Carter Simmons, Music Director
presents

“GLORIOUS SYMPHONISTS”

September 30, 2018  2:00 PM
The Pabst Theater
144 E Wells St

HECTOR BERLIOZ  Overture to Les Franc-Juges, Op. 3
(1803-1869)

ANTONIN DVORÁK  Slavonic Dances
Op. 72, No. 1
Op. 72, No. 2
Op. 46, No. 8
(1841-1904)

INTERMISSION

PETER ILYICH TCHAIKOVSKY  Symphony No. 5 in E minor, Op. 64
(1840-1893)
I. Andante-Allegro con anima
II. Andante cantabile
III. Valse, Allegro moderato
IV. Finale, Andante maestoso-Allegro vivace
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) has served for 25 years with the organization which has nurtured, challenged, and inspired young people since 1956. During his association with MYSO, the organization has grown to serve 6,000 students and received recognition as an awardee of the National Arts and Humanities Youth Program Award, the nation’s highest honor for out-of-school arts and humanities programs.

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.

FCS STAFF AND BOARD OF DIRECTORS

Chief Executive Officer ................................................................. Franklyn Esenberg
Music Director and Symphony Sundays Conductor.......................... Carter Simmons
Music Director Emeritus and Pajama Jamboree Conductor.................. Monte Perkins
Operations Director ........................................................................ Brandon Yahn
Personnel Manager ........................................................................ Kathryn Krubsack
Children’s Program Notes Host ..................................................... Lynn Roginske
Pajama Jamboree Host ..................................................................... Jayne Perkins
Librarian .......................................................................................... Christine Treter
Assistant Librarians ........................................................................ Robert and Martha Kriefall
Advisor ............................................................................................ Linda E. Jones

Board of Directors
Franklyn Esenberg, Chairman of the Board
Theodore Zimmer, Secretary/Treasurer
Charlane O’Rourke, Interim Executive Officer/Assistant Financial Officer
Dr. Patricia Ellis
Sharie Garcia
Bethany Perkins
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.

THANKS TO OUR SPONSORS

Festival City Symphony would like to take this opportunity to thank its sponsors, without whom these programs would not take place.

Greater Milwaukee Foundation’s Franklyn and Barbara Esenberg Fund

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.
FESTIVAL CITY SYMPHONY

FIRST VIOLIN
Pamela Simmons  
   *Concertmaster*
Cathy Bush  
   *Ass’t Concertmaster*
Kris Hurlebaus
JoAnn Haasler
Tatiana Migliaccio
Mary Stryck
Al Bartosik
Kristian Brusubardis
John Emanuelson
Lena Gaetz
Carol Christensen

SECOND VIOLIN
Ellen Willman  
   *Principal*
Laurie Asch
Melissa Mann
Cheryl Fuchs
Tassia Hughes
Sonora Brusubardis
Andrea Buchta
Nataliya Nikonova Schoen
Laura Rooney

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

CELLO
Stefan Kartman  
   *Principal*
Viktor Brusubardis
Ingrid Tihtcheva
Sacia Jerome
Beth Woodward
Marti Krieffal
Carol Wittig

BASS
Charles Grosz  
   *Principal*
Barry Paul Clark
Steve Rindt
Larry Tresp
John Babbitt

FLUTE
Emma Koi  
   *Principal*
Heidi Knudsen

PICCOLO
Carol Meves

OBOE
Meaghan Heinrich  
   *Principal*
Suzanne Geoffrey

CLARINET
Chris Zello  
   *Principal*
Orlando Pimentel

BASSOON
Joshua Fleming  
   *Principal*
Steven Whitney

HORN
Brandon Yahn  
   *Principal*
Nancy Cline
Kathryn Krubsack
Charles Payette
Pete Rodriguez

TRUMPET
Gerry Keene  
   *Principal*
Joe Burzinski
Bill Dick

TROMBONE
Jacob Tomasiyck  
   *Principal*
Mark Hoelscher

BASS TROMBONE
Kelly Eshbaugh

TUBA
Dan Neesley
Julie Codero

TIMPANI
Robert Koszewski

PERCUSSION
Robert Kriefall  
   *Principal*
Josh Sherman
Colin O’Day
Hector Berlioz  
b. December 11, 1803; Cote-Saint-Andre  
d. March 8, 1869; Paris

**Overture to Les Francs-Juges, Op. 3**

In midlife, Berlioz looked back upon this youthful overture as “my first grand instrumental work.” “Nothing I swear to you, nothing is so terribly frightful as my Overture to *Les Francs-Juges*. It is a hymn to despair, but the most despairing despair one can imagine, horrible and tender.”

Based upon a play by J.-H.-D. de Lamarteliére (1761-1830), the libretto was prepared so deliberately, by the composer’s friend Humbert Ferrand (1805-68), that plans for its 1826 production disintegrated. On May 26, 1828, a concert version of the music was performed by a pick-up orchestra under the direction of Nathan Bloc; the Overture was particularly well received.

A “historical melodrama,” the opera, whose title is sometimes translated as “The Judges of the Secret Court,” is set during a reign of terror in Medieval Germany. The New York Philharmonic’s legendary annotator, Edward Downes, summarizes the plot succinctly: “… the libretto details the ghastly punishment of King Olmerick, who murdered his brother, Venzeslas, to gain the throne of Briszaw. Obald, the son of Venzeslas, has sworn to avenge his father. In the final scene Olmerick meets his doom at the hands of a giant brass statue which seizes him and throws him into a fiery pit.”

Beginning in an aura of ominous proclamation, the music soon evolves with nervous intensity to a realm of more optimistic lyric energy. Gathering dramatic tensions ultimately propel the overture to a triumphal conclusion.

Antonin Dvorák  
b. September 8, 1841; Nelahozeves  
d. May 1, 1904; Prague

**Slavonic Dance in B major, Opus 72, No. 1**

In 1878, Dvorák gained his first international publisher through the recommendation of Johannes Brahms. The publisher, Simrock of Berlin, wanted some salable material from the yet-unknown Czech composer, and so commissioned him to write a set of *Slavonic Dances* in the style of Brahms’ *Hungarian Dances*. In these piano four-hand-works Dvorák idealized the folk dance, but unlike Brahms employed his own melodies and harmonies. The orchestrated version of Dvorák’s dances became so popular that a second set of eight dances were commissioned in 1886.

Taken from this latter set, the present dance surrounds a melancholy middle section with a vigorously rhythmic *Molto vivace*. The dance as a whole is a stylization of the Slovakian *odzemek*.

**Slavonic Dance in E minor, Opus 72, No.2**

Also from the 1886 set of dances, the present work envelops a sprightly, *mazurka*-like middle section with a suave theme of unforgottably poignant Magyar spirit.
Slavonic Dance in G minor, Opus 46, No. 8

This final dance of the earlier 1878 set was scored for orchestra by the late conductor, George Szell; its vital furiant rhythm and its widely ranging moods exude a sense of life in the “old country.”

Dvořák’s biographer, Karel Hoffmeister, explains that at the time of the creation of these dances nationalism in music was beginning to be appreciated and the Slavonic Dances came as a distinct revelation. They were, it was felt, authentic, springing directly from the soul of the people. Something of the Slavic character speaks in every phrase of them—the stormy high-spirited mood of the Furiants; the whimsical merriment, the charm, the touch of coquetry, the ardent tenderness of the lyrical passages."

Peter Ilyich Tchaikovsky
b. May 7, 1840; Votkinsk
d. November 6, 1893; St. Petersburg

Symphony No. 5 in E minor, Opus 64

Tchaikovsky composed his Fifth Symphony during a period of emotional turmoil in the summer of 1888. Although he was living in a charming forested dacha in Frolovskoye, the composer was haunted by the specter of creative sterility. He felt old, tired, unable to produce any new music that could be worthy successors to his earlier works. In the latter part of the summer, he wrote: “My age, although I am not very old, begins to tell on me. I become very tired, and I can no longer play the piano or read at night as I used to do.” Plagued with ill health throughout the summer, he nevertheless went on with the composition of a new work that was to become his Symphony No. 5.

Although musical ideas were not coming to Tchaikovsky as freely as they sometimes did, he set about working his way out of this creative impasse. The composer usually liked to create symphonies around a loose sort of programmatic idea, but in this case, apparently abandoned that plan for a slightly different type of construction. He took a tune, originally thought to be a Polish folk song, which Glinka had used in the first act trio of his opera, A Life for the Tsar. Glinka had set the tune to the words “Turn not into sorrow.” Tchaikovsky’s notebook reveals that to him it signified “complete resignation before fate.” Using this melody, first heard in the low range of the clarinets, as a “motto theme,” Tchaikovsky unified his symphony by recalling the theme in each of the four movements; at the end, he transformed its minor mode to the major, thus effecting a triumphant resolution.

By August 26, Tchaikovsky was able to write to his patron Mme. von Meck: “I am not feeling well...but am so glad that I have finished the symphony that I forget my physical troubles. In November I shall conduct a whole series of my works in St. Petersburg, and the new symphony will be one of them.” When the work was premiered in St. Petersburg on November 17, 1888, the public was enthusiastic, but critics attacked it as unworthy of Tchaikovsky’s potential. After several more performances, the composer wrote in a December letter to his patron: “Having played my Symphony twice in Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the
public instinctively recognizes. It was clear to me that the applause and ovations referred not to this but to other works of mine, and that the Symphony itself will never please the public. All this causes a deep dissatisfaction with myself.

“It is possible that I have, as people say, written myself out, and that nothing remains but for me to repeat and imitate myself. Yesterday evening I glanced over the Fourth Symphony, our symphony. How superior to this one, how much better it is! Yes, this is a very, very sad fact.”

Tchaikovsky’s brother, Modeste, provided some insight to these critical reactions when he explained that much of the work’s apparent weakness was due at least partially to his brother’s limited powers as a conductor. Furthermore, it seems that if Peter Ilyitch sensed a negative attitude on the part of the orchestra during rehearsal, he would apologetically run through the work and then conduct the concert without conviction. At a later performance in Hamburg, the orchestra was enthusiastic and Tchaikovsky was able to write to his nephew, Vladimir Davidov: “The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time.”

I. Andante, E minor, 4/4; Allegro, 6/8. The symphony begins with a lengthy introduction based upon a “Fate” motto, first stated in the clarinet’s low register. The faster main section of the work begins with the woodwinds revealing the principal theme. A counter statement in the strings—embellished by woodwind scale passages—is developed and leads to a new, D minor melody in the violins. Several additional themes are encountered with the progress of the movement. Development of the materials leads to a sweeping climax. A solo bassoon plays the return of the original idea before the onset of the closing coda, in which strings reiterate descending scales.

II. Andante cantabile, con alcuna licenza (“with some freedom”); D major, 12/8. A solo horn ennobles one of Tchaikovsky’s most memorable slow movement themes. An oboe soon joins the horn in a dialogue that echoes throughout the orchestra. After a pinnacle of expression, the clarinet begins a new idea that gives rise to the central section of the movement. These materials rise to a peak and then give way to a return of the opening.

III. Valse: Allegro moderato; A major, 3/4. Rather than the traditional Scherzo, Tchaikovsky composed a graceful and melancholy waltz. Violins present both the main theme and begin the delicate trio section. The usual return of the waltz proper leads to a closing section, in which the Fate theme briefly rears its head.

IV. Andante maestoso, E major, 4/4; Allegro vivace, E minor, 2/2. Following a powerful major mode introduction, the violins launch a headlong Allegro vivace. Woodwinds initiate a subsequent section and reveal a second theme in D major, primarily heard in the oboe. Triumphant development is advanced through the power of brass sonority. The recapitulation is begun by a fanfare-like idea in the full orchestra. There is a long pause after a sustained chord...listeners who are tempted to applaud at this point should be aware that the work continues with a coda that gives the Fate motive a most impressive apotheosis. Various earlier themes are recalled as the movement strides to its final measure.
Halloween Pajama Jamboree
Monte Perkins, Conductor | Jayne Perkins, Host
Wednesday, October 31, 2018  7:00 PM
Marcus Center for the Performing Arts,
in the Bradley Pavilion  *Use 929 N. Water Street entrance*
FREE ADMISSION

Festival City Symphony will begin its “Pajama Jamboree” season with a free Halloween-themed concert on
Wednesday, October 31, 2018, at 7:00pm in the Bradley Pavilion of the Marcus Center for the Performing Arts. Members of the orchestra and the audience are invited to come in costume for a concert of music depicting characters children dress up as for Halloween. Kids can participate in a costume parade at the conclusion of the concert!

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 up close on the floor to “meet” the orchestra. Conventional seating is also available.

*Most suitable for children grades K4 through 5.*

(262) 853-6085  |  festivalcitysymphony.org  |  “Like” us on Facebook!

CENTENNIAL CELEBRATION GALA
Sunday, November 4
Marcus Center for the Performing Arts

Honoring our 2018 Award Recipients
RICK KIRBY
TIM AND SUSAN FRAUTSCHI
SCOTT EMMONS

For tickets and sponsorship information visit
civicmusicmilwaukee.org.

SPECIAL GUEST ARTIST
DOC SEVERINSEN
With Milwaukee’s own
All-Star SUPERband