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

BORROWED
Music based on the work of others

Saturday, March 5, 2011 – 8:00 p.m.

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

featuring

Nathaniel Wolkstein
Violin Soloist

Winner of the 2010-2011 Dorothy J. Oestreich
Concerto Competition

Concord Chamber Orchestra
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PROGRAM

Symphony in D Major, S. 67/8 ("Howdy") ............................................................P.D.Q. Bach
   I.  Introduzione casuale; allegro con mucho brie (1807-1742)
   II.  Andante con mojo
   III.  Menuetto allegretto
   IV.  Come un pipistrello fuori dall’inferno

Poème, Op. 25 .....................................................................................................Ernest Chausson
   Nathaniel Wolkstein
   Violin Soloist
   ~ Intermission ~

Fantasia on a Theme by Thomas Tallis ..........................................................Ralph Vaughan Williams
   Suite No. 4, Op. 61 ("Mozartiana") ..............................................................Pyotr Ilyich Tchaikovsky
   I.  Allegro (1840-1893)
   II.  Moderato
   III.  Preghiera ("Prayer") - Andante non tanto
   IV.  Thème et variations

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.

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Michelle Hoffman
Carole Shiraga*

OBOES
Leah Heinzelmann
Rita Mitchell**†

CLARINETS
William Pietsch*
Stephanie Traska

BASSOONS
Laura Kohrs

HORNS
Dan Durant
Sara Klemm
Isaac Roang*
Brian Volkman*

TRUMPETS
Dennis Benjamin
Bob Syverson

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Nathan Medsker
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TIMPANI
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PERCUSSION
James Frets

HARP
Mary Keppeler

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James Galasinski

*Principal player
†Board member
### BIOGRAPHIES

**Jamin Hoffman** has had an extensive career as a conductor, serving for thirteen years as the Resident and Assistant Conductor for the Milwaukee Ballet (1989-2002), as Conductor of the University of Wisconsin-Milwaukee’s University Community Orchestra (1992-2003), and as Orchestra Director at Nicolet High School since August of 2002. In his time at Nicolet High School, Mr. Hoffman has led the orchestra on two successful international performing tours – to Russia (Moscow and St. Petersburg) in 2004, and to Austria and Germany (Vienna and Munich) in 2007 – as well as performed for Magic Music Days in Disney World in 2006. Mr. Hoffman was appointed the Conductor of the Concord Chamber Orchestra in August of 2004.

As Resident Conductor of the Milwaukee Ballet, Mr. Hoffman led the Milwaukee Ballet Orchestra in performances of many great masterworks to critical acclaim. He has conducted 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*, *Cinderella*, James P. Johnson’s *Sleeping Beauty*, and Prokofiev’s *Cinderella*, Stravinsky’s *The Firebird*, Tchaikovsky’s *Orpheus*, *Anna Karenina*, Freeman’s *Sleeping Beauty*, *Swan Lake*, and *Anna Karenina*, and Bela Bartok’s *Music for Strings, Percussion and Celesta*.

As a French horn player, Mr. Hoffman has performed regularly with the Waukesha Symphony and the Concord Chamber Orchestra since moving to Milwaukee in 1988. Even before taking his current position at Nicolet High School, Mr. Hoffman was active as an educator, giving in-school performances, presentations, lectures and demonstrations throughout southeast Wisconsin. He is also an editor and published arranger of educational music for Hal Leonard Music Publishing, with over forty published arrangements. Rounding out his musical activities, Mr. Hoffman served as the President of the Board for the Concord Chamber Orchestra from 1997 to 2001.

A native of Mobile, Alabama, Mr. Hoffman 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, Mr. Hoffman was a music educator and performed 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 and horn with Barry Benjamin. Currently, Mr. Hoffman lives in Milwaukee with his wife Sandra. In addition to his musical activities, Mr. Hoffman enjoys spending time with his daughter Mara, cooking, reading historical mysteries, and spoiling his pets.

**Nathaniel Wolkstein** is a 19-year-old sophomore at the University of Wisconsin-Madison where he is a student of Felicia Moye. He first began violin lessons at the age of 8 with Eugene Purdue of Madison and remained his student throughout high school.

Mr. Wolkstein has been the recipient of many awards. He has been the soloist with the Wisconsin Chamber Orchestra on two different occasions for performances of Ravel’s *Tzigane* and Sarasate’s *Zigeunerweisen*. He was also a concerto winner of the Wisconsin Youth Symphony and Middleton High School Symphony during 2007, 2008 and 2009. During 2007, Mr. Wolkstein was a finalist in the Milwaukee Symphony and Fox Valley Symphony Young Artist competitions, and received Honorable Mention in the 2008 Milwaukee Symphony, Madison Symphony and Concord Chamber Orchestra Young Artist Competitions. He is co-concertmaster of the UW-Madison Symphony Orchestra and was a concertmaster of the Wisconsin State Honors Orchestra and the Wisconsin Youth Symphony.

Mr. Wolkstein is an enthusiastic chamber musician and his string quartet was a finalist in the St. Paul Chamber Music Competition in 2008. He has pursued his passion for chamber music at UW-Madison and during many summers. During 2010, he attended the Orford Chamber Music Festival in Quebec and the Madeline Island Chamber Music Festival. Mr. Wolkstein has spent other summers at Icicle Creek Chamber Music Festival in Leavenworth, Washington in 2008 and the Robert McDuffie Labor Day Music Festival at Mercer University in 2007 and 2008. He was awarded the Emerson Scholarship at Interlochen Arts Camp, attended Birch Creek in Door County and the Midwest Young Artists Chamber Music Festival in Chicago.

Mr. Wolkstein has been a volunteer mentor to “Music Makers,” a Madison program providing string instruction to low-income children. He has also been a volunteer in the transplant unit of the University of Wisconsin Hospital. Mr. Wolkstein enjoys traveling, playing soccer and competing in triathlons.

### PROGRAM NOTES

This concert – which focuses on “Borrowed” music - will open with the infamous P.D.Q. Bach’s *“Howdy” Symphony*, a comedic parody of Haydn’s “Farewell” Symphony, that was actually written by Peter Schickele (b. 1935) in the style of Mozart, Haydn, and their contemporaries. Of this piece, Prof. Schickele writes:

The “Howdy” Symphony is a paean of praise to the joys of reunion and companionship. It is in four movements: a slow opening, marked *Introduzione casuale* (“Casual Introductions”), leads to the main body of the first movement, marked *Allegro con mucho brio* (“Lively with lots of French cheese”); the second movement, *Andante con mojo* (“Walking Around with a Cup of Coffee”), is a theme and variations; the following *Menuetto allegretto* (“Jolly Little Menu”) includes a blatantly charming trio featuring two piccolos. The fourth and last movement is a brilliant and very fast finale marked *Come un pipistrello fuori dall’inferno* (“Like a Bat Out of Hell”).

The concert will continue with *Poème* by the French Composer Ernest Chausson, featuring violin soloist Nathaniel Wolkstein. Based loosely on a novel by Ivan Turgenev about a violin whose music ravishes the soul, Chausson was able to transmute Turgenev’s fantasy novel into a seamlessly compelling single-movement work for violin and orchestra. Overtly romantic and harmonically rich, Chausson’s Poème was composed in 1896, and given its première at the Nancy Conservatoire in December of that year by Eugène Ysaye, for whom it was written.
The first performance of Ralph Vaughan Williams’ Fantasia on a Theme by Thomas Tallis took place at the Three Choirs Festival in Gloucester Cathedral on September 6, 1910. Vaughan Williams first encountered Tallis’ hymn while editing The English Hymnal in 1906. Its first appearance in print was in Archbishop Parker’s Metrical Psalter in 1567, set to the words, “Why fumeth in fi ght?” The peculiar modal qualities of the tune, with its prominent flatted seventh, not only allowed the composer considerable harmonic freedom but also made possible the simultaneous sense of the ancient and the modern that is the work’s hallmark.

Often referred to as the Tallis Fantasia, this piece is scored for two string orchestras (one functioning as a “distant” choir), and a solo string quartet. After five widely-spaced chords and a few bars in which the theme is fragmentarily mused upon by pizzicato basses, cellos, and swaying middle strings, arco, Tallis’ hymn tune is stated in its original harmony by the violas and cellos, with tremolo accompaniment by the high strings. It is then repeated in a setting that exploits all of the harmonic and contrapuntal facilities of the large string section.

The string choirs then separate for a short section in which fragments of Tallis’ theme in the first string orchestra are answered by distant chordal musings from the second orchestra. This serves not only as a brief development section but also introduces the solo string quartet, whose masterly counterpart demonstrates Vaughan Williams’ affinity for stringed instruments. As the rhapsodic meditation increases in intensity, the more modern aspects of the composition come into focus, with vaguely impressionistic harmonies mingling with the modal, leading to an impressive climax in which the two orchestras are unleashed in their full chordal power. The string quartet leads a final, luminous musing on Tallis’ tune, and the Fantasia ends with a short coda in which the solo violin pronounces a brief benediction as the orchestra falls away.

Tchaikovsky’s Orchestral Suite No. 4 is the only one of his four fine orchestral suites that did not begin as a projected symphony. It is also the only one with as few as four movements. Tchaikovsky was a lifelong admirer of Mozart, and sought here to pay tribute to his favorite composer. He started thinking about the music in 1884, but did not actually turn to its composition until 1887. The four movements are based on a number of lesser-known pieces by Mozart, but strikingly recomposed to the extent that they are wholly consistent with Tchaikovsky’s own style and temperament.

The first movement, “Gigue,” is based on Mozart’s Gigue in C, K. 574. The second, “Minuet,” is based on the Minuet in D, K. 355. These are brief, rather straightforward arrangements, rather lightly scored, and retain more of the quality of their originals than is true of the remaining two movements. The third movement, “Prélude” ("Prayer") is an orchestration of Liszt’s piano transcription of Mozart’s motet, Ave verum corpus, K. 618. It is a sonorous and majestic sounding version, notable for its remarkably effective harp part.

The final movement, “Thème et variations,” is notably longer than the other three movements combined. It is based on Mozart’s own “Theme and Variations,” K. 455, on a theme from Gluck’s opera The Pilgrimage to Mecca. The orchestration is again brilliant, a distinct orchestral sound being given to each of the ten variations, chosen in such a way that the orchestration possesses its own dramatic progression.

As the Concord Chamber Orchestra celebrates its 35th season, we invite you to join us as we explore music from the Renaissance through the 20th century, music “borrowed” from other composers, and music with more than a few “blue” notes!

We hope to see you at the final concert of the 2010-2011 season:

**Blue**

Saturday, May 7, 2011, at 8:00 p.m.
St. Matthew’s Evangelical Lutheran Church, Wauwatosa, Wisconsin
Featuring pianist Mark Carlstein

We will end our season by examining “blue” in several different contexts, from Pulitzer Prize winning composer Jennifer Higdon to the most famous “blue” piece in American music – George Gershwin’s Rhapsody in Blue!
The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions in 2010 and January 2011.

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**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.

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