SEASON PREMIERE
Wednesday, November 1, 2017
7:00 pm

Wilson Theater at Vogel Hall
Marcus Center for the Performing Arts

CHAMBER ORCHESTRA
Carter Simmons, Music Director

J.S. BACH Orchestral Suite No. 1, in C Major, BWV 1066
(1685–1750)     I. Overture

J.S. BACH Brandenburg Concerto No. 4, in G Major, BWV 1049
(1685–1750)    I. Allegro
II. Andante
III. Presto

Arianna Brusubardis, violin
Nicolas Quero and Amy Katzman, flutes

INTERMISSION

FRANZ SCHUBERT Symphony No. 5, in B-flat Major, D. 485
(1797-1828)     I. Allegro
II. Andante con moto
III. Menuetto: Allegro molto
IV. Allegro moderato
Artistic Director Carter Simmons has worked with the musicians of Milwaukee Youth Symphony Orchestra (MYSO) since 1992. He was named Distinguished Citizen-Professional in the Arts by the Civic Music Association of Milwaukee and recognized by the Milwaukee Symphony Orchestra for “distinguished contributions to music education in Wisconsin.” He leads an artistic staff of 50 professionals who teach musicians in more than 25 ensembles making MYSO the largest after-school youth orchestra in the nation. During his association, MYSO has grown to serve 1,000 musicians and risen in national prominence including recognition as an awardee of the 2015 National Arts and Humanities Youth Program Award from the President’s Council on the Arts and the Humanities.

Mr. Simmons is Music Director of both MYSO’s Chamber Orchestra and Metropolitan Symphony Orchestra. His programs feature composers such as Adams, Copland, Debussy, Ginastera, Harbison, Higdon, Mahler, Ravel, and Theofanidis, and provide opportunities to perform earlier works of J.S. Bach, Beethoven, Haydn, W.A. Mozart, and Schubert among others. His programming reflects a belief that young musicians crave challenge, that they should be led to experience the highest form of music making, and that their performances tell a story that is both important and compelling.

Mr. Simmons’ training included work at Interlochen, the Eastern Music Festival, and lessons at the Tanglewood Music Center. A finalist of the National Conducting Institute of the National Symphony Orchestra under Leonard Slatkin, he participated in seminars conducting the Civic Orchestra of Chicago and the Eastman Wind Ensemble. His degrees are in horn and vocal performance and in instrumental conducting. He was the first undergraduate to conduct the UNCG Wind Ensemble before his appointment as Assistant Conductor of the UWM Youth Wind Ensemble. He is indebted to his teachers Dr. John Locke, Robert Gutter, Larry Rachleff, and Thomas L. Dvorak is grateful for the classes of Elizabeth Green, John Downey, Leon Fleischer, Gustav Meier, and Frederick Fennell, among others.

Mr. Simmons is Music Director of Milwaukee’s Festival City Symphony and has been invited to work with the Milwaukee Ballet, the Milwaukee Symphony Orchestra, the Starry Nights Orchestra featuring artists of Milwaukee’s Florentine Opera, and the Wisconsin Philharmonic.
Violinist Arianna Brusubardis is 17 years old, the youngest of six, and home schooled in Dousman, WI. She began her Suzuki violin studies at age three with Mary Ellen Meyer, Lindsay Erickson, and Dorothy Brauer. Arianna is now completing her seventh year of violin study with Dr. Bernard Zinck. A MYSO member since 2011, she is Senior Symphony’s co-concertmaster. Arianna was a winner of Sinfonia’s 2012 and Philharmonia’s 2014 Concerto Competitions and received honorable mention for the Senior Symphony’s competitions in 2015, 2016, and 2017. A finalist and winner of the 2016 Milwaukee Symphony Orchestra (MSO) Young Artists Auditions, Arianna was a featured soloist with the MSO on the Stars of Tomorrow Concert. She has played the Bach “Double” Violin Concerto with the MSO (2012, 2013, 2014, and 2015) having won the MSO’s Bach Double Competition.

Arianna traveled to Vienna and Budapest with MYSO in 2015 and to Argentina and Uruguay in 2017. She enjoys presenting musical programs with her family, including the Brusubardis Quartet. Besides being an avid quilter and knitter, Arianna likes exploring many crafts, including braiding, sewing, and painting. This year she has begun study of viola.

Nicolas Quero, 17, began studying flute privately at age 13 with teachers in the Chicago area. A year later he enrolled in MYSO’s Wind Ensemble and Chamber Flute Ensemble, winning the latter’s concerto competition. He has also played in the Interlochen Arts Camp’s Intermediate and World Youth Symphony Orchestras. After attending the Interlochen Arts Academy under the tutelage of Nancy Stagnitta for two years, he has returned to MYSO and is currently enrolled in the Senior Symphony and the Chamber Orchestra. Nicolas is currently studying with Hideko Amano. He hopes to attend a conservatory in the near future.
AMY KATZMAN

Amy, a junior at Menomonee Falls High School (MFHS), has been playing the flute for more than five years. She has been a member of MYSO for just over two years, joining MYSO’s Senior Symphony this season. She is now Concertmistress of MYSO’s Chamber Flute Ensemble, and is principal flutist of MFHS’s Wind Symphony and Pit Orchestra. In 2016 and 2017, Amy won the MFHS Evening of the Stars Solo Instrumental competition for which she earned two scholarships. She received Honorable Mention in the 2017 Chamber Flute Ensemble Concerto Competition. For the past two years, she has been principal flute of the top band at UW-Whitewater’s High School Summer Music Clinic where she performed in the Honors Recital and was awarded an Outstanding Musician Scholarship. Amy plans to pursue her love of music through professional orchestral performance.

Amy is thankful to her current flute teacher, Linda Nielsen-Korducki, and her previous flute teachers Jeani Foster and John Kirchberger, for leading and inspiring her along her musical journey.

CHAMBER ORCHESTRA

FIRST VIOLINS
Arianna Brusubardis
Anna McDougall
Natalia Sorbjan
Sarah May
Tehya Crego
Emma Dougherty
Hayley Jasinski
Margaret Mary Serchen

SECOND VIOLINS
Alanna Szczech
Alex Fisher
Kasumi Grace Stoll
Bjorn Larson
Greta Ulatowski
Gabrielle Hildebrand
Domingo Pasillas-Velazquez

VIOLAS
Katherine Hullin
Alana Pecha
Lilian Vélez
Livia Romanov
Willem Flaugher

CELLOS
Joel Osinga
Stephen Simuncak
Mystique Evans
Amelia Ball
Emma Zei
Aidan Hogan

BASSES
Andrew Crapitto
Braden Sulok

FLUTES
Amy Katzman
Nicolas Quero

OBOES
Landry Forrest
Gretchen Froelich

BASSOON
Callahan Lieungh
Benjamin Turner

HORNS
Jessica Marty
Carlos Meyers

HARPSICHORD
Margaret Mary Serchen
Johann Sebastian Bach  
*Overture from the Orchestral Suite No. 1 in C Major, BWV 1066*

The first of Bach’s four orchestral suites was composed (along with the majority of his instrumental music) while he was working as Kapellmeister for Prince Leopold of Anhalt-Cöthen (1717-1723). Consisting of a festive movement in French overture style, followed by a chain of character pieces and dances, Bach’s works in this form—which we now call “suites”—were known to him as *Ouvertüren*. (Reflecting its origins as a preface to an opera, a multi-movement orchestral work was long called an “overture;” as late as 1790, Haydn’s symphonies were sometimes called ‘overtures.’)

Scored for a pair of oboes, bassoon, strings, and continuo, this C-major Suite recalls the concerto grosso form, with woodwind instruments often forming a solo concertino. The first movement begins with stately music that soon makes way for a lively fugal *Allegro.*

**Johann Sebastian Bach**  
*Brandenburg Concerto No. 4 in G Major, BWV 1049*

The collector’s passion for acquiring *objets d’art* has occasionally led to an otherwise unwarranted measure of immortality. One of the more famous cases in the field of music was that of Christian Ludwig, the last son of the Great Elector and the Margrave of Brandenburg. His penchant for music, in particular, his passion for collecting concertos, led him to maintain a private orchestra which performed his acquisitions. In the later years of Bach’s residence at Anhalt-Coethen, Christian Ludwig met the composer and, impressed with his work, commissioned a set of concertos for his collection. On March 24, 1721, Bach completed a freshly copied score of his now famous six concertos and sent it to the Margrave with a polite letter that indicated that Bach was looking for a new employer. The Margrave neither offered Bach a job, nor apparently did he ever have the concertos performed. Virtually lost for more than a century, the concertos were not published until 1850, a fact which suggests that they were unknown to Handel, Haydn, Mozart, and Beethoven.

Three of the concertos (Nos. 2, 4, and 5) are scored for a small group of soloists and an accompanying ensemble. The others (Nos. 1, 3, and 6) are generally ensemble concertos. *Brandenburg* Concerto No. 4 is now thought to have been written in Cöthen around 1720. The ever-practical Bach derived this fourth concerto from the same violin concerto that also provided the basis for his Keyboard Concerto No. 6, in F major, BWV 1057. Reflecting the work’s origin, the violin solo in the *Brandenburg* Concerto No. 4 is deemed to be more technically demanding than even the A minor and E major Violin Concertos. A combination of this virtuosity with the airy arabesques of the two flute soloists renders this G major concerto the most vivaciously transparent work of the set.

**I. Allegro; G Major, 3/8.** The essential thematic material is immediately set forth by tandem flutes. As the movement progresses, the violin solo provides some bravura passage work before the flutes return with the final statement of the theme.

**II. Andante; E Minor, 3/4.** Flute sonority dominates this thoughtful slow movement. A number of echo effects are exchanged between the soloists and the full ensemble before the movement poises itself for direct continuation to the finale.

**III. Presto; G Major, 2/2.** A fugal subject is announced by the violas and answered by the second violins. Enthusiasts hail the spirited contrapuntal interplay of this movement as one of Bach’s finest achievements.
Franz Schubert  
b. January 31, 1797; Vienna; d. November 19, 1828; Vienna  
*Symphony No. 5 in B-flat Major, D. 485*

The spare instrumentation of this work reflects the conditions under which Schubert expected his symphonies to be performed; for they were most immediately written for the small group of devotees who gathered together in various Viennese homes to play Schubert’s newest efforts. This particular symphony first sounded with that group in Otto Hatwig’s home during October of 1816. Hatwig, a composer and violinist who also led this reading, undoubtedly congratulated Schubert and urged him to bring more new music to their next session. Having gained his only satisfaction from this project, Schubert went home and placed his new symphony on a shelf, where it remained until Sir George Grove and Sir Arthur Sullivan rediscovered it in 1867. The first public performance of the work took place in London on February 1, 1873, but it was not until the 1930s that it actually entered the standard orchestral repertoire.

The musical materials of this charming symphony are as concise as its instrumentation. Unlike some of his other symphonies, Schubert devoted little time to the development of his materials. Noting this, Sir Donald Francis Tovey comments that here Schubert “relished the prospect of having nothing to do but recapitulate.” Although the work has Mozartian overtones, its themes bear the stamp of the early romantic expression of the nineteen-year-old Schubert.

**I. Allegro; B-flat Major, 4/4.** With no more preparation than four measures of woodwind chords and a gently descending violin line, the first theme is launched. This theme echoes back and forth between violins and low strings until the flute suggests an inversion of the melodic motive. The strings begin a soft second theme and are soon joined by the woodwinds. The development section begins quietly and makes use of the movement’s introductory descending violin line. Recapitulation of these materials brings the movement to its vital close.

**II. Andante con moto; E-flat Major, 6/8.** Violins begin a warm, song-like first theme revealing kinship with earlier themes of Handel and Mozart. The music mounts to an emotional climax before a final return of the main theme.

**III. Menuetto: Allegro molto; G Minor, 3/4.** Combining the grace of the menuet with the restive qualities of a scherzo, the movement begins with rising and falling patterns that are then contrasted by a flowing second section that echoes between high and low strings. Bassoon joins the violins in the first theme of the trio section; droning low strings help to create the character of a country dance. True to form, the menuetto returns to close the movement.

**IV. Allegro vivace; B-flat Major, 2/4.** The finale begins with a Haydnesque theme in the violins. Perhaps because it is played quietly, this bubbling tune seems to give an impression of suppressed mirth. Finally, in the twenty-seventh measure, the orchestra bursts out in its first forte passage. After a short pause, strings begin a lyrically expressive second theme. Despite the beauty of this idea, the development deals primarily with the first theme. Triplets give the codetta added impetus to end this symphony with a burst of gaiety.
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4:00 pm
Shattuck Music Center Auditorium
Carroll University

SENIOR SYMPHONY
Margery Deutsch, Music Director
Matthew Ernst, Trumpet

ALEXANDER ARUTUNIAN
Trumpet Concerto in A-flat Major
(1920-2012) Mr. Ernst

PETER ILYITCH TCHAIKOVSKY
Romeo and Juliet, Overture - Fantasia
(1840-1893)

INTERMISSION

HOWARD HANSON
Symphony No. 2 (“Romantic”), Op. 30
(1896-1981)
I. Adagio; Allegro moderato
II. Andante con tenerezza
III. Allegro con brio

We pay tribute to the visionaries who formed and shaped MYSO with our flagship and internationally acclaimed Senior Symphony.
Since 1987, Margery Deutsch has been Music Director of the Milwaukee Youth Symphony Orchestra’s Senior Symphony and has led them on numerous international tours to critical acclaim. Under her leadership and direction, the Senior Symphony has performed in Hungary, Austria, Czech Republic, China, France, Switzerland, Italy, Spain, Canada (British Columbia and Quebec), and Scotland, where the orchestra performed as part of the Festival of British Youth Orchestras and the Edinburgh Festival. In the summer of 2017, Deutsch led them on an 11-day concert tour to South America where they performed in the Teatro El Circulo (Rosario, Argentina), the Usina del Arte (Buenos Aires), and the Teatro Solis (Montevideo, Uruguay). In 2012, she led the Senior Symphony on a tour of Vienna and Prague where they were chosen to perform on the Gala Winners’ Concert as part of the 2012 Summa Cum Laude International Youth Music Festival. In 2000, the Senior Symphony was chosen as one of only five U.S. orchestras to participate in the National Youth Orchestra Festival in Sarasota, Florida. Deutsch has conducted the orchestra in performances at the Musikverein’s Golden Hall (Vienna), Béla Bartók National Concert Hall (Budapest), Chicago’s Orchestra Hall, Carnegie Hall, the Wisconsin Music Educators Conference - North Central Division, and the Mid-West International Band and Orchestra Clinic.

Named Professor Emeritus in 2012, Ms. Deutsch was Director of Orchestras and Professor of Conducting at the University of Wisconsin-Milwaukee from 1984-2012. She serves as the Music Director of UWM’s University Community Orchestra, an ensemble of more than 120 musicians ranging in age from 12 to 100. The orchestra is comprised of college, high school, and middle school students, and community members. Ms. Deutsch is actively involved with high school-age musicians throughout the country and is in frequent demand as a guest conductor, clinician, and adjudicator. She has served four terms on the Board of Directors of the League of American Orchestra’s Youth Orchestra Division.

Prior to coming to Milwaukee, Ms. Deutsch served as Music Director of the Shreveport (LA) Symphony where she conducted classical, chamber orchestra, pops, and children’s concerts, as well as operas. Versed in both orchestral and choral repertoire, she was Music Director of the Long Island Singers Society and, in Milwaukee, has guest conducted The Master Singers, Bel Canto Chorus, Milwaukee Choristers, Lawrence University Choir, Milwaukee Children’s Choir, and the Milwaukee Symphony Chorus.

Deutsch has been a frequent guest conductor for the Milwaukee Symphony Orchestra’s Youth, Children’s, and Family concert series. In addition, she has worked with the Sewanee Music Festival (TN), Sheboygan Symphony, Aurora University’s Music by the Lake Opera Theater, Women’s Philharmonic (CA), Plymouth (MI) Symphony, Dayton Philharmonic, Charleston (SC) Symphony, Nebraska Sinfonia, Monroe (LA) Symphony, South Dakota Symphony, and the all-state orchestras of Massachusetts, Kansas, Missouri, Washington, Minnesota, Montana, Delaware, Maine, and most recently, New York, as well as numerous district festivals throughout the country. She was recently honored by an invitation to serve as guest conductor of the 2017 National Association for Music Education (NAfME) All-National Honors Orchestra in Orlando, FL.
MARGERY DEUTSCH CONT.

The recipient of numerous honors and awards, Ms. Deutsch received the 2001 Milwaukee Civic Music Association Award for Excellence in Contributions to Music and the 1990 UWM Undergraduate Teaching Award. She has been awarded conducting fellowships and scholarships from the Aspen Music Festival, the Academia Chigiana in Siena, Italy, and the Nebraska-based “Festival of a Thousand Oaks.” She was also invited to participate in the conducting seminar at Tanglewood where she took master classes with Leonard Bernstein, Seiji Ozawa, and Colin Davis. Her other teachers include Thomas Briccetti, Franco Ferrarra, Bruno Bartoletti, Piero Bellugi, Sergiu Commisiona, and Dennis Russell Davies; she has also studied flute with Samuel Baron and voice with Jan DeGaetani. A native New Yorker and Regents Scholar, she holds a Master of Music degree in Orchestral Conducting, a Master of Arts degree in Musicology, and a Bachelor of Arts degree in Flute and Vocal Performance.

MATTHEW ERNST

Matthew Ernst currently serves as Principal Trumpet of the Milwaukee Symphony Orchestra, appointed by Edo de Waart in 2016. He was previously the Principal Trumpet of the Cincinnati Symphony Orchestra and Pops, where he performed on numerous recordings and appeared as a soloist. Matthew was also a member of the Louisiana Philharmonic Orchestra and acted as Principal Trumpet for the Virginia Symphony Orchestra.

A dedicated educator, Matthew has also held teaching positions at the University of Virginia, the University of New Orleans, and the New Orleans Center for the Creative Arts. He and his wife, Janna, a vocal coach and accompanist, tour extensively as a duo, giving performances and masterclasses across the country.

Matthew pursued his Bachelor of Music degree from the University of Michigan where he studied with William Campbell. He received two Master of Music degrees from Southern Methodist University—the first in trumpet performance, studying with Tom Booth of the Dallas Symphony Orchestra, and the second in wind conducting. In addition to his degree work, he was also a fellow at Tanglewood Music Center and attended the Pacific Music Festival and Brevard Music Center.

Matthew resides in Shorewood, WI, with his wife, Janna, and their two daughters, Madeleine and Margaret.
SENIOR SYMPHONY

FIRST VIOLINS
Julian Rhee, Co-Concertmaster
Arianna Brusubardis, Co-Concertmaster
Mara Bajic, Co-Concertmaster
Cassidy Franzmeier, Co-Concertmaster
Anna McDougall
Natalia Sorbjan
Clara Montes
Rachel Fu
Sarah May
Margaret Knox
Grace Woo
Emily Cheng
Tehya Crego
Tiffany Pham
Maya Lawnicki
Aziv Khaligian
Hope Kim
Carrie Wang
Emma Dougherty
Alanna Szczech
Margaret Mary Serchen
Queila Griffin
Hayley Jasinski
Kasumi Grace Stoll
Noah Maurer

SECOND VIOLINS
Emily Yank, Principal
Faith Brice
Alexandra Castroverde
Alex Fisher
Bjorn Larson
Thaddeus Gotcher
Greta Ulatowski
Andrea Grimaldo
Derek Guo
Chelsey Kim
Lindsey Hammerer
Gabrielle Hildebrand
Laura Rodriguez
Ana Tinder

Abigail Chu
Haili Farmer
William Fitzpatrick
Spencer Johnson
Madeline Joy
Joseph Ho
Tatyana Lynn
Jackson Nichols

VIOLAS
Allison Burgdorf, Co-Principal
Anna Martin, Co-Principal
Katherine Hullin, Assistant Principal
Alana Pecha
Frida Albiter
Julissa Villalobos
Dominic DeMichele
Brian Aguirre
Lilian Velez
Noah Pfaffl
Livia Romanov
Emma Jester
Benjamin Tan

CELLOS
Lauren Simmons, Co-Principal
Joel Osinga, Co-Principal
Stephen Simuncak, Co-Principal
Bradley Nowacek, Co-Principal
Abigail Hanna
Mystique Evans
Lorenzo DeMichele
Andrew Li
Marcus Ellinas
Aidan Hogan
Anna Field
Amelia Ball
Daniel Augustine
Joshua Roets
Imaia Mitchell
Melissa Le

BASSES
Andrew Crapitto, Principal
Braden Sulok
Liam McLean
Serene Tomaszewski
Ian Liban
Daniela Castro-Ramirez

HARP
Emmaline Strong

FLUTES
Amy Katzman
Margaret Koprek
Hannah Muzzey
Nicolas Quero
Stephanie Wolfgram

PICCOLOS
Amy Katzman
Margaret Koprek
Stephanie Wolfgram

OBOES
Landry Forrest
Gretchen Froelich
Alex Mortensen
Kathryn Riordan

ENGLISH HORN
Alex Mortensen

CLARINETS
Nicholas Berghoefer
Elena Collins
Braden Graham
Jacob Wolf

BASSOONS
Ingrid Frayer
Maximillian Kozlowski
Callahan Lieungh
CONTRA BASSOON
Maximillian Kozlowski

HОРNS
Basia Klos
Jessica Marty
Carlos Meyers
Kiana Ratay
Leah Rodewald
Corey Schmidt
Matthew Trotier

TRUMPETS
Nicholas Hill
Katherine Idleman
Michael Joyce
Matthew Kellen
Kaitlyn Rian

TROMBONES
Caleb Christiansen
Travis Cooke
Pierson Fisher
Kayla Olstinske
Stephanie Plautz

TUBA
Jamie Davis

PERCUSSION
Nick Best
Joshua Catania
Thomas Gill
Jeremy Reutebuch
Aaron Stengel

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Alexander Grigoriyevich Arutunian  
b. September 23, 1920; Yerevan, Armenia; d. March 28, 1012; Yerevan, Armenia  
Trumpet Concerto in A-flat Major  

Continuing the Armenian-Soviet expression of Khatchaturian, Arutunian emerged as an important force in his region’s music after World War II. Both as a composer and as the director of the Armenian Philharmonic Society (1954-1990), he infused Russian music with the characteristic folk elements of his homeland. From among his many compositions, he is particularly celebrated for his concertos, especially this Trumpet Concerto.

Addressing herself to the essence of Arutunian’s success, Soviet musicologist Svetlana Sarkisian cites his use of the *ashug*, “an 18th-century Armenian minstrel comparable to the Western Meistersinger, [which] is made to symbolize the originality of the national poet-musician. The *ashug* tradition, based on freely varied development, has been important to Arutunian’s work in general. His lyrical idiom is rooted in a specific national melodic character, while the Romantic side of his sensibility finds expression in an emotional radicalism and a predominantly lyrical impulse, producing music that is at once expressive, sentimental, nostalgic, and ironic.”

Originally planned in 1943 for the composer’s friend, Armenian Philharmonic Orchestra’s Principal Trumpet Zsolak Vartasarian, this concerto project was shelved when the trumpeter died in World War II. Later completed in 1949-50, Arutunian’s sixth major composition was first played by Soviet trumpet player Aykaz Messiayan, performing it in Moscow’s Tchaikovsky Hall.

Cast in a single span, the Trumpet Concerto begins with a dramatic *Andante* introduction; before the soloist presents a melody of Armenian inflection. (Arutunian asserts that he used no actual folk melodies.) A sprightly dance tune emerges (*Allegro energico*) and is then contrasted by a romantic melody reminiscent of Borodin. These ideas develop while progressing to a central section in which muted trumpet voices a reflective tango. The sprightly opening materials return, then are treated with syncopated development. The work culminates with a brief, but demanding cadenza, written in 1977 by the Soviet Russian virtuoso Timofei Dokschitzer, who made the first recording of this music. An exhilarating closing section completes the concerto.

Peter Ilyitch Tchaikovsky  
b. May 7, 1840; Votinsk; d. November 6, 1893; St. Petersburg  
Romeo and Juliet Overture-Fantasia  

During the winter of 1868-69, Tchaikovsky fell in love with the artistry of the operatic mezzo-soprano, Desiree Artot. Although marriage was discussed, the composer’s ambivalence precluded a meaningful relationship. In the spring of 1869, pianist-conductor Nicholas Rubinstein mentioned to the composer that Artot had just married the Spanish baritone Padilla y Ramos. “Tchaikovsky didn’t say a word,” a witness recalled, “he simply went white and walked out. A few days later he was already unrecognizable (as a disappointed lover). Once again he was relaxed, composed, and had only one consideration in the world--his work.”
It was about this time that another Russian composer, Mily Balakirev (1837-1910), suggested to Tchaikovsky that he employ the Shakespearean tragedy “Romeo and Juliet” as a basis for a symphonic work. Following a few technical suggestions from Balakirev, Tchaikovsky plunged into the actual composition of the work in October of 1869. When he had completed what was to be the first version, Tchaikovsky sent it to Balakirev, who responded with extensive comments. For example, he said that when he played the famous “love theme:” “...then I imagine you are lying naked in your bath and that the Artot-Padilla herself is washing your tummy with hot lather from scented soap. There’s just one thing I’ll say against this theme; there’s little in it of inner, spiritual love, and only a passionate physical languor (with even a slightly Italian hue)—whereas Romeo and Juliet are decidedly not Persian lovers, but Europeans.”

Tchaikovsky kept this theme, but revised much of the work during the summer of 1870. Further revision in 1880 produced the most familiar version of this romantic masterpiece, although performances of the earlier versions have been given in recent years.

The work was called an “Overture-Fantasia” in order to emphasize the free formal concepts that went into its creation. It is in four basic sections, illustrating the essential episodes of the play. The first, a quiet and solemn prologue, is often associated with Friar Laurence’s cell. An excited Allegro giusto represents the conflict between the Montagues and the Capulets. In this section is the first appearance of the “love theme,” widely regarded as one of the most beautiful melodies in the symphonic repertoire. Agitation returns, followed by a section dealing with the meeting of the lovers. When the themes of the work return, a sense of imminent tragedy is evoked by the trumpet quotation of Dies Irae (“Day of Wrath,” an ancient chant from the mass for the dead) against the love theme. The music dies with the lovers as the timpani’s heartbeats ultimately cease. A few sounds from the harp suggest that Romeo and Juliet found happiness in the hereafter.

The closing measures were a point of contention between Tchaikovsky and Balakirev. Of them, biographer David Brown writes: “As for the four concluding bars, it was typical of Balakirev’s essentially literal mind that he should have missed their point. Their succession of fierce tonic chords harshly recalls that the fatal feud on which these young lives have been broken; the warring families now stand transfixed...a stunned horror at what has been done. Through them Tchaikovsky drove home the fatalism of a musical masterpiece which is likely to remain unsurpassed as an expression of young and tragic love.”

Howard Hanson
b. October 28, 1896; Wahoo, NE; d. February 26, 1981; Rochester, NY
Symphony No. 2, (“Romantic”), Opus 30

Among the most prominent and influential figures in American music, Howard Hanson enjoyed a long career as a composer, conductor, and educator. Although Dr. Hanson did a great deal to encourage new directions in musical thought, he himself remained a traditionalist, preferring to write music that “comes from the heart and is a direct expression of my own emotional reactions.” The recipient of the Prix de Rome in 1921 (he was the first American prizewinner to take residency in Rome), thirty honorary doctorates, and world-wide recognition, Hanson lived in active retirement from 1964 until the end of his life, following four decades as the avuncular director of the Eastman School of Music in Rochester, New York.
Of Swedish ancestry, Hanson had a penchant for the creation of rather dark Nordic moods, melancholy themes, modal harmonies, and dramatic climaxes; some were fond of calling him “the American Sibelius.” Upon one critic’s labeling of his Third Symphony as “Sibelian bilge,” Hanson retorted with characteristic wit: “No, that’s the Second.” Enthusiastic public response generally helped Hanson to take derisive comments in stride.

Among Hanson’s most popular works is his “Romantic” Symphony, commissioned by Koussevitzky for the fiftieth anniversary of the Boston Symphony Orchestra: it was first performed by them in Boston on November 28, 1930. At that time, Hanson commented: “The symphony represents for me my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical and romantic in temperament, and simple and direct in expression.”

These words stirred such a controversy that Hanson later explained: “That statement launched a musical bomb at the time, for…the 1920s marked the heyday of the atonalists and any composer under seventy-five who wrote an undisguised triad was considered a traitor to the cause…. I also added to my worries the job of explaining a few thousand times what I meant by ‘romantic.’ My guess is that I didn’t quite know what I did mean, except that it was a convenient red-flag word at that time…. I believe that there are essentially two types of music, warm-blooded music and cold-blooded music, and every possible admixture of the two. The “Romantic” is definitely warm-blooded music…”

This symphony, the second of five, is dedicated to Rush Rhees, the president of the University of Rochester who initially invited Hanson to become founding director of the Eastman School.

For the premiere of this work, Hanson provided the following analysis:

The work is in three movements: The first (Adagio; Allegro moderato) begins with an atmospheric indication in the woodwinds, joined first by the horns, then the strings, and finally the brass choir, and then subsiding. The principal theme is announced Allegro moderato, by four horns, with an accompaniment of strings and woodwinds, and is imitated in turns by the trumpets, woodwinds, and strings. An episodic theme appears quietly in the oboe and then in the solo horn. A transition leads into the subordinate theme, Lento, with the theme itself in the strings and a countersubject in the solo horn. “[This well-known theme has long served as the sonic logo of upper Michigan’s Interlochen Center for the Arts.]”

“The development section now follows, with the principal theme announced in a changed mood by the English horn and developed through the orchestra. The episodic theme, influenced by the principal theme, also takes an important part in this section. The climax of the development section leads directly to the return of the principal theme in the original key by the trumpets. This is followed in turn by the episodic theme, now in the clarinet, and then in the first horn, with canonic imitation in the oboe. The subordinate theme then follows, and the movement concludes quietly in a short coda.
“The second movement (Andante con tenerezza) begins with its principal theme, announced by the woodwinds, with a sustained string accompaniment. The interlude in the brass, taken from the introduction of the first movement and interrupted by florid passages in the woodwinds, develops into the subordinate theme which is taken from the horn solo in the first movement. A transition, again interrupted by a florid woodwind passage, leads into a restatement of the principal theme of the movement.

“The third movement begins with a vigorous accompaniment figure in strings and woodwinds, the principal theme of the movement—reminiscent of the first movement—entering in the four horns and later repeated in the basses. The subordinate theme, molto meno mosso, is announced first by the cellos and then taken up by the English horn, the development of which leads into the middle section Piu mosso.

“This section begins with a pizzicato accompaniment in the violas, cellos, and basses, over which is announced a horn call. This call is taken up by the trombones and leads into a fanfare first in the trumpets, then in the horns and woodwinds, and then again in the trumpets and the woodwinds. The climax of this fanfare comes with the announcement of the principal theme of the first movement by the trumpets, against the fanfare rhythm in the woodwinds. The development of this theme leads into a final statement of the subordinate theme of the first movement, fortissimo. A brief coda of this material leads to a final fanfare and the end of the symphony.”
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ABOUT MYSO

Since 1956, Milwaukee Youth Symphony Orchestra (MYSO) has been nurturing, challenging, and inspiring generations of students, profoundly changing lives and our community for the better. MYSO has grown from one orchestra and 30 students to become the largest after-school youth orchestra in the country, and one of the most respected. We serve 1,000 of the area’s young musicians who come from more than 200 schools, 60 communities, and as many as 14 counties throughout southeastern Wisconsin and northern Illinois. We also provide outreach programs to an additional 5,000 youth annually through the more than 80 concerts we perform.

The importance of MYSO as a catalyst for youth development and community change has not gone unnoticed. In our 2015-16 season, MYSO received the National Arts and Humanities Youth Program Award, the country’s highest honor for after school youth arts and humanities programs, presented by the President’s Committee on the Arts and the Humanities. MYSO is the only youth orchestra in the country ever to have received this recognition.

Today we offer more than 40 ensembles and supplemental training options, ranging from symphony, string orchestras, jazz and steel pan bands, to music theory, composition, and international tours, providing quality musical experiences for a wide range of skill levels.

For more information about MYSO and its many programs, please visit www.myso.org.

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