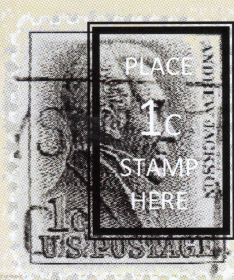


POST CARD



GREETINGS *from*



**A GREAT PLACE
ON A GREAT LAKE**
CMSA 2017

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Julien Martineau
Misha Litvin & Stas Venglevski
and the
Milwaukee Mandolin Orchestra

Friday, October 27th, 7:30pm
Intercontinental Hotel, Grand Salon
Milwaukee, WI

PROGRAM

Solo program TBA

Julien Martineau

Duo program..... TBA

Misha Litvin & Stas Venglevski

~Intermission~

The Talisman William C Stahl

La Traviata.....Giuseppe Verdi (arr. Louis Tocaben)

Cavalleria RusticanaPietro Mascagni

Le Cygne (The Swan)..... Camille Saint-Saëns

On the Mill Dam.....A. A. Babb

La oración del torero, Op 34.....Joaquin Turina

Harbor Bells SuiteSeiichi Suzuki

Harbor Bells

Promenade, Madame Butterfly Fantasy

Autumn Festival

Milwaukee Mandolin Orchestra

MMO PLAYERS

DIRECTOR

Rene Izquierdo

FIRST MANDOLINS

Emily Borger

Julian Carriazo

Marco Conley

Taku Hijikata

David Taggart

Katy Vandenberg

Teresa Voelkel

Ruth Williams

SECOND MANDOLINS

Michelle Brody

Mary Kehoss

Lisa Lyons

David Moynihan

Diane Pautzke

Fred Pike

Pat Schaller

Frank Ullenberg

Danita Wendorf

PERCUSSION

Paul Westfahl

MANDOLAS

Laurie Asch

Teri Crain

Elterine Jankowski-Biggers

Kory Klein

MANDOCELLOS

Donna Galik

Andrew Lardner

Tim Miller

Janet Pindeva

GUITARS

Raul Bonde

Paul Mamerow

FLUTE

Angela Krainz

Tatiana Pearson

OBOE

Rita Mitchell

CLARINET

Christina Beaupre

PROGRAM NOTES

The Talisman was written in 1905 by William C. Stahl and is one of his most popular compositions. The piece is simple, but it carries a few twists that keep a player's interest. There are three principal melodies that are immediately engaging, but well-crafted call and answer interplay between the first and second mandolins, as well as the introduction of clever counter-melodies by the mando-cello, make the arrangement uniquely charming. Born in Weston, Missouri in 1869, Stahl lived in Milwaukee from 1897 to the time of his death in 1941.

Today, Giuseppe Verdi's **La Traviata** is one of the most well known operas on stage, if not by opera enthusiasts, than by those who have seen countless TV commercials featuring its beautiful and moving arias. But at the time of its premiere at La Fenice in Venice in 1853, the contemporary social issues brought up in *La Traviata* made it quite scandalous. Verdi had written it to take place in modern times, "about 1850", but was forced to change it to some hundred years earlier, out of fear that the morality on stage might slip out and into the audience.

It is a tale of a courtesan, Violetta, who meets Alfredo at a party in celebration of her recovery from an illness and they fall in love. They move to the country and live together, unmarried, but are very happy. However, Alfredo's sister's engagement is being threatened by Violetta's reputation, and Alfredo's father, Giorgio, pleads with Violetta to breakup. She loves Alfredo so much, but reluctantly agrees, for the sake of his family. Giorgio is impressed with her kindness and nobility, and later, when her illness returns and she is on her deathbed, regrets what he has done, and reveals to Alfredo the sacrifice she made.

Before her death, filled with grief and pain, Alfredo humiliates and denounces Violetta in front of friends at a party. Violetta faints and Alfredo is reprimanded by the guests and his father. Violetta's health worsens and when Alfredo does learn from his father about her sacrifice, he rushes to her deathbed and the lovers are reunited. Begging forgiveness, he believes they can still have a future together, but Violetta knows it is too late. She dies in Alfredo's arms, his love having taken away her pain and discomfort right before her final breath.

Verismo opera placed emphasis on true-to life regional characters and a quick narrative pace. **Intermezzo from Cavalleria Rusticana** was written by Pietro Mascagni and entered into a competition in 1888 for new one-act operas and was perhaps the first opera to draw on the verismo movement. It takes place on Easter Sunday in a Sicilian village. Turiddu, a young peasant, has seduced and subsequently abandoned Santuzza in favor of Lola, who is married to Alfio. Santuzza pleads with Turiddu to come back to her but after he rejects her, she tells Alfio about Turiddu and Lola. At this point in the opera, the village square is empty and the orchestra begins to play this Intermezzo, based off a hymn heard earlier from the church. Picture both the peace of the countryside and the intense feelings of the characters as the Easter ceremony comes to a close and the coming tragedy. Turiddu and Lola come out of the church and enter his mother's inn, where he is challenged by Alfio. After asking his mother to take care of Santuzza, Turiddu goes off-stage to meet Alfio, who kills him.

In 1886, Camille Saint-Saëns composed *The Carnival of Animals* as a humorous musical suite of fourteen movements, each representing a different animal or animals. Today, this suite has become one of his best-known works, however, Saint-Saëns was adamant that it not be published during his lifetime as he thought it would detract from his serious composer image. Only with **Le Cygne, (The Swan)**, did he relent and allow it to be published in 1887. Written originally for solo cello and two pianos, it is the penultimate movement of the work and currently has more than twenty other arrangements with solo instruments ranging from flute to alto saxophone. In its original version, the lush and romantic cello solo evokes a swan elegantly gliding over the water. Rippling sixteenth notes in one piano, and rolled chords in the other, represent the swan's feet, hidden from view beneath the water's surface, propelling it along.

On the Mill Dam was written in 1916 by A. A. Babb, a guitarist and member of one of America's first mandolin ensembles, the Boston Ideals. Initially composed as a banjeaurine (instruments that have shorter necks than banjos and tuned a 4th higher, in C) duet, this tune is a "theme and variations" written in a dance form called a Galop and it was a regular tune featured in concerts during the American mandolin orchestra era.

It also appears on our CD, *Mandolins in the Moonlight*. Babb chose the name for the tune after a friend who heard Babb playing the piece said it reminded him of horse racing on a dirt road called the "Mill Dam," outside of Boston.



"One afternoon of bullfighting in the Madrid arena...I saw my work. I was in the court of horses. Behind a small door, there was a chapel, filled with incense, where toreadors went right before facing death. It was then there appeared, in front of my eyes, in all its plenitude, this subjectively musical and expressive contrast between the hubbub of the arena, the public that awaited the fiesta, and the devotion of those who, in front of this poor altar, filled with touching poetry, prayed to God to protect their lives." ~ Joaquín Turina.

Written in 1925 originally for 'laúd' quartet, Quarteto Aguilar, **La oración del torero**, Op 34 ('The bullfighter's prayer'), is an example of the influence of folk music in Joaquín Turina's compositions. 'Laúd' means 'lute', but Turina did not mean lutes from the Renaissance or Baroque era; instead these were Spanish folkloric instruments, similar to mandolins with their pear-shaped bodies and doubled strings. In an orchestra setting, they covered a wide range of pitches: bandurria and laudete playing the highest ranges and laúd tenor and laudón covering the tenor and bass ranges. The year after his collaboration with Quarteto Aguilar, Turina rearranged it for string quartet, as well as for both string orchestra and piano trio. Today, the Milwaukee Mandolin Orchestra will be performing *La oración del torero*, *The Bullfighter's Prayer*, as it was originally written for Quarteto Aguilar.

Seiichi Suzuki was born March 16, 1901 in Tokyo. He studied music composition and mandolin with Italian maestro Adolfo Sarcoli and later music direction with Josef Koenig. In his early years, Suzuki wrote some music for mandolin orchestra and as well for the symphony, but during the years 1936-1966 he stopped writing for mandolin and instead wrote music for films. "Sugato Sanshiro" became his most well known

number of mandolin orchestra works. His many years in the movie industry influenced these later pieces of music since most of them are considered “program music”, or music that is intended to evoke images or convey the impression of events.

Suzuki loved to use Japan’s history or local folks stories in his themes and many of his works require percussion and wind sections. Using these sounds, he wrote “symphonic tales” for mandolin orchestra, a unique character of his work. One of these symphonic tales got its beginning in October 1934, when Suzuki stayed at a hotel on Mount Inasa, in the historic town of Nagasaki. From this vantage point, he could look down upon the city, just across the bay. It was peacetime, before WWII, the city was open to trading and Nagasaki’s culture flourished with the influence of Chinese, Korean and Dutch traders. During this stay, Suzuki listened to the various sounds filtering up from the town below and his impressions are translated into **Suite—Harbor Bells**.

In the first movement, **Harbor Bells**, listen for the sound of church bells played by the second mandolin section. They come from two Catholic churches down in the valley; on the right, the Basilica of the Twenty-Six Holy Martyrs, the oldest and longest continuing church in Japan and on the left stands Immaculate Conception cathedral.

It was autumn

*Over the bay below my eyes, historic Nagasaki was there
The foreigner’s settlement, the Confucian temple
Especially two splendid chapels drew my attention*

*Under the autumn sky, I felt vital pulse from city of Nagasaki.
Noise of hammers from the shipyard had stopped a while ago
Twilight was sneaking up to the bay and to the town*

*All of sudden, a bell rang high; It was from the right hand chapel
And like responding to that, another bell came from the left side*

Oh! It’s Angelus Bells!

*The two bells resonate with each other for Sabbath night
Then the lights of dusk begin to wrap around the city of Nagasaki.*

In the second movement, **Promenade, Madame Butterfly Fantasy**, the melody of “Madame Butterfly”, Puccini’s famous romantic opera about love and betrayal in Nagasaki, is recognizable.

*Next morning had come with quiet and light rain
I strolled down the Broadway of Nagasaki, where old, nostalgic
streets cars were running by.*

*I see Island of Dejima, Spectacles Bridge, the Confucian Temple, and
old Dutch style residences
I was fascinated with the strong exoticism of this town and continued
roaming on the streets.*

*Stone pavement of a rainy Dutch slope,
The catholic chapel and beautiful, affectionate Santa Maria.*

*When I reached a western garden on the hill, I saw octagonal roof of
a foreigners residence.
As if it had been waiting there, one melody came to my ears!*

*It was "One Fine Day", an aria from Puccini's opera, Madame
Butterfly*

In the third movement, **Autumn Festival**, you will get a taste for Chinese culture with a fast passage depicting a local festival, O-KUNCHI, the biggest annual event in Nagasaki City that takes place every October. It is characterized by Dutch, Chinese and Japanese culture. Listen for the Chinese Gongs and the crowds yelling "Yoi Yah!" (bravo!) and "Motte Koi!" (come back!)

*I started the day at the walking path of Mt Inasa
It was totally quiet
Even no noise from shipyard hammer today.
Then through the quiet, barely audible,
I heard whistles and taiko drums from across the bay*

*The streets were filled with joy amid hustle and bustle of festival
Oh yes! It's "Kunchi Festival" today!*

*Chinese parade, Oranda Manzai, Funa, Mikoshi, and Chinese
Dragon dance*

*Exotica of Nagasaki has reached its peak!
Tourists, long-time residents, the young and old, everybody was
excited and shouted.*

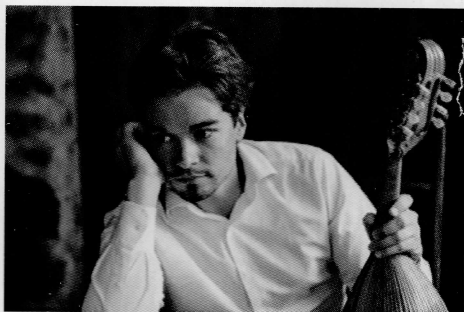


In his final years, Suzuki directed a number of college mandolin clubs, one of his greatest contributions to Japan's mandolin music. Orchestras to this day often still perform his pieces. Suite - Harbor Bells will be performed today for only the second time in the United States. Seiichi Suzuki died on May 27th, 1980.

Acknowledgement: *This arrangement that we are performing today was made possible through the generosity of Yuichi Oana. Mr. Oana lives in Shinjuku, Japan and has many titles: music director, arranger and composer of classical mandolin music in Japan. Currently he has contributed to nearly 800 musical arrangements for mandolin ensembles, which are frequently performed in Japan and other Asian countries. He also leads several major mandolin groups in Tokyo, including "Suzuki Seiichi Exhibition Orchestra". Through the friendship of the MMO's first mandolinist Taku Hijikata, Mr. Oana was gracious in sending our orchestra the original score so that we could perform this piece for you today. Without him, we would have had a difficult time finding the score and we would like to dedicate our performance to him.*



ABOUT THE PERFORMERS



Julien Martineau is a much-sought-after concert mandolinist and recording artist who performs as a soloist in the world's leading concert halls and festivals. He is professor at the Conservatoire de Toulouse, and has recorded the complete Preludes by Raffaele Calace, and has recently performed live on national TV in

France at Victoires de la Musique Classique.



Misha Litvin is a master mandolinist and domra (Russian-style mandolin) player from Belarus. He has soloed with chamber orchestras in Russia, Italy, Germany and elsewhere, and is a professor of mandolin at the Wisconsin Conservatory of Music. Misha performs frequently with Stas and other duet partners in the United States and around the world.

Stas Venglevski, from the Republic of Moldova, is a two-time first prize winner of Bayan competition in the Republic of Moldova, and a graduate of the Russian Academy of Music in Moscow where he received his Master's Degree in Music under the tutelage of the famed Russian Bayanist, Friedrich Lips. He has toured extensively as a soloist throughout the former Soviet Union, Canada, Europe, and the United States. Both call Milwaukee home now and we are very thankful that they do.

We are excited for you to hear Julien, Misha and Stas perform tonight and for us to share this memorable evening with you. The program the MMO has prepared includes favorites from our core repertoire, like *La Traviata* and *On the Mill Dam*, but also pieces that were new to us this year, namely *Harbor Bells* and *La oración del torero*. We hope you enjoy today's performance.

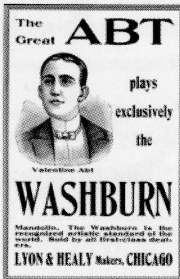
ABOUT THE MILWAUKEE ORCHESTRA

The first mandolin orchestra concert took place in Milwaukee in 1890 and in 1900, a dozen amateur mandolinists and guitarists formed this orchestra as a way to study music together. Officially known as The Bonne Amie Musical Circle, we have performed under the name **“Milwaukee Mandolin Orchestra”** since 1982. With 117 years of history, the MMO is the oldest continuously operating mandolin and guitar ensemble in the world.

Led by world-renowned classical guitarist Rene Izquierdo, the MMO's repertoire has been expanding beyond our beloved, traditional American mandolin orchestra music (waltzes, tangos, marches and polkas). We hope to perform in Japan in the near future and continue to look for support in helping meet this goal.

Twice, the MMO was honored to have appeared live on Garrison Keillor's internationally broadcast radio show, "A Prairie Home Companion." The Milwaukee Mandolin Orchestra has also been fortunate to perform with numerous internationally acclaimed artists such as: Carlo Aonzo, Gustavo Batista, Caterina Lichtenberg and Mike Marshall, Evan Marshall, the Modern Mandolin Quartet and the Don Stiernberg Trio.

The MMO is very thankful to Northwoods Software Development for their continuous support and use of its rehearsal space. We have many fond memories involving tennis ball metronomes, Qdoba tortilla chips and clocks that don't quite keep steady time.



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