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“With mirth and laughter  
let old wrinkles come.”

# THE COMEDIES

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Jamin Hoffman, Music Director

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# **THE COMEDIES**

**Saturday, October 12, 2019 – 7:00 p.m.**

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Milwaukee, WI 53208

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# PROGRAM

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Overture to *As You Like It* .....John Knowles Paine (1839-1906)

“Love Scene” from *The Merchant of Venice* .....Englebert Humperdinck  
(1854-1921)

Suite of Dances from *The Fairy Queen* ..... Henry Purcell (1649-1695)  
Edited and arranged by Cyril Rootham

- I. Rondeau
- II. Dance of the Fairies
- III. Dance for the Haymakers
- IV. Air in C Major
- V. Monkey's Dance

~ 15-minute Intermission ~

Selection from *A Midsummer Night's Dream* .....Felix Mendelssohn  
(1809-1847)

- I. Overture
- II. Scherzo
- III. Song ("You spotted snakes")
- IV. Nocturne
- V. Wedding March
- VI. Finale and Song ("Through this house give glim'ring light")

*The Feast of Crispian, narrators*  
*Amelia Spierer and Betsy Holterman, vocalists*



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# PERSONNEL

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## Flutes & Piccolos

Erin Lewenauer  
Emma Lundquist  
Jessica McGovern\*  
Jennifer Rodriguez

## Oboe

Matthew Barron\*

## Clarinets

Veronica Thompson\*  
Stephanie Traska

## Bassoons

Keith MacGaffey  
Robb Seftar\*

## Horns

Natalie Bakken  
Katy Hatch\*  
Michelle Pehler  
Tristann Rieck

## Trumpets

Salvatore Terrasi\*  
Jessica Tipkemper

## Trombones

Gus Uttech\*  
Peter Thompson

## Tuba

David Carlton\*

## Timpani

Lee Stock\*

## Percussion

Scott Pate\*

## Harp

Lauren Finn\*

## First Violins

Jill Fennimore  
Carole Kincaid  
Ethan Littel\*  
David Rasmussen  
Jacki Thering\*  
Julia Wainscott  
Chara Yu

## Second Violins

Matteo Arena  
Lisa Freigang  
Mary Haarmann\*  
Sandra Hoffman\*  
Dirk Stallmann

## Violas

Tom Dentici\*  
Gwenn Harmann  
Margo Kirchner†  
Karylmary Lucey\*  
Daniele McLean

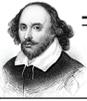
## Cellos

Sheppard Crumrine  
Julie Ford\*†  
Elterine Jankowski-  
Biggers  
Jennifer MacGaffey  
Joy Mast  
Rachel Orheim  
Stephen Strommen\*  
Gretchen Zirbel†

## Basses

Amanda Aubrey\*

\*Principal players  
†Board members



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# BIOGRAPHIES

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**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).



**Feast Of Crispian** is a non-profit organization that brings professional actors and veterans together to strengthen the emotional resources they need to overcome trauma and reintegration issues.

The organization takes its name from Shakespeare's Henry the V. England's greatest historical warrior King speaks to his commanders before the Battle of Agincourt:

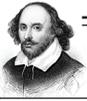
This day is called the Feast of Crispian,  
He that outlives this day, and comes  
safe home,  
Will stand a tip-toe when the day is  
named...

Using basic acting tools and techniques and the powerful words and stories of William Shakespeare, Feast of Crispian helps wounded warriors be heard and seen in the expression of their thoughts and feelings. This allows them to more easily hear, see and respect the thoughts and feelings of others, reconnecting them with their own sense of self worth and with their communities.

Although the understanding of the hidden wounds, such as PTSD, is growing and the stigma of such wounds is decreasing, the need for a variety of programs that help these men and women is enormous. Feast of Crispian reaches these inner wounds in a wide range of ways.

While many participants find the work therapeutic, Feast of Crispian does not promote themselves as “fixing” anything. They mindfully practice having no agenda of change for participants but, rather, create a safe space for them to explore, in the moment, emotional experience and emotional expression. The organization explicitly encourages vets to then work with their therapists on what they might learn about themselves and what to do with that information.

Through specially modified acting techniques, vets immediately get up on stage, speaking, moving and making the emotional connections that telling these stories requires. They are once again in a tight unit—a “band of brothers”—where the safety and well-being of the individual is the concern and the duty of the whole group. Feast of Crispian uses physical and emotional exercises and honest discussion to further strengthen the service member's ability to connect with others. Experiencing a wide range of emotions is at the heart of a satisfying and happy life.



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# PROGRAM

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**John Knowles Paine (1839–1906)** was the first American composer to achieve fame for large-scale orchestral music. The senior member of a group of composers collectively known as the *Boston Six* (along with Amy Beach, Arthur Foote, Edward McDowell, George Chadwick, and Horatio Parker), Paine was responsible for the first significant body of concert music by composers from the United States, and is credited with beginning American's symphonic tradition.

Paine grew up in a musical family in Maine. His grandfather, an instrument maker, built the first pipe organ in the state and Paine's father and uncles were all musicians and composers. An accomplished organist at a young age, Paine completed his first composition, a string quartet, in 1855 when he was 16. After his first organ recital in 1857, he was appointed organist of Portland's Haydn Society, and gave a series of recitals with the object of funding a trip to Europe, where he hoped to further his music education.

In Europe, Paine studied organ and orchestration in Berlin. He toured Europe giving organ recitals for three years, establishing a reputation as an organist that would precede his return to the U.S. After settling in Boston in 1861, he was appointed Harvard's first organist and choirmaster. In this role, Paine offered free courses in music appreciation and music theory that would later become the core curriculum for Harvard's music department (the first in the country) and led to his appointment as

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The image shows a promotional graphic for the Avec le Bois Woodwind Quintet. It features the group's name in a stylized, cursive font with a treble clef integrated into the word 'le'. Below the name is their website, Facebook page, phone number, and email address. The background is a grayscale image of a woodwind instrument, likely a clarinet or saxophone, with musical notation visible in the lower left corner.

*Concord-Affiliated Ensemble*

America's first music professor. He would remain a member of the faculty of Harvard until 1905, just a year before his death.

The well-received premiere of his *Mass in D* in 1867 in Berlin gave Paine a reputation that helped him to shape the musical infrastructure of the United States. His service as a director of The New England Conservatory of Music (and the lectures he gave there) established his place at the root of an instructional chain that leads from George Chadwick to Horatio Parker to Charles Ives. He was the first guest conductor of the Boston Symphony Orchestra in the final concerts of its first season, where his works were audience favorites. He is known for writing America's first oratorio (*St. Peter*) and the *Centennial Hymn* for chorus and orchestra that opened the 1876 Centennial Exposition in Philadelphia. He was also the founder of American Guild of Organists. In 1889, Paine made one of the earliest musical recordings on a wax cylinder with Theo Wangeman, an assistant to Thomas Edison. Paine was among the initial class of inductees into the American Classical Music Hall of Fame in 1998.

The impetus to write an overture on Shakespeare's play ***As You Like It*** was similar to that which persuaded the young Mendelssohn to compose the overture to *A Midsummer Night's Dream*. Both works are pure concert music, inspired directly by the spirit of their respective plays and not written with any theatrical performance in mind. (Mendelssohn's overture became part of a composition of incidental music to the play only years later.) Paine's music is more abstract than Mendelssohn's—there is no specific theme associated with any of the characters, situations, or setting of the play. Instead, it brilliantly captures the spirit of the play, beginning with a slow introduction featuring a clarinet solo and progressing to an energetic, dancing main section in 6/4 time. The overture was well received at its premiere in Boston in 1876.

\* \* \* \* \*

**Engelbert Humperdinck (1854–1921)** was a German composer, best known for his opera *Hänsel und Gretel*. Humperdinck was born at Siegburg in the Rhine Province. After receiving piano lessons, he produced his first composition at the age of seven. His first attempts at works for the stage were two *singspiele* (an early form of opera, combining spoken dialogue with songs and choruses) written when he was 13. His parents disapproved of his plans for a career in music and encouraged him to

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study architecture. Nevertheless, he began taking music classes at the Cologne Conservatory in 1872. In 1876, he won a scholarship to continue his studies in Munich. In 1879, he won the first Mendelssohn Award given by the Mendelssohn Foundation in Berlin. He went to Italy and became acquainted with Richard Wagner in Naples. Wagner invited him to join him in Bayreuth, and during 1880 and 1881 Humperdinck assisted in the production of *Parsifal*. He also served as music tutor to Wagner's son, Siegfried. After winning another prize, Humperdinck traveled through Italy, France, and Spain and spent two years teaching at the Gran Teatre del Liceu Conservatory in Barcelona.

He was appointed professor at the Hoch Conservatory in Frankfurt in 1890, and began work on *Hänsel und Gretel*. The opera premiered in Weimar in December of 1893, under the baton of Richard Strauss. With its highly original synthesis of Wagnerian techniques and traditional German folk songs, *Hänsel und Gretel* was an instant and overwhelming success.

Humperdinck went to Berlin in 1900 and was appointed head of a Meister-Schule of composition. He spent the next several years teaching at various music schools and establishing his reputation as a composer of works for the theater. In this role, he provided incidental music for a number of productions in Berlin, including **The Merchant of Venice** in 1905, part of a series of incidental music for three Shakespearean plays, along with *A Winter's Tale* and *As You Like It*. The “**Love Scene**” features a rich orchestral texture and prominent solos by the principal horn, woodwinds, and harp.

In January of 1912 Humperdinck suffered a severe stroke. Although he recovered, his left hand remained permanently paralyzed. He continued

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to compose with the help of his son, Wolfram. In September of 1921, Humperdinck attended a performance of Carl Maria von Weber's *Der Freischütz* in Neustrelitz. He suffered a heart attack during the performance and died the next day from a second heart attack. He was buried at the Südwestkirchhof in Stahnsdorf near Berlin.

\* \* \* \* \*

**Henry Purcell (1659–1695)** was an English composer of the middle Baroque period, most remembered for his more than 100 songs; a tragic opera, *Dido and Aeneas*; and his incidental music to a version of Shakespeare's *A Midsummer Night's Dream* called *The Fairy Queen*. Purcell, the most important English composer until the 20th century, composed music covering a wide field: the church, the stage, the court, and private entertainment. In all these branches of composition he showed an obvious admiration for the past combined with a willingness to learn from the present, particularly from his contemporaries in Italy. His inventiveness marked him as one of the most original composers in Europe.



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Not very much is known of Purcell's life. His father was a gentleman of the Chapel Royal, in which musicians for the royal service were trained, and Purcell received his earliest education there as a chorister. When his voice broke in 1673, he was appointed assistant to John Hingston, keeper of the king's instruments, whom he succeeded ten years later. From 1674 to 1678 he tuned the organ at Westminster Abbey and was employed there to copy organ parts of anthems. In 1677 he succeeded Matthew Locke as the composer for Charles II's orchestra and, in 1679, was appointed organist of Westminster Abbey in succession to the composer John Blow. A further appointment as one of the three organists of the Chapel Royal followed in 1682. He retained all his official posts through the reigns of James II and William III and Mary. He married in 1680 or 1681 and had at least six children, three of whom died in infancy. Purcell seems to have spent all his life in Westminster. A fatal illness prevented him from finishing the music for the operatic version of John Dryden and Sir Robert Howard's verse tragedy *The Indian Queen* (1664), which was completed after his death by his brother Daniel.

***The Fairy Queen*** was written in 1692, three years before Purcell's death. Shortly afterwards, the score was lost and only rediscovered early in the twentieth century. Purcell did not set any of Shakespeare's text to music; instead he composed music for short *masques* (musical interludes that include dancing and singing) in every act but the first. The masques are related to the play metaphorically, rather than literally. Many critics have stated that they bear little or no relationship to the play. Recent scholarship has shown that the opera was composed for the fifteenth wedding anniversary of William III and Mary II. The selections performed this evening are from the dances within the masque sections.

\* \* \* \* \*

**Jakob Ludwig Felix Mendelssohn Bartholdy (1809–1847)**, widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early Romantic period. Mendelssohn's compositions include symphonies, concertos, piano music, and chamber music. His best-known works include his overture and incidental music for *A Midsummer Night's Dream*, the "Italian" Symphony, the "Scottish" Symphony, the oratorio *Elijah*, the overture *The Hebrides*, his Violin Concerto, and his String Octet. He also wrote the melody for the Christmas carol "Hark! The Herald Angels Sing."



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A grandson of the philosopher Moses Mendelssohn, Felix was born into a prominent Jewish family. He was brought up without religion until the age of seven, when he was baptized as a Reformed Christian. Felix was soon recognized as a musical prodigy, but his parents were cautious and did not seek to capitalize on his talent. Mendelssohn enjoyed early success in Germany, and revived interest in the music of Johann Sebastian Bach, notably with his performance of the *St. Matthew Passion* in 1829. He was well received in his travels throughout Europe as a composer, conductor and soloist; his ten visits to Britain—during which many of his major works were premiered—form an important part of his adult career. His essentially conservative musical tastes set him apart from more adventurous musical contemporaries such as Franz Liszt, Richard Wagner, and Hector Berlioz. The Leipzig Conservatory, which he founded, became a bastion of this anti-radical outlook. After a long period of relative denigration due to changing musical tastes and antisemitism in the late 19th and early 20th centuries, his creative originality has been re-evaluated. He is now among the most popular composers of the Romantic era.

At two separate times, Mendelssohn composed music for William Shakespeare's play ***A Midsummer Night's Dream***. First in 1826, near the start of his career, he wrote a concert overture (Op. 21). Later, in 1842, only a few years before his death, he wrote incidental music (Op. 61) for a production of the play, into which he incorporated the existing overture. The incidental music includes the world-famous “Wedding March.”

The Overture in E major, Op. 21, was written before Mendelssohn was eighteen years old. The contemporary music scholar George Grove called it “the greatest marvel of early maturity that the world has ever seen in music.” It was written as a concert overture, not associated with any performance, after Mendelssohn had read a German translation of the play.

Mendelssohn wrote the incidental music in 1842, sixteen years after he wrote the Overture. It was written on commission from King Frederick William IV of Prussia. Mendelssohn was, by then, the music director of the King's Academy of the Arts and of the Leipzig Gewandhaus Orchestra. A successful presentation of Sophocles' *Antigone* in October 1841 at the New Palace in Potsdam, with music by Mendelssohn, led to the King asking him for more such music to plays he especially enjoyed. The final staged version of *A Midsummer Night's Dream*, including both the Overture and incidental music, was produced in October 1843, also at Potsdam.

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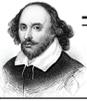


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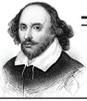
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# ABOUT THE ORCHESTRA

## Making Classical Music Accessible

The Concord Chamber Orchestra was founded in 1975 to provide volunteer musicians the opportunity to create stimulating musical experiences for the enjoyment and inspiration of Milwaukee-area audiences and, through our annual concerto competition, to give promising young musicians a venue in which to perform. Our membership consists of players from various professions and age groups united by a love of music.

## Board of Directors

President..... Julie Ford  
 Vice President..... Scott Pate  
 Secretary .....Nick Schweitzer  
 Treasurer ..... Kortni Smith  
 Members-at-Large..... Jake Christian, Margo Kirchner, Gretchen Zirbel  
 Honorary Director ..... Rachel Finger  
 Music Director ..... Jamin Hoffman  
 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, visit [www.concordorchestra.org](http://www.concordorchestra.org), or contact the CCO’s General Manager, Dana Robb, at (414) 750-4404 or [concordmanager@gmail.com](mailto:concordmanager@gmail.com).



# FUTURE CONCERTS

*Plan to join us for the rest of our Music & The Bard season!  
Season tickets are still available tonight at the ticket desk*



## **TWELFTH NIGHT**

Saturday, December 7, 2019 at 7 p.m.  
Basilica of St. Josaphat

## **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 [jtjbh3804@gmail.com](mailto:jtjbh3804@gmail.com) for audition information.



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