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PROGRAM

Overture to *Twelfth Night*.....Mario Castelnuovo-Tedesco
 (1895-1968)

Fantasia on Greensleeves..... Ralph Vaughan Williams
 (1872-1958)

Lunatics and Lovers (2005) Linda Robbins Coleman
 I. Overture
 II. Bacchanalia

~ 15-minute Intermission ~

Amahl and the Night Visitors Gian Carlo Menotti
 (1911-2007)

The Milwaukee High School of the Arts Chorus
 Raymond Roberts, Director of Vocal Music

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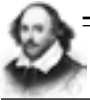
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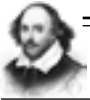
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BIOGRAPHIES



Jamin Hoffman has had an extensive career as a conductor, serving for thirteen years as the Assistant

and then Resident Conductor for the Milwaukee Ballet (1989-2002), as Conductor of UW-Milwaukee's University Community Orchestra (1992-2003), and as Orchestra Director at Nicolet High School since August of 2002. Jamin was appointed the Conductor of the Concord Chamber Orchestra in August of 2004.

As Resident Conductor of the Milwaukee Ballet, Jamin led the Milwaukee Ballet Orchestra in performances of many great masterworks to critical acclaim, including such works as Carl Orff's *Carmina Burana* (with the Milwaukee Symphony Chorus), Mozart's *Requiem* (with the Bel Canto Chorus), Tchaikovsky's *Swan Lake*, *Sleeping Beauty*, *The Nutcracker*, and *Anna Karenina*, Sergei Prokofiev's *Romeo and Juliet* and *Cinderella*, Igor Stravinsky's *The Firebird*, Paul Chihara's *The Tempest*, Aaron Copland's *Billy the Kid* and *Appalachian Spring*, Léon Minkus' *Don Quixote*, and Bela Bartok's *Music for Strings, Percussion and Celesta*.

As a French horn player, Jamin performed regularly with the Waukesha Symphony and the Concord Chamber Orchestra since moving to Milwaukee in 1988 until 2004.

Even before taking his position at Nicolet High School, he was active as an educator, giving in-school performances, presentations, lectures, and demonstrations throughout southeast Wisconsin. Jamin is an editor and published arranger of educational music for Hal Leonard Music Publishing, with over fifty published arrangements. Rounding out his musical activities, he served as the President of the Board for the Concord Chamber Orchestra from 1997 to 2001.

A native of Mobile, AL, Jamin received his undergraduate degree from the University of Southern Mississippi (USM). While at USM he studied conducting with Dr. Joe Barry Mullins, horn with Dennis Behm and composition with Luigi Zaninelli. After graduation, Jamin was a music educator and horn player, performing regularly with four regional orchestras in Alabama, Mississippi, and Florida. He received his Master's degree from the University of Wisconsin-Milwaukee, where he studied conducting with Margery Deutsch, horn with Barry Benjamin, and composition with John Downey.

Currently Jamin lives in Glendale with his wife, Sandra. In addition to his musical activities, he enjoys spending time with his wife and his daughter Mara, cooking, reading mysteries, watching *QI*, and spoiling his pets (his Australian Shepherd, Jack, and the newest member of the family, a tan tabby named Marco Polo).



Raymond Roberts is the Director of Vocal Music at the Milwaukee High School of the Arts, where he has taught since 1991.

Raymond is a graduate of Booker T. Washington High School of the Arts in Dallas, TX and holds a Bachelor of Music degree from Northwestern University as well as Master of Educational Leadership from Cardinal Stritch University. He is also active in the Milwaukee music community, having held the position of Assistant Director of the Milwaukee Symphony Chorus, Director of the Plymouth Concert Chorale, and Tenor soloist at Immanuel Presbyterian Church.

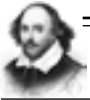
He and his wife, Alyssa, currently serve as music directors at First United Methodist Church-West Allis. He has also performed as tenor soloist with the Milwaukee Symphony Orchestra, Bel Canto Chorus, and the Bach Chamber Chorus. Roberts was also seen in the role of Normanno in the Skylight Opera Theater production of *Lucia di Lammermoor*.

Raymond has received recognition from the Wisconsin Choral Directors' Association as an Outstanding Young Conductor. He

also received recognition from Civic Music Association of Milwaukee as Outstanding Vocal Director. He received the Distinguished Teacher Award from the United States Department of Education for his work with a student who was named a Presidential Scholar in the arts, and was featured twice in *Choral Director Magazine*, a national trade publication for his choral program at MHS.

The **MHSA Concert Chorale** is an award winning ensemble of students from the Vocal Music Specialty program. This ensemble performs master works from all time periods and musical genres and combines with the MHSA Chamber Orchestra to present major works each semester.

The MHSA Concert Chorale has performed with the Concord Chamber Orchestra and with the Milwaukee Symphony Orchestra on numerous occasions in the past. The Chorale has also performed at various state and regional music educator conferences, including the Wisconsin Choral Director's Association conference (2018), the North Central ACDA conference (2014) and the National ACDA conference (2015). The Chorale will be featured prominently on Milwaukee's ABC affiliate WISN's Season to Celebrate primetime holiday special airing on Christmas Eve.



PROGRAM

Mario Castelnuovo-Tedesco (1895-1968) was an Italian composer, pianist, and writer. Born in Florence, he was introduced to the piano by his mother, Noemi Senigaglia, and he composed his first pieces when he was just nine years old. After completing a degree in piano in 1914, he began studying composition and received a diploma in composition in 1918.

In 1926, Castelnuovo-Tedesco premiered his first opera, *La Mandragola*, based on a play by Niccolò Machiavelli. It was the first of his many works inspired by great literature, and which included interpretations of work by Aeschylus, Virgil, John Keats, William Wordsworth, Walt Whitman, Miguel de Cervantes, Federico García Lorca, and especially William Shakespeare. Another major source of inspiration for him was his Jewish heritage, most notably the Bible and Jewish liturgy.

At the 1932 festival of the International Society of Contemporary Music, held in Venice, Castelnuovo-Tedesco first met the Spanish guitarist Andrés Segovia. The meeting inspired Castelnuovo-Tedesco to write for the guitar with great success. All in all, he wrote almost 100 compositions for this instrument, earning him a reputation as one of the foremost composers for the guitar in the twentieth century. Some of his pieces were written and dedicated to Segovia, who was an enthusiast of Castelnuovo-Tedesco's style.

Even before the Italian government promulgated the Italian Racial Laws in late 1938, Castelnuovo-Tedesco was banned from the radio and performances of his work were cancelled. The new racial laws, however, convinced him that he should leave Italy. He wrote to Arturo Toscanini, the former musical director of La Scala, and to violinist Jascha Heifetz, explaining his plight. Both responded with support. As an American citizen, Heifetz began paperwork to sponsor Castelnuovo-Tedesco as an immigrant in the U.S. Castelnuovo-Tedesco left Italy in 1939, shortly before the outbreak of World War II.

Like many artists who fled fascism, Castelnuovo-Tedesco ended up in Hollywood, where he landed a contract with Metro-Goldwyn-Mayer as a film composer. Over the next fifteen years, he worked on scores for some 200 films there and at the other major film studios.

As a teacher, Castelnuovo-Tedesco had a significant influence on other major film composers, including Henry Mancini, Nelson Riddle, Herman Stein, and André Previn. Jerry Goldsmith, Marty Paich and John Williams were all his pupils.

In 1946 he became a U.S. citizen, but remained very close to Italy and frequently visited. He died in Beverly Hills, CA in 1968 at the age of 72. He is buried at Westwood Village Memorial Park Cemetery.

Castelnuovo-Tedesco's **Overture to Twelfth Night** is one of over a dozen overtures he wrote based on Shakespeare's plays. While performances are rare, and very little has been written about these pieces, the listener will find it a delight to the ears, with musical references to the play scattered throughout. Close listeners will also find foreshadowing of the some of the works of Castelnuovo-Tedesco's most famous composition student, John Williams.

* * * * *

Linda Robbins Coleman is an internationally acclaimed composer, especially in the areas of orchestra and chamber music. A native of Des Moines, IA, she is a graduate of Drake University and has studied with the Greek National Theatre. From 1977-97, Coleman was composer-in-residence for Drake Theatre, scoring 35 plays ranging from the ancient Greeks to the moderns. She served as composer-in-residence with the Cedar Rapids Symphony Orchestra for the 1994-96 seasons — the first Iowa woman to hold this position with any orchestra — and was invited back during the 2001-02 season to help the CRSO celebrate their 80th anniversary. During the 1995-97 seasons, Coleman also became composer-in-residence with the Wartburg Community Symphony.

An accomplished pianist, Coleman has been performing since the age of six and worked professionally as a jazz and classical soloist and accompanist. She was on the Iowa Arts Council Arts to Go performing artist roster with singer Nancy Cooper for five years, touring with their program, *Music for the Grand Salon*.

Coleman has been the recipient of more than 70 commissions for compositions ranging from chamber to symphonic music, and from jazz to theatre and film. To date her music has been performed and broadcast in

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On May 16, 2008, Coleman was awarded Drake University's distinguished Alumni Achievement Award. This honor is bestowed annually to one individual for outstanding achievement in a career or profession and reflects the pride of Drake University in those achievements.

When she is not working on something musical or historical, or providing care for elderly relatives, Coleman can be found digging in her gardens, creating a new recipe in her kitchen, or doing repair and renovation (including drywall, brick laying, cabinet making, and floor refinishing) on the 1910 home she shares with her husband William and their three cats.

Lunatics and Lovers is a joyful and effervescent romp through the ecstasy and madness of love, a product of Linda Robbins Coleman's 20 years in theatre. It is based on her Kennedy Center ACTF Award-winning overture and incidental music for the 1997 Drake Theatre production of Shakespeare's romantic fantasy, *A Midsummer Night's Dream*, and her 1979 score for *A Merchant of Venice*. The suite ranges from the unbounded delight of new love to the melancholy of passionate misunderstandings; and from a bacchanalian rite to the tenderness and triumph of true love. Vivacious, tonal, and tuneful, Coleman's celebration of the magical words of the Bard brings theatre to the concert hall with a nod, a wink, and a tip of the hat to the old masters.

Lunatics and Lovers was premiered in Atlanta, GA in May, 2005. At the time of its premiere, this work also celebrated Coleman's 30th anniversary as a professional composer and her 15th year writing orchestra music.

* * * * *

Ralph Vaughan Williams (1872–1958) was an English composer. His works include operas, ballets, chamber music, secular and religious vocal pieces, and orchestral compositions — including nine symphonies — written over sixty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century.

Vaughan Williams was born to a well-to-do family with strong moral views and a progressive social outlook. Throughout his life he sought to be of service to his fellow citizens, and believed in making music as available as possible to everybody. He wrote many works for amateur and student performance. He was musically a late developer, not finding his true voice until his late thirties; his studies in 1907-08 with the French composer Maurice Ravel helped him clarify the textures of his music and free it from Teutonic influences.

Williams is among the best-known British symphonists, noted for his very wide range of moods — from stormy and impassioned to tranquil, from mysterious to exuberant. Among the most familiar of his other concert

works are *Fantasia on a Theme by Thomas Tallis* (1910) and *The Lark Ascending* (1914). His vocal works include hymns, folk-song arrangements, and large-scale choral pieces. He wrote eight works for stage performance between 1919 and 1951. Although none of his operas became popular repertoire pieces, his ballet *Job: A Masque for Dancing* (1930) was successful and has been frequently staged.

Two episodes made notably deep impressions in Williams's personal life. The First World War, in which he served in the army, had a lasting emotional effect. And 20 years later, though in his sixties and devotedly married, he was reinvigorated by a love affair with a much younger woman, who later became his second wife. He went on composing through his seventies and eighties, producing his last symphony months before his death at the age of 85. His works have continued to be a staple of the British concert repertoire, and all his major compositions and many of the minor ones have been recorded.

Ralph Vaughan Williams' ***Fantasia on Greensleeves*** (1934), based on the well-known *Greensleeves* melody, is actually an arrangement by Ralph Greaves (1889–1966) of an orchestral interlude from Williams' 1928 opera *Sir John in Love* (based on the Shakespearean character Sir John Falstaff). The fantasia also incorporates the folk song *Lovely Joan* as its middle section.

* * * * *

Gian Carlo Menotti (1911-2007) was an Italian-American composer and librettist. Although he often referred to himself as an American composer, he kept his Italian citizenship. In addition to the classic Christmas opera *Amahl and the Night Visitors*, Menotti wrote over two dozen other operas intended to appeal to popular taste.

He won the Pulitzer Prize twice, for *The Consul* (1950) and for *The Saint of Bleeker Street* (1955). He founded the noted *Festival dei Due Mondi* (Festival of the Two Worlds) in Spoleto in 1958 and its American counterpart, Spoleto Festival USA, in 1977. In 1986 he commenced a Melbourne Spoleto Festival in Australia, but he withdrew after three years. Menotti died on February 1, 2007, at the age of 95 in a hospital in Monte Carlo, Monaco, where he had a home.

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Amahl and the Night Visitors was commissioned by NBC and first performed by the NBC Opera Theatre on December 24, 1951 at NBC studio 8H in Rockefeller Center in New York, where it was broadcast live on television from that venue as the debut production of the Hallmark Hall of Fame. It was the first opera specifically composed for television in America.

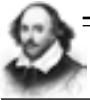
About the opera, Menotti wrote:

This is an opera for children because it tries to recapture my own childhood. When I was a child I lived in Italy, and in Italy we have no Santa Claus. I suppose that Santa Claus is much too busy with American children to be able to handle Italian children as well. Our gifts were brought to us by the Three Kings, instead.

I actually never met the Three Kings. It didn't matter how hard my little brother and I tried to keep awake at night to catch a glimpse of the royal visitors, we would fall asleep just before they arrived. But I do remember hearing them. I remember the weird cadence of their song in the dark distance; I remember the brittle sound of the camels' hooves crushing the frozen snow; and I remember the mysterious tinkling of their silver bridles.

My favorite king was Melchior, because he was the oldest and had a long white beard. My brother's favorite was Kaspar. He insisted that this king was a little crazy and quite deaf. I suspect that was because dear King Kaspar never brought him all the gifts he requested. He was also rather puzzled by the fact that King Kaspar carried the myrrh, which appeared to him as a rather eccentric gift, for he never quite understood what the word meant.

To these Three Kings I mainly owe the happy Christmas seasons of my childhood and I should have remained very grateful to them. Instead, I came to America and soon forgot all about them. For here, at Christmas time, one sees so many Santa Clauses scattered all over town. Then there is the big Christmas tree in Rockefeller Plaza, the elaborate toy windows on Fifth Avenue, the 100-voice choir in Grand Central Station, the innumerable Christmas carols on radio and television—and all these things made me forget the three dear old Kings of my childhood.



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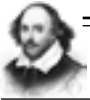
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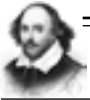
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- General Manager Dana Robb

Walter A. & Dorothy J. Oestreich Concerto Competition Scholarship Fund

In memory of his late wife, long-time CCO supporter Walter A. Oestreich established the Dorothy J. Oestreich Concerto Competition Scholarship Fund in 2000. Upon Walter’s death in 2014, the fund was renamed by the CCO to honor him also. Income generated from this fund has provided scholarships to the winners of the CCO’s annual Concerto Competition since its inception.

The competition is open to musicians (instrumentalists, pianists and vocalists) who are residents of Wisconsin and/or attend a Wisconsin high school, college or university, and who are aged 25 or younger. **The deadline for applications is December 1st of each year.**

To make a tax-deductible gift to help ensure the future of this fund, or to submit an application, visit www.concordorchestra.org or contact the CCO’s General Manager, Dana Robb, at (414) 750-4404 or manager@concordorchestra.org.



FUTURE CONCERTS

Plan to join us for the rest of our Music & The Bard season!



THE VERSES

Sunday, January 26, 2020 at 2 p.m.
Northshore Congregational Church



THE HISTORIES

Saturday, March 21, 2020 at 7 p.m.
St. Sebastian Parish

THE TRAGEDIES

Saturday, May 9, 2020 at 7 p.m.
St. Sebastian Parish





Must Play Well With Others

Are you the perfect fit to perform with the Concord Chamber Orchestra?

We currently have openings in several sections and our substitute list.

If you're interested, or know someone who might be, please contact CCO Music Director Jamin Hoffman at jtbh3804@gmail.com for audition information.



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