



CONCORD CHAMBER ORCHESTRA

35th Season – 2010-2011
“Old, New, Borrowed, Blue”

BLUE

Music with a touch of the blues!

Saturday, May 7, 2011 – 8:00 p.m.

St. Matthew’s Evangelical Lutheran Church
1615 Wauwatosa Ave.
Wauwatosa, WI 53213

featuring

Mark Carlstein

Piano Soloist

and

The Nordic Brass

Concord Chamber Orchestra

P.O. Box 370857

Milwaukee, WI 53237-1957

www.concordorchestra.org

(414) 628-6018

Fax: (414) 255-3615

concordmanager@gmail.com

PROGRAM

Blue-Rag for Brass Quintet..... Rami Bar-Niv
(b. 1952)
arranged by Tal Bar-Niv

Just a Closer Walk with Thee..... Traditional
arranged by Don Gillis

The Nordic Brass

Symphonette No. 2 (“American”)..... Morton Gould
I. Moderately fast (1913-1996)
II. Pavane
III. Very fast – racy

blue cathedral..... Jennifer Higdon
(b. 1962)

~ 15-minute Intermission ~

La creation du monde, Op. 81 Darius Milhaud
(1892-1974)
I. Overture
II. The chaos before creation
III. The slowly lifting darkness, the creation of trees,
plants, insects, birds and beasts
IV. Man and woman created
V. The desire of man and woman
VI. The man and woman kiss

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

Mark Carlstein
Piano Soloist

ABOUT THE ORCHESTRA

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 its annual concerto competition, to give promising young musicians a venue in which to perform. Its membership consists of players from various professions and age groups united by a love of music. In 1993, the orchestra made the community of Wauwatosa its home, and performs regularly at St. Matthew's Evangelical Lutheran Church.

Support the CCO with an Eggs-tra Special Breakfast



Blue's Egg
317 N. 76th Street
Milwaukee

*Stop in for the daily Egg Plate during the month of May. For each Egg Plate sold, Blue's Egg will donate \$1 to the CCO.
Eat well, and do good!*

PERSONNEL

FLUTES/PICCOLOS

Michelle Hoffman
Carole Shiraga*

OBOES/ENGLISH HORN

Rita Mitchell*†
Annette Perkins

CLARINETS/BASS CLARINET

Nick Carlson§
William Pietsch*
Stephanie Traska

BASSOONS

Keith MacGaffey*
Steve Whitney§

ALTO SAXOPHONE

Jon Waite§

HORNS

Ted Durant*
William Erbach
Joseph Hill
Isaac Roang*
Brian Volkman*

TRUMPETS

Dennis Benjamin
Joshua Cameron
Bob Syverson*

TROMBONES

Nathan Medsker
Emmy Rozanski
Rick Seybold*

TUBA

David Carlton

TIMPANI

Lee Stock

PERCUSSION

James Frets*
Ellen Sack§
Brandon Lorenz§

KEYBOARD

Ingrid Hanson-Popp§

HARP

Tahlia Morris§

FIRST VIOLINS

Corinn Bonkalski
Elizabeth Daily
Casey Driscoll
Jill Fennimore
Gail Kappeler
Carole Kincaid
Terry Lutz
Julia Ollenburg
Lynn Pietsch*
Kristen Tan*

SECOND VIOLINS

John Gleysteen
Sandra Hoffman*
Michael Lopez
David Rasmussen†
Jennifer Reinke*
John Shusterich
Martin St. Maurice
Katy Vandenberg

VIOLAS

Thomas Dentici*
Gwenn Harmann†
Margo Kirchnert
Karylmary Lucey*

CELLOS

Joseph “Shep” Crumrine
Jeff Klatt*
Jennifer MacGaffey
Rachel Orheim
Stephen Strommen*
Gretchen Zirbel

BASSES

Jacquelyn Crema*

*Principal player
†Board member
§Guest artist

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*, and Igor Stravinsky's *The Firebird*.

Jamin is an editor and published arranger of educational music for Hal Leonard Music Publishing, with over forty published arrangements.

A native of Mobile, Alabama, Jamin received his undergraduate degree from the University of Southern Mississippi (USM). He received his Master's degree from UW-Milwaukee.

Currently, Jamin lives in Milwaukee with his wife Sandra. In addition to his musical activities, Jamin enjoys spending time with his daughter Mara, cooking, reading historical mysteries, and spoiling his pets.



Mark Carlstein is a life-long Wisconsin resident and 1979 graduate of UW-Whitewater. For over a decade, Mark was Company Pianist for the Milwaukee Ballet. In that capacity, he worked closely with choreographers,

dancers and conductors, and was involved extensively in the premier of *Virgin Forest*, choreographed by Margo Sappington to music by Paul Schwartz.

As a freelance artist in the Milwaukee area, Mark has also worked with the Skylight Opera Theatre, Theater X, Wisconsin Philharmonic, Festival City Symphony, Kenosha Symphony and Knightwind Ensemble. In 1999 Mark was featured pianist with the Milwaukee Ballet's production of *Who Cares?*, Georges Balanchine's ballet set to selections from the Gershwin Songbook.

Since 1998 Mark has been a Keyboard publications editor for Hal Leonard Corporation, and since 2000 he has been the pianist for Strings of the Heart, a family of Russian violinists. Mark currently lives in Oconomowoc with his wife Lynne, a middle school music teacher and singer. They have two children: Julie, a certified massage therapist, recently married; and Benjamin, a junior who loves theatre, jazz and Chopin.



The Nordic Brass was founded in 1980. Since then, they have established a reputation as one of the more notable brass groups in

southeast Wisconsin. Over the years, the group has performed in many unique and varied venues including shopping mall openings, Harley Fest, church services, horse shows and community concerts.

The members of The Nordic Brass include Bob Syverson and Phil Rothschadl, trumpets; Sue Beekman, horn; Paul Browzowski, trombone; and Dan Neesley, tuba.

PROGRAM NOTES

Rami Bar-Niv (b. 1952) is one of Israel's most acclaimed and sought-after pianists, and travels extensively, concertizing all over the world. He was born in Tel Aviv, and graduated with honors from the Rubin Academy of Music. Rami has been the recipient of many prizes and scholarships, including a scholarship to further his studies at the Mannes College of Music in New York. After graduating, he won numerous competitions and embarked on a highly successful concert career. Rami has become an ambassador of goodwill for Israel, and he is often sent abroad by the Foreign Ministry to represent Israel in concerts. Rami made history by being the first Israeli artist to perform in Egypt following the Begin/Sadat Peace Treaty. Though still busy with his concert career, in recent years Rami has started devoting more time to composing.

Of his *Blue-Rag*, Rami writes: "*Blue-Rag* is the first of five ragtime pieces (so far): *Blue-Rag*, *Drag-Rag*, *Breezy Rider Rag*, *Plain Ol' Rag*, and *Shmateh-Rag* (the first Jewish ragtime in the history of music!). *Blue-Rag* is a tribute to both Scott Joplin, the king of ragtime, and George Gershwin, who grew up on ragtime and used blues for his musical language.... *Blue-Rag* was written in January of 1998, originally in two versions – for piano solo, and for trumpet with piano accompaniment, to be performed by my son, Tal Bar-Niv. Tal arranged *Blue-Rag* for brass quintet so he could perform it in his doctoral recital at UCS-LA. Tal is currently the principal trumpet player of The Israel Sinfonietta Beer-Sheva and he teaches in two prestigious music schools in Tel Aviv."

Born in Richmond Hill, New York, **Morton Gould (1913-1996)** was recognized early on as a child prodigy with the ability to improvise and compose. He studied at the Institute of Musical Art (now the Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the Depression, Morton (still a teenager) found work in New York's vaudeville and movie theaters and, when Radio City Music Hall opened, became its staff pianist. During the 1940s Morton appeared on the "Cresta Blanca Carnival" program and "The Chrysler Hour" (CBS), reaching an audience of millions. Morton was a composer of great breadth, composing Broadway scores, film music, music for television and ballet scores.

Symphonette No. 2 ("American") was written in 1939, and it is one of the most successful attempts to fuse a jazz spirit with a classical orchestra. Morton accomplished this through the use of several jazz devices such as wire brushes on drums, glissandi and lip slurs, and chord voicings that are common to jazz arrangements of the time. So successful was Morton in devising "jazz" themes for this symphonette that the second movement, "Pavane," has been widely quoted in actual jazz performances by such masters as John Coltrane, Dizzy Gillespie, and David Baker. The outer two movements of this three-movement piece are marked "Moderately fast" and "Very fast—Racy," respectively.

Pulitzer-prize winner **Jennifer Higdon (b. 1962)** is one of the most performed living American composers working today. She has written works for major orchestras, world-renowned soloists, professional string quartets, and The President's Own Marine Band. Jennifer received the 2010 Pulitzer Prize in Music for her Violin Concerto (written for Hilary Hahn). In January of 2010, Jennifer received a Grammy for Best Contemporary Classical Composition for her Percussion Concerto. She currently holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

PROGRAM NOTES (CONT.)

Of her *blue cathedral*, Jennifer writes: "As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky... The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward.... I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue Higdon, made me reflect on the amazing journeys that we all make in our lives.... In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). It is because I am the older sibling, the flute appears first.... At the end of the work, the flute drops out and the clarinet continues on in the upward progressing journey...."

One of the more prolific composers of the twentieth century, **Darius Milhaud (1892-1974)** was born to a Jewish family in southern France during the last decade of the nineteenth century. He learned the violin as a youth and continued his studies at the Paris Conservatoire from age 17. In 1919 Darius was adopted into the circle of "Les Six," a group of progressive French composers brought together under the guidance of Jean Cocteau. Darius composed, performed, and taught ceaselessly during the 1920s and 1930s, only abandoning his homeland in late 1939 after all hope of resisting the German advance vanished. Settling in the United States, Darius accepted a teaching position in Oakland, California, and he continued to compose prolifically. From 1947 he combined his American teaching duties with a similar position at the Paris Conservatoire, remaining at both institutions until 1971, when his poor health forced him into retirement. He died in Switzerland three years later.

Darius first discovered American jazz in a 1920 visit to London, when he heard a jazz band in a Hammersmith dance hall. Two years later, on a trip to New York, he haunted Harlem clubs and bought as many jazz records as he could. Upon his return to Paris, Darius was eager to write a jazz-inspired score and saw his chance in a commission from the Ballets suédois, which eventually became *La creation du monde*. Using an African creation myth as its starting point and jazz as his language, Darius created a score for 17 solo instruments, including saxophone. The score falls into five sections, performed without breaks, always underlined by percussion instruments that evoke both African drums and American jazz styles. The more animated the music becomes, the more frenetic, syncopated, and outwardly jazzy it grows. The slower, quieter passages early on have less to do with African or American styles, aside from the occasional blue note.

George Gershwin (1898-1937) excelled in both concert music and popular song alike. Born of Jewish immigrants from Russia, George was a talented pianist and was introduced to the classics by his teacher, Charles Hambitzer. After dropping out of school, George immersed himself in popular music. Influenced by ragtime and stride piano music, George's first hit was "Swanee" in 1920. George and his brother Ira became one of the greatest song-writing teams on Broadway. Their 1924 musical *Lady, Be Good* (with its hit song, "Fascinating Rhythm") was widely popular. George also wrote for the concert hall: besides *Rhapsody in Blue* (1924), his Piano Concerto in F (1925) and *An American in Paris* (1928) have been favorites since their premieres. George went to Hollywood in 1936, but in mid-1937 he began to complain of headaches. The doctors explained his symptoms as stress, but in reality he was suffering from a brain tumor. He died on July 11, 1937.

2010-2011 CONCERT SEASON

Rhapsody in Blue came about almost by accident. In late 1923, bandleader Paul Whiteman informally asked George if he'd write a concerto. George agreed to do so but soon forgot, and was surprised when his brother Ira showed him an article in the January 4, 1924 newspaper announcing that George's jazz concerto would be premiered in just over a month! George began work on the piece on January 7, and was done by February 4, when Whiteman's arranger Ferde Grofé began work on the parts. Clarinetist Ross Gorman improvised the famous glissando that opens the work as a gag during rehearsals, but George asked him to keep it. The premiere of *Rhapsody in Blue* on February 12 was a huge success. Grofé expanded the original jazz band version into a 21-piece version that was used for the next two decades, eventually writing the now-standard full orchestra version in 1942.

PLEASE PLAN TO JOIN THE CONCORD CHAMBER ORCHESTRA FOR THEIR 2011-2012 SEASON

Summer Concerts - A Sneak Peak

Music in the Glen
Wednesday, August 3, 2011
7:00-8:30 p.m.
visit www.musicintheglen.org
for location

Boerner Botanical Gardens
Thursday, August 4, 2011
6:30-8:30 p.m.
Hales Corners

"A NIGHT OUT ..."

At the Opera
8:00 p.m., Saturday, October 8, 2011
St. Matthew's Evangelical Lutheran Church
Featuring Sarah Butler, Soprano; Colleen Brooks, Mezzo-soprano; Stuart Mitchell, Tenor; and Tim Rebers, Baritone, performing classic arias from some of the most famous operas in the repertoire!

At the Night in Old Vienna Ball
6:00 p.m., Saturday, November 19, 2011
Pfister Hotel Ballroom
Dance the night away to the elegant music of the Viennese masters - and some contemporary ballroom dance hits as well! With a sumptuous meal and first-class entertainment, it will be a night to remember!

At the Ballet
8:00 p.m., Saturday, December 3, 2011
the Basilica of St. Josaphat
Including excerpts from Tchaikovsky's *Nutcracker* and our traditional holiday choral spectacular!

At the Theatre
8:00 p.m., Saturday, March 24, 2012
St. Matthew's Evangelical Lutheran Church
Featuring the winner of the 2011-2012 Dorothy J. Oestreich Concerto Competition, Mendelssohn's incidental music to *A Midsummer Night's Dream* and other well-known music from the world of the theatre!

At the Movies
8:00 p.m., Saturday, May 19, 2012
St. Matthew's Evangelical Lutheran Church
Featuring the show-stopping hit music of some of the biggest movies in history, from *Gone With the Wind* through *Harry Potter*!

CONCORD CHAMBER ORCHESTRA SUPPORTERS

The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions in 2010-2011

Concord Club (\$1000 and up)

Allison Berndt
Walter A. Oestreich
Sandra and Jamin Hoffman

Conductor (\$500-\$999)

Rachel Finger
Lyn and Scott Geboy
Gwenn Harmann
Mary Francis and Keith MacGaffey
Amy and Larry Weiss
Windhover Foundation
Employee Matching Fund

Player (\$100-\$499)

Bob Balderson
Kate and Jeff Behring
Rev. Marilyn and Kenneth Borchardt
Minda and Frank Byrne
Teresa and James Charewicz
Sue Chartrand

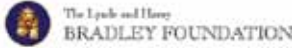
David Derosier
Mary and Thomas Harmann
David Johnson
Karen Johnson (in memory of Ronney Johnson)
Gail and Timothy Kappeler
Carole Kincaid
Margo Kirchner and Sam Wisotzkey
Ursula and Ralph Lane
Luther Manor
Jennifer MacGaffey
Thomas Winfred Ollenburg
Barbara and Dale Pffor
Shorewest Realtors
Jennifer Reinke
Cookie and Isaac Roang
St. Camillus San Camillo
Christine and Stephen Sponagle
Kristen and Lee Tan
Marna and Kent Tess-Mattner
Katy Vandenberg
Brian Volkman

Anne Wright

Friend (\$25-\$99)

Inga and Christian Barry
F.L. Bloom
Kathleen and Steve Dimig
Amy and Gary Delzell
Michelle Hoffman
Andrew Lee
Kelly and Christopher Leu
John Parfrey
Catherine and Mark Piotrowicz
Ann Rendon
Harvian ("Bunny") Raasch-Hooten
David Rasmussen
Roundy's Supermarket Inc.
Meredith Dugan Schoenfeld
Carole Shiraga
Debra and Jay Tews
Corinthia van Orsdol
Arthur Wasserman
Torrey and Daryl Youngstrum

And a special thank you to the following organizations that support the Concord Chamber Orchestra through their generous grants:



Dorothy J. Oestreich Concerto Competition Scholarship Fund

In memory of his late wife, long-time Concord Chamber Orchestra audience member Walter Oestreich established the **Dorothy J. Oestreich Concerto Competition Scholarship Fund** in 2000. 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, held in December, gives an outstanding young musician the opportunity to perform with the Concord Chamber Orchestra in the Concerto Competition Concert in March.

To receive an application for the competition, or to make a tax-deductible gift to help ensure the future of this fund, please call the Concord Chamber Orchestra's General Manager, Dana Kader Robb, at (414) 628-6018, or e-mail her at concordmanager@gmail.com.

BOARD OF DIRECTORS

President..... Gwenn Harmann
Vice PresidentMargo Kirchner
Secretary.....Rita Mitchell
TreasurerBrett Garrett
Board Members..... Darcy Gustavsson, Michael Hill,
David Rasmussen, Kent Tess-Mattner
Honorary DirectorsWalter Oestreich, Rachel Finger
Music Director Jamin Hoffman
General Manager.....Dana Kader Robb