Carter Simmons, Music Director
presents

“THANKSGIVING PROMISES”

November 12, 2017   3:00 PM
Pabst Theater
144 E. Wells
PROGRAM

Prelude and Fugue (The Spitfire)...............................................................William Walton

All Things Majestic..............................................................................Jennifer Higdon
   I. Teton Range

Suite from “The Tenderland”...............................................................Aaron Copland
   I. Introduction and Love Music
   II. Party Scene
   III. Finale: The Promise of Living

Intermission

Symphony No. 8, op. 88 in G Major................................................Antonin Dvorak
   I. Allegro con brio
   II. Adagio-poco piu animato-Tempo primo Meno Mosso
   III. Allegretto grazioso-trio-Allegretto grazioso-Coda: Molto vivace
   IV. Allegretto ma non troppo-un poco meno mosso-un poco piu mosso-Tempo Primo

FCS SPECIAL GUESTS

SUPER READERS—children who have earned free tickets for
themselves and their families by participating in Milwaukee
Public Library’s SUPER READERS program.

CIVIC MUSIC ASSOCIATION SCHOLARSHIP COMPETITION
PARTICIPANTS—high school students participating in this
competition are invited, along with their families, to be the
guests of FCS at one of its “Symphony Sundays” concerts.

PAJAMA JAMBOREE FANS—families who attend our children’s
“pops” concerts and earn an opportunity to ‘sample’ one of our
“Symphony Sundays” programs.

***Festival City Symphony is a member organization of Association of Wisconsin
Symphony Orchestras, the Creative Alliance, VISIT Milwaukee, an affiliate member
of UPAF, and a program partner at the Milwaukee Youth Arts Center. FCS made
Festival City Symphony would like to take this opportunity to thank its sponsors, without whom these programs would not take place.

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NOTES BY ROGER RUGGERI © 2017

William Walton (1902-1983)  Spitfire Prelude and Fugue
A revered mid-20th-century English composer, Walton celebrated the spirit of his homeland with music of rhythmic drive, contrapuntal textures, brilliant orchestration and long melodic lines. He produced music in virtually all instrumental forms and was particularly successful in creating dramatic music for stage and screen.

Walton created music for fourteen films, the present work was drawn from his music for the 1942 film The First of the Few. (“Spitfire” was the name of the compact British fighter plane in use during the World War II era.) Walton begins with fanfare-like music that prefaces a rousingly patriotic march. The energetic Fugue is contrasted by a tranquil middle section before counterpoint returns to complete this concise eight-minute curtain-raiser.
Jennifer Higdon (b. 1962)  **Teton Range, from All Things Majestic**

Born in Brooklyn and subsequently raised in Georgia and Tennessee, Higdon is a product of an essentially rural life with artistic counter culture parents and a lot of pop music. She played percussion in high school and taught herself to play flute. Ultimately gravitating more and more toward composition, Higdon gained graduate degrees in composition at the University of Pennsylvania. Since then, she has taught part time at Philadelphia’s Curtis Institute and Bard College (in New York’s Hudson valley). She also conducts several ensembles, but makes it clear that her “main work is composing.”

In 2010, she won the Pulitzer Prize for her Violin Concerto. That summer, she went to Jackson Hole to consult on a performance of her Percussion Concerto at the Grand Teton Music Festival. Higdon readily accepted a commission to write a four-movement orchestral work in celebration of the Festival’s 50th anniversary. Conducted by Music Director Donald Runnicles, the Festival Orchestra premiered All Things Majestic on August 19, 2011.

Higdon explains that All Things Majestic “is a tribute to not only the Festival and its home, the Tetons, but also to the grandeur and majesty of all of our parks.” The first movement, Teton Range, gives prominence to brass and winds while suggesting glimpses of the Snake River flowing near the mountains’ base.

**Aaron Copland (1900-1990)  **Suite from The Tender Land**

Commissioned by Richard Rodgers and Oscar Hammerstein II for the thirtieth anniversary of the League of Composers, Copland’s three-act opera, The Tender Land, was composed between 1952 and 1954. It was first performed by the New York City Opera Company under the direction of Thomas Schippers at New York’s City Center on April 1, 1954.

Since writing The Second Hurricane in 1936-37, Copland had been looking for a suitable libretto upon which to create another opera. He found his inspiration in the book, Let Us Now Praise Famous Men, by James Agee and Walker Evans. Among the book’s images of life in rural Alabama, a photograph of a young and an old woman caught Copland’s fancy. “There was something so full of living and understanding in the face of the older woman,” he recalled, “and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea.” With general guidance from the composer, Horace Everett subsequently produced the opera’s libretto.

Before the first performance, Copland shared the following with the New York Herald Tribune: “The opera takes place in the mid ’30s, in June, spring harvest time. It’s about a farm family—a mother, a daughter who’s just about to graduate from high school, a younger sister of ten, and a grandfather. There’s big doings in the works—no one in the family has ever graduated before, and a whopping party is planned for the occasion.”

In 1955, Copland revised his new opera from a two- into a three-act opera; in this form, it was premiered at the Oberlin Conservatory on May 20, 21, 1955. The following year, the composer also extracted an orchestral suite from his materials. The Suite begins with the third act’s introduction then continues with the love duo. Rural exuberance abounds in a final excerpt with music of a graduation party scene.
Antonín Dvořák (1841-1904)  Symphony No. 8 in G major, Opus 88

Dvořák’s Symphony No. 8 exudes a sense of warmth and relaxation; its bountiful melodies, like wildflowers, are so beautiful in themselves that they seem to require no further development. Having just begun to gain long-overdue recognition, Dvořák was in his vintage years when he began this symphony on August 26, 1889, a period of relative calm and reflection. Completed on November 8, 1889, the symphony is dedicated “To the Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature, in thanks for my election.”

Dvořák’s expression, in this case, found itself with a multitude of full-blown themes that did not lend themselves to “symphonic” development. Dvořák was in good company, for both Schubert and Tchaikovsky wrote lovely, flowing themes that led to the same predicament in the eyes of purists. Those who felt that a “real symphony” had to be cast in the classical forms with emphasis upon development, considered this work to be inferior; perhaps a suite or a serenade, but certainly not a symphony. These commentators had overlooked a basic artistic premise: expression gives rise to form, not vice versa. The essence of this work was beautifully expressed by one of the composer’s Czech biographers: “This symphony is not profound; it awakens no echo of conflict or passion. It is a simple lyric singing of the beauty of our country for the artist’s consolation.”

A WARM WELCOME TO CARTER SIMMONS, NEW MUSIC DIRECTOR

Festival City Symphony Music Director, Carter Simmons, is a long-time member of Milwaukee’s close knit arts community. The well-known Artistic Director of the Milwaukee Youth Symphony Orchestra (MYSO), this season he is celebrating 25 years with the organization which has nurtured, challenged, and inspired young people since 1956. Recognized by the Milwaukee Symphony Orchestra for distinguished contributions to music education in Wisconsin, Mr. Simmons was named Distinguished Citizen-Professional in the Arts by the Civic Music Association of Milwaukee. During his association with MYSO, the organization has grown to serve 6,000 students and risen in national prominence including recognition as an awardee of the 2015 National Arts and Humanities Youth Program Award, the nation’s highest honor for out-of-school arts and humanities programs.

As Music Director of the Festival City Symphony, Simmons “recognizes the vital significance of the orchestra to the fabric of our Milwaukee community,” and places great importance on “embracing members of our established audience and those who may be new to classical music and the orchestral experience.” Simmons is grateful for the opportunity to work with orchestra members to “present evocative and engaging programs, for both audience and musician, which include elements of serious, new and light-classical music.”

Mr. Simmons’ training included work at the Interlochen Center for the Arts, the Eastern Music Festival, and lessons at the Tanglewood Music Center. A finalist of the National Conducting Institute of the National Symphony Orchestra under then Music Director, Leonard Slatkin, he also participated in seminars of the League of American Orchestras.
conducting the Civic Orchestra of Chicago, and masterclasses conducting Eastman’s Wind Ensemble. He holds degrees in horn and vocal performance from the University of North Carolina at Greensboro, in conducting from the University of Wisconsin-Milwaukee, and feels indebted to his teachers Dr. John Locke, Robert Gutter, Larry Rachleff and Thomas L. Dvorak.

Mr. Simmons 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 among other orchestras. He has conducted the Milwaukee Youth Symphony Orchestra throughout China, most notably in Beijing’s Forbidden City Concert Hall and also in Orchestra Hall in Chicago’s Symphony Center. He has also accompanied the orchestra for its performances in New York’s Carnegie Hall, Valencia’s Palau de la Música, Prague’s Dvořák Hall, Budapest’s Béla Bartók National Concert Hall, in Argentina and Uruguay, and the Musikverein, home of the Vienna Philharmonic.

Please join the Festival City Symphony as we warmly welcome Carter as he begins his work with our beloved orchestra.

Festival City Symphony welcomes Lynn Roginske as new host of the Symphony Sunday’s “Children’s Program Notes.” This pre-concert activity introduces children to the music they are about to hear.

Ms. Roginske is a music educator, pianist and singer. On the faculty at the Wisconsin Conservatory of Music, she teaches piano and voice, music theory and composition, as well as early childhood music classes.

From 2009 – 2014, Ms. Roginske was a Music and Adaptive Music Specialist at Pulaski High School, teaching Chorus, Piano class, Music Appreciation, and Adaptive and General Music. She was Music Department Chair 2010 – 2012.

Other venues where Ms. Roginske presents interactive music programs for children are the Betty Brinn Children’s Museum, Wisconsin State Parks, and at VSA Arts events. She regularly hosts a folk song singalong at the Schlitz Audubon Nature Center.

Ms. Roginske appears as guest artist at 2015 Pajama Jamboree
UPCOMING PROGRAMS

“HAPPY HOLIDAYS!” PAJAMA JAMBOREE
Monte Perkins, Conductor
WEDNESDAY, NOVEMBER 29, 2017   7:00 PM
Marcus Center for the Performing Arts,
in the Bradley Pavilion ***Use 929 N. Water Street entrance
FREE ADMISSION

FCS invites families to join the orchestra in an evening of holiday favorites culminating in an audience sing-along! Whitefish Bay High School Singers under the direction of Brent Johnston are the featured guest performance. FCS encourages attendees to bring a nonperishable food donation for Milwaukee’s Hunger Task Force.

Pajama Jamboree classical pops concerts for children are hosted by Jayne Perkins who narrates the program and guides audience participation. Dress is casual with pajamas welcome for the very young. Attendees are invited to sit on the floor, up close, to “meet” the orchestra. Conventional seating is also available.

*Most suitable for children grades K4 through 5.

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## Personnel

### First Violin
- Pamela Simmons  
  *Concertmaster*
- Cathy Bush  
  *Ass’t Concertmaster*
- Kris Hurlebaus
- JoAnn Haasler
- Marvin Suson
- Tatiana Migliaccio
- Mary Stryck
- Al Bartosik
- John Emanuelson
- Karen Frink
- Carol Christensen

### Second Violin
- Ellen Willman  
  *Principal*
- Laurie Asch
- Melissa Mann
- Cheryl Ann Fuchs
- Tassia Hughes
- Sonora Brusubardis
- Laura Rooney
- Shannon Iler
- Andrea Buchta

### Viola
- Christine Treter  
  *Principal*
- Olga Tuzhilkov
- Jenna Dick
- Julie Roubik
- Korinthia Klein
- Mary Pat Michels
- Lynne Fields

### Cello
- Stefan Kartman  
  *Principal*
- Tom Smith  
  *Co-Principal*
- Alicia Storin
- Sacia Jerome
- Beth Woodward
- Martha Kriefall
- Carol Wittig

### Bass
- Charles Grosz  
  *Principal*
- Kathryn Krueger
- Barry Paul Clark
- Steve Rindt
- Larry Tresp

### Harp
- Ann Lobotzke

### Flute
- Emma Koi  
  *Principal*
- Heidi Knudsen

### Piccolo
- Carol Meves

### Oboe
- Bonnie Cohen  
  *Principal*
- Suzanne Swenson

### English Horn
- Suzanne Swenson

### Clarinet
- Franklyn Esenberg  
  *Principal*
- Orlando Pimentel

### Bass Clarinet
- Orlando Pimentel

### Bassoon
- Lori Babinec  
  *Principal*
- Steven Whitney

### Trumpet
- Gerry Keene  
  *Principal*
- Joe Burzinski
- William Dick

### Trombone
- Jacob Tomasiyck  
  *Principal*
- Mark Hoelscher

### Bass Trombone
- Tiffany Heindl

### Tuba
- Dan Neesley

### Timpani
- Robert Koszewski

### Percussion
- Robert Kriefall  
  *Principal*
- Josh Sherman
- Ken Marchand

### Piano/Celeste
- Juanita Becker