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CONCORD CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

presents its

43rd Season • 2018-2019

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New:Old

Saturday, October 13, 2018 - 7:00 p.m.

St. Sebastian Parish
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Milwaukee, WI 53208

Concord Chamber Orchestra

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www.concordorchestra.org • concordmanager@gmail.com



Program

Overture on Three Russian Pieces Mily Balakirev (1837-1910)

Concertino for Viola da Gamba and Small Orchestra Rudolph Dolmetsch

I. Moderato (1906-1942)

II. Poco più lento realized by Layton Ring

III. Allegro vigoroso

Phillip Serna, viola da gamba soloist

Eight Pieces for Strings, Op. 44, No. 3 Paul Hindemith (1895-1963)

I. Mässig schnell (Somewhat fast)

II. Schnell (Fast)

III. Mässig schnell (Somewhat fast)

IV. Lustig - mässig schnell (Cheerful - somewhat fast)

V. Schnell (Fast)

VI. Mässig schnell (Somewhat fast)

VII. Lebhaft (Lively)

VIII. Mässig schnell, munter (Somewhat fast, lively)

~ 15-minute Intermission ~

In C..... Terry Riley (b. 1935)

Concerto Violo de Gambo in A Major..... Carl Friedrich Abel

I. Allegro moderato (1723-1787)

II. Adagio reconstructed by Wolfgang Kostujak

III. Allegro

Phillip Serna, viola da gamba soloist

Suite from *The Water Music*..... George Frederick Handel

I. Allegro (1685-1759)

II. Air arranged by Hamilton Harty

III. Bourrée

IV. Hornpipe

V. Andante espressivo

VI. Allegro deciso



Personnel

Flutes & Piccolos

Shannan Brown
Jessica Laing*†
Erin Lewenauer

Trombones

James Gagne
Kent Tess-Mattner*
Stephen Trenier

Sandra Hoffman*
Martin St. Maurice
Megan Turek*
Lynn Zweidinger

Oboe

Rita Mitchell*

Timpani

Lee Stock

Violas

Tom Dentici*†
Margo Kirchner†
Karylmary Lucey*
Danielle McLean
Austin Wagenknecht

Clarinets

Ann Hill
Veronica Thompson*

Percussion

Scott Pate*†
Stephan Cherek

Bassoons

Meagan Stettnisch*
Keith MacGaffey

Harp

Lauren Finn*

Cellos

Julie Ford*†
Elterine Jankowski-
Biggers
Jennifer MacGaffey
Rachel Orheim
Stephen Strommen*
Gretchen Zirbel†

Horns

Natalie Bakken
Bruce Bush
Tristann Rieck
Brian Volkman*

First Violins

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

Basses

Justin Anderson*

Trumpets

Louis Menchaca
Robert Syverson*

Second Violins

Matteo Arena
John Gleysteen

*Principal players
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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).



In addition to his double bass career as soloist, orchestral performer and chamber musician, **Phillip W.**

Serna has emerged

among the nation's leading advocates of the viol - the viola da gamba.

Co-founding the historical-performance ensembles Black Tulip, New Comma Baroque, ViolMedium, and the Spirit of Gambo - a Chicago Consort of Viols, he's appeared across the United States with groups ranging from the Burning River Baroque, the Chicago Early Music Consort, Les Touches, the Newberry Consort, and many others. He can be heard on WFMT Chicago, Wisconsin Public Radio, Milwaukee Public Radio, and on releases from Clarion, Cedille, and Varèse Sarabande Records.

Holding Masters and Doctoral degrees from Northwestern University, Phillip teaches at Valparaiso University, North Central College, the Music Institute of Chicago, the J.S. Bach Academy of Music and is assistant director of Illinois' first public-school period-instrument program at Adlai E. Stevenson High School. Phillip has served on the faculties of the Madison Early Music Festival, the Whitewater Early Music Festival, and is the music director of Viols in Our Schools earning him Early Music America's 2010 Laurette Goldberg Award for lifetime achievement in Early Music outreach.

Hear Phillip Serna in Milwaukee for ViolMedium's Façades & Duplicities in February 2019. For more information, visit ViolMedium.org.

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Program Notes

Following the theme for our season, this concert compares and contrasts some traditional “classical” music with some (relatively) new works from the 20th century. Included are a 1941 composition for the viola da gamba (a fairly recent work for a very old instrument), and the only known work for viola da gamba and orchestra by one of the most well-known viol players of the Classical era. We will also contrast a Romantic era work based on traditional Russian folk songs with an original neo-Classical work by an established German master composer, Paul Hindemith. Finally, we will contrast a work by contemporary Minimalist composer, Terry Riley, with the famous Baroque *Water Music* by George Frederick Handel - but even that is through the lens of the early 20th century Irish composer and conductor Hamilton Harty.

Mily Balakirev (1837-1910) was a Russian composer, pianist, and conductor now known primarily for his work promoting musical nationalism and his encouragement of more famous Russian composers, most notably Pyotr Ilyich Tchaikovsky. He began his career as a pivotal figure, extending the fusion of traditional folk music and experimental classical music practices begun by composer Mikhail Glinka. In the process, Balakirev developed musical patterns that expressed a distinctly Russian feeling.

In conjunction with critic and fellow nationalist Vladimir Stasov, in the late-1850s and early 1860s Balakirev brought together the composers now known as *The Five* (a.k.a. *The Mighty Handful*). The others were Alexander Borodin, César Cui, Modest Mussorgsky, and Nikolai Rimsky-Korsakov. For several years, Balakirev was the only professional musician of the group; the others were amateurs limited in musical education. He imparted to them his musical beliefs, which continued to underlie their thinking long after he left the group in 1871, and encouraged their compositional efforts. While his methods could be dictatorial, the results of his influence were several works which established these composers’ reputations individually and as a group. He performed a similar function for Tchaikovsky at two points in his career - in 1868-9 with the *Romeo and Juliet* overture and in 1882-5 with the “Manfred” Symphony.

Balakirev's **Overture on Three Russian Themes** was written over two years, completed in 1858. It is Balakirev's first orchestral work based on Russian folk songs and stands as a remarkable composition for a young man in his early twenties. An elegantly treated slow folk song, "The Silver Birch," acts as an introduction and epilogue, sandwiching a faster section in *sonata-allegro* form (a formal musical structure which involves contrasting themes and keys, eventually reconciling them together in the primary key of the work). The first subject of this section, "In the Field Stands a Birch Tree," is the minor key folk song used by Tchaikovsky in the finale of his fourth symphony. The music modulates to the relative major key for the contrasting second subject, "There Was at the Feast," a melody later used by Stravinsky in his ballet *Petrushka*. Importantly, this work is not a mere potpourri of folk themes, but is the earliest example of the successful reconciliation of Russian folk music materials with the *sonata-allegro* structure. Thus, this overture had important repercussions in Russian music, which could not have been foreseen at the time of its first performance in St. Petersburg in January 1859.

* * * * *



Rudolph Dolmetsch (1906-1942) was born in Cambridge, Massachusetts, the elder son of Arnold Dolmetsch, musician and luthier whose contributions to the historical performance movement were instrumental to the revival of the viol and recorder at the turn of the 20th century. In 1911, the family left America for France and in 1914 moved to England, where they finally settled down in the town of Haslemere.

Dolmetsch received his earliest training from his father. It was soon apparent that he was a naturally talented performer on keyboard instruments. He started his career at the age of five by playing the spinet in a Parisian Theater. When Dolmetsch was still a little boy, Sir Henry Wood (the founder of the Promenade Concerts) was most surprised by the way the young boy was able to fill in figured-bass chords (a Baroque-era form of musical accompaniment) at sight. Dolmetsch was to eventually establish himself as one of the foremost harpsichord players of his time.

By the age of fourteen, Dolmetsch had formed an orchestra of various Haslemere residents and people who worked in his father's workshop, where they restored and made replicas of old instruments. In 1929 he married Millicent Wheaton (also born in 1906), his viola da gamba pupil. She was teaching at Bedales Junior School (Dunhurst) where she would teach for nineteen years. He toured and gave recitals for solo harpsichord and for viola da gamba and harpsichord with his wife.

As time went on, he broke away from the family tradition of ancient music performed on traditional instruments. After studying conducting with Constant Lambert for two years at the Royal College of Music, he started an orchestra of about forty players, which he conducted. Dolmetsch was also arranging and composing, and published a handbook on conducting. All of these efforts were well received at the time.

As soon as World War II started, Dolmetsch joined the Haslemere Home Guard and in 1940 was called up for active service in the Royal Artillery as a gunner. He was sent to anti-aircraft stations in different parts of the country. He was finally posted overseas as a Regimental Bandmaster towards the end of 1942 and was sent to Europe on board the S.S. *Ceramic*, a ship carrying specialists in various branches connected with war service, including nurses, doctors, and missionaries. Unfortunately, his ship was torpedoed in the mid-Atlantic. After the end of the war Dolmetsch was presumed lost at sea.

Following the death of her husband, Millicent Dolmetsch became something of a recluse. Initially, she was resistant to the promotion of Dolmetsch’s music, feeling it was out of fashion and would not be appreciated in an age in which tastes had definitely “moved on.” Towards the end of her life, however, she was instrumental in encouraging the performance of some of the music and, through the efforts of conductor, composer, and arranger Layton Ring, the **Concertino for Viola da Gamba and Small Orchestra** received a performance in Newcastle with Jane Ryan playing the solo part and a student orchestra accompanying. Since then, the work has been championed in the United States by viola da gamba performer Phillip Serna, the soloist you hear at this performance.

* * * * *

Paul Hindemith (1895-1963) was a prolific German composer, violist, violinist, teacher and conductor. In the 1920s, he became a major advocate of the *Neue Sachlichkeit* (“New Objectivity,” a philosophy embracing a practical, “all business” engagement with the world) style of music. Notable compositions include his song cycle *Das Marienleben* (1923),

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Der Schwanendreher for viola and orchestra (1935), and opera *Mathis der Maler* (1938). Hindemith's most popular work, both on record and in the concert hall, is likely the *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, written in 1943.

Hindemith's **Eight Pieces for Strings, Op. 44, No. 3**, are part of a series of educational pieces he wrote for young - yet accomplished - musicians. Musically mature and challenging, the pieces are a good example of his "practical" approach to music. Spare in texture, each of the eight pieces is short (the longest is less than two minutes long) yet full of complex and sophisticated musical ideas.

* * * * *

Terry Riley (b. 1935) is an American composer and musician associated with the Minimalist school of Western classical music, of which he was a pioneer. His work is deeply influenced by both jazz and Indian classical music and has used innovative tape music techniques and delay systems. He is best known for works such as his 1964 composition *In C* and 1969 album *A Rainbow in Curved Air*, both considered landmarks of Minimalist music.



Musician Anniversaries

The following musicians are celebrating special anniversaries with the CCO this season. We recognize them for their talent and thank them for their dedication. We couldn't survive without both.

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Sam Catania
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Bob Syverson (24)
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Kent Tess-Mattner (27)
Jamin Hoffman (29)
Anne Dunlop (31)
Sandra Hoffman (32)
Karylmary Lucey (32)
Steve Strommen (35)
Carole Kincaid (43)

Riley's music is usually based on improvising through a series of modal figures of different lengths. Works like *In C* and his *Keyboard Studies* demonstrate this technique. The first performance of *In C* was given by Steve Reich, Jon Gibson, Pauline Oliveros and Morton Subotnick. Its form was an innovation: the piece consists of 53 separate modules of roughly one measure apiece, each containing a different musical pattern but each, as the title implies, in the key of C. A steady pulse of Cs keeps the tempo. The musicians, in any number and on any instrument, perform these musical modules following a few loose guidelines, with the different musical modules interlocking in various ways as time goes on.

In C has no set duration; performances can be as short as ten minutes or as long as several hours, although Riley indicates "performances normally average between 45 minutes and an hour and a half." The number of performers may also vary between any two performances. The original recording of the piece was created by 11 musicians (although, through overdubbing, several dozen instruments were used), while a performance in 2006 at the Walt Disney Concert Hall featured 124 musicians.

* * * * *



The logo for the Milwaukee Choristers' 85th Anniversary is circular with a black border. Inside the circle, the text "85th Anniversary" is at the top, "of the Milwaukee" is in the middle, and "Choristers" is written in a large, elegant cursive font across a white musical staff. Below the staff, it says "Celebrating 25 Years with Dr. James B. Ranschen, Jr.". The background of the entire graphic is a light gray with faint musical notes and a sparkling effect.

| | |
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Carl Friedrich Abel (1723-1787) was a German composer of the Classical era and one of the last soloists and composers of music for the viola da gamba. Abel was born in Köthen, a small German city. He was a third-generation performer of the viola da gamba whose father, Christian Ferdinand Abel, was active as principal viola da gamba and cello player in the court orchestra. Abel's father performed for the collegium led by Johann Sebastian Bach before Bach departed to Leipzig, where Carl Friederich would study with him at the Thomasschule.

On Bach's recommendation, Abel was able to join Johann Adolph Hasse's court orchestra at Dresden in 1743, where he remained for fifteen years. In 1759, Abel went to England and became chamber-musician to Queen Charlotte in 1764. He gave a concert of his own compositions in London, performing on various instruments, one of which was a five-string cello known as a *pentachord*, which had been recently invented by John Joseph Merlin.

In 1762, Johann Christian Bach, the eleventh son of J.S. Bach, joined him in London, and Johann's friendship with Abel led to the establishment of the famous Bach-Abel concerts, England's first subscription concerts. In those concerts, many celebrated guest artists appeared, and many works of Haydn received their first English performance. The concerts continued until Bach's death in 1782, after which Abel remained in great demand as a soloist on various instruments. Throughout his life, Abel enjoyed excessive living, and his drinking probably hastened his death, which occurred in London in 1787. He was buried in the churchyard of St Pancras Old Church.

Abel's recently-attributed **Concerto Violo de Gambo in A major** is his only surviving work for viola da gamba and orchestra. This was discovered alongside previously unknown concerti by Johann Carl Graf zu Hardeck, Anton Milling, and Anton Raetzel, as well as Telemann's lost 1735 fantasias for viola da gamba, in the collection of Eleonore von Münster at Ledenburg Palace near Hanover. These works are a significant addition to the viola da gamba literature and you can hear Phillip Serna performing Telemann's complete fantasias Sunday, October 14th in a special concert for Early Music Now. This will be the U.S. premiere of the work.

* * * * *

Born the same year as Johann Sebastian Bach and Domenico Scarlatti, **George Frederick Handel (1685-1759)** is regarded as one of the greatest composers of the Baroque era. Handel was born in Germany but spent the bulk of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Handel received important training in Halle-upon-Saale and worked as a composer in Hamburg and Italy before settling in London in 1712. He became a naturalized British subject in 1727. He was strongly influenced both by the great composers of the Italian Baroque and by the middle-German polyphonic choral tradition.

The **Water Music** is a collection of nearly an hour's worth of orchestral movements, often published as three separate suites. The music premiered in July 1717 in response to King George I's request for a concert on barges in the River Thames. Hamilton Harty's lavishly re-orchestrated suite, dating from the late 1920s and early 1930s, focuses on six of the most popular movements, giving each a decidedly Romantic era treatment.



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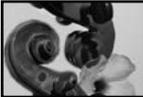


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About the Orchestra

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.

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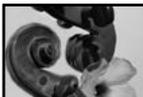
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In memory of his late wife, long-time CCO supporter Walter A. Oestreich established the Dorothy J. Oestreich Concerto Competition Scholarship Fund in 2000. Upon Walter’s death in 2014, the fund was renamed by the CCO to honor him also. Income generated 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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Visit our website at www.concordorchestra.org/encore-society for more details and a form that you can complete. If you have questions, or if your attorney or accountant needs Concord’s Tax Identification Number, please contact General Manager Dana Robb at concordmanager@gmail.com or 414-750-4404.



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