violinist Ovide Musin, one of Fauré's most enthusiastic and committed champions.

**South Pacific** is a 1949 musical with music by Richard Rodgers, lyrics by Oscar Hammerstein II and book by Hammerstein and Joshua Logan. The story draws from James A. Michener's Pulitzer Prize-winning 1947 book *Tales of the South Pacific*, weaving together characters and elements from several of its stories into a single plotline. The musical won the Pulitzer Prize for Drama in 1950. The issue of racial prejudice was sensitively and candidly explored at a time when few musicals engaged in serious social commentary.

*South Pacific* is considered by some to be one of the greatest Broadway musicals. Several of its songs, including 'Bali Hai', 'I'm Gonna Wash That Man Right Outta My Hair', 'Some Enchanted Evening', 'Happy Talk', 'Younger than Springtime', and 'I'm in Love with a Wonderful Guy', have become worldwide standards. The Broadway production was nominated for and won ten Tony Awards, including Best Musical, Best Score, and Best Libretto. It is the only musical production ever to have won all four Tony Awards for acting. The show was a critical and box office hit and has since enjoyed many successful revivals and tours and spawned a 1958 film. Most recently, *South Pacific* won seven Tony Awards for its 2008 Broadway revival.

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