



## 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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## 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.

## 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.*

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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

Robin Petzold  
*Concertmaster*  
Cathy Bush  
*Ass't Concertmaster*  
Kris Gorecki  
JoAnn Haasler  
Marvin Suson  
Mary Stryck  
Al Bartosik  
Kristian Brusubardis  
Jessica Williams  
Andrea Buchta  
Lisa Shaw

### SECOND VIOLIN

Ellen Willman  
*Principal*  
Laurie Asch  
Tassia Hughes  
Cheryl Fuchs  
Lena Gaetz  
Nataliya Nikonova  
Sonora Brusubardis  
Iuliia Mykolyk  
Ashley Rewolinski

### VIOLA

Olga Tuzhilkov  
*Principal*  
Laura Rooney  
Lynne Fields  
Jenna Dick  
Julie Roubik  
Korinthia Klein  
Scott Craig

### CELLO

Tom Smith  
*Principal*  
Sacia Jerome  
Beth Woodward  
Viktor Brusubardis  
Paul Gronquist  
Jon Hodges  
Marti Kriefall

### BASS

Charles Grosz  
*Principal*  
Barry Paul Clark  
Steve Rindt  
Larry Tresp  
Aliscia Benetti

### FLUTE

Kristen Fenske  
*Principal*  
Heidi Knudsen

### PICCOLO

Carol Meves

### OBOE

Bonnie Cohen  
*Principal*  
Meaghan Heinrich

### ENGLISH HORN

Suzanne Geoffrey

### CLARINET

Chris Zello  
*Principal*  
Sabrina Pedersen

### BASS CLARINET

Orlando Pimentel

### BASSOON

Joshua Fleming  
*Principal*  
Steven Whitney

### CONTRABASSOON

Carol Rosing

### HORN

Brandon Yahn  
*Principal*  
Nancy Cline  
Kathryn Krubsack  
Charles Payette  
Sue Beekman

### TRUMPET

Gerry Keene  
*Principal*  
Tom Schleuter  
Bill Dick

### TROMBONE

Jacob Tomasiyck  
*Principal*  
Mark Hoelscher

### BASS TROMBONE

Matthew Walker

### TUBA

Dan Neesley  
*Principal*

### TIMPANI

Robert Koszewski

### PERCUSSION

Robert Kriefall  
*Principal*  
Josh Sherman  
Colin O'Day

### HARP

Ann Lobotzke  
*Principal*

- b. October 5, 1927; Chicago  
 d. December 18, 2004: Milwaukee

### Ode to Freedom

Among the most distinguished members of Milwaukee's musical community, John Downey was named "Chevalier de l'Ordre des Arts et des Lettres" by the French government in 1980 and, in 1990 was awarded the Walter Hinrichsen Prize from the American Academy and Institute of Arts and Letters. Traveling throughout America, England, Brazil, Australia, France, Mexico and the Ukraine (USSR) to attend performances and festivals of his music, Downey balanced an active creative life with posts as Distinguished Professor of Fine Arts-Music at U.W.-Milwaukee and Director of Theory Instruction with the Milwaukee Youth Symphony Orchestra.

After gaining degrees from DePaul University and the Chicago Musical College, Downey went to Paris on a Fulbright Grant, where he was awarded a *Prix de Composition* from the Paris Conservatoire National de Musique and a Ph.D. (his dissertation is a significant study of Bartok's music) from the Sorbonne (University of Paris). He has studied with Darius Milhaud, Nadia Boulanger, Vittorio Rieti and Rudolph Ganz, and has been associated with such figures as Milton Babbitt, Oliver Messiaen, Roger Sessions and Alexander Tcherepnin.

Originally written in 1990 as *Fanfare for Freedom*, this seven-minute work was rescored for full orchestra during the spring of 1992 and first performed by the Milwaukee Symphony Orchestra in the following year. Of it, Downey wrote:

*In the summer of 1989, I was amazed by the crumbling of the Iron Curtain without a shot being fired. The Soviet recipe for life, communism, began to self-destruct of its own volition--from within--without a war, and minus any particular push from the outside world. This miracle of history left me in awe, in a state of delirium, and it still leaves me bewildered and amazed today.*

*At the same time, the students in China were attempting to steer their country towards democracy and freedom. Witnessing the tragic collapse of their student-led revolt via the wizardry of television, I, too, was crushed by its failure. This hit me all the more poignantly as I sat amazed before my TV screen observing that they had constructed a replica of our beloved Statue of Liberty as a kind of tribute to our own symbol of democracy and freedom. It was astonishing to realize that these young people so far away in their relatively isolated society even knew about our symbol of liberty. We as Americans know the tremendous problems that we face, continuously here at home--attempting to preserve and to strengthen our own precious freedom, endeavoring to keep democracy functioning, while trying to satisfy with justice the myriad hopes and ideals of all of our constituencies--it nonetheless helped me appreciate all the more profoundly those cherished principles that we already possess having seen these young people sacrifice their own lives for ideals that we all too often take for granted.*

*This work is directed towards people who are young of heart. It is aimed at those who share the inspiring optimism that freedom and its whole concept potentially awakens. Those who already enjoy freedom and cherish liberty know that it entails responsibilities. Freedom's rewards are precious as well as priceless. For those just beginning to taste the special pleasures of freedom, hopefully this brief piece can help codify musically some of the intangible fantastic-ness that freedom generates.*

*Ode to Freedom* exists in a version for symphonic wind ensemble [*Fanfare for Freedom*]. It had its world premiere in Aberdeen, Scotland on August 8, 1991, by the Milwaukee Youth Symphony Orchestra (which commissioned the work) conducted by Margery Deutsch. (It is dedicated to the memory of Francesca "Peter" Davidson [a long-time supporter and board member of MYSO].)

This seven-minute composition is based upon a theme stated immediately after a brief introduction. This main theme is launched by the strings. Several contrasting sections ensue. The opening theme is developed rather extensively. After a rather intense climax, the mood of the composition becomes happier--more optimistic in character. It ends on an enthusiastic note as the joy of freedom permeates all.

Howard Hanson

b. October 28, 1896; Wahoo, NE

d. February 26, 1981; Rochester, NY

### **Symphony No. 5, *Sinfonia Sacra*, Opus 43**

Among the most prominent and influential figures in American music, Howard Hanson enjoyed a long career as a composer, conductor and educator. Although Dr. Hanson did a great deal to encourage new directions in musical thought, he himself remained a traditionalist, preferring to write music that “comes from the heart and is a direct expression of my own emotional reactions.” The recipient of the Prix de Rome in 1921 (he was the first American prizewinner to take residency in Rome), thirty honorary doctorates, and world-wide recognition, Hanson lived in active retirement from 1964 until the end of his life, following four decades as the avuncular director of the Eastman School of Music in Rochester, New York.

Of Swedish ancestry, Hanson had a penchant for the creation of rather Nordic dark moods, melancholy themes, modal harmonies and dramatic climaxes; some were fond of calling him “the American Sibelius.” Upon one critic’s labeling of his Third Symphony as “Sibelian bilge,” Hanson retorted with characteristic wit: “No, that’s the Second.” Enthusiastic public response generally helped Hanson to take derisive comments in stride.

The fifth of Hanson’s seven symphonies, the *Sinfonia Sacra* was written in 1954 and premiered by the Philadelphia Orchestra and Eugene Ormandy on February 18, 1955. A concise, quarter-hour work, played without pause, the symphony suggests the tale of the first Easter as recounted in the St. John Gospel. Hanson explained that it tries “to invoke some of the atmosphere of tragedy and triumph, mysticism and affirmation of this story which is the essential symbol of the Christian faith.” Generally growing to an emotional climax before subsiding to a peaceful conclusion, the music alludes to Gregorian Chant as it resonates with deeply-felt religious beliefs.

Paul Hindemith

b. November 16, 1895; Hanau

d. December 28, 1963; Frankfurt

### **Symphony, *Mathis der Maler* (“Matthias the Painter”)**

The opera, *Mathis der Maler*, is Hindemith’s most eloquent expression of his concerns about the role of the artist in society. An allegorical outcry, the surface of the work is involved with the life of the celebrated German artist, Matthias Grünewald (c. 1480-c. 1530), while at a deeper level expressing the composer’s inner conflicts amid the ominous rise of the Third Reich in the early 1930s. Hindemith incorporated the few known facts about Grünewald’s life while creating his own libretto against a backdrop of the Peasant’s War of 1524.

The authoritative British musicologist Ian Kemp writes: “*Mathis der Maler* is on one level a dramatic allegory about the artist’s dilemma in a turbulent society, about Grünewald’s decision to renounce his art and commit himself, during the period of the Peasant’s Revolt in Germany, to a life of political action, and of his discovery that such action is futile and he must return to his art. It is also a personal testament. In his introduction to the first performance of the opera (Zurich, 1938) Hindemith wrote that Grünewald’s experiences had ‘shattered his very soul.’ Hindemith’s own experiences can hardly be said to have done the same, yet the opera’s scenes of exaltation and despair and its final scene of resignation depict with disarming frankness the turmoil Hindemith himself lived through and his hard-won solution. He could side neither with

the political antipodes nor with the compromising middle ground, and was forced therefore to impose a degree of isolation on himself precisely when his influence and creative ability were at their height, and ironically, when his musical language was more overtly German than it ever had been. After *Mathis der Maler* something of the excitement generated by his activities was lost. His composing rate began to slow down and although his subsequent output occupied about two-thirds of his composing career, it contained few surprises since it was based on the same premises. As a man and as an artist Hindemith had mellowed and come to terms with his essentially conservative temperament."

Begun in 1932, the opera's premiere was scheduled at the Berlin State Opera in 1935. Apparently, the Nazis learned of the opera's allegorical message and quickly proscribed its performance. Wilhelm Furtwängler, scheduled to conduct the premiere, instead directed the first performance of the present symphony adapted from the opera. That performance with the Berlin Philharmonic on March 12, 1934, was a tremendous success. The audience grasped both to the power and beauty of the music and its philosophical message.

"Although the symphony *Mathis der Maler* may on superficial examination appear to be a suite of movements extracted from the opera, Hindemith chose his title deliberately," writes Ian Kemp, continuing: "It is his first symphony, and his first major work employing the tonal and dialectic organization inherent in such a title. Each of the three movements is both a representation of one of the panels from Grünewald's Isenheim altarpiece and a quotation from the opera (the first two movements are taken wholesale, the last is a reworking from scene six) and, more significantly, part of a large-scale structure. The first movement is a novel re-creation of sonata form, based on the tonality of G and with a strong pull towards C-sharp. The second is a slow movement, also in sonata form, in which the tonality progresses from the subdominant of G to a clear C-sharp. The finale is a complex ternary form powerfully asserting the dominance of C-sharp. The work is thus a coherently argued whole."

**I. Concert of Angels:** *Ruhig bewegt; Ziemlich lebhafte Halbe.* Originally the overture to the opera, the movement begins with the trombone's presentation of the opera's central theme, *Es sungen drei Engle* ("Three Angels Sang"). Following development of this idea, the three-part main section begins. Flutes and first violins play a lively modal idea; strings then chant a new melody of mystical serenity. A closing fugato section celebrates these themes while trombones recall their "Angels" melody.

**II. Entombment:** *Sehr langsam.* An intermezzo from the final scene of the opera, this elegiac movement is based on two themes. Woodwinds and muted strings present the linear first theme; a second idea is later advanced by solo oboe, and then flute, above a pizzicato string accompaniment.

**III. The Temptation of Saint Anthony:** *Sehr langsam, frei im Zeitmass; Lebhaft.* As forceful and dramatic as Grünewald's painting itself, this final movement was drawn from the sixth scene of the opera. Strings begin with an impassioned recitative and then launch a powerful chorale, *Where wert Thou, good Jesus, that Thou wert not present to heal my wounds?* A fearsome struggle ensues in which the demons sing: *Your greatest foe is within yourself.* Another venerable chorale, *Lauda Sion Salvatorem*, is heard before a resplendent *Alleluia* signals the ultimate spiritual illumination.

## UPCOMING PROGRAMS

**“Monuments”  
Symphony Sunday Concert**  
Carter Simmons, Music Director  
Featuring Emma Koi, Flute  
Sunday, May 3, 2020 2:00 PM  
The Pabst Theater  
144 E Wells St

Festival City Symphony Principal Flute, Emma Koi, will perform Mozart’s beautiful and athletic first *Flute Concerto* on a program of monumental works by composers who provided the foundation to everything we enjoy at the symphony. Join Milwaukee’s Festival City Symphony led by Music Director Carter Simmons for the final Symphony Sunday of the season and a performance of music both exciting and consequential.

Ludwig van Beethoven

W.A. Mozart

Johannes Brahms

*Coriolan Overture, op. 62*

*Flute Concerto, No. 1, K.313 in G*

Emma Koi, Flute

*Symphony no. 1, op. 68 in C minor*

**Spring Pajama Jamboree**  
Carter Simmons, Music Director  
Wednesday, May 6, 2020 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 season with a FREE Spring Pajama Jamboree concert on Wednesday, May 6, 2020, at 7:00pm in the Bradley Pavilion of the Marcus Center for the Performing Arts. The program will include patriotic tunes and lively melodies to welcome spring. As always, FCS will close its season with children from the audience conducting the orchestral finale “Stars and Stripes Forever.”

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