



Carter Simmons, Music Director
presents

“PASSION, BEAUTY, AND LIGHT”

March 25, 2018 3:00 PM
Pabst Theater
144 E. Wells

PROGRAM

Pavane, op. 50 Gabriel Fauré

Nocturnes Claude Debussy

- No. 1 Nuages*
- No. 2 Fêtes*
- No. 3 Sirènes*

Hartford Union High School Concert Choir Women
Ernest Brusubardis II, Director

Intermission

L'Arlésienne Suites 1 & 2 Georges Bizet, arr. Fritz Hoffmann

- Suite No. 1*
- Ouverture*
- Minuetto*
- Adagietto*
- Carillon*

- Suite No. 2*
- Pastorale*
- Intermezzo*
- Menuet*
- Farandole*

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 the Business Journal's "Book of Lists" 2002 – 2007, 2010, and 2012.*****

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**ERNEST BRUSUBARDIS II,
HARTFORD UNION HIGH SCHOOL CHORAL DIRECTOR**

Ernie Brusubardis began teaching at Hartford Union High School in 1999. He is a graduate of the University of Wisconsin-Milwaukee with a Bachelor's Degree in Music Education and a Master's Degree in Music Education with an emphasis in choral conducting. At HUHS, Mr. Brusubardis serves as the Music Department Manager, conducts the Concert Choir and Chorale, and teaches private and group vocal lessons as well as Beginning Piano. He also often assists in the annual musical theatre production, as well as other community theatre productions throughout Southeastern Wisconsin.

Mr. Brusubardis is a member of the American Choral Directors Association, the National Association of Music Educators, is President of the American Latvian Choir Association, and also conducts in Latvian choral music festivals around the world. He resides in Dousman and enjoys making music with his wife Indra and their six children.

HARTFORD UNION HIGH SCHOOL CONCERT CHOIR WOMEN

SOPRANO 1

Abigail Block
Grace Brehmer
Kaitlin Kahn
Louiza Kuepper
Elizabeth Rhinehart
Sadie Stelter

SOPRANO 2

Kenna DeRosa
Chloé Gruszynski
Aysiah Jaeke
Olivia Jude
Amanda Loga

ALTO 1

Tabitha Bryzek
Theresa Burakowski
Skylar Garza
Andrea O'Bryon
Mia Oleshko
Miranda Parker
Hannah Schmitt

ALTO 2

Haley Henke
Madeline Hoxworth
Julia Nelson
Emily Ott
Amanda Ruona
Katerina Tadlock

Gabriel Fauré (1845-1924) *Pavane*, Opus 50

Quintessentially French, Fauré's compositional style is particularly refined. His music, often said to be the reflection of French civilization in sound, demonstrates not only his artistic restraint, but also the unique qualities of his harmonic and melodic schemes. As an innovator, he infused his style with the classic spirit of ancient Greece and was writing impressionistically twenty years before Debussy.

The sixth child of an impoverished schoolmaster, Fauré spent the first four years of his life with a foster mother. At the age of ten, he was accepted as a free boarder at the Ecole Niedermeyer in Paris. During his ten years at the school, Fauré had the opportunity to study with Saint-Saëns while gaining an excellent musical and general education.

For years, Fauré composed and worked as an organist in various small French towns. In 1896, he became the chief organist at the Madeleine and was appointed professor of composition at the Paris Conservatory. Nine years later he became the director of that famed school. Aaron Copland wrote about this period of Fauré's life in his book, *Our New Music*: "It is true, of course, that Fauré's influence was confined almost exclusively to France. Nevertheless, as he was head of the Paris Conservatory for fifteen years and the teacher of Ravel, Florent Schmitt, Roger Ducasse, Nadia Boulanger, and many other leading figures in French musical life, his artistic principles gained broad circulation."

One of his few orchestral works, the *Pavane* is a product of 1887. The work's elegiac mood likely arose from Fauré's grief over the death of his father, an event contributing to the creation of his *Requiem* in the same year. The relationship of these two works is somewhat more apparent upon hearing the original scoring of the work with ad libitum chorus (it is only rarely heard in this form). In three sections, the *Pavane* is based upon the melody first set forth by solo flute. A "pavane" is a dance form derived from a solemn courtly dance of early 16th-century Spain... a dance imitating the haughty gait of a peacock (pavo).

Claude Debussy (1862-1918) *Nocturnes*

But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature.

Plotinus...*Essay on the Beautiful*

A pinnacle of musical impressionism was achieved by Debussy's iridescent *Nocturnes* of 1897-1899. His amorphous textures with points of light have been compared with the art of Whistler, most particularly Whistler's own "Nocturnes." However, an actual relationship between these two sets of "Nocturnes" had to remain in the realm of conjecture until the recent discovery of a letter from Debussy to the violinist, Ysaye. In this letter of September 22, 1894, Debussy revealed that the present work "...is in fact, an experiment in the different combinations that can be achieved with one color--what a study in grey would be in painting."

This same letter also shed new light on the origin of the *Nocturnes*; it seems that, in 1894, Debussy originally conceived it as a work for solo violin and orchestra. The letter indicated that he was planning to use strings in the first movement, three flutes, four horns, three trumpets and two harps in the second, and a combination of his forces

in the last. Two years later, Debussy wrote again to Ysaye and threatened to abandon the project if the violinist would not agree to play the first performance in Brussels. Apparently, the two musicians never came to an agreement, for nothing more was ever said about the violin solo version of the *Nocturnes*. The orchestration that Debussy had mentioned to Ysaye in 1894 remains evident in the final version of the work; it would seem that Debussy merely realized his compositional sketches differently after giving up his original concept.

The first two sections of the work were first performed at the Concerts Lamoureux on December 9, 1900. *Sirenes*, the final section of this triptych, was added later; the *Nocturnes* were first heard in their entirety as part of the same concert series on October 27, 1901. Although Debussy felt that a composer's explanations frequently served to "destroy the mystery," he did make the following comments about the work that initially established his reputation as a composer:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. *Fetes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirenes* depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

Although the opening melodic curve of *Nuages* is a literal reiteration of Mussorgsky's song, *Sunless*, and *Fetes* bears more than a passing resemblance to passages in Gustave Charpentier's opera, *Louise*, Debussy's *Nocturnes* remains a highly original work of art. His use of a wordless women's chorus in *Sirenes*, vague harmonies, parallelisms, and subtleties of orchestral sonority all served to establish Debussy as the creator of a shimmering new world of musical expression.

Georges Bizet (1838-1875) Suites 1 and 2 from the Incidental Music to *L'Arlesienne*

Shortly before setting to work on his immortal *Carmen*, Bizet became involved in Carvalho's plans to revive the moribund form of the *melodrame* at the Vaudeville. The vehicle for this interweaving of drama and music was Alphonse Daudet's *L'Arlesienne* ("The Woman of Arles"). Limited by budgetary considerations to an orchestra of twenty-six players, Bizet rapidly composed a masterful score enhancing the dramatic action both efficiently and economically. When the first play of the season was suddenly censored, *L'Arlesienne* was quickly prepared and presented as the season opener on October 1, 1872. Despite the merits of this Parisian production, it was received apathetically by the audience and ignored by the music critics; it closed after twenty-one performances to largely empty houses. Ten years after Bizet's death, the production was given a very successful revival and entered the permanent repertoire of the Odeon Theater in Paris.

Daudet employed an interesting theatrical device in this play; the Woman of Arles never actually appears on stage, but her presence is constantly perceived. The story revolves around the inner conflict of Frederi, a Provençal farm boy who has fallen in love with a worldly girl from the neighboring town of Arles. When he becomes aware that she is

the mistress of a local tough, his mental stability is shattered. One of the most affecting sections of the play is the point at which the bereft lover discusses his disillusioned love with his retarded brother, who is referred to as “L’Innocent.” In an attempt to help him regain his senses, Frederi’s mother arranges a marriage with his childhood sweetheart, Vivette. However, on the eve of his wedding, he chances to meet the paramour of L’Arlesienne; Frederi becomes so depressed that he kills himself by jumping from the loft of a barn. At the very end of the production, the younger brother is miraculously restored to his senses; thus, the mother who has just been deprived of a son, suddenly regains another.

Although this tale might appear to be the product of an overheated romantic imagination, it was actually based upon a real tragedy; a few years before the writing of *L’Arlesienne*, a young relative of the Provençal poet, Frederic Mistral, committed suicide because of his frustrated passion for a woman of Beziers. Daudet wrote *L’Arlesienne* in 1869 at his Champrosay home, which, interestingly, was previously owned by the famed painter, Delacroix.

Although Bizet was disappointed with the reaction to his effort, a number of musicians, including Massenet, were very encouraging. Within a month of the staged production, Bizet extracted four of the twenty-seven pieces for a Padeloup concert on November 10th. This concert suite, later known as *L’Arlesienne Suite No. 1*, was enthusiastically received. The first section, *Prelude*, utilizes an old Provençal Christmas song entitled *Marcho dei Rei* (“March of Kings”), upon which Bizet created four variations. The movement continues with musical portraits of the two brothers; “L’Innocent” is characterized by a pastoral section with alto saxophone solo; the star-crossed Frederi is suggested by an impassioned episode for strings.

The *Menuetto* (originally called “*Valse-Minuet*”) was designed to suggest “the tender and resigned affection of Balthazar and Mere Renaud [the mother of the two boys],” who found each other again after renouncing their love fifty years before. A dialogue of the old lovers was accompanied by a sensitive *Adagietto* for muted strings. “It creates an atmosphere of tenderest reminiscent love,” wrote Charles O’Connell. “Like a bit of old lace, a faded photograph, or a cherished memento of the past, this hauntingly beautiful melody has a curious pathos that touches even the most unsentimental.”

The finale of the suite is entitled *Carillon*. In this scene of a peasant celebration of the Feast of St. Eloi, the French horns provide the sound of tolling bells against a foreground of a vivacious dance tune. Woodwinds intone a quiet interlude before a final return of the bells and the peasant dance.

Between 1876 and 1879, the French composer, Ernest Guiraud, created a *L’Arlesienne Suite No. 2* from the music of his late friend. He began with a *Pastorale*, a musical cameo of this bucolic tragedy. Now entitled *Intermezzo*, the second movement is a somewhat expanded version of what was originally an entr’acte; an impassioned dialogue between strings and woodwinds leads to a fervent melody that is sometimes known as an *Agnus Dei*. A sensitive flute solo dominates the *Minuet*, which was borrowed for this suite from Bizet’s opera, *La Jolie Fille de Perth* (1866). The most famous section of this suite is the final *Farandole*, an arrangement of Nos. 22-24 from the incidental music. Prefaced by the *Marcho dei Rei* (“March of Kings”), this vital Provençal dance ensues; the two melodies ultimately join in counterpoint as the music whirls to its conclusion.



“LEGENDS AND MASTERS”

Symphony Sunday

Carter Simmons, Conductor

Sunday, May 13, 2018 3:00 PM

Children’s Program Notes 2:45 PM

The Pabst Theater 144 E Wells St

Admission: \$14 for adults, \$8 for children, students, and seniors

Festival City Symphony’s final Symphony Sunday of the season will be Sunday, May 13, 2018, at 3pm at the Pabst Theater. **“Legends and Masters,”** a captivating concert of celestial music, brings folktales to life. The program will feature Carl Maria von Weber’s “Overture to Der Freischutz,” Johannes Brahms’s “Intermezzo in A Major, op. 119, no. 2” (Black Swan), Engelbert Humperdinck’s “Prelude to Hansel and Gretel,” and Jean Sibelius’s “Symphony no. 7, op. 105, in C Major.”



“KIDS PLAY FOR KIDS”

Pajama Jamboree

Monte Perkins, Conductor

Wednesday, May 16, 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 conclude its “Pajama Jamboree” season with **“Kids Play for Kids,”** a free spring concert on Wednesday, May 16, 2018, at 7pm in the Bradley Pavilion of the Marcus Center for the Performing Arts (use the main entrance on 929 N. Water Street). In addition to music by FCS, the concert will feature solo and ensemble pieces performed by local students. The concert will close with the popular Festival City Symphony tradition of young audience members conducting the orchestra’s finale.

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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FIRST VIOLIN

Robin Petzold
Concertmaster
Pamela Simmons
Ass't Concertmaster
Cathy Bush
Kris Hurlebaus
JoAnn Haasler
Marvin Suson
Mary Stryck
Al Bartosik
Laura Thompson
John Emanuelson
Carol Christensen

SECOND VIOLIN

Ellen Willman
Principal
Laurie Asch
Juanita Groff
Melissa Mann
Cheryl Fuchs
Tassia Hughes
Karen Frink
Laura Rooney
Shannon Iler

VIOLA

Christine Treter
Principal
Olga Tuzhilkov
Lynne Fields
Jenna Dick
Julie Roubik
Korinthia Klein
Marissa Reinholz

CELLO

Stefan Kartman
Principal
Tom Smith
Co-Principal
Sacia Jerome
Beth Woodward
Marti Kriefall
Carol Wittig
Alicia Storin

BASS

Charles Grosz
Principal
Kate Krueger
Barry Paul Clark
Steve Rindt
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Kristen Fenske

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Bonnie Cohen
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ENGLISH HORN

Suzanne Geoffrey

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Franklyn Esenberg
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Orlando Pimentel

BASSOON

Lori Babinec
Principal
Steven Whitney
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Jon Lovas

HORN

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