



**MENOMONEE FALLS
SYMPHONY ORCHESTRA**

ALEXANDER MANDL - MUSIC DIRECTOR



BEETHOVEN TRIPLE CONCERTO



CONCERT PROGRAM

April 26, 2024
Hamilton Fine Arts Center
Sussex, WI

ALEXANDER MANDL - MUSIC DIRECTOR

Menomonee Falls Symphony Orchestra Music Director, Dr. Alexander Mandl maintains an active and multifaceted career as conductor, violinist, soloist, educator, chamber and orchestra musician. A versatile artist, Mandl appeared internationally at renowned halls, including Alice Tully, Weill Hall at Carnegie Hall, Carnegie Music Hall, Sprague Hall, the Mellon Institute, the Memorial of Latin America and Auditorio Manuel de Falla in Granada, Spain, and Alsion in Denmark.

Commended for his energetic and charismatic performances, detailed score knowledge, and natural inspiring musical leadership, Dr. Mandl has conducted ensembles from small chamber and vocal, to the large operatic and symphonic. He has directed musicians from the New York Philharmonic, Milwaukee Symphony Orchestra, The Cleveland Orchestra, Dallas Symphony, Pittsburgh Symphony, New Haven Symphony, South Denmark Symphony and the Ljubljana Symphony, to name a few.

In addition to his Menomonee Falls Symphony Orchestra duties, Mandl holds conducting posts as Conductor of the Milwaukee Chamber Orchestra (Milwaukee Musaik), Conductor of the Medical College of Wisconsin Orchestra, Conductor of the Elm City ChamberFest Chamber Orchestra, guest conductor with the Paraiba Symphony Orchestra, Brazil, and the South Denmark Symphony Orchestra, among others. Prior engagements include the Kenosha Symphony, Timothy Dwight Chamber Orchestra, UFPB Chamber Orchestra and the Eleazar de Carvalho Festival Faculty Orchestra.

In 2004, Mandl conducted the South American premiere of Ezra Laderman's *Nonete*. In addition, he has recently conducted opera productions of Hans Krása's *Brundibar* and Pergolesi's *La Serva Padrona*. Former conducting posts include the Carroll University Chamber Orchestra, Cardinal Stritch University Chamber Orchestra, the Hopkins Chamber Ensemble, Timothy Dwight Chamber Orchestra at Yale, the Lakeshore Youth Symphony Orchestra (2006-2016), and the New Haven Youth Symphony.

Dr. Mandl holds degrees from Yale, Carnegie-Mellon and UW-Madison. Among his conducting mentors are Eleazar de Carvalho, David Becker, James Smith, and Jorge Mester. He is the recipient of the Yale Alumni Award, the Carnegie Tradition Award, the Miles Prize, and the Ivan Galamian Award.



FROM THE PODIUM



Good evening to all –

Tonight we celebrate our season finale, saying good bye to a most successful 2024-25 concert season. This evening also represents a launching point for the terrific young artists joining us for tonight's performance.

We open tonight with the *Toccata*, a piece originally composed in the early 17th century, but which has been reworked for the modern era through the efforts of cellist Hans Kindler in the 1930's. We follow this up with Fauré's luscious incidental music for *Pelleas et Mélisande*, which demonstrates his command of harmony and programming for this popular French operatic tragedy. The first half of the evening finishes off with selections from Bizet's ever popular *Carmen*. Joining us for the *Toccata* and *Carmen* are our initial Honors Side by Side program participants, who've done a magnificent job preparing for the concert and integrating themselves with the orchestra.

The second half of the evening features three of our area's most impressive young performers, combining their musical talents with the MFSO to present Beethoven's Triple Concerto. This would be an impressive concerto if composed for solo violin, piano or cello. Indeed, the second movement has been seen by music historians as the Beethoven cello concerto. Beethoven takes it even farther playing each of the solo instruments off one another to create a riot of music.

So while we bid adieu to our 2024-25 season, we look forward with great excitement for the prospects of our young artists. In this program you'll also see some highlights of our plans for next season.

Enjoy your evening!

MFSO Music Director
Dr. Alexander Mandl

THIS EVENING'S SOLOISTS

MAGDALENA MASUR - VIOLIN

Magdalena is 17 years old and an eleventh grader living in Milwaukee, WI. She is a Scholarship Fellow at the Music Institute of Chicago's Academy, a training center for advanced pre-college musicians. Her first solo concerto performance was with the Milwaukee Youth Symphony Orchestra (MYSO), when she won the 2022 concerto competition at age 13. Most recently, Magdalena soloed with the Racine Symphony Orchestra after winning its Young Artist Competition in February 2024, and is the recipient of the 2024 Music & More Scholarship. She also received honorable mention in the 2025 Bolz Young Artist competition.

For the past two seasons, Magdalena has served as one of the concertmasters in the MYSO Senior Symphony. As a chamber musician, she has performed in a piano trio as part of the Advanced Chamber Music Institute at the Wisconsin Conservatory of Music for the past three years.

Magdalena studies the violin with Alexander Mandl and has been coached by Kee-Hyun Kim of the Parker Quartet, Anait Arutinian, Daniel Getz of the Boston Symphony Orchestra, and Rebecca Fisher formerly of the Chiara String Quartet.

The oldest of three siblings, Magdalena started playing violin at the age of five. In her free time, she enjoys baking and discovering new recipes, and spending time with her family and friends.



COLLIN RUNNOE - CELLO

Collin Runnoe is a senior at Whitefish Bay High School and plays the cello in the Whitefish Bay High School Chamber Orchestra. He has participated in the National Federation of Music Clubs Federation Festival for twelve years and recently received a "12+ Years Consecutive Superiors Certificate." Collin has also participated in the Wisconsin School Music Association's Solo and Ensemble for six years and has won three "exemplary Performance Awards." Last year marked his sixth year as a member of Wisconsin School Music Association's Honors Orchestra. He was a first-place winner of the 2024 Civic Music Association's High School Competition and was a participant in Civic Music Association's Showcase Recital in 2023.

Collin soloed with the Milwaukee Symphony Orchestra as a finalist in the 2024 "Stars of Tomorrow" auditions. He plays in a piano trio in the Advanced Chamber Music Institute at the Wisconsin Conservatory of Music and played in the University Community Orchestra for four years, including one year in the University Community String Orchestra, both sponsored by the University of Wisconsin-Milwaukee.

He was selected as a member of the National Youth Orchestra of the United States of America (NYO-USA) in 2024, and in that summer, the orchestra, under the direction of Marin Alsop, played at Carnegie Hall, and in Buenos Aires, Montevideo, São Paulo, and Rio de Janeiro. Collin will return to NYO-USA this summer, and the orchestra, under the direction of Gianandrea Nosada, will play at Carnegie Hall and in a six-city Asian tour in Tokyo, Osaka, Hong Kong, Beijing, Shanghai, and Seoul.

When not participating in musical activities, Collin can be found on the golf course, either as a golfer or as a caddy for the Milwaukee Country Club. Collin is a student at Whitefish Bay High School and plans to attend the University of Wisconsin-Madison and double major in music and chemistry.

KEVIN WAN - PIANO

Kevin Wan is a senior at Homestead High School and has been playing the piano for 12 years. He was a semifinalist in the 2022 and 2023 Wisconsin Youth Piano Competition; he placed first in the Wisconsin Conservatory of Music's high school piano scholarship audition in 2022, 2023, and 2024; and he received an Exemplary Performance Award at the 2023 and 2024 WSMA State Solo and Ensemble Festivals. He was also selected as a junior juror for the 2024 PianoArts North American Competition.

Kevin has been studying with Stefanie Jacob at the Wisconsin Conservatory of Music for six years. He is also a member of the Conservatory's Advanced Chamber Music Institute, where he has been playing in a piano trio for four years, coached by Alexander Mandl.

In addition to piano, Kevin plays the violin in the Homestead Chamber Orchestra. He is most proud of his work in the Homestead Community Outreach Ensemble, where he and his friends played in a string quartet to provide music for homeless shelters during the holidays.

Apart from music, Kevin enjoys teaching math and spending time with his friends. Next year, he will attend the Massachusetts Institute of Technology to study mathematics.

FROM THE PRESIDENT

Dear Valued Patrons,

As President of the Board of Directors for the Menomonee Falls Symphony Orchestra, I would like to express our sincere gratitude for your invaluable support during the past season. Your dedication and generosity have been instrumental in allowing us to continue to bring the joy of music to our community.

Whether you attended one concert from our season or all of the concerts this season, your support enables us to provide enriching musical experiences for audiences of all ages, from our young audience programs to our acclaimed concerts.

Your contributions, whether through ticket purchases, donations, or volunteering your time, have made a profound difference. They have allowed us to: cover operational costs, purchase music, expand our visibility in the community and surrounding communities, and grow our Side-By-Side Program with upcoming young artists.

We are incredibly fortunate to have such a passionate and supportive community of patrons. Your belief in the power of music and in MFSO means the world to us.

Please join us for our new Outreach Concert – “Symphony in the Park” – An American Celebration on Saturday, August 30, 2025 – 5:00 pm at Old Falls Village Historical Park and Museum.

As we look forward to a new season of music, we hope that you will continue to be a part of our journey as we grown under the leadership of Alexander Mandl, Music Director. We are excited to share more musical adventures with you.

Thank you again for your unwavering support.

Sincerely,

Denise Piché
President, Board of Directors



MENOMONEE FALLS SYMPHONY ORCHESTRA

VIOLIN I

Shannon Iler, Concertmaster
Kathleen Melius
Hannah Sternberg
Jules Baginski #
Jamie Schroeter
Sophia Kerkow
Andy Leppla
Hannah Turner

VIOLIN II

Anna Rasmussen*
Holly June
Denise Piché'
Anja Freigang
Louise Adams
Richard Schwinn

VIOLA

Pam Kirk*
Mary Jagusch
Kasey Paulos
Liz Jorgensen
Florin Docea

CELLO

Brian Smith**
Eric Lenz
Clare Schaeffer
Eric Slotty
Christine Wiese
Jen Becker
Michele Wolf

STRING BASS

Kevin Becker*
Jacob Beltz
Adam Quiballo

HARP

Talia Morris

FLUTE

Nancy Wiecki*
Anna Gehrmann
Sarah Marman

PICCOLO

Sarah Marman

OBOE

Laura Beltz*
Beth Nadolski

BASSOON

Lisa Weiss-Cornelius*
Annette Abrahamson

CLARINET

Mark Schrager*
Carol Heim

BASS CLARINET

Veronica Thompson

TRUMPET

Jordan McDonald*
Jennifer Rose
Gary Kilvinger

FRENCH HORN

Judy Keene*
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Natalie Bakken

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ALEXANDER MANDL - MUSIC DIRECTOR

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August 30, 2025 - 5:00 p.m.
Old Falls Village Historical Park & Museum



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2025-26 SEASON PREVIEW



MENOMONEE FALLS SYMPHONY ORCHESTRA CONCERT PROGRAM Alexander Mandl, Conductor

Saturday, December 7, 2024 at 7:30 pm

Tocatta

Girolamo Frescobaldi/Gaspar Cassado
arr. Hans Kindler

From the incidental music to "Pelleas et Mélisande"

Gabriel Fauré

Prélude
La Fileuse
Sicilienne
La mort de Mélisande

From the opera "Carmen": Suite No. 1

Georges Bizet

Prélude
Aragonaise
Intermezzo
Seguedille
Les Dragons d'Alcala
Habañera
Les Toréadors

INTERMISSION

Concerto for Violin, Cello and Piano in C major, Op. 56 "Triple Concerto"

Ludwig van Beethoven

Allegro
Largo
Rondo alla polacca

Soloists:

Magdalena Masur, Violin
Collin Runnoe, Cello
Kevin Wan, Piano

Please turn off all cell phones and smart devices.

We appreciate your cooperation in making our concerts as enjoyable as possible for everyone. Enjoy the concert!

PROGRAM NOTES BY DR. ALEXANDER MANDL



GIROLAMO FRESCOBALDI / GASPAR CASSADO

Born: September, 1583, Duchy of Ferrara (Italy)
Died: March 1, 1643, Rome, Italy

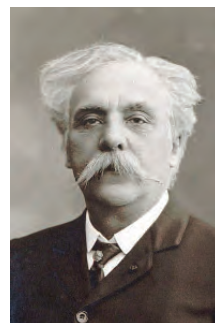
Toccata

Arranged by Hans Kindler

Composed: 1935
Premiered: 1937, Washington, DC, USA
Approximate duration: 8 minutes.

This Toccata by Frescobaldi, or as it perhaps should be stated, "attributed to Frescobaldi," was first performed in cellist Hans Kindler's transcription by the National Symphony Orchestra, of which he was conductor, in Washington, D.C., October 31, 1937. The work was originally published in 1925 as a Frescobaldi "Toccata arranged for Cello and Piano" by the Spanish cellist Gaspar Cassado. Mr. Cassado explains that the Toccata which he has arranged for cello was discovered by him in the archives of La Merced, the Conservatory of Music at Barcelona where his father was for a long-time organist and Maestro di Cappella. The score bore the title "Toccata" and the name of Frescobaldi, and was presumably a copy, "originally written for organ solo." Mr. Cassado adds: "I cannot be absolutely sure whether it was Frescobaldi or another author who did the rest, though in some passages one can easily find some characteristic 'frescobaldiane'." Eventually, the popular Toccata was orchestrated by one of Cassado's pupils, Hans Kindler.

This Toccata is true to the free, improvisatory form of the keyboard pieces which bore its name and consists mostly of lively and vigorous music interspersed with relieving slow sections. There is a "grave" introduction, set forth by the full orchestra, and then an allegro giusto, in which the principal subject is presented in fugal fashion, at first by the strings. A "tranquil" bridge passage reintroduces the theme somewhat altered and develops it. The original introductory subject is brought back and developed over string figures. The "giusto" theme returns to bring a full-voiced close.



GABRIEL

Born: May 12, 1845, Pamiers, France
Died: November 4, 1924, Paris, France

Incidental music to

Pelleas et Mélisande

Composed: 1898
Premiered: 1900, Paris, France
Approximate duration: 21 minutes

Gabriel Fauré began his musical education in Paris where he trained to be a church organist and choirmaster, and after graduating in 1865, he earned a living as an organist and teacher. Fauré is now regarded a major innovator in musical composition. His works moved away from the German romantic tradition, and are characterized by outward restraint, but very subtle use of melody, harmony and orchestration. He is sometimes described as the originator of impressionist music, and he had a strong influence on his pupils, notably Debussy, Ravel and Koechlin.

Fauré wrote the incidental music based on Maurice Maeterlinck's play *Pelléas et Mélisande*. The play tells the story of two brothers, Pelléas and Golaud, who both fall in love with Mélisande, a beautiful yet mysterious girl. Golaud finds her in the forest, and is immediately enchanted by her. He marries her, but soon begins to suspect, correctly, that she is attracted to his brother and is having an affair with Pelléas. He becomes increasingly consumed by jealousy, until finding them embracing; he falls on them with his sword, killing Pelléas and wounding Mélisande. In the final scene Mélisande lies dying after giving birth to a small girl. Golaud filled with grief and remorse begs her forgiveness.

The *Prélude* describes the discovery of Mélisande in the forest. It contrasts a simple lyrical melody (Mélisande) with a second fluid theme with chromatic movement filled with passion (Golaud). The latter builds to a very dramatic central climax, anticipating the tragedy that is to occur. A horn call near the end of the movement evokes a distant hunt in the forest.

La Fileuse (the spinner) is an orchestral evocation of a scene in the play showing Mélisande at the spinning wheel. The upper strings play a moving triplet theme throughout, which suggests the whir of the wheel, and accompanies a gentle spinning song which is interspersed with darker threatening passages.

The *Sicilienne*, built from a lyrical theme in the minor mode and played at first on the flute with harp accompaniment, describes a moment of happiness shared by Pelléas and Mélisande as they recognise the love they share. It has become one of Fauré's best known pieces and has been arranged for many different combinations of instruments. Although it seems to fit the Maeterlinck play to perfection it was originally composed for a different play - Molière's *Le Bourgeois Gentilhomme*.

The fourth movement is a slow dirge on the Death of Mélisande. It looks back to some of the earlier thematic material, notably the dark interludes in *La Fileuse*, and it marches steadily on with relentless inevitability. This movement was played at Fauré's own funeral in 1924.



GEORGES BIZET

Born: October 25, 1838 - Paris, France
Died: June 4, 1875, Bougival, France

Selections from
CARMEN

Composed: 1874
Premier: 1875, Paris, France
Approximate duration: 12 minutes

Georges Bizet opera Carmen was based on a novella of the same title written in 1846 by Prosper Mérimée. Bizet began work on it in the summer of 1873, and finally finished it late in 1874. It was a time of great emotional strain for him. His marriage was beginning to break up and during the composition he was separated from his wife for two months. It was premiered on 3 March 1875, and even though it ran for 48 performances, was not initially well-received by the critics. The subject matter was considered improper, particularly the idea of a soldier deserting the army to join a criminal band of smugglers. Sadly, Bizet did not live to see Carmen's success. He died from a heart attack at the age of 36 exactly three months after the première, on his sixth wedding anniversary. The opera did however quickly gain admirers. Praise for it came from well-known contemporaries including Saint-Saëns and Tchaikovsky. Brahms attended over twenty performances and considered it the greatest opera produced in Europe since the Franco-Prussian War. Even Wagner praised it grudgingly. Carmen has since become one of the most popular works in the entire operatic repertoire, and undoubtedly the most famous operatic portrayal of the "femme fatale".

Two Carmen suites were published for orchestral performance after the composer's death. The sequence adopted for this performance is based on the first suite, with the addition of the Habañera from Act 1 of the opera. The short prelude presents the threatening fate motive that occurs frequently throughout the opera, most significantly at the end. The Aragonaise describes the lively street scenes in Seville before the start of the bull fight. The Intermezzo is the central point of the opera. Coming before the opening to Act 3 it expresses Don Jose's deep love for Carmen in a short moment of calm when their relationship seems secure. It contains one of the most beautiful melodies ever written for the flute. The seguidille is a Spanish song and dance that Carmen uses to seduce Don Jose into releasing her from prison. Les Dragons d'Alcala is march in a 'toy' military style that opens the second act. The habañera, which is perhaps the most famous aria of the opera, is sung by Carmen in Act 1, and fatally attracts Don Jose. The tune was taken, with acknowledgement, from a popular contemporary Cuban dance composed by Sebastián Yradier. The Latin American idiom and the rich orchestration give it a seductive character, yet the chromatic movement in the melody make it intangible and slippery, suggesting the unattainable. The final movement describes the brilliant parade of the Toreadors on their way to the bull ring in Seville.



LUDWIG VAN BEETHOVEN

Born: December, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Austria

Concerto for Violin, Cello and Piano in C major, Op. 56 "Triple Concerto"

Composed: 1804
Premiered: 1808 in Vienna, Austria
Approximate duration: 38 minutes

Commonly known as the Triple Concerto, it playfully and exuberantly combines elements of the piano trio with the concerto. With this music, Beethoven achieved a hybrid genre-bending feat which was virtually unprecedented at the time and has not been attempted by any significant composer since. While the sinfonia concertante genre features a dialogue between individual solo instruments and the orchestra, a practice well-honed by Mozart and Haydn, Beethoven's Triple Concerto presents the soloists as a collective force. The casual and carefree chamber music of the salon is augmented, miraculously, by the grandeur of the orchestra. As with Beethoven's "Choral Fantasy", an adventurous new kind of music emerges.

Composed between 1803 and 1804, around the time of the Eroica Symphony, the Triple Concerto came at the advent of Beethoven's "heroic" middle period. The early biographer, Anton Schindler, claimed that it was written for Beethoven's student and royal patron, Archduke Rudolph. The Archduke was 16 years old at the time, and an accomplished pianist. However, there is no official record that Rudolph ever performed the work. The only public performance of the Triple Concerto during the composer's lifetime took place at an outdoor concert in Vienna's Augarten in May of 1807.

The Triple Concerto begins quietly and sneakily. The opening movement's first theme emerges as a single strand in the low strings. Soon, the orchestral introduction springs to life with regal dotted rhythms, brash and thundering dynamic surprises, an exhilarating and expectation-filled crescendo, and upward flourishes in the cellos. The mighty orchestral introduction dissolves into a single, pulsating line and the solo voices take center stage. The solo cello enters, (the part was written for the prominent virtuoso Anton Kraft, remains the leader much of the time, often playing in a high register so that it is never overshadowed by the other soloists or the orchestra), followed by the violin, and moving to the piano in a soulful and fun-loving musical conversation. Occasionally, we get the sense that one instrumental "character" is attempting to outshine the other in a good-natured contest of sparkling virtuosity – especially in the stormy sections of the development section. Beethoven full of dynamic surprises unexpectedly presents the end of the exposition section with a turn to A minor rather than the expected G major. The movement closes with an exuberant coda.

The cello begins the second movement, marked Largo (broadly, stately). The key is A-flat major, rather distant from the main key of C major, but Beethoven provides a subtle link by emphasizing the note C, which also plays an important part in A-flat major. The violin enters in duet and the piano acts as a color and textural role. The lyrical and contemplative slow movement is relatively short and functions as a "prelude" to the third-movement finale, here a dazzling Rondo alla polacca. The bridge is connected by the cello which again is the first to present the melodic material in high register.

The rhythm of the "polacca" (polonaise) dance dominates the entire movement, ensuring its lighthearted melodic nature. The about two-thirds into the movement, Beethoven finally gives us the "polonaise proper" in a heroic manner and the familiar rhythmic pattern accompaniment. Yet, Beethoven still has one more surprise in his box of tricks; the meter unexpectedly changes to 2/4, and the "polacca" melody briefly takes on the character of a wild chase between the three soloists. The stately polacca is restored, however, to conclude the piece in a regal grand manner.

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The Menomonee Falls Symphony Orchestra (MFSO) is a community of musicians and supporters who bring great orchestral music and support for music education to the greater Milwaukee, Waukesha, Washington and Ozaukee suburban areas. Many of our musicians are music teachers, semi-professional musicians and musicians who have other career paths.

The arts unify us all, and benefits extend beyond the individual to the community.

The objective of the orchestra is to promote appreciation of classical symphonic and all styles of music for audiences and playing musicians. The orchestra also provides an opportunity for young artists and professional soloists to appear in concert with symphonic accompaniment.

The orchestra strongly supports the enhancement of music education for all: the disciplines, the opportunity for aspiration and personal satisfaction for people of all ages.

The MFSO relies on community support to achieve our missions. To join our email list and learn more about how you can support the MFSO as a donor, volunteer, advertiser or musician, visit our web site or scan the QR code below:

Thank you for your support!

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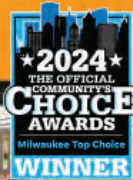
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