



Carter Simmons, Music Director
presents

“ESPLANADE: PICTURES AT AN EXHIBITION”

Sunday, September 22, 2019 2:00 PM

The Pabst Theater
144 E Wells St

JOSÉ PABLO MONCAYO (1912-1958)	<i>Huapango</i>
ENRIQUE GRANADOS (1867-1916)	<i>Intermezzo from “Goyescas”</i>
MANUEL DE FALLA (1876-1946)	<i>El Sombrero de Tres Picos, Suite no. 2</i>

INTERMISSION

MODEST MUSSORGSKY (1839-1881)	<i>Pictures at an Exhibition (orchestrated by M. Ravel)</i> <i>Promenade</i> <i>I. Gnomus</i> <i>Promenade</i> <i>II. Il Vecchio Castello (The Old Castle)</i> <i>Promenade</i> <i>III. Tuileries</i> <i>IV. Bydlo</i> <i>Promenade</i> <i>V. Ballet of the Chicks in their Shells</i> <i>VI. Samuel Goldenberg and Schmuyle</i> <i>VII. The Marketplace at Limoges</i> <i>VIII. Catacombs</i> <i>Con Mortuis in Lingua Mortua</i> <i>IX. The Hut on Fowl's Legs (Baba Yaga)</i> <i>X. The Great Gate of Kiev</i>
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CARTER SIMMONS, 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) has served for 25 years with the organization that 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.

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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.



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

FESTIVAL CITY SYMPHONY

FIRST VIOLIN

Kris Hurlbaeus
Concertmaster
Kristian Brusubardis
Ass't Concertmaster
JoAnn Haasler
Tatiana Migliaccio
Mary Stryck
Al Bartosik
John Emanuelson
Andrea Buchta
Pamela Simmons
Lena Gaetz
Carol Christensen

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Principal
Laurie Asch
Melissa Mann
Tassia Hughes
Jessica Williams
Laura Rooney
Nataliya Nikonova Schoen
Ashley Rewolinski
Sonora Brusubardis

VIOLA

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

Stefan Kartman
Principal
Viktor Brusubardis
Ingrid Tihtcheva
Sacia Jerome
Beth Woodward
Marti Kriefall
Melissa Honigman

BASS

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

FLUTE

Kristen Fenske
Principal
Heidi Knudsen

PICCOLO

Carol Meves

OBOE

Bonnie Cohen
Principal
Meaghan Heinrich

ENGLISH HORN

Suzanne Geoffrey

CLARINET

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Principal
Laura McLaughlin

BASS CLARINET

Orlando Pimentel

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Jon Lovas

HORN

Brandon Yahn
Principal
Nancy Cline

Sue Beekman
Charles Payette
Julie Steinbach Lovas

TRUMPET

Gerry Keene
Principal
Tom Schlueter
Bill Dick
David Magoon

TROMBONE

Jacob Tomasiyck
Principal
Mark Hoelscher

BASS TROMBONE

Matthew Walker

TUBA

Daniel Neesley

TIMPANI

Robert Koszewski

PERCUSSION

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Principal
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Ken Marchand
Terry Smirl
Carl Storniolo

HARP

Ann Lobotzke
Principal
Claudine Cappelle Harig

PIANO/CELESTE

Brendan Fox

José Pablo Moncayo García
 b. June 29, 1912; Guadalajara
 d. June 16, 1958; Mexico City

Huapango

Among the most prominent students of the revered Mexican composer Carlos Chávez, Moncayo was active as a pianist, conductor and composer. Aside from his opera *La Mulata de Córdoba* (1948), his only other enduring compositional success was *Huapango*, a colorfully evocative orchestral work of 1941. Introduced in that same year and later championed by Chávez, this folkloric piece has been hailed as one of the most brilliant achievements of any Mexican composer. During his student days at the Mexico City Conservatory, Moncayo played percussion in the Orquesta Sinfonica de Mexico and played jazz piano in a number of that city's night spots. Around 1934, he joined with fellow Chávez students, Ayala, Contreras and Galindo in the so-called "Group of Four," dedicated to the cause of new Mexican music. In 1945, Moncayo became the subdirector and then artistic director (1946-47) of the Orquesta Sinfonica de Mexico; from 1949 to 1952, he was the conductor of Mexico's National Symphony Orchestra. "Huapango" is both the name of a dance and a type of fiesta celebrated within the Mexican states bordering the Gulf of Mexico. The name is derived from Nahuatl vocables meaning "on a wooden place," referring to the high wooden platform on which this festive dance is performed. Utilizing three of these quick and rhythmically complex folk dances, Moncayo's work exudes the spirited gaiety of those coastal native fiestas.

Intermezzo, from the opera *Goyescas*

A Spanish-Catalan pianist and composer, Granados was inspired by the 18th-century Madrid captured in paintings and etchings of Goya, works that had only just emerged from obscurity in the later 19th-century. In 1911, Granados introduced a six-part suite for piano entitled *Goyescas* (*Pieces after Goya*), each movement evoking a scene from Goya's paintings or tapestries. Reacting to very positive response to this music, Granados decided to recast his music as an opera. Apparently unconcerned about a story for his opera, Granados turned the task of creating a libretto over to Fernando Periquet, who created a variation on the plot of *Carmen* by incorporating a soldier, a matador and a beautiful woman...with the soldier ultimately dying in the woman's arms. The outbreak of World War I brought the opera's premiere to New York's Metropolitan Opera. During rehearsals, it was decided that an *Intermezzo* was needed to cover a scene change; Granados quickly obliged, thus producing this lovely remnant of his quite successful, yet rarely performed opera. During his return to Spain, Granados lost his life while attempting to save his wife after their ship was torpedoed by a German U-boat in the English Channel.

Manuel de Falla
 b. November 23, 1876; Cadiz
 d. November 14, 1946; Alta Gracia, Argentina

Three Dances from Part II of *The Three-Cornered Hat*

Around the beginning of the First World War, the famed impresario of the Ballet Russe de Monte Carlo, Serge Diaghilev, had become interested in the possibility of a Falla ballet. Refusing to allow his *Nights in the Gardens of Spain* to be used for these purposes, Falla suggested a work based upon a novel, *El Corregidor y la molinera* (*The Corregidor and the Miller's Wife*), by the Spaniard, Pedro del Alarcon (1833-1891). Having gained permission to use the story, the composer wrote a chamber orchestra score. Unfortunately, Diaghilev's financial situation during those war years prohibited any new productions. Disappointed, but undaunted, Falla gained Diaghilev's consent to use his score as a pantomime in various Spanish cities during 1917. The impresario heard one of these performances and was most impressed. Deciding to mount a production of the work, Diaghilev insisted on revisions, additions and scoring for full orchestra. Finally premiered in London on July 22, 1919, the new ballet was a fantastic success. Picasso designed the costumes and scenery in the style

of Goya paintings; Leonide Massine was the choreographer and danced the role of the miller with Tamar Karsavina as his wife. Ernest Ansermet conducted the performance. Falla's vivid evocation of Andalusian life utilizes some authentic folk music, but is largely the creation of his own fertile imagination. Although he allowed that there were *certain guitaristic values* in his orchestration, Falla transcended the boundaries of Spanish nationalism. He was particularly pleased when Stravinsky averred that the best parts were not necessarily those that were the most Spanish. Perhaps it is most accurate to consider Falla's music as a sophisticated translation of authentic Spanish music into an international style. The one-act ballet revolves around the activities of a young miller, his attractive wife and the wearer of the three-cornered hat, an aging and lecherous Corregidor. The second part takes place on the evening of the same day; the miller and his wife are giving a feast for their neighbors in celebration of St. John's Eve. First heard is the *Neighbor's Dance*, a vital *seguidilla*. The host then amazes everyone with a *virtuosic farucca (Miller's Dance)*. In the complete ballet, there is then a quodlibet from Beethoven's Fifth Symphony as the Corregidor's soldiers knock upon the door with the news that the miller is to be arrested. Elated with the progress of his plot, the Corregidor appears upon the scene and pursues the comely wife with clumsy determination. His erotic gambol lands him in the millstream, while the nimble wife runs away in fear. Tired and disenchanted with the whole affair, the old man hangs up his clothes to dry and falls asleep. Meanwhile, the miller has escaped from prison. Returning home, he finds the Corregidor's clothes on a chair; believing his wife to be unfaithful, he trades clothes and goes off to visit the Corregidor's beautiful young wife. With the morning light come the guards, who arrest the Corregidor dressed in the miller's clothes. *The Final Dance* begins when the miller returns to the stage with a jubilant *chuffa*. The neighbors then join in a *jota* as they toss an effigy of the defeated Corregidor in a blanket.

Modest Petrovich Mussorgsky
 b. March 21, 1839; Karevo
 d. March 28, 1881; St. Petersburg

Pictures at an Exhibition

(Orchestrated by Maurice Ravel)

Generally considered to be the most naturally gifted of the "Russian Five" (Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov), Mussorgsky was outwardly an obscure government worker who devoted his spare time to composition and, in later years, to drinking. The youngest son of a wealthy landowner, Mussorgsky demonstrated a flair for piano playing while still a child; but, like many budding composers, was more interested in improvisation than in mastering piano technique *per se*. At the age of thirteen he entered the Cadet School of the Guards in St. Petersburg, where he managed to squeeze in additional piano study along with his general education. An emotional crisis during the summer of 1858 led Mussorgsky to resign his commission and devote himself completely to music. Within a few years, however, the emancipation of the serfs led to a reversal of his family's fortunes and Mussorgsky was forced to support himself with a string of Civil Service positions.

Mussorgsky had become friendly with the music critic and director of the Department of Fine Arts in the Russian Imperial Library, Vladimir Vassilievitch Stassov, and his friend, the painter and architect, Victor Alexandrovich Hartmann. When Hartmann died suddenly during the summer of 1873, Mussorgsky was stricken with great remorse. For, on their last meeting, the composer responded unsympathetically to news of the artist's recent heart attack. With Stassov gone on a trip to Western Europe, Mussorgsky had nowhere to turn for solace, and so, began an extended binge.

When Stassov returned, he arranged a memorial exhibition of Hartmann's architectural designs and paintings. A few months after the exhibition, Mussorgsky immortalized his friend's work with his *Pictures at an Exhibition* for solo piano. This work of June, 1874, unpublished until 1886, attracted comparatively little attention until Ravel was commissioned by Serge Koussevitzky to orchestrate it. Completed in 1922, this masterful orchestration (based upon Nikolai Rimsky-Korsakov's edition of Mussorgsky's then-unobtainable score) retains the musical impact of the original work, while

garbing the music in ravishing and sophisticated instrumental colors. Dedicated to Stasov, the original edition bears a number of the director/critic's descriptive comments. The work consists of ten musical portraits and a Promenade, which serves as an introduction and occasionally as connective material.

Promenade. Stasov commented: "The composer here portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend." Cleverly written in alternating measures of 5/4 and 6/4, the *Promenade* gives the impression that Mussorgsky is quietly laughing at his own awkward gait.

Gnomus. Another facet of Hartmann's artistic expression is evident in this section, as Stasov recalled that *Gnomus* was "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." In another source, Stasov stated that the movement was based upon "a drawing representing a little gnome awkwardly walking on deformed legs." Mussorgsky's grotesquely lurching and scurrying music conveys the impression better than words.

Il Vecchio Castello. A more reflective *Promenade* brings us to a watercolor that Hartmann made while studying various examples of European architecture. Ravel uses an alto saxophone to suggest the voice of a troubadour singing in this misty portrait of a medieval Italian castle. A *Promenade*, scored for brass choir, forms the connection to the next scene.

Tuileries. Subtitled, *Dispute of the Children after Play*, this fleeting movement evokes the swarm of nurses and children who frequent the palace garden between the Louvre and the Place de la Concorde in Paris.

Bydlo. In 1868, Hartmann made many sketches in the old Polish town of Sandomir. This particular one, entitled *Bydlo* (the Polish word for "oxen"), is a picture of the typical peasant cart with its large solid wooden wheels. With a high tuba solo singing the driver's sad song, the cart trundles past the viewer and disappears in the distance. Continuing in the minor mode, a *Promenade* makes the transition to the next drawing.

Ballet of the Chicks in Their Shells. A costume sketch for a production of the ballet *Trilby* was the inspiration for this scherzo movement. A characteristic non sequitur in the flow of the production, this section has the children of the Imperial Ballet tripping about as small birds, some not completely emerged from their shells.

Samuel Goldenburg and Schmuyle. From his Sandomir sketches, Hartmann gave the composer two drawings of Jewish men. Based on these, Mussorgsky composed a movement that he called *Two Jews, One Rich, the Other Poor*. For unknown reasons, Stasov gave this section its present title. Mussorgsky paired the drawings to make a humorous musical portrait of a beggar nervously wheeling a pompous man of wealth.

The Marketplace at Limoges. Hartmann went to the south-central French city of Limoges, famous for its china and ceramics, to study the local cathedral. While there, he made more than 150 watercolors, including this picture of the market women gossiping over their pushcarts. Without pause, the music continues with *Catacombae, Sepulchrum Romanum*. Hartmann portrayed himself, the architect Kennel, and a guide inspecting the Roman catacombs in Paris by lantern light. This brief, solemn movement flows directly into *Con Mortuis in Lingua Mortua*. Here, Mussorgsky is overcome with grief because of his friend's death. A marginal comment reads: "A Latin text: *With the dead in a dead language*. Well may it be in Latin. The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to glow dimly from within."

The Hut on Fowl's Legs. This movement is based on a drawing of a fantastic clock set in an elaborate hut and supported by the legs of a chicken. This hut is the traditional residence of the Russian witch, Baba Yaga, who dines on human bones that she's ground to an agreeable consistency with her mortar and pestle. Mussorgsky depicts her fearsome nocturnal ride, as she uses her multi-purpose mortar for transportation.

The Great Gate of Kiev. This painting was Hartmann's entry in a competition for a gateway at Kiev. The project was scrapped for lack of funds; thus, "the intricate gate, in the old Russian massive style, with a cupola shaped like a Slavonic helmet" remained only on paper. A powerful and exhilarating procession moves through the gate as Mussorgsky seems to join the marchers with the final inclusion of the *Promenade* theme.

UPCOMING PROGRAMS

"Tales and Impressions"
Symphony Sunday Concert
Carter Simmons, Music Director
Sunday, November 10, 2019 2:00 PM
The Pabst Theater
144 E Wells St

Festival City Symphony and Music Director Carter Simmons invite you to experience a concert of works by two Frenchmen who changed music forever. The mysterious, provocative, and beautiful music of Claude Debussy and Maurice Ravel uses all the colors of the orchestra to depict stories and myths from the ballet and concert stage. From enchanted woods to an Empress's Garden, this music will open a world of sound for you.

- Claude Debussy*..... *Prélude à l'après-midi d'un faune*
Petite Suite
- Maurice Ravel*..... *Pavane pour une infante défunte*
Ma Mère l'Oye Ballet (Complete)

Holiday Pajama Jamboree
Monte Perkins, Conductor
Jayne Perkins, Host
Wednesday, December 4, 2019 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 Holiday Pajama Jamboree concert on Wednesday, December 4, 2019, at 7:00pm in the Bradley Pavilion of the Marcus Center for the Performing Arts. The concert will feature traditional holiday favorites, including performances by the Whitefish Bay High School Choir. To help celebrate the season, the concert will conclude with FCS's traditional holiday sing-along. FCS encourages attendees to bring a nonperishable food donation for Milwaukee's HUNGER TASK FORCE.



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