



# *Debut Concert*

The OCO presents recordings of two musical premieres depicting Lake Country; the Oconomowoc Chamber Orchestra's Debut Concert recorded on July 10th, 2010; and videography, photography, artwork, and aerial images of the area that we call home.



**COPLAND**

## Fanfare for the Common Man Aaron Copland

(Nov. 14, 1900 - Dec 2, 1990)

Fanfare for the Common Man is a beloved 20th-century 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 "Eugene Goossens, 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, as fanfares have the quality of uniting and uplifting the spirit. It was 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' request, 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..." Copland considered several titles and ultimately titled the piece - Fanfare for the Common Man. Goossens wrote "Its title is as original as its music... If it is agreeable to you, we will premiere it 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 in his Third Symphony.

## ARTISTS

### Paul R. Schultz

Mr. Schultz is an architect as well as an artist. He has been working in Oconomowoc for 24 years, creating beautiful homes and structures around the lakes and throughout Southeastern 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. His artwork is mostly Plein Air (painted outside), and has hosted a Plein Air Festival for many years. [sunarcstudio@sbcglobal.net](http://sunarcstudio@sbcglobal.net)

### Holly Kallie

Holly Kallie expresses her lifelong affinity for water in her style of emotional realism

**SCHULTZ**

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, capturing moments in time using either oils or pastels. Kallie's work is collected by art patrons nationwide and is currently showing in several area galleries. [www.hollykallie.com](http://www.hollykallie.com).

## 1,000s of Fish Picture Artists

Sierra Dakouras  
Greg Goessner  
Elizabeth Hitchcock  
Emma Grace Kurek  
Isabelle Kurek  
Liliana Kurek  
Abby Lorenz  
Marshall Mencil  
Jessica Olson

Spencer Pellmann  
Julia Simpson  
Carly Stechling  
Juergen Strigenz  
Charlotte Voigt  
Katrina Weber  
Mark Wisniewski  
Sara Wisniewski

## PHOTOGRAPHY

### Stuart Oliver

An Oconomowoc native, Stuart has opened his fantastic photo gallery to the OCO's Lake Country Project. [www.soliverphoto.com](http://www.soliverphoto.com)

### Roberta Carpenter

Having lived the better part of her life in Oconomowoc, Roberta studied photography with OHS violinist/orchestra director, Mr. Fred Schwarz, who was also the Oconomowoc High School Photo Club Advisor.

## VIDEOGRAPHY AND PRODUCTION

### Sean Kafer

[www.seankafer.net](http://www.seankafer.net)

### Heidi Spencer

## GRAPHIC DESIGN

### Peter Carpenter

Peter has been working in the creative field since the mid-eighties and started his own company in 1998. Thoroughbred Design Group has garnered many national design awards and calls Alpharetta, GA home. Despite the distance, Peter tends to his clients in the

**PAGANINI**

Oconomowoc area and enjoys relaxing in the lake country. [www.ThoroughbredDesignGroup.com](http://www.ThoroughbredDesignGroup.com)

## Violin Concerto #1

### Niccolò Paganini

(Oct. 27, 1792 - May 27, 1840)

### Soloist, Rimma Sushanskaya

Niccolò Paganini composed his first violin concerto in Italy between 1817 and 1818. A piece that 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 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 and admiration for his performing. 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.

## OCO 'Lake Country Project'

Originally, the Oconomowoc Chamber Orchestra had spoken with Mr. Sнопек 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



OCONOMOWOC CHAMBER ORCHESTRA

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. These two premieres are the beginning of OCO's 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", (The cello solo in mvmt. 7 is dedicated to cellist Keenan Slotty, I've had a blast writing these pieces. I hope you enjoy them."

## Fanfare for Lake Country Dr. Crawford Gates

Fanfares are known for their brass or trumpet flourishes. The Copland Fanfare for the Common Man is proud, solid, noble, powerful... and great!! It has distinguished itself in the test of time, and remains one of the world's 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? I relayed "...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



OLIVER

area 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, at the end of the day, nothing so peaceful as a slow, rocking pontoon boat ride watching the sunset. Yet, the Fanfare has an element of something bigger... that there is an inspiring spirit in it all... that we're here appreciating it together. That's the important part...'

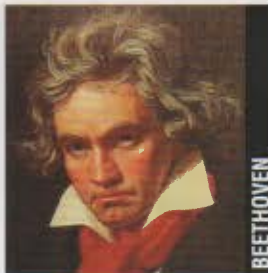
How does one write a Fanfare that's different than the famous one that Mr. Copland wrote? Dr. Gates quickly responded... that's easy, we'll add strings (violins/violas/cello/bass), that'll make it different - there are no strings in the Copland!!

## Symphony #5 Ludwig van Beethoven (Dec. 16, 1779 - Mar 26, 1827)

Beethoven's Fifth Symphony was completed in March of 1808, premiering with Beethoven on the podium in Vienna on December 22, 1808. Beethoven completed this work during his "Heroic Period," when he was strongly influenced by French music. He confided that the writing process for him was a challenging one. 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 into musical magnificence.

The first movement of the Fifth Symphony may be one of the world's most memorable. Beethoven himself described the opening motive as, "Thus Fate knocks at the door". Beethoven uses this theme throughout the entire symphony.

Beethoven struggled with personal issues. One of which was his worsening hearing loss. As a composer and a concert pianist, to be unable to hear the music he was



BEETHOVEN

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 a time of tremendous tension that was felt throughout Austria, and this tension is also felt throughout the entire symphony.

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 can appreciate the beauty of one of Beethoven's most beloved and awesome masterpieces.

## OCO Programs

The OCO is a parent organization with four outreach programs:

## The Oconomowoc Chamber Orchestra

The Oconomowoc Chamber Orchestra brings together an ensemble of high caliber musicians, local and regional, in a semi-professional setting, to perform vital, varied and engaging concerts for our community.

## Lake Country Orchestra

This ensemble presents passionate players the opportunity to be part of a large community orchestra and perform four concerts per year at the Oconomowoc Arts Center and other venues throughout the community. Players (ages 15 and up) with the experience to accommodate preparing concerts in six rehearsals are encouraged to register and participate! Registrations are open year round.

## The Score Came Second... series

This Music Appreciation / Performance series takes a look at the parameters that contribute to why music was written. It highlights specific composers and spans their lifework. Are you ready to hear great music, see where the composers lived and worked, and learn more about them? **Come join us!**

To receive the OCO e-Newsletter, send an e-mail to [outreach@oconchamberorch.org](mailto:outreach@oconchamberorch.org)

## The Chatfield Project

Frank S. Chatfield, luthier, lived in Oconomowoc for many years. Mr. Chatfield made violins, violas and cello, and donated a string quartet of matching instruments as well as a beautiful hand carved wood display cabinet to the Oconomowoc School System 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.

## Oconomowoc Chamber Orchestra Musicians

### 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  
Amber Oosterwall (cfg)

### Horn

Wes Hatch  
Shelly Grothaus  
Dain Shuler  
Anna Suechting  
Theresa Janke Oestreich

### Trumpet

Wesley Couch  
David Naegele  
Frank Reda

### Trombone

Adam Houk  
Skyler Johnson  
Eric Larsen

### Tuba

Gene Stevens

### Percussion

Dan Lawitts  
Chara Fedke  
Ellen Sack

### Piano

Joseph Lecher

### Violin I

Mary Suson (Concertmaster)  
JoAnne Hasseler  
Andrea Buchta  
Kristian Brusibardis  
Bob Ignaszak  
Ted Bjorkland  
Laura Wenzel

### Violin II

Suzanne Ignaszak (principal)  
Ashley Chaman  
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

### Narration

Blanton Alspaugh

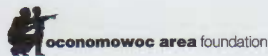
### Program Notes

Eric Slotty & Sara Kureck



## THE OCO ACKNOWLEDGES WITH APPRECIATION

### Major Grants from:



Dr. Pat Neudecker  
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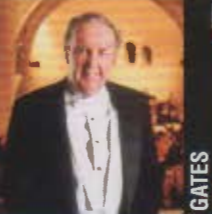
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Roger & April Koehler  
Sara Kureck

**SUSHANSKAYA****GATES****SNOPEK****CARPENTER**

## 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, described her as "one of the greatest violinists alive today", and commented on her "extraordinary intensity and brilliant virtuosity". The Los Angeles Press drew attention to her "absolutely first rank bravura violin playing."

She is a sought-after professor at Birmingham Conservatoire, and her Virtuoso Violin festival every summer in Stratford-upon-Avon attracts string students of the highest caliber from the UK and abroad. In recent years, Rimma has embarked on a successful career in conducting, and has conducted in Germany, Russia, Israel, Romania and Ukraine.

## COMPOSER BIOGRAPHY

### Dr. Crawford Gates

Crawford Gates was born in San Francisco, California on 29 December 1921. He completed a BA degree "with great distinction" from San Jose State University in 1944, received a MA degree from Brigham Young University in 1948, and a PhD from Eastman School of Music in 1954. Mr. Gates studied orchestral conducting with Eleazar de Carvalho at Tanglewood in 1957 and advanced conducting with Hans Swarowsky of the Vienna State Opera in 1967. His teachers of music composition, Dr Howard Hanson of Eastman School of Music, and Dr. Ernst Toch of Zurich and Los Angeles, both 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 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.

## COMPOSER BIOGRAPHY

### Sigmund Snopek III

Sigmund Snopek has written symphonies, operas, ensemble compositions and song cycles, many of which have been showcased by the major cultural organizations in Milwaukee, including the Milwaukee Symphony Orchestra, Theatre X, Summerfest, Irish Fest and Present Music. Mr. Snopek has led diverse rock bands, including the Bloomsbury People and the popular band "Snopek."

Playing for live audiences has been a major factor in his ability to write and adapt music that is as appealing in the year 2011 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. Snopek fans are fans for life.

## CONDUCTOR BIOGRAPHY

### Roberta Carpenter

Currently Music Director of the Oconomowoc Chamber Orchestra, Ms. Carpenter has directed the Martinu Philharmonic, Hradec Kralove Philharmonic, and Janacek Philharmonic (Czech Republic), the Sudecka Philharmonic (Poland), the Whitewater, Beloit/Janesville, and Harper Symphonies, Vidin Philharmonic, and the Oconomowoc, Concord, and Appleton Chamber Orchestras. Ms. Carpenter was Music Director of the Whitewater Symphony and Carroll College Orchestras, and held Assistant Conductor positions with the

Fox Valley Symphony and the Concord Chamber Orchestra. She has conducted the Moscow Symphony, National Symphony Orchestra of Ukraine and the Thuringen Philharmonic of Germany in workshop settings. A CD recording with Ms. Carpenter, the Martinu Philharmonic, and violinist Wayne Lin was released in 2001. A DVD & VHS recording 'The Prague & Nymburk Concerts' with the Hradec Kralove Philharmonic was released in June 2004. The CD continues to be broadcast on Public Radio.

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. Ms. Carpenter founded and directed the Oconomowoc Chamber Music Clinic for 13 years, and has worked with orchestras of all ages. She hosts: The Score Came Second... series (Music Appreciation), which incorporates live performance.

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 including those of the League of American Orchestras and the Conductors Guild, and has studied with many prominent conductors in the U.S., Canada, France, and the Czech Republic.

A Wisconsin native, Ms. Carpenter has performed extensively as a violinist with symphonic, chamber, ballet and opera orchestras, many times as concertmaster. Her current tenure as concertmaster, which spans 18 years, is for the Waukesha Choral Union Orchestra. She has been featured as a chamber musician on Fox Valley Symphony's Chamber Music Series, and has performed with the former Karl Ratzsch Piano Trio, the Mendelssohn Piano Trio and Trio Arabesque, and has appeared in numerous solo recitals and performances. A historical DVD 'America's Kings & Queens' produced by Terry Kaldhusdal features performances of Ms. Carpenter and Trio Arabesque. Her performances have been broadcast on radio and on television. She has received a multitude of foundation grants and awards.

# Debut Concert and The Lake Country Project

Roberta Carpenter, *OCO Music Director/Conductor*  
Rimma Sushanskaya, *Violin*

Performed July 10th, 2010 • At the Oconomowoc Arts Center

**Track 1 - Fanfare for the Common Man**

**Aaron Copland**

**Tracks 2-4 - Violin Concerto No.1 in Eb, Op.6**

**Niccolò Paganini**

- 1) Allegro maestoso
- 2) Adagio
- 3) Rondo: Allegro spiritoso

**Ms. Rimma Sushanskaya, Violin**

**Tracks 5-11 - 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)

**Track 12 - Fanfare for Lake Country**

**Dr. Crawford Gates**

**Tracks 13-14 - Symphony #5 in c minor**

**Ludwig van Beethoven**

- 1) Allegro con brio
- 2) Andante con moto
- 3) Scherzo. Allegro
- 4) Allegro

**Track 15 - About the OCO**

**Blanton Alspaugh, Narrator**



Chiffard Violin & Viola

## Stradivarius Violins

These instruments are famous for the quality of their sound. While there have been many failed attempts to explain and reproduce the Stradivarius sound quality and response, our experience of the instruments need no convincing. They are truly one of a kind.

Rimma Sushanskaya's Stradivarius is called the "Madrieno" or "Madrid" and was made in 1720. This is during what is considered Stradivarius's "golden period" (1700-1720). History traces the instrument 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 Ms. Sushanskaya.

