



## CARTER SIMMONS, MUSIC DIRECTOR

Carter Simmons has been Festival City Symphony's Music Director and Conductor of the "Symphony Sundays" concert series at The Pabst Theater since 2017. Simmons is also the Artistic and Music Director of the Milwaukee Youth Symphony Orchestra (MYSO), where he has served the Milwaukee musical community for over 25 years.

In addition to appearing as a guest conductor across the country, Maestro Simmons has conducted the Wisconsin Philharmonic, Racine Symphony Orchestra, Kenosha Symphony Orchestra, Starry Nights Orchestra, and artists from the Florentine Opera. He also has conducted the Milwaukee Symphony Orchestra and is a member of its Education and Community Engagement Committee. Simmons holds degrees in horn and vocal performance from the University of North Carolina at Greensboro and a Master's degree conducting from the University of Wisconsin-Milwaukee.

Throughout his tenure, MYSO has grown to serve 1,000 musicians from more than 215 schools, 60 communities and 14 counties throughout southeastern Wisconsin and northern Illinois. In addition, MYSO was awarded a 2015 National Arts and Humanities Youth Program Award by the President's Committee on the Arts and the Humanities. This is the nation's highest honor for after school arts and humanities programming.

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**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

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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*  
Kris Hurlbeaus  
*Ass't Concertmaster*  
JoAnn Haasler  
Marvin Suson  
Tatiana Migliaccio  
Mary Stryck  
Al Bartosik  
Jessie Petrides  
Kristian Brusubardis  
Larua Rooney  
Carol Christensen

### SECOND VIOLIN

Ellen Willman  
*Principal*  
Laurie Asch  
Sonora Brusubardis  
Melissa Mann  
Cheryl Fuchs  
Katie Brooks  
John Emanuelson  
Shannon Iler  
Andrea Buchta

### VIOLA

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

### CELLO

Stefan Kartman  
*Principal*  
Tom Smith  
*Co-Principal*  
Viktor Brusubardis  
Sacia Jerome  
Beth Woodward  
Marti Kriefall  
Carol Wittig

### BASS

Charles Grosz  
*Principal*  
Kate Krueger  
Barry Paul Clark  
Steve Rindt  
Larry Tresp

### FLUTE

Kristen Fenske  
*Principal*  
Heidi Knudsen

### OBOE

Bonnie Cohen  
*Principal*  
Suzanne Geoffrey

### CLARINET

Franklyn Esenberg  
*Principal*  
Chris Zello

### BASSOON

Joshua Fleming  
*Principal*  
Steven Whitney

### HORN

Brandon Yahn  
*Principal*  
Kathryn Krubsack  
Kelly Hofman  
Charles Payette

### TRUMPET

Gerry Keene  
*Principal*  
David Magoon

### TROMBONE

Jacob Tomasiyck  
*Principal*  
Mark Hoelscher

### BASS TROMBONE

Tiffany Heindl

### TIMPANI

Robert Koszewski

### PERCUSSION

Robert Kriefall  
*Principal*

### HARP

Ann Lobotzke  
*Principal*

Wolfgang Amadeus Mozart  
 b. January 27, 1756; Salzburg  
 d. December 5, 1791; Vienna

### **Overture to the opera, *The Magic Flute*, K. 620**

In the spring of 1791, Mozart's long-time friend and colleague, Emanuel Schikaneder, approached him about writing an opera for the Freihaus-Theater in one of Vienna's suburbs. Schikaneder, who gained prominence in the German theater for his portrayals of Hamlet, was now involved with the Freihaus-Theater, an establishment catering to the current Viennese taste for oriental settings, magic, special effects, animals, comedy and pleasing tunes. Although Mozart had hoped for a more substantial project than this essentially commercial "magic opera," he accepted the opportunity and worked intermittently throughout the summer on a libretto that was based on Liebeskind's Oriental tale, *Lulu, or The Magic Flute*. The completed score was a breathtaking expression of Mozart's many-sided nature, a superficially entertaining work created above a layer of deeper ethical significance and Masonic symbolism.

The Overture was composed only two days before Mozart conducted the first production of the opera on September 28, 1791. Apart from the fact that the overture is in the "Masonic" key of E-flat major and has two soundings of Masonic wind chords, the work is musically unrelated to the opera. Starting with five chords of Masonic feminine initiation, the overture progresses with a brief *Adagio* introduction. The *Allegro* commences with the fugal treatment of a theme very much like Muzio Clementi's piano sonata Opus 24, No. 2. (A decade earlier, Mozart heard Clementi play this sonata as part of an entertaining contest between the two musicians that was held in the court of Emperor Joseph II.) Midway through his overture, Mozart again alludes to Masonry as the winds sound a ritual call of three chords repeated three times. The *Allegro* then resumes and is soon completed by a triumphant coda.

Gustav Mahler  
 b. July 7, 1860; Kalischt, Bohemia  
 d. May 18, 1911; Vienna

### ***Blumine*, Symphonic Movement**

A gently romantic eight-minute *Andante*, *Blumine* came into existence in 1884 as an entr'acte amid incidental music that Mahler wrote for a production of *Der Trompeter von Säckingen*, a play based on Joseph Viktor von Steffel's (1826–1886) 19<sup>th</sup>-century novel of that name. During this period in Kassel, Mahler also began work on an extensive multi-movement symphonic work. Soon after assuming the directorship of the Royal Opera in Budapest, he completed the large work and conducted a first performance in November of 1889. At that time, he labeled it *Symphonic Poem in Two Parts*, and included *Blumine* ("Flower Blossom") as its second movement. Six years later, when the symphony was performed at Weimar, the composer entitled the work *Titan*, after the famous novel of Jean Paul Richter (1763–1825). By the music's fourth performance in Weimar on March 16, 1896, Mahler omitted the *Blumine* movement and his frequently misunderstood poetic program, subsequently entitling the work simply *Symphony No. 1*.

Although Mahler's incidental music was thought to have been destroyed when the Kassel Theater was bombed in 1944, a smaller-format score of the entr'acte survived. Apparently, Mahler gave that *Blumine* score to one of his female students at the Vienna Conservatory. Her son ultimately inherited it and put it up for auction at Sotheby's, where it was purchased by Mrs. James Osborn. While doing research, Mahler biographer Donald Mitchell rediscovered

the score in the Osborn Collection at Yale in 1966. British composer Benjamin Britten led the first modern performance of the music at his Aldeburgh Festival on June 18, 1967.

*Blumine*, a work for chamber orchestra featuring solo trumpet, recalls its origins as incidental music evoking Werner, the Säckingen trumpeter, serenading his love on the far side of the Rhine. (Because of the enduring fame of that 19<sup>th</sup>-century novel, Bad Säckingen is still known as the “Trumpeter’s City.”)

Johann Strauss II

b. October 25, 1825; Vienna

d. June 3, 1899; Vienna

### **Where the Citrons Bloom, Waltz, Opus 364**

Old Vienna was a phenomenon, a riotous tumult of thoughts and emotions which grew in a long *crescendo* before dwindling with the death of its hero, Johann Strauss II, in 1899. Among the several hundred waltzes that he provided to his insatiable Viennese audiences, is *Wo die Zitronen blühen* (“Where the Lemons Blossom” or “Where the Citrons Bloom”), of 1874.

After a financial crash interrupted the initial run of *Die Fledermaus*, Strauss and the Langenbach Orchestra of Germany went to Italy. That southern peninsula’s relatively balmy charms enchanted Strauss and prompted a number of waltz tributes, of which this is among the most beloved. It’s interesting that Strauss and his orchestra performed this waltz in Italy with the title *Bella Italia* (“Beautiful Italy”). Upon his return to Austria, he renamed the waltz after a line in Goethe’s novel *Wilhelm Meisters Lehrjahre: Kennst du das Land, wo die Zitronen blühen?* (“Do you know the land where the lemons blossom?”)

Franz Schubert

b. January 31, 1797; Lichtenthal, a suburb of Vienna

d. November 19, 1828; Vienna

### **Symphony No. 3 in D major, D. 200**

For many years, music-lovers were led to believe that Beethoven’s approach to writing a symphony was the only truly worthwhile realization of that art form during the first decades of the nineteenth-century. If, however, Beethoven’s works are accepted as the exclusive standard of his era, then the compositions of his contemporaries tend to be cast in an unfavorable light. Without devaluing Beethoven’s tremendous achievement, an informed view of that era must greet with equal enthusiasm such alternative approaches to the form as are found, for example, in the early symphonies of Schubert.

Of all the great composers who worked in Vienna during the late-classic/early-romantic period, Schubert was the most thoroughly Viennese. Born, raised and trained in Vienna, the young Schubert generally created music which resonated with his environment. In the case of Schubert’s early symphonies, that environment was neither the great concert halls of Vienna, nor the salons of royalty; it was, rather, an amateur orchestra which periodically gathered in the home of Otto Hatwig, a piano teacher and violinist in the Burgtheater orchestra. Consisting of about thirty-six musicians, this little orchestra of middle-class amateurs existed from about 1815 to 1820 (some have suggested that the demise of this group was a factor in Schubert’s non-completion of his Seventh and Eighth Symphonies).

Schubert wrote his first symphony (at the age of sixteen) in 1813; generally, each succeeding year saw the creation of another. By 1815, Schubert was in his second year as a teaching assistant in his father’s school. Availing himself of every opportunity to compose, he

completed his Second Symphony (D. 125) in March. On May 24th, he dashed off the first forty-seven measures of the present work (D. 200), then completed the first movement on the following July 11th and, by the 19th, completed his manuscript (A sense of Schubert's enormous productivity in this period can be gained by noticing the chronological listings of O.E. Deutsch [D.] for these two symphonies completed just four months apart.) Schubert's creative concept in the *Symphony No. 3* was grounded in the classic mold of Mozart and Haydn, but was also leavened by the models of Beethoven's first two symphonies and infused with Rossinian gaiety.

No doubt the Third Symphony was performed by Schubert and his friends at Hatwig's apartment during the summer of 1815; like his other orchestral works, it was then placed on a pile and forgotten as the composer pressed on with new projects. The *finale* of this symphony gained its first public performance in Vienna on December 2, 1860. On that occasion, Johann Herbeck (1831–1877) led an orchestra in an assortment of unpublished Schubert symphonic movements. Performing the first two movements of the C minor Fourth Symphony, the *Scherzo* of the C major Sixth Symphony and the final movement of this D major Third Symphony, Herbeck entitled his Schubert sampler "Symphonic Fragments."

In 1867, the composer Sir Arthur Sullivan (of Gilbert and Sullivan fame) and the musical lexicographer, Sir George Grove went to Vienna to rescue Schubert manuscripts at a time when they were undervalued by the majority of the music world. The fact that the first complete performance of Schubert's *Symphony No. 3* took place in London's Crystal Palace on February 19, 1881, under the baton of August Manns, must be credited to the musicological expedition of Grove and Sullivan. Schubert's songs were always celebrated, his chamber and solo piano works found many advocates, but his symphonic and theater music were slower to gain wide acceptance. Schubert's brother, Ferdinand, came into possession of a vast pile of the composer's manuscripts and valiantly tried to have them published. Robert Schumann and Felix Mendelssohn both championed Schubert's symphonies, but garnered little lasting support for their enthusiasm; it was only after the twentieth-century was well under way that Schubert symphonies began to appear with any regularity on orchestral programs.

The *Symphony No. 3* begins with a portentous *Adagio maestoso* introduction in which basically romantic materials are kept in classic control. The outset of the playful *Allegro con brio* is one of the few places in this spontaneous work that shows any sign of being reworked. Schubert originally scored this section's main theme for strings, then changed it to oboe, and finally assigned it to clarinet—his first thematic solo use of the instrument in his symphonies. A similar second theme is added to the materials as the movement bubbles on to its development section, where it seems that the recent premiere of Beethoven's Eighth Symphony had made in impression on young Schubert. The movement is concluded by a more-weighty coda section.

In place of the expected slow movement, Schubert penned a charming *Allegretto* whose character seems to presage his music for *Rosamunde*. Solo clarinet again leads the way in the movement's bucolic middle section.

Schubert's use of woodwind sonority continues with great effect in the rustic ambience of the *Menuetto (Vivace)*. In its Trio section, oboe and bassoon dance a gentle Austrian *länder*.

A fleeting *tarantella* with kaleidoscopic changes of harmony, the finale (*Presto vivace*) is a virtual perpetual motion paying homage to Rossini and Beethoven's Seventh Symphony, while looking forward to Schubert's own final symphonic movement of his *Symphony No. 9*.



**“Copland and Levy: American Masters”**

**Carter Simmons, Music Director | Featuring Todd Levy, Clarinet**  
**Sunday, March 31, 2019 2:00 PM | The Pabst Theater | 144 E Wells St**

Join Festival City Symphony and Music Director Carter Simmons for “Copland and Levy: American Masters,” a memorable concert of music that stirs the senses! Renowned guest soloist, Todd Levy, the Principal Clarinet of the beloved Milwaukee Symphony Orchestra and a Grammy Award-winning artist, is known throughout the world as a master of our age. This extraordinary musical event also features music by present day composer, Jessie Montgomery, and Pulitzer Prize-winning American icon, Aaron Copland.

- Frederick Delius *Brigg Fair; An English Rhapsody*
- Aaron Copland *Concerto for Clarinet*
- Jessie Montgomery *Starburst*
- Aaron Copland *Appalachian Spring*



**“Rhapsody and Romance: Legends of the Piano”**

**Carter Simmons, Music Director | Featuring Jeannie Yu, Piano**  
**Sunday, May 5, 2019 2:00 PM | The Pabst Theater | 144 E Wells St**

Among the greatest concertos ever penned, Chopin’s First Piano Concerto will round out Festival City Symphony’s powerful season finale, “Rhapsody and Romance: Legends of the Piano.” Join Music Director Carter Simmons and guest pianist, Jeannie Yu, for a performance of this majestic music and be transported by her superb command of the instrument. The music of another piano virtuoso, Franz Liszt, will provide a fiery and brilliant opening to Festival City Symphony’s final incredible Symphony Sunday performance of the season.

- Franz Liszt *Hungarian Rhapsody no. 2, S. 359*
- Franz Liszt *Les Preludes, S. 97*
- Frederic Chopin *Piano Concerto no. 1, op. 11*

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