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# Program

"The Montagues and the Capulets"

from *Romeo and Juliet*..... Sergei Prokofiev (1891-1953)

Violin Concerto No.3 in B minor, Op.61 ..... Camille Saint-Saëns

I. Allegro non troppo (1835-1921)

II. Andantino quasi allegretto

III. Molto moderato e maestoso

*Daniella Brusubardis, violin soloist*

*Co-Winner, 2019 Walter A. and Dorothy J. Oestreich Concerto Competition*

~ 15-minute Intermission ~

*Rhapsody in Blue* ..... George Gershwin (1898-1937)

*Neil Krzeski, piano soloist*

*Co-Winner, 2019 Walter A. and Dorothy J. Oestreich Concerto Competition*

*Saint Anthony Variations, Op.56a* .....Johannes Brahms (1833-1897)

I. Theme - Andante

II. Variation 1 - Poco più animato

III. Variation 2 - Più vivace

IV. Variation 3 - Con moto

V. Variation 4 - Andante con moto

VI. Variation 5 - Vivace

VII. Variation 6 - Vivace

VIII. Variation 7 - Grazioso

IX. Variation 8 - Presto non troppo

X. Finale - Andante



# Personnel

## Flutes

Angela Bartosik\*  
Jessica Laing†  
Erin Lewenauer

## Piccolo

Jessica Laing†

## Oboes

Rita Mitchell\*  
Marcia Smeiska

## Clarinets

Veronica Thompson\*  
Stephanie Traska

## Bass Clarinet

Roman Jagodzinski

## Bassoons

Keith MacGaffey  
Meagan Stettmisch\*

## Contrabassoon

Lisa Weiss-Cornelius

## Horns

Natalie Bakken  
Tristann Rieck  
Morgan Sondelski  
Brian Volkman\*

## Trumpets

Stephon Owens  
Robert Syverson\*  
Salvatore Terrasi

## Trombones

Mitch Rieckhoff  
Kent Tess-Mattner\*  
Peter Thompson

## Tuba

Dan Neesley

## Timpani

Lee Stock

## Percussion

Eliana Firmani Alcocer  
Scott Pate\*†  
Nicholas Stainbrook

## Harp

Lauren Finn\*

## First Violins

Matteo Arena  
Jill Fennimore  
Mary Haarmann  
Carole Kincaid\*  
David Rasmussen  
Jacki Thering\*  
Julia Wainscott  
Chara Yu

## Second Violins

Laura Dawson  
John Gleysteen  
Sandra Hoffman\*  
Thomas Parisi  
Martin St. Maurice\*  
Dirk Stallmann

## Violas

Tom Dentici\*†  
Gwenn Harmann\*  
Margo Kirchner†  
Danielle McLean  
Austin Wagenknecht

## Cellos

Joseph "Shep" Crumrine  
Julie Ford\*†  
Elterine Jankowski-  
Biggers  
Jennifer MacGaffey  
Rachel Orheim  
Stephen Strommen\*

## Basses

Justin Anderson\*  
Amanda Aubrey\*

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†Board members



# 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).



**Daniella Brusubardis** is a sophomore at UW-Milwaukee and is pursuing a degree in violin performance,

studying with Dr. Bernard Zinck. Daniella is an alumna of the Milwaukee Youth Symphony Orchestra (MYSO), where she participated for six years. While in MYSO, she was Co-Concertmaster of Senior Symphony and Concertmaster of the Chamber Orchestra.

In January of 2017, Daniella was named the winner of MYSO's Senior Symphony Concerto Competition and recipient of the Carrie Rondeau Scholarship. She has also received many other awards, including honorable mention (2014) and semi-finalist (2016, 2017) in the Milwaukee Symphony Orchestra's Stars of Tomorrow competition, where she was able to perform side-by-side with the MSO as Concertmaster.

In 2012, 2013 and 2014, Daniella was awarded the opportunity to perform the first movement of the Bach Double Violin Concerto with the MSO. She has also received the Civic Music Association's High School Showcase Award (2016, 2017) as well as scholarships from the Wisconsin Philharmonic Shining Stars competition and their Senior Scholarship.

In 2015, Daniella, along with her two sisters, was given the opportunity to perform alongside MSO Concertmaster Frank Almond in a Frankly MYSO recital. In 2015, Daniella and her

siblings formed the Brusubardis String Quartet, and they have been performing throughout Milwaukee for special events and recitals.

Daniella was recently named one of the winners of the 2018 UW-Milwaukee Concerto and Aria Competition and was featured as a soloist with the UWM Symphony in the Spring of 2018.

\* \* \* \* \*



**Neil Krzeski** is a senior at Lawrence University, where he is a piano performance major with a minor in

psychology. At Lawrence, Neil's primary teachers are Michael Mizrahi (classical) and Bill Carrothers (jazz).

Neil has achieved much success as both a classical and jazz pianist. He has won several competitions in Wisconsin, the most recent being Lawrence University's Concerto Competition, and is a two-time recipient of Lawrence's Marjory Irvin Prize for excellence in piano performance.

Additionally, Neil was the pianist of the Lawrence University Jazz Ensemble, which was named undergraduate college winner in the large jazz ensemble category in *DownBeat Magazine's* 41st annual Student Music Awards competition.

Originally from Chicago, Neil has freelanced around both the Chicago and Appleton areas and enjoys giving back to the community with his music.



# Program Notes

Following the theme for our season, this concert compares and contrasts the hard, angular edges of the music of Prokofiev and Gershwin with the soft, lush textures of Brahms and Saint-Saëns. Added to this is the exquisite artistry and counterbalance of talent between the co-winners of the Walter A. and Dorothy J. Oestreich Concerto Competition: violinist Daniella Brusubardis and pianist Neil Krzeski.

\* \* \* \* \*

**Sergei Prokofiev (1891–1953)** was a Russian Soviet composer, pianist, and conductor. As the creator of acknowledged masterpieces across numerous musical genres, he is regarded as one of the major composers of the 20th century. His works include such widely heard pieces as the “March” from *The Love for Three Oranges*, the suite *Lieutenant Kijé*, the ballet *Romeo and Juliet* – from which “The Montagues and the Capulets” is taken – and *Peter and the Wolf*. Of the established forms and genres in which he worked, he created (excluding juvenilia) seven completed operas, seven symphonies, eight ballets, five piano concertos, two violin concertos, a cello concerto, a symphony-concerto for cello and orchestra, and nine completed piano sonatas.

***Romeo and Juliet*** was composed in 1935, but the ballet was not performed immediately due to disagreements over the ending (some Soviet officials were advocating for a happy ending instead of

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Shakespeare's original tragic conclusion). While the political controversy raged, suites of the music were performed in Moscow and in the United States. The first performance of a short form of the ballet was in 1938, in Brno, Czechoslovakia. Then it was significantly re-choreographed and restaged for a full-length performance in 1940 at the Kirov Ballet in Leningrad. Taken from the second orchestra suite, "**The Montagues and the Capulets**" is a combination of two scenes from the ballet, opening with "The Prince Gives His Order," followed by "The Dance of the Knights." The first section represents the Prince of Verona ordering the Montagues and the Capulets to cease their feuding. The second is a masquerade ball, taking place at the house of the Capulets, where Romeo sees Juliet for the first time (the slow flute and harp duet), setting all the subsequent events in motion.

\* \* \* \* \*

**Camille Saint-Saëns (1835–1921)** was a French composer, organist, conductor and pianist of the Romantic era. His best-known works include *Introduction and Rondo Capriccioso* (1863), the Second Piano Concerto (1868), the First Cello Concerto (1872), *Danse macabre* (1874), the opera *Samson and Delilah* (1877), the Third Violin Concerto (1880), the Third ("Organ") Symphony (1886) and *The Carnival of the Animals* (1886).

Saint-Saëns was a musical prodigy; he made his concert debut at the age of ten. After studying at the Paris Conservatoire he followed a conventional career as a church organist, first at Saint-Merri in Paris and beginning in 1858 at La Madeleine, the official church of the French Empire. After leaving the post 20 years later, he was a successful freelance pianist and composer, in demand in Europe and the Americas.

As a young man, Saint-Saëns was enthusiastic for the most modern music of the day, particularly that of Schumann, Liszt and Wagner, although his own compositions were generally within a conventional classical tradition. He was a scholar of musical history and remained committed to the structures worked out by earlier French composers. This brought him into conflict in his later years with composers of the Impressionist and Dodecaphonic schools of music; although there were neoclassical elements in his music, foreshadowing works by Stravinsky and *Les Six*, he was often regarded as a reactionary in the decades around the time of his death.

Saint-Saëns held only one teaching post, at the École de Musique Classique et Religieuse in Paris, and remained there for less than five years. It was nevertheless important in the development of French music: his students included Gabriel Fauré, among whose own later pupils was Maurice Ravel. Both of them were strongly influenced by Saint-Saëns, whom they revered as a genius.

The **Violin Concerto No. 3 in B minor, Op. 61** was written in March of 1880. Saint-Saëns dedicated the concerto to fellow composer-virtuoso and frequent collaborator Pablo de Sarasate, who played the solo part at the premiere in October of that year.

Even though the third (and last) of Saint-Saëns' violin concertos seems to impose fewer technical demands on the soloist than its predecessors, its melodic invention and impressionistic subtlety present significant interpretive challenges. This stress is most notable in the second movement and the chorale of the finale, which is reminiscent of the conclusion of the Fourth Piano Concerto. Possibly because of this, the Sarasate concerto,



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along with the *Introduction and Rondo Capriccioso*, Op. 28, and the *Havanaise*, Op. 83, have endured as the major concertante works for violin by Saint-Saëns still heard regularly today.

\* \* \* \* \*

**George Gershwin (1898–1937)** was an American composer and pianist whose compositions spanned both popular and classical genres. Among his best-known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris*, the songs "Swanee" (1919) and "Fascinating Rhythm" (1924), the jazz standard "I Got Rhythm" (1930), and the opera *Porgy and Bess* (1935), which spawned the hit song "Summertime."

Gershwin studied piano under Charles Hambitzer and composition with Rubin Goldmark, Henry Cowell, and Joseph Brody. He began his career as a song plugger or demonstrator – employed in stores by song publishers to promote and help sell new sheet music – but soon started composing Broadway theater works with his brother Ira Gershwin and Buddy DeSylva. He moved to Paris intending to study with Nadia Boulanger, but

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she refused him; he subsequently composed *An American in Paris*. He then returned to New York City and wrote *Porgy and Bess* with Ira and DuBose Heyward. It was initially a commercial failure but came to be considered one of the most important American operas of the 20th century and an American cultural classic.

Gershwin moved to Hollywood and composed numerous film scores until his untimely death in 1937 from a malignant brain tumor. His compositions

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have been adapted for use in films and television, and several became jazz standards recorded and covered in many variations.

**Rhapsody in Blue** was written in 1924 for solo piano and jazz band and combines elements of classical music with jazz-influenced effects. The composition was commissioned by the bandleader Paul Whiteman. It was orchestrated by Ferde Grofé several times, including the original 1924 scoring, the 1926 "theater orchestra" setting, and the 1942 symphony orchestra scoring (which you will hear tonight). The piece received its premiere in the concert, *An Experiment in Modern Music*, which was held on February 12, 1924, in Aeolian Hall, New York City, by Whiteman and his band with Gershwin playing the piano.

The editors of the Cambridge Music Handbooks opined that "the *Rhapsody in Blue* established Gershwin's reputation as a serious composer and has since become one of the most popular of all American concert works."

\* \* \* \* \*

**Johannes Brahms (1833–1897)** was a German composer, pianist, and conductor of the Romantic period. Born in Hamburg into a Lutheran



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family, Brahms spent much of his professional life in Vienna, Austria. His reputation and status as a composer are such that he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs" of music, a comment originally made by the 19th century conductor Hans von Bülow.

Brahms composed for symphony orchestra, chamber ensembles, piano, organ, and 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. An uncompromising perfectionist, Brahms destroyed many of his works and left others unpublished.

Brahms has been considered, by his contemporaries and by later writers, as both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Classical masters. While many 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' works was a starting point and an inspiration for a generation of composers. Embedded within his meticulous structures, however, are deeply romantic motifs.

The **Variations on a Theme by Joseph Haydn**, now also called the **Saint Anthony Variations**, is a work in the form of a theme and variations, composed by Brahms in the summer of 1873 at Tutzing in Bavaria. It consists of a theme in B-flat major based on a "Chorale St Antoni," eight variations, and a finale. The work was published in two versions: for two pianos, written first but designated Op. 56b; and for orchestra, designated Op. 56a.

The orchestral version is better known and much more often heard than the two-piano version. It is often said to be the first independent set of variations for orchestra in the history of music, although there is at least one earlier piece in the same form, Antonio Salieri's Twenty-six Variations on 'La folia di Spagna' written in 1815.

The first performance of the orchestral version was given on November 2, 1873, by the Vienna Philharmonic Orchestra under Brahms' baton.



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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.

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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.

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