

# Fall Feast



Saturday, October 18, 2014  
*St. Matthew's Evangelical Lutheran Church*

*A Musical  
Buffet*



CONCORD  
CHAMBER ORCHESTRA

*2014-2015 Season*

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**CONCORD**  
CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

*presents its*

**39th Season • 2014-2015**

*A Musical Buffet*

*Fall Feast*

*featuring Lauren Finn, Harp*

Saturday, October 18, 2014 – 8:00 p.m.

St. Matthew's Evangelical Lutheran Church  
1615 Wauwatosa Avenue  
Wauwatosa, Wisconsin

**Concord Chamber Orchestra**

(414) 750-4404

[www.concordorchestra.org](http://www.concordorchestra.org)

[concordmanager@gmail.com](mailto:concordmanager@gmail.com)



# program

Coriolan Overture, Op. 62.....Ludwig van Beethoven (1770-1827)

Concert Piece for Harp and Orchestra..... Dan Lawitts (b. 1952)

- I. Lament - Tango - Lament
- II. Danse Circonspect
- III. Tango Intermezzo
- IV. The Garden Storm

*Lauren Finn, harp soloist*

Pavane in F-sharp minor, Op. 50 .....Gabriel Fauré (1845-1924)

*~ 15-minute Intermission ~*

Serenade No. 1 in D, Op. 11 .....Johannes Brahms (1833-1897)

- I. Allegro molto
- II. Scherzo - Allegro non troppo - Trio
- III. Adagio non troppo
- IV. Menuetto I and II
- V. Scherzo - Allegro - Trio
- VI. Rondo - Allegro

# personnel

## FLUTES

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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.

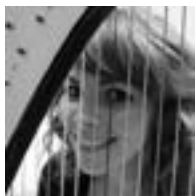
As Resident Conductor of the Milwaukee Ballet, Jamin led the Milwaukee Ballet Orchestra in performances of many great masterworks to critical acclaim, including such works as Carl Orff's *Carmina Burana* (with the Milwaukee Symphony Chorus), Mozart's *Requiem* (with the Bel Canto Chorus), Tchaikovsky's *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, Jamin 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, Jamin 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, Jamin enjoys spending time with his daughter Mara, cooking, reading, and spoiling his dog.



**Lauren Finn** is an active harpist throughout Southeast Wisconsin. She received her Bachelor in Harp

Performance from Butler University in Indianapolis, Indiana. Lauren is now pursuing her second year of her Master's program at University of Wisconsin-Milwaukee.

Along with her active performing career, Lauren teaches harp privately and in the Milwaukee Public School system.

While attending Butler University, Lauren played with several ensembles, including the Butler Symphony, Butler Ballet Orchestra, Butler Wind Ensemble, and the Carmel Symphony.

Since returning to Milwaukee, Lauren is currently a substitute for the Milwaukee Ballet Orchestra, and has played with the Racine Symphony, Concord Chamber Orchestra, UWM Symphony Orchestra, and UWM Wind Ensemble. She has studied with Ann Lobotzke, Wendy Muston, Julie Smith-Phillips, and Jeanne Henderson.

## Lutheran A Cappella

## program notes

**Ludwig van Beethoven** (1770–1827) was a German composer and pianist. A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential of all composers. His best-known compositions include his nine symphonies, five concertos for piano, thirty-two piano sonatas, and sixteen string quartets. He also composed other chamber music, choral works (including the celebrated *Missa solemnis*), and songs.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and by Christian Gottlob Neefe. Beethoven spent six weeks walking from Bonn to Vienna to study with Mozart but Mozart had just left on a concert tour. They never managed to connect before Mozart died in 1791. Beethoven moved to Vienna in 1792 and began studying with Haydn, quickly gaining a reputation as a virtuoso pianist. He remained in Vienna until his death. In about 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. He gave up conducting and performing in public but continued to compose; many of his most admired works come from this period.

The ***Coriolan Overture***, Op. 62, was written by Beethoven in 1807 for Heinrich Joseph von Collin's 1804 tragedy *Coriolan* and not, as is sometimes claimed, for Shakespeare's play *Coriolanus*, although both works are about the ancient Roman leader Gaius Marcius Coriolanus. The overture was premiered in March 1807 at a private concert in the home of Prince Franz Joseph von Lobkowitz. The structure and themes of the overture follow the play very generally. The main C minor

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

In memory of his late wife, long-time Concord Chamber Orchestra supporter Walter Oestreich established the Dorothy J. Oestreich Concerto Competition Scholarship Fund in 2000. Upon Walter's death in 2014, it was renamed by the CCO to honor him also. Income generated from this fund has provided scholarships to the winner of the CCO's annual Concerto Competition since the fund's 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 as of the audition date. Deadline for applications for this year's competition is December 1st.

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).



theme represents Coriolanus' resolve and warlike tendencies (he has gathered an army to invade Rome), while the more tender E-flat major theme represents the pleadings of his mother to desist. Coriolanus eventually concedes to his mother's pleadings, but feeling he cannot turn back honorably (having led an army of his former enemies to Rome's gates), he kills himself by falling on his sword.

\* \* \*

A native of Syracuse, New York, and returning to that area only recently, **Dan Lawitts** (b. 1952) started playing drums in his early teens. He graduated from SUNY Fredonia with a Music Education degree, and did graduate work at the University of Michigan, with a summer at the Berklee College of Music and summers at VanderCook College of Music thrown into the mix. After five years as a music teacher, Dan left public school teaching (continuing occasional private instruction), returning in the last ten years or so, though he continued performing music in various venues throughout that time.

Employment opportunities led Dan to the midwest, where his music experience included performances in community musical productions, community and semi-

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professional orchestras and concert bands, a Chicago-based society wedding band, as well as various rock/popular music and jazz groups. Dan has performed solos with the Concord Chamber Orchestra and the Geneseo University Concert Band, and performed in a duet for the International Saxophone Congress.

Lawitts became composer-in-residence for the CCO, wrote small ensemble works for Milwaukee Symphony's ACE program (one of which was music for Jerdine Nolan's *Harvey Potter's Balloon Farm* — performed at the 2013 Cazenovia Counterpoint Festival) and arranged works performed by the Milwaukee Symphony and the Milwaukee Ballet. Additionally, since returning to Syracuse, he has had compositions performed by both the Onondaga Civic Symphony and the Cazenovia Community Concert Band's Brass Ensemble.

Lawitts' **Concert Piece for Harp and Orchestra** was originally written in 2004, at a suggestion by (then) CCO music director Janet Millard. The piece was premiered by the CCO, with Ann Lobotzke as the harp soloist. The piece demonstrates Lawitts' fondness for rhythmic complexity and ethnic music, drawing heavily from several diverse musical traditions. The layout of the first movement, titled "Lament - Tango - Lament," is obvious from the title. The second movement ("Danse Circonspect") takes advantage of the unique properties of the 6/8 time signature, in that the music can be felt either as two groups of three or three

## Milwaukee Choristers

groups of two, and the soloist and the orchestra intertwine these two rhythmic ideas throughout the movement. The third movement (“Tango Intermezzo”) revisits the tango ambience established in the first movement, but with a more languid, relaxed feel, alternatively accompanied by a Caribbean conga drum and *cabasa*, or Middle-Eastern *dumbek* and finger cymbals. With a nod toward the *koto* (the Japanese version of the harp), the final movement (“The Garden Storm”) has a strong Asian aura, resulting from both the use of the pentatonic scale — and its resultant harmonies — and the driving rhythm provided on the *okedo daiko*, a type of Japanese drum, here reproduced on the bongo drum.

\* \* \*

**Gabriel Fauré** (1845–1924) was a French composer, organist, pianist, and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Among his best-known works are his Pavane, Requiem, nocturnes for piano and the songs “Après un rêve” and “Clair de lune.” Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly-regarded works in his later years, in a more harmonically and melodically complex style.

Fauré’s **Pavane in F-sharp minor**, Op. 50, was originally written as a piano piece in the mid-1880s. It is much better known in Fauré’s version for orchestra (and optional chorus), written to be performed at a series of light summer concerts in the summer of 1887. Obtaining its rhythm from the slow processional Spanish court dance of the same name, the Pavane ebbs and flows from a series of harmonic and melodic climaxes, conjuring a cool and haunting elegance. The piece is scored for a small orchestra consisting of string instruments and one pair each of flutes, oboes, clarinets, bassoons, and horns.

Fauré described the Pavane as “elegant, but not otherwise important.” He intended it to be played more briskly than it has generally come to be performed in its familiar orchestral guise. Sir Adrian Boult (who heard Fauré play the piano version several times) commented that the composer’s sprightly tempo emphasised that the Pavane was “clearly a piece of light-hearted chaffing...”

Fauré’s Pavane proved to be an inspiration to several of his students who went on to write pavaues of their own: Debussy’s “Passepied” in his *Suite bergamasque* and Ravel’s *Pavane pour une infante défunte* and “Pavane de la belle au bois dormant” in *Ma mère l’oye* are three prime examples.

\* \* \*

**Johannes Brahms** (1833–1897) was a German composer and pianist. Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna, Austria. In his lifetime, Brahms’ popularity and influence were considerable.

He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the “Three Bs,” a comment originally made by the nineteenth-century conductor Hans von Bülow.

Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works. He worked with some of the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim (the three were close friends). Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed some of his works and left others unpublished.

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and other composers. Brahms aimed to honor the “purity” of these venerable “German” structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. While many

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contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers.

At the beginning of his career, Brahms was famously intimidated by Beethoven's symphonic writing, and worked many years to develop his own expertise before completing his First Symphony in 1876. The **Serenade No. 1 in D, Op. 11** (along with Serenade No. 2 in A, Op. 16) represents some of Brahms' earliest efforts at writing orchestral music. The two Serenades date from the 1850s when Brahms was residing in Detmold.

The first Serenade was completed in 1857, while Brahms was also working on his First Piano Concerto. Originally scored for wind and string octet and then expanded into a longer work for chamber nonet, the serenade was later adapted for full orchestra, which Brahms completed in December 1859. In the orchestration of both the Serenade and the First Piano Concerto, Brahms solicited and got a great deal of advice from his good friend, Joseph Joachim.

In Brahms' opinion, the first performance of the Serenade (in Hamburg on March 28, 1859) "did not go very well," but evidently the unusually large audience of 1200 overlooked any faults of the performance. After every movement, "the audience was shouting," and, at the end, the applause "persisted until I came out and down in front." It has remained one of Brahms' most beloved and popular compositions.



## Take the CCO home with you!

Well, not really... but we do have several small ensembles within the membership of the CCO that are just right for gatherings and events, ranging from weddings to bar mitzvahs to Mardi Gras parties.

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## upcoming concerts

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*Christmas Dinner* » Saturday, December 6 » 8 p.m.  
Basilica of St. Josaphat  
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*Tapas* » Sunday, January 25, 2015 » 1:30 p.m.  
Nicolet High School, Glendale  
Featuring the CCO's chamber music ensembles

*Comfort Food* » Saturday, March 21, 2015 » 8 p.m.  
St. Matthew's Church, Wauwatosa  
Featuring the young winner of our Concerto Competition

*Spring Picnic* » Saturday, May 16, 2015 » 8 p.m.  
St. Matthew's Church, Wauwatosa  
including Copland's Appalachian Spring



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— (a hometown original)

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# about the cco

## **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. The orchestra made the community of Wauwatosa its home in 1993, and now performs regularly at St. Matthew's Evangelical Lutheran Church.

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