



PECK SCHOOL
OF THE ARTS
DEPARTMENT OF MUSIC

UWM Symphony Orchestra

Ken-David Masur, Guest Conductor

*Mendelssohn's "Reformation"
with Ken-David Masur*

Friday April 8, 2022 | 7:30PM

Helen Bader Concert Hall
Helene Zelazo Center for the Performing Arts
2419 E Kenwood Blvd
Milwaukee, WI 53211



arts.uwm.edu/calendar

Peck School OF THE Arts

UWM Symphony Orchestra
“Mendelssohn’s Reformation & Ken-David Masur”

Bader Concert Hall
Friday, April 8, 2022
7:30 p.m.

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PROGRAM

- Hungarian Dances* Johannes Brahms (1833-1897)
No. 3 in F major
No. 19 in B minor
No. 5 in G minor (orch. Parlow)
- Symphony No. 5 in D minor, Op. 107 “Reformation” Felix Mendelssohn (1809-1847)
I. *Andante – Allegro con fuoco*
II. *Allegro vivace*
III. *Andante*
IV. Chorale: *Ein feste Burg ist unser Gott* – *Allegro vivace* – *Allegro maestoso*

*Latecomers will be seated at a suitable break in the performance

*Audience members are kindly requested to turn off cell phones and all electronic devices

*Audio/Video Recording is prohibited

BIOGRAPHIES

Ken-David Masur, Guest Conductor



Hailed as “fearless, bold, and a life-force” (San Diego Union-Tribune) and “a brilliant and commanding conductor with unmistakable charisma” (Leipzig Volkszeitung), Ken-David Masur is Principal Conductor of the Civic Orchestra of Chicago, and Music Director of the Milwaukee Symphony Orchestra.

In the 2021/2022 season Masur leads a range of detailed programs with the Civic Orchestra of Chicago, and with the Milwaukee Symphony Orchestra, which celebrates its first performances in its new hall, the Bradley Symphony Center in downtown Milwaukee. He recently debuted with the San Francisco Symphony and the Minnesota Orchestras and will lead performances with the Baltimore Symphony Orchestra, the Warsaw Philharmonic, the Rochester Philharmonic, and the Kristiansand Symphony Orchestra.

Masur has conducted distinguished orchestras around the world, including the Boston Symphony Orchestra, Los Angeles Philharmonic, the Chicago and Detroit Symphonies, l’Orchestre National de France, the Yomiuri Nippon Symphony in Tokyo, the Orchestre National du Capitole de Toulouse, the National Philharmonic of Russia, and orchestras throughout the United States, France, Germany, Korea, Japan, and Scandinavia. In addition to regular appearances at Ravinia, Tanglewood and the Hollywood Bowl, Masur has conducted internationally at festivals such as the Verbier Festival in Switzerland, the Festival of Colmar in France, Denis Matsuev’s White Lilac Festival in Russia, the Tongyeong Festival in South Korea and the TV Asahi Festival in Tokyo, Japan.

Previously Masur was Associate Conductor of the Boston Symphony Orchestra, where he led numerous concerts, at Symphony Hall and at Tanglewood, of new and standard works featuring guest artists such as Renée Fleming, Dawn Upshaw, Emanuel Ax, Garrick Ohlsson, Joshua Bell, Louis Lortie, Kirill Gerstein, Nikolaj Lugansky, and more. For eight years, Masur served as Principal Guest Conductor of the Munich Symphony, and has also served as Associate Conductor of the San Diego Symphony and as Resident Conductor of the San Antonio Symphony.

Masur is passionate about the growth, encouragement and application of contemporary music and has conducted and commissioned dozens of new works, many of which have premiered at the Chelsea Music Festival, an annual summer music festival in New York City founded and directed by Masur and his wife, pianist Melinda Lee Masur. The Festival seeks to engage curious audiences with its ground-breaking collaborations between the performing, visual and culinary arts, and has been praised by *The New York Times* as a “gem of a series.”

Music education and working with the next generation of young artists are of major importance to Masur. In addition to his work with the young musicians of the Civic Orchestra of Chicago, he has led orchestras and masterclasses at the New England Conservatory, Boston University, Boston Conservatory, the Tanglewood Music Center Orchestra and at leading universities and conservatories in Asia, Europe, and South America.

Ken-David Masur has recently made recordings with the English Chamber Orchestra and violinist Fanny Clamagirand, and with the Stavanger Symphony. As founding Music Director of the Bach Society Orchestra and Chorus at Columbia University, he toured Germany and released a critically acclaimed album of symphonies and cantatas by W.F. Bach, C.P.E. Bach and J.S. Bach. WQXR named Masur's recording with the Stavanger Symphony of Gisle Kverndokk's *Symphonic Dances* one of "The Best New Classical Releases of July 2018". Masur received a Grammy nomination from the Latin Recording Academy in the category Best Classical Album of the Year for his work as a producer of the album *Salon Buenos Aires*.

UPCOMING EVENTS

APR. 14 | 7:30 PM

Chamber Music Milwaukee "Tanguano"

APR. 15 | 7:30 PM

UWM Jazz Ensemble

APR. 24 | 3:00

University Community orchestra

APR. 25 | 7:30

University Community Band

MAY 1 | 3:00

Wind Ensemble/Symphony Band Concert

MAY 4 | 7:30

UWM Percussion Ensemble

MAY 5 | 7:30

UWM Jazz Ensemble

MAY 6 | 7:30

UWM Symphony: Concert Competition Winners' Concert with David Bloom

MAY 7 | 7:30

UWM Choirs: Choral Collage Concert

MAY 9 | 7:00

UWM Wind Ensemble: Mozart's "Gran Partita"

UWM Symphony Orchestra | Jun Kim, Music Director

Violin I

Grace Kim**
Victor Cardenas
Bradley Hartney
Eun Cho
Suzanne Gorman
Pamela Simmons^
Kirstian Brusubardis^
Manuel Landin^

Viola

Katherine Messer*
Miguel Barrenechea
Nicole Gabriel
Natalie Powers
Catherine Krause^

Double Bass

Callum Fettiplace*
McKenna Dodson
Lilian Rutowski
John Babbitt#
Harrison Willow^

Piccolo

Emma Lundquist
Jennifer Rodrigo

Flute

Sarah Dombrowski
Emma Lundquist
Christine McElligott
Jennifer Rodrigo

Oboe

Samantha Carr
Gretchen Froelich

Clarinet

David Hilt
Samu Jarvela
Carly Siegel

Bassoon

Rosalie Avery
Callahan Lieung
Miko Roman

Violin II

Julia Rossi*
Theresa Rukavina
Joseph Kleemann
Elena Caceres
Eric Zhang
Krista Hettinger^

Cello

Hung Pok Wong*
Rayden Montes
Marcus-Anthony Amenechi
Oakley Mertes
Irena Haugh
Ian Wasserman^
Viktor Brusubardis^

Horn

Eli Drews
Valarie Kasprick
Eily Polenzani
Alex Wolke

Trumpet

Vicki Beck
Alec Burke
Rico Martinez

Trombone

Will Akers
Ben Skrade

Bass Trombone

Dustin Zimmerman^

Timpani/Percussion

Elianna Alcocer
Matt Becker
Benjamin Chapin

***Concertmaster*

**Principal*

^*Guest Player*

#*UWM Faculty*

PROGRAM NOTES

Hungarian Dances – Johannes Brahms

In 1853 the twenty-year-old Brahms went as a pianist on a concert tour with the Hungarian-born violinist Eduard Reményi, whose real name was Hoffman. A brilliant but eccentric person, Reményi “played the airs and dances of his native country with a free and abandon that excited his hearers to wild enthusiasm,” even if his performances of the classical masterpieces were judged “somewhat extravagant.” It seems to have been he who kindled in Brahms that affection for Hungarian music which was to assert itself in many of the composer’s works.

Brahms wrote four sets of *Hungarian Dances*. There are 21 in all. They are without opus number and were originally for piano (four hands). Books I and II were issued in 1869, Books III and IV in 1880. On December 6, 1868, he wrote to Fritz Simrock, the publisher: “The dances... are real Puszta and gypsy children; that is to say, which I did not beget but merely brought up on bread and milk. They are to appear for four hands, likewise for two.” In the duet form they enjoyed immense popularity and were the first compositions of Brahms to win him fame outside of Germany. He arranged the first two sets for piano solo in 1872. Dr. Karl Geiringer describes the later books as “the more artistically wrought, the more spiritualized and at the same time a little more Brahmsian than Hungarian.” The second series did not achieve quite the popular success of the first. Max Kalbeck declared that “the Hungarian amethysts and topazes would have remained colored pebbles if Brahms had not polished them and supplied their settings.”

Except for Nos. 11, 14, and 16 of the later books – actually original Brahms melodies – the dances were partly based on tunes by such minor Hungarian composers as Pecsentyanky, Sarközy, Windt, Rizner, Merty and Travnik. Kéler-Béla (a regimental band master who thus Magyarized his name Albert Keller) claimed some as his own and in 1874 precipitated an angry controversy in which Brahms was widely accused of plagiarism, though he had explicitly placed on the front page of Simrock’s original edition the title *Hungarian Dances, set by Johannes Brahms*. Even Simrock was stirred and contemplated a suit. Reményi himself on an American tour told a reporter for the *New York Herald* that, on his travels in Hungary with Brahms, he had often played his companion Hungarian tunes “which he himself had composed” and which Brahms subsequently appropriated. The *Allgemeine Musikalische Zeitung*, in 1874, carefully published the names of the composers of the first ten dances. Kalbeck in his big Brahms biography went in great detail into the matter. Brahms himself did not reply to the various charges and Joachim, writing in 1897, dismissed the questions of plagiarism as “childish.”

Various arrangements of the *Hungarian Dances* were made at different times. Probably the best known are Joachim’s transcriptions for violin and piano. Philip Hale mentioned an arrangement from Nos. 5 and 6, by Pauline Viardot for two voices and piano. Brahms himself orchestrated Nos. 1 and 3 of the first set and No. 10 of the second. Others who scored the dances were Andreas Haller, (Nos 2, 4 and 7); the Hamburg conductor, Albert Prlow; and Dvorak (the last five)...

- Herbert F. Peyser

Symphony No. 5 in D minor, Op. 107 “Reformation – Felix Mendelssohn

Between the ages of 12 and 14 Mendelssohn composed 13 symphonies for strings (with occasional surprise entries for percussion), a fluency quite at odds with his mature approach to the symphony. For the five grown-up symphonies were composed at wide intervals and regarded with considerable unease by their composer, yet usually admired for the polish and approachability we find in all his music. They were numbered according to their order of publication, and since he never published the

popular "Italian" Symphony nor the "Reformation" Symphony, they ended up misleadingly numbered 4 and 5.

If the "Reformation" Symphony had been performed according to Mendelssohn's original intentions, it might have escaped the disdain in which he seems to have held it ever since. Aware that the year 1830 was to be celebrated as the tercentennial of the Augsburg Confession submitted by Luther and Melancthon to the Emperor Charles V in 1530, Mendelssohn was already thinking about a suitable composition during his adventurous trip to the British Isles in 1829. As a devout Protestant himself and a boundless admirer of Bach (whose *St. Matthew Passion* he had recently revived in Berlin), Mendelssohn felt drawn by the idea of a symphony that symbolized the Protestant Reformation not with a grand choral work on a sacred text, as might be expected, but with a four-movement symphony without words.

Two other impulses were at work. Since writing his previous symphony "No. 1" in 1824, Mendelssohn, like all alert German musicians, had become aware of Beethoven's Ninth Symphony and its overwhelming power. As the bearer of a message of universal brotherhood, it stood as a model of how dramatic a symphony can be, even in its opening three movements, which are not sung. Mendelssohn was always aware that the finale can bear the climactic weight of a symphony, and not be, as one might infer from Haydn or Mozart, a mere happy ending.

The other thread in Mendelssohn's mind was the pursuit of what later became known as "program music." He had already composed an overture that depicted the world and action of *A Midsummer Night's Dream*, and on his visit to the Scottish islands he had begun to sketch out a pictorial overture eventually to be known as *The Hebrides*. Music as the bearer of a narrative was not new, but it had great attraction to a Romantic generation anxious to illustrate events, places, and feelings with the colorful resources of the modern orchestra.

The "Reformation" Symphony was thus conceived as celebrating the triumph of Protestantism, represented in the finale by Luther's chorale "Ein feste Burg," over Catholicism, which is depicted very briefly at the beginning of the Symphony in beautiful, but symbolically old-fashioned Palestrinian polyphony.

After his visit to Scotland in the summer of 1829 Mendelssohn spent a few weeks in north Wales at the home of John Taylor, a wealthy mine-owner, and it was in the depths of a lead-mine there, 500 feet beneath the surface, that Mendelssohn found himself thinking about the conclusion of his Symphony. Back in Berlin by the end of the year, he started the Symphony in earnest and had finished the first three movements by April 13. But he was held up by illness, also perhaps by the feeling that the Symphony had not actually been commissioned by King Friedrich Wilhelm III for the Berlin celebrations planned for the month of June, and by the time he completed the Symphony, May 13, it was too late. Mendelssohn had in any case planned to be gone from the city by then on his next series of foreign adventures, this time to Italy.

On his way south he attempted to get a hearing for the Symphony in Leipzig and Munich but was unlucky in both cities. Early in 1832 he was in Paris, where it was at least tried out under the enterprising baton of François Habeneck. But the orchestra rejected it as "too learned" and it was not until Mendelssohn returned to Berlin that he was able to include the work in a series of concerts he gave in the fall of 1832. By this time he had made a number of revisions, mostly shortening the last movement. Berlin's leading music critic objected to the idea of a symphony carrying some kind of external message, but whether or not this was enough to turn the composer against his own work, he later refused to have it performed, describing it as "juvenile." He even said he thought it should be burnt.

Happily for us, the "Reformation" Symphony has survived, and it can give great satisfaction as a four-movement symphony with or without its references to the great events it was intended to celebrate. The two middle movements, after all, have no explicit connection with history but are simply a scherzo and trio followed by an expressive slow movement.

The first movement persuasively carries the notion of conflict, at first in the slow introduction where clarion figures seem to call out for reform over the aspiring counterpoint in the lower strings. Mendelssohn also cites the "Dresden Amen," a simple rising scale heard twice very softly in widely spaced strings, which he may have regarded as a symbol of the Protestant church even though it was originally intended for the Catholic royal chapel in Dresden and later adopted by both churches. Then the main Allegro, in the minor mode, comes close to Beethovenian anger, dramatically interrupted at the end of the development when the music speeds up almost out of control, only to be stopped in its tracks by the strings quietly singing out the Dresden Amen and bringing order out of chaos.

The Scherzo second movement might well have struck its composer as juvenile since it evokes the world of Haydn, or perhaps early Beethoven, although its Trio is closer to Mendelssohn's own style in its elegant melodiousness. The slow movement resembles a vocal aria, the voice line entrusted to the first violins, and like an aria it is compact and short.

At this point Mendelssohn originally composed a short linking movement in which a solo flute evokes Luther the musician (he is known to have played the flute) leading directly into the statement of the chorale "Ein feste Burg." This plan was later dropped. The first strain of the chorale is heard on the flute alone, and the winds and lower strings gradually join in. What follows is a surprise, for the chorale is treated in jaunty fashion as if it were to be a set of variations. But the tune is never completed, and the full orchestra interrupts it with the start of the finale proper, a vigorously positive

- *Los Angeles Philharmonic*