Carter Simmons, Music Director
presents

“SAINTS AND HEROES”

January 28, 2018  3:00 PM
Pabst Theater
144 E. Wells

PROGRAM

Egmont Overture in F Minor, op. 84 .......................................................... Ludwig van Beethoven

Nobilissima Visione .................................................................................. Paul Hindemith
   I. Introduction and Rondo
   II. March and Pastorale
   III. Passacaglia.

Intermission

Symphony No. 5, op. 107, Reformation ...................................................... Felix Mendelssohn
   I. Andante – Allegro con fuoco
   II. Allegro vivace
   III. Andante
   IV. Andante con moto

FCS WELCOMES GIRL SCOUTS

WELCOME Girl Scouts and their families to ‘GIRL SCOUT DAY AT THE SYMPHONY’
SUPER READERS—children who have earned free tickets for themselves and their families by participating in Milwaukee Public Library’s SUPER READERS

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 the Business Journal’s “Book of Lists” 2002 – 2007, 2010, and 2012.***

THANKS TO OUR SPONSORS

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Music Director Emeritus/Pajama Jamboree Conductor ............................. Monte Perkins
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Ludwig van Beethoven (1770-1827)  Egmont: Overture
Shortly after Napoleon's second invasion of Vienna in the spring of 1809, the Vienna Court Theaters hired Josef Hartl as its new director. Taking advantage of a general relaxation of censorship, Hartl scheduled two revolutionary plays: Schiller's *Wilhelm Tell* and Goethe's *Egmont*. Beethoven expressed an interest in the Schiller play, but in the way that these things frequently happen, *Wilhelm Tell* was assigned to the now obscure Bohemian composer, Adalbert Gyrowetz. Thus, the task of composing incidental music for Goethe's *Egmont*, a play "supposed to be less adaptable to music," fell to Beethoven. The composer completed the overture and nine other numbers in time for the first performance on June 15th, 1810.

The Count of Egmont (1522-1568) was a Flemish statesman who began his career as an officer in the Spanish Army. In this capacity, he gained the admiration of the people of Flanders by ridding their country of French rule. Unfortunately, the Spanish eventually became as oppressive as the French. Although Egmont was a devout Catholic and a loyal subject to Philip II of Spain, he opposed the Spanish when they began their persecution of Dutch Protestants. Arrested by order of the Duke of Alba, Egmont was given a politically influenced trial and sentenced for beheading. Upon his execution, Egmont became a martyr-figurehead for the open rebellion that soon erupted.

With his *Egmont* Overture, Beethoven utilized one of his favorite procedures, the transformation of initial turmoil and strife to concluding triumph. The work is begun by a weighty F minor introduction in the rhythm of the *Sarabande*. Because of its Spanish origin, the use of this dance is thought to represent the Duke of Alba. In sonata form, the main body of the work commences with an arching phrase in the cellos that is followed by a plaintive violin motive. Brief development and recapitulation lead this epic struggle to an emotional pinnacle. The winds intone a "brief requiem" for the death of Egmont before the concluding "Triumph Symphony."

Paul Hindemith (1895-1963)  Nobilissima Visione
Traveling through Florence, Italy in 1937, Hindemith encountered Leonide Massine while strolling past the Church of the Holy Cross. The French choreographer insisted that Hindemith come into the church and see Giotto's frescoes depicting scenes from the life of St. Francis of Assisi. Almost immediately, the pair decided to collaborate on a ballet based upon the life of that ascetic saint.

St. Francis of Assisi (1182?-1226) turned from his life as a worldly soldier to a life marked by humility, poverty, religious fervor and a oneness with Nature that is reflected in Hymn to the Sun, a writing attributed to this holy man. Cast in five scenes, the ballet was entitled *St. Francis* and was first presented by the Ballet Russe de Monte Carlo in London on July 21, 1938. Massine commented that the work "was in reality no ballet, it was a dramatic and choreographic representation of the life of St. Francis, in which Hindemith, Tchelichev [the scenic designer] and I attempted throughout to create and project a voice of mystic elevation." Realizing that the work was not truly successful as a ballet, Hindemith quickly made a suite, *Nobilissima Visione*, as "an important act of salvage." The concert version of the music was first heard in Venice during September of 1938.
The orchestral suite consists of three sections: I. Introduction and Rondo, II. March and Pastorale, and III. Passacaglia. Describing this music, Hindemith writes: “The Introduction consists of that part of the original music during which the hero of the action is sunk deep in meditation. The Rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast—dry bread and water only. The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveling burgher and rob him. The third and closing movement corresponds to the portion of the ballet representing the Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different variations through which the six-measure long theme of the Passacaglia is transformed. In the ballet, this closing piece bears a special title borrowed from a chapter heading in an old version of ‘Cantique du Soleil,’ which reads, Incipiunt laudes creaturarum (‘Here begin the praises of all creatures.’)"

Felix Mendelssohn (1809-1847) Symphony No. 5 in D major, Op. 107, ("Reformation")

While on a concert tour of the British Isles in 1829, the youthful genius of Mendelssohn was seized by the idea of creating a grand symphony in celebration of the upcoming 300th anniversary of the Augsburg Confession. This central statement of Lutheran doctrine was drawn up by Philipp Melanchthon in 1530 and was endorsed by Martin Luther for the Diet of Augsburg. An important part of Mendelssohn’s plan was a powerful instrumental setting of Luther’s famous hymn of 1529, Ein’feste Burg ist unser Gott, a theme which has been called the “Marseillaise” of the Reformation. Another, perhaps even more germinal element, was the use of a cadential formula known as the “Dresden Amen.” Later used by Wagner in Parsifal, this ecclesiastical phrase ending is thought to have its origins in the works of the 16th-century composer, GiovanniPalestrina.

After recuperating from a serious knee injury suffered in a carriage accident, Mendelssohn composed the symphony during the winter of 1829-30. Like Mozart and Rossini, Mendelssohn would form the work mentally and then write it out on score paper. With this particular symphony, he resolved to write out the entire work in this manner. His friend, Eduard Devrient, marveled: “…this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect bar-wise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the Symphony....”

Because of a variety of revolutions occurring throughout Europe, the festivities for which the symphony was intended were cancelled. The work was not given a first hearing until Mendelssohn conducted it in Berlin on November 15, 1832. Reaction to the work was mixed, as were the composer’s own feelings; it was not published until after Mendelssohn’s death, thus it gained the non-chronological listing of Symphony No. 5.
Festival City Symphony welcomes Brandon Yahn as new Operations Director. Brandon is a Milwaukee-area music educator and professional horn player. He graduated with high honors from the University of Minnesota-Twin Cities with degrees in Music Education and Horn Performance. Brandon is an active freelance horn player, and has been Principal Horn of Festival City Symphony since 2015. He previously held the position of Assistant Principal Horn with the Mankato Symphony Orchestra in Mankato, MN, and has also performed with the Wisconsin Philharmonic, Kenosha Symphony Orchestra, and Oshkosh Symphony Orchestra.

Brandon is currently Director of Bands at Silverbrook Intermediate School in West Bend, WI where he directs fifth and sixth grade beginning band, fourth grade recruitment, and instrument selection. Brandon previously taught at West Bend High School and Badger Middle School, and his bands have performed in London, the Wisconsin State Capitol, and Milwaukee Admirals games. He is a member of the Wisconsin Youth Band Directors Association, is a Wisconsin School Music Association adjudicator, and he also maintains a private lesson studio. In addition, Brandon joined the Milwaukee Youth Symphony Orchestra staff in 2017 as Senior Symphony Orchestra Manager.

When asked ‘How do you see FCS now and what is your vision for its future?’, Mr. Yahn responded:
“Festival City Symphony is a fantastic organization with the mission of providing affordable access to classical music for audiences of all ages. My goal as Operations Director is to continue the great work already being done, as well as to find new ways for FCS to expand its reach to potential audience members.”

‘And how do you think your experience as a music teacher and as a performing musician will contribute to your effectiveness as an Operations Director?’:
“Since I am both a teacher and performing musician, I can draw on experiences from both aspects of my career to help me as I take on the role of Operations Director. As the band director of a large school program, I need to be very organized, efficient, and able to plan ahead. As a performing musician, I have had the opportunity to be a part of very successful organizations and see how they are run.”

NEW FCS PHONE NUMBER: 262-853-6085
NEW FCS EMAIL: fcsmilwaukee@gmail.com
A PERSONAL NOTE FROM RETIRING EXECUTIVE DIRECTOR, LINDA JONES

I will be bringing to a close 35 wonderful years (1982 – 2017) spent with the orchestra on stage today, twelve years under its former name, Milwaukee Civic Symphony Orchestra, and 23 years under its current name, Festival City Symphony (FCS). I was first a musician in the orchestra when I auditioned in 1981 to be on Civic Orchestra’s sub list, as clarinet and bass clarinet. By 1982 I was the regular second clarinet player and in 1990 I also became the orchestra’s personnel manager. In 1993, Civic Orchestra and its sponsoring organization, the Civic Music Association (CMA), mutually agreed the orchestra reorganize as a separate nonprofit organization. Under its new name, Festival City Symphony, the orchestra received 501c3 status, and began independent operations in January, 1994. I was asked to be its Executive Director and help continue its mission to attract new audience to live classical music performance.

Between 1994 and today, both as performer and administrator, I have been a part of the orchestra presenting free interactive children’s concerts (“Pajama Jamborees”) at the Marcus Center, free concerts in Milwaukee county parks, free or low-cost “Let’s Meet the Orchestra” outreach school programs, and reasonably priced formal concerts (“Music for Families”, then “Symphony Sundays”) at the Pabst Theater.

FCS hires area professional musicians and showcases local talent with national or international recognition as guests. We enjoy collaborating with arts and educational organizations that present dance, choral music and theater. We have also presented pops concerts at other venues featuring such artists as Charlotte Church in 2000, Melissa Manchester in 2001, and Daniel Rodriguez and Dennis deYoung in 2003.

It has been a lot of work and a lot of fun. I want to thank FCS board president, Franklyn Esenberg, for his vision and for his confidence in me, the board of directors for their guidance and support, the musicians for their dedication and artistry, Monte and Jayne Perkins for their leadership, paid support staff and volunteers for their hard work and expertise, Ron Sonntag PR agency for their skill and their genuine interest in the FCS mission, management and staff at rehearsal and performing venues for their
professionalism and hospitality, and the other wonderful arts administrators, performing artists, children’s performing groups, and arts teachers in the greater Milwaukee area that are our comrades in the advancement of arts in our community. I want to thank sponsors, past and present, who have made it possible for FCS to present high quality free and low-cost programming in our community. And thank YOU, the audience, for your continued support!

My husband, Dan Jones, needs a huge round of applause for his generous heart and inexhaustible patience as my in-house ‘IT’ support.

Please join me in extending a warm welcome to the new FCS professional staff: Carter Simmons, Music Director; Brandon Yahn, Operations Director; Lynn Roginske, “Children’s Program Notes” Host; and Kathryn Krubsack, Personnel Manager. We are thrilled that Music Director Emeritus, Monte Perkins, will continue to program and conduct the “Pajama Jamborees” as Jayne Perkins will create the child-friendly environment in hosting these interactive programs.

UPCOMING PROGRAMS

SYMPHONY SUNDAYS
PABST THEATER   144 E. WELLS
MARCH 25, 2018     3:00 PM
Children’s Program Notes   2:45 pm

ADMISSION: $14, Adult    $8, child, student, senior

“PASSION, BEAUTY AND LIGHT”
Gabriel Fauré................................................................. Pavane, op. 50
Claude Debussy.............................................................. Nocturnes
Georges Bizet............................................................... L’Arlessienne Suites 1 & 2

As we welcome in springtime, Milwaukee’s Festival City Symphony will perform these exquisite musical gems. Listen to sumptuous sounds penned by three of the finest French masters. Inspired by song, love, and studies in light and shade, this music offers an impression of the world around us. The musical feast starts with the beguiling Pavane of Gabriel Fauré, moves through three unique impressions by Claude Debussy and finishes with George Bizet’s music from L’Arlessienne with its rousing Farandole. Vous allez adorer cette magnifique musique!

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SAME WEBSITE: festivalcitysymphony.org

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Cathy Bush
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Tatiana Migliaccio
Mary Stryck
Al Bartosik
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Carol Christensen

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   Principal
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