# Fantastic Fauré









#### **2024 TEEN CHORAL PARTNERS**

Germantown High School Jonathan Brooks, director

Hartford Union High School Ernest Brusubardis III, director

Milwaukee High School of the Arts Raymond Roberts, director Dear students,

I'm so thrilled to have the opportunity to welcome you to the Bradley Symphony Center, home of the Milwaukee Symphony Orchestra.

The Teen Choral Concert is one of the great highlights of the season, bringing young people from across the state together in harmony to sing and collaborate with the MSO on a vocal masterpiece. Last season marked the return of the Teen Choral Concert for the first time in our new home, and I was finally able to fully participate in the experience. It was a great joy for me to continue the tradition that has influenced and inspired so many voices from around the state. This season, it is a special treat to have the MSO's artistic partner, bass-baritone Dashon Burton, join us for Fauré's Requiem. Together, we will have the opportunity to explore the richness of this French master's sound world and spiritual message of hope, as well as learn how to use the vocal instrument to its fullest expression from one of the great performers of our time.

We are very much looking forward to welcoming the next generation of Teen Choral Concert participants.

Best wishes,

**Ken-David Masur** Music Director POLLY AND BILL VAN DYKE MUSIC DIRECTOR CHAIR





## Fantastic Fauré

Milwaukee Symphony Orchestra Ken-David Masur, conductor

Dashon Burton, bass-baritone

Olivia Pogodzinski, soprano

Germantown High School Jonathan Brooks, director

Hartford Union High School Ernest Brusubardis III, director

Milwaukee High School of the Arts Raymond Roberts, director **Gabriel Fauré** *Masques et bergamasques*, Opus 112 I. Ouverture

**Gabriel Fauré** Requiem, Opus 48

> I. Introït et Kyrie II. Offertoire III. Sanctus IV. Pie Jesu V. Agnus Dei VI. Libera me VII. In paradisum

Thank you to our Education Supporters











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## GENERAL INFORMATION

## The Romantic Period

The Romantic period is nestled between the Classical and Contemporary periods. Scholars debate the official date range of this period, but the generally accepted dates coincide with the 19th century (1800s). The music of this era began to expand upon and deviate from the structures and systems set forth in the Baroque and Classical eras, resulting in larger and grander works.

As the name suggests, Romantic Period composers began to put more passion and "romance" into their pieces, using composing as a method of emotional expression. This paved the way for composers to attempt to solicit certain feelings from their audiences, whether this was a sense of grandeur and hope or a deep sadness. In this way, music grew much closer to visual art, literature, and theater. In years past, the primary way for a composer to earn a living wage was by being employed by a court or through the church. In the Romantic Period, public concerts became standard practice, and while composers would still receive sponsorships from wealthy patrons, they were generally less restricted and could be more creative.

Romantic Period composers also began to characterize the world around them through music, whether depicting fleeting love in the *Romeo and Juliet Fantasy Overture* by Tchaikovsky or natural occurrences such as "Orage" ("The Storm") by Liszt. While composers had dabbled in these sorts of ideas before, exemplified in *The Four Seasons* by Vivaldi, the Romantic Period was where this music, often referred to as "program music," was truly developed. Composers also began using folk melodies from their homelands to create a sort of "national sound." Many composers wrote in their own national style while others opted for a more cosmopolitan sound which included influences from many different nationalities.

Most scholars agree that in many ways Beethoven is responsible for the shift toward Romanticism. His first few symphonies are much like those of Haydn, Mozart, and the Classical Period, structured and ranging in length from 25 - 35 minutes with relatively small orchestration. His ninth and final symphony is over an hour and includes instruments that were new to the orchestra at the time, including the piccolo, trombone, and contrabassoon. Other famous Romantic composers such as Piotr Ilyich Tchaikovsky, Richard Wagner, and Camille Saint-Saëns followed suit, utilizing larger orchestration and a much grander sound.

As technology developed, many instruments were updated as well. This led to wider note ranges as well as the ability to have more dynamic contrast. With more capable instruments, composers were in search of more capable players. This, and the freedom of writing music for public concerts rather than just for wealthy patrons, gave rise to another staple of the Romantic period: the virtuoso. Composers often took this mantel on themselves, becoming fantastic performers and testing the limits of what their instruments, and themselves, were capable of. Composers such as Paganini and Brahms became famous for not only their compositions but also their performances.

## Sacred vs. Secular

#### SACRED ADJ.

Connected with God (or the gods); dedicated to a religious purpose; set apart. From Latin *sacer*, meaning "holy" or "set apart." Opposite: secular

#### MUSICAL EXAMPLES:

Requiem, Gabriel Fauré Messiah, George Frideric Handel St. Matthew Passion, Johann Sebastian Bach

#### **SECULAR** *ADJ*.

 Of or related to worldly things or things not regarded as religious, spiritual, or sacred.
 Concerned with non-religious subjects (i.e., secular music). From Latin *saecularis*, meaning "worldly" or "temporal." Opposite: sacred

#### MUSICAL EXAMPLES:

Masques et bergamasques, Gabriel Fauré The Seasons, Joseph Haydn Oedipus Rex, Igor Stravinsky

### What is a Requiem?



From the beginning of time, human beings have created rituals in response to major life events, especially death. These rituals can be very formal and planned, like a church funeral or a graveside service with military honors, to almost spontaneous such as people gathering and creating "shrines" of flowers, balloons, and pictures at the site of a tragic event. What they have in common is that these experiences give those left behind the chance to remember, grieve, say goodbye, and start healing emotionally - together.

A Requiem is a very formal ritual, also known as a Mass for the Dead. Specifically, it is a liturgical worship service of the Roman Catholic Church offered for the

repose of the soul of a deceased person. It is made up of a standard set of prayers and is usually celebrated in the context of a funeral. The name is taken from the first line of the original Latin text – "requiem aeternam" – which means eternal rest.

Musical settings of the ritual are also called Requiems. Throughout history, hundreds of composers have written them. Besides Fauré, some of the most famous include Verdi, Mozart, Brahms, and more recently, Andrew Lloyd Webber.

Over time, the idea of what a musical "Requiem" can be has broadened. Johannes Brahms didn't use the Latin prayers at all – his Requiem is in German and uses passages from the Luther Bible. Other composers, like Benjamin Britten and John Rutter, have mixed parts of the traditional Latin with additional prayers and poems in English, some sacred and some not. A few modern "Requiems" don't include texts of any particular faith tradition. The common thread is that these works deal with death, grieving, and how human beings process those things.

# COMPOSER BIOGRAPHY

## Gabriel Fauré (1845-1924)



Born in 1845, Gabriel Fauré is often referred to as having a gentle demeanor yet revolutionary spirit. His father was a schoolmaster, and he began piano lessons as a young child. When he turned nine, his father was encouraged to send him to the Niedermeyer School for Budding Church Musicians. It was here that he met his mentor, piano teacher, and long-time friend, Camille Saint-Saëns. Through Saint-Saëns, Fauré was able to make many connections that helped him both professionally and personally.

Fauré secured a job at a church quickly following graduation. After publishing his first composition while still in school, he continued composing and performing any chance he could. He was quickly appointed choirmaster at the church of La Madeleine and was later promoted to church organist when the previous organist, his mentor Saint-Saëns, retired. Fauré spent many of his years as choirmaster struggling to support his family. He worked three different jobs and would compose only when he had the time, often during the summers. It was during this period of his life that Fauré wrote his Requiem. Unmoved by the temptations of larger and more bombastic compositions such as those by Wagner, Fauré felt very strongly that the softer artistic elements of a piece of music far outweighed any gravitas attained by adding more instruments or length.

In 1874, Fauré started at the Paris Conservatoire as the secretary. He was promoted to supervisor of the Music Education department, and after scandals with the previous board and director, Fauré found himself as the new director of one of the most prestigious music schools in all of Europe. It was here that he taught and mentored several famous students, including Maurice Ravel and Nadia Boulanger.

However, Fauré's life was not without hardship. After struggling with an unhappy marriage and several bouts of depression, he began to lose his hearing. His specific disability meant that high pitches would sound a third higher and lower pitches would sound a third lower. This was coupled by constant ringing as well as major hearing loss, and by the last two years of his life, Fauré was completely deaf. After retiring from the Conservatoire in 1920 and despite being deaf, Fauré still composed many pieces in the later part of his life. His later works are often perceived as being more "difficult," using advanced music theory rather than passion for inspiration.

It was while Fauré was director of the Paris Conservatoire that he had the most impact on Western classical music. This was due in part to his work as a composer, but also because of his pedagogical philosophy while director. He believed that everyone should get a chance to pursue music and cast away many of the traditions of the conservatoire that only allowed certain individuals to receive training there. He was passionate about developing not only the French style of composition, but also creating music that utilized techniques from many different nationalities.



## Masques et bergamasques



Masques et bergamasques was originally written for a production at the theatre of Monte Carlo. Written in 1919, Fauré was almost deaf and was beginning to shy away from commissions, but with some convincing from Saint-Saëns, Fauré agreed to write this piece. He used themes from his abandoned symphonies and other incomplete works. The show was an enormous success, and despite being one of Fauré's least ambitious works, this piece has become one of his most popular compositions. After the show had more than 100 performances all across Europe, Fauré created an orchestral suite. The program notes for the original production read as follows:

"The characters Harlequin, Gilles and Columbine, whose task is usually to amuse the aristocratic audience, take their turn at being spectators at a 'fête galante' on the island of Cythera. The lords and ladies who as a rule applaud their efforts now unwittingly provide them with entertainment by their coquettish behavior."

This story line may not seem relatable to us in the modern era, but it's actually a formula that

is still followed frequently today. The characters of Harlequin, Gilles and Columbine were popular members of the commedia dell'arte, a form of professional theater popular in Europe between the 16th and 18th centuries. They were the ancestors of the typical cast of sitcom characters: the funny one, the two that have romantic tension, the nerdy one, et cetera. Shows like Friends and New Girl are excellent examples of following this tradition. The difference is that in the commedia dell'arte, these characters were named. A "fête galante" was a term for when the young French royalty began to court each other and all the romantic complications that ensued (similar to a French Bridgerton). This is music meant to accompany a discussion between friends on the "hot gossip" of French Royalty.

Listening to the Overture, the music perfectly fits this theme. It is lively with unexpected twists and turns. The short, lifted notes in the strings can almost mimic laughter. *Masques et bergamasques* creates both a musical contrast and complement to Fauré's ethereal *Requiem*.



### **1. INTROÏT ET KYRIE**

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Kyrie, eleison. Christe, eleison. Kyrie, eleison. Grant them eternal rest, Lord, and may light perpetual shine upon them. A hymn becomes you, God, in Zion, and a vow shall be paid to you in Jerusalem. Hear my prayer: to you all flesh shall come.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

#### ST WHAT TO LISTEN FOR

The first movement opens with low, ominous notes. It sounds like something akin to fear. Listen for the descending line in the low strings. As the movement progresses, the mood changes and becomes more hopeful. Watch out for the *subito* (sudden) dynamics led by the organ, its bold harmonies depicting a cry for mercy. The movement ends on a more somber note with a chromatic climbing bass line, mimicking the descending line that began the movement.

#### **2. OFFERTOIRE**

O Domine Jesu Christe, rex gloriae, libera animas defunctorum de poenis inferni et de profundo lacu.

O Domine Jesu Christe, rex gloriae, libera animas defunctorum de ore leonis, ne absorbeat Tartarus, ne cadant in obscurum.

Hostias et preces tibi, Domine, laudis offerimus: Tu suscipe pro animabus illis quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam quam olim Abrahae promisisti et semini eius. Amen. O Lord Jesus Christ, king of glory, deliver the souls of the departed from the punishments of hell and from the deep lake.

O Lord Jesus Christ, king of glory, deliver the souls of the departed from the mouth of the lion, lest Tartarus swallow them up, lest they fall into darkness.

We offer prayers and sacrifices of praise to you, Lord: you receive them on behalf of those souls whose memory we recall today. Cause them, Lord, to pass from death to the life which you once promised to Abraham and his seed. Amen.

#### ST WHAT TO LISTEN FOR

Listen for the eighth, dotted eighth, and sixteenth notes played by the violas and cellos at the very beginning of this movement, as just a few measures later, the altos and tenors will have this exact rhythm. The beginning of this movement has a fugal texture that eventually gives way to a capella polyphony. This somber mood shifts as the soloist enters with a hymn of thanksgiving rather than fear.

#### **3. SANCTUS**

Sanctus, sanctus, sanctus, Domine Deus Sabaoth! Pleni sunt caeli et terra gloria tua. Hosanna in excelsis! Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of your glory. Hosanna in the highest!

#### ST WHAT TO LISTEN FOR

Much in contrast to the two previous movements, this movement has a lighter quality and is almost entirely in E-flat major. It utilizes an AB, or binary, form with a brief callback to the A section to finish the movement. The A section features a call and response shared between the chorus and the violin, accompanied by rolling sixteenths played by the violas, which makes up the majority of the piece. The B section is a wonderful fanfare led by the horns that has a much grander and more majestic character than anything heard in the piece so far.

#### 4. PIE JESU

Pie Jesu, Domine, dona eis requiem. Pie Jesu, Domine, dona eis sempiternam requiem. Blessed Jesus, Lord, give them rest. Blessed Jesus, Lord, give them eternal rest.

#### ST WHAT TO LISTEN FOR

This movement does not involve the chorus but rather is a beautiful soprano solo. This is in B-flat major and features a call and response between the soloist and the orchestra with an organ accompaniment.

#### **5. AGNUS DEI**

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et Lux perpetua luceat eis. Lamb of God, who takes away the sins of the world, grant them eternal rest. Lamb of God, who takes away the sins of the world, grant them eternal rest forever.

Let eternal light shine on them, Lord, as with Your saints in eternity, because You are merciful. Grant them eternal rest, Lord, and let perpetual light shine on them.

#### ST WHAT TO LISTEN FOR

The first section of this movement, the Agnus Dei, is another prayer for mercy accompanied by a message of thanksgiving. The ¾ time signature gives the beginning of this piece a slow, lilting, almost dance-like quality. Then we transition to music that we heard earlier in the first movement, a powerful reference to the beginning of the work, before we end with a smaller, lighter section, reminding us of the main Agnus Dei theme.

#### **6. LIBERA ME**

Libera me, Domine, de morte aeterna, in die illa tremenda: quando caeli movendi sunt et terra; dum veneris iudicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae, Dies illa, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Deliver me, Lord, from eternal death, on that terrible day: when the heavens and earth will be shaken; when you will come to judge the age with fire. I am made to tremble, and I am afraid, since trial and anger are coming.

That day, a day of anger, disaster and sorrow, That day, a mighty day, and one exceedingly bitter.

Give them eternal rest, Lord, and may light perpetual shine upon them.

#### ST WHAT TO LISTEN FOR

The text painting in this movement is clear and creates some very intense moments. Beginning with the baritone soloist intoning a theme that the rest of the chorus will sing, this piece musically depicts the text's fearful description of judgement day. This includes several measures of the chorus singing forte while in unison, creating a powerful effect. Finally, the movement ends with uplifting text juxtaposed by rhythmic pizzicato, indicative of a funeral march.

#### 7. IN PARADISUM

In paradisum deducant angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere, aeternam habeas requiem. May the angels lead you into paradise: may the martyrs receive you as you arrive, and bring you into the holy city of Jerusalem. May the choir of angels receive you, and with Lazarus, once a beggar, may you have eternal rest.

#### ST WHAT TO LISTEN FOR

This final movement directly contrasts with the previous one. It is light and lilting with running sixteenth notes that are traded between the organ to the harp and back again. The beginning of this movement features the sopranos singing in unison. Later, they are joined by the rest of the chorus, ending the Requiem with a calming feeling of "eternal rest." This last movement perfectly depicts the composer's view of death. Fauré is quoted as saying that he viewed death "as a happy deliverance, an aspiration to happiness above rather than as a painful experience."



"Requiem" from Dear Evan Hansen

Masques et bergamasques, Opus 112 performed by The Orchestre de Chambre de Lausanne and directed by Bertrand de Billy and the Maîtrise de Radio France
Fauré's Requiem performed by the Atlanta Symphony Orchestra, conducted by Robert Shaw
About Fauré's Requiem produced by the Orpheus Choir in Wellington, New Zealand
'As gentle as I am myself': Fauré and his Requiem - Dr. Joseph Fort produced by Voces 8
Mozart's Requiem performed by the Vienna Philharmonic
Berlioz's Requiem conducted by Leonard Bernstein

#### **DISCUSSION QUESTIONS**

- Fauré's Requiem is not like many others. Listen to Fauré's Requiem, Mozart's Requiem, and Berlioz's Requiem. Note the differences between each of these.
   Why do you think that each composer opted for his kind of Requiem and which one of these, do you think, is the best way to say goodbye to a loved one?
- Many religious works such as Fauré's *Requiem* are performed in secular settings.
   Do you think this is appropriate? Why or why not?
- □ Can you think of an instance where you came together with others to remember or commemorate someone or something? Maybe someone died, or something significant (good or bad) occurred in your family or community. What happened? What did you do? How did that experience affect you?
- □ Listen to the song "Requiem" from the Broadway show *Dear Evan Hansen* (the link is in the resources). The song expresses the feelings of three different characters after losing a family member to suicide. After reading the information and background in this guide, why do you think the composers chose to use the term "Requiem" in this song? What do you think each character means when they sing "I will sing no Requiem tonight"?





Dashon Burton, bass-baritone

### **DASHON BURTON, BASS-BARITONE**

Hailed as an artist "alight with the spirit of the music" (Boston Globe), Dashon Burton has established a vibrant career appearing regularly throughout the U.S. and Europe. Highlights of his 2023.24 season include multiple appearances with Michael Tilson Thomas, including with the San Francisco Symphony, the New World Symphony, and the San Diego Symphony. Burton also performs Bach's *Christmas Oratorio* with the Washington Bach Consort, sings Handel's *Messiah* with the St. Paul Chamber Orchestra and the Philadelphia Orchestra, and performs the title role in *Sweeney Todd* at Vanderbilt University. With the Cleveland Orchestra, Burton participates in a semi-staged version of Mozart's *The Magic Flute*, and he joins the Milwaukee Symphony and Ken-David Masur for three subscription weeks as their artistic partner.

A multiple award-winning singer, Burton won his second Grammy Award in March 2021 for Best Classical Solo Vocal Album with his performance featured in Dame Ethyl Smyth's masterwork *The Prison* with The Experiential Orchestra (Chandos). As an original member of the groundbreaking vocal ensemble Roomful of Teeth, he won his first Grammy Award for their inaugural recording of all new commissions.

His other recordings include Songs of Struggle & Redemption: We Shall Overcome (Acis); the Grammy-nominated recording of Paul Moravec's Sanctuary Road (Naxos); Holocaust, 1944 by Lori Laitman (Acis); and Caroline Shaw's The Listeners with the Philharmonia Baroque Orchestra. His album of spirituals garnered high praise and was singled out by The New York Times as "profoundly moving...a beautiful and lovable disc."

Burton received a Bachelor of Music degree from Oberlin College and Conservatory and a Master of Music degree from Yale University's Institute of Sacred Music. He is an assistant professor of voice at Vanderbilt University's Blair School of Music.



## **ABOUT THE CONDUCTOR**



**Ken-David Masur,** *conductor Music Director,* polly and bill van dyke music director chair

#### **KEN-DAVID MASUR**

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 celebrating his fifth season as music director of the Milwaukee Symphony Orchestra and principal conductor of the Chicago Symphony's Civic Orchestra. He has conducted distinguished orchestras including the Chicago Symphony, the Los Angeles Philharmonic, the San Francisco Symphony, the Minnesota Orchestra, l'Orchestre National de France, the Yomiuri Nippon Symphony, the National Philharmonic of Russia, and others throughout the United States, France, Germany, Korea, Japan, and Scandinavia.

Masur's tenure in Milwaukee has been marked by innovative thematic programming, including a festival celebrating the music of the 1930s, when the Bradley Symphony Center was built, and the Water Festival, which highlighted local community partners whose work centers on water conservation and education. He has also instituted a multiseason artist-in-residence program, and he has led highly-acclaimed performances of major choral works, including a semi-staged production of *Peer Gynt*. This season, he begins a residency with bass-baritone Dashon Burton, and leads the MSO in an inaugural city-wide Bach festival, celebrating the diverse and universal appeal of J.S. Bach's music in an ever-changing world.

Last season, Masur made his New York Philharmonic debut in a gala program featuring John Williams and Steven Spielberg. He also debuted at the Pacific Music Festival in Sapporo, Japan, and at Classical Tahoe in three programs that were broadcast on PBS, and he led the Boston Symphony Orchestra, Yo-Yo Ma, Itzhak Perlman, Branford Marsalis, and James Taylor at Tanglewood in a 90th birthday concert for John Williams. The summer of 2023 marked Masur's debuts with the Grant Park Festival and the National Repertory Orchestra; later this season, he returns to the Baltimore Symphony and the Kristiansand Symphony.

Previously, Masur was associate conductor of the Boston Symphony Orchestra. During his five seasons there, he led numerous concerts at Symphony Hall and at Tanglewood. For eight years, Masur served as principal guest conductor of the Munich Symphony, and he has also served as associate conductor of the San Diego Symphony and as resident conductor of the San Antonio Symphony.

Music education and working with the next generation of young artists are of major importance to Masur. In addition to his work with

Civic Orchestra of Chicago, he has conducted orchestras and led masterclasses at the University of Wisconsin-Milwaukee's Peck School of the Arts, New England Conservatory, Manhattan School of Music, Boston University, Boston Conservatory, Tokyo's Bunka Kaikan Chamber Orchestra, the Tanglewood Music Center Orchestra, and The Juilliard School, where he leads the Juilliard Orchestra this fall.

Masur is passionate about contemporary music and has conducted and commissioned dozens of new works, many of which have premiered at the Chelsea Music Festival, an annual summer festival in New York City founded and directed by Masur and his wife, pianist Melinda Lee Masur. The Festival, which celebrates its 15th anniversary in 2024, has been praised by The New York Times as a "gem of a series" and by TimeOutNY as an "impressive addition to New York's cultural ecosystem."

Masur and his family are proud to call Milwaukee their home and enjoy exploring all the riches of the Third Coast.

