

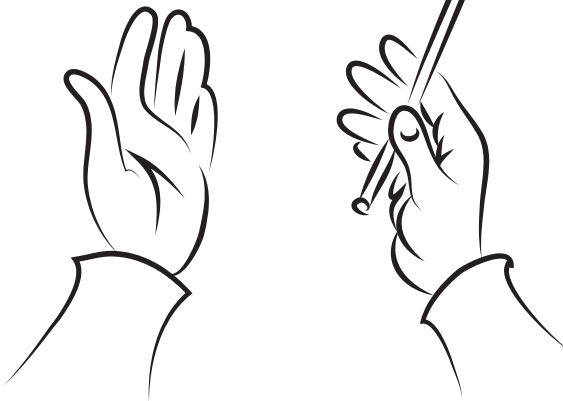
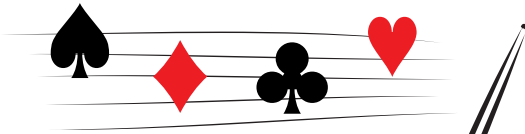
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CONCORD
CHAMBER ORCHESTRA

2013-14 Concert Season
IN THE CARDS

♣ **CLUBS** ♣



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CHRIS MANN FROM NBC'S THE VOICE



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Holidays
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Jamin Hoffman, Music Director

presents its

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IN THE CARDS**

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featuring

Suzanne Kompass, Soprano

Saturday, October 26, 2013 – 8:00 p.m.

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Wauwatosa, Wisconsin

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♣ PROGRAM ♣

Overture to *Don Giovanni* Wolfgang Amadeus Mozart
(1758-1791)

Longing for My Father Rami Bar-Niv

- I. Sfinat Ahava (Boat of Love) (b. 1945)
- II. Lehitatef Betsahov (Wrapped in Yellow)
- III. Avanim (Rocks)
- IV. Gam Haefer (Also the Ashes)
- V. Mechake Le'avi (Longing for My Father)
- VI. Nigun Atik (Ancient Melody)
- VII. Merkava Sh'chora (Black Carriage)

Suzanne Kompass, soprano soloist

Battalia Heinrich Ignaz Franz Biber

- I. Allegro (The Gathering of the Armies) (1644-1704)
- II. Allegro (The Drunken Songs of the Soldiers)
- III. Presto (The Fencing Match)
- IV. Mars (The God of War)
- V. Presto (Cavalry Exercises)
- VI. Aria (Tearful Farewells)
- VII. Allegro (The Battle)
- VIII. Adagio (The Lament of the Wounded Musketeers)

~ *Composer Talk Back & Intermission* ~

Conflict, Sadness, Victory, and Resolution Sean O'Boyle

- I. Conflict (The Dead, by Rupert Brooke) (b. 1963)
- II. Sadness (Sonnet 30, by William Shakespeare)
- III. Victory (Victory, by Rupert Brooke)
- IV. Resolution (Sunrise on the Coast, by A.B. "Banjo" Peterson)

Suzanne Kompass, soprano soloist

Symphony No. 100 in G Major ("Military") Joseph Haydn

- I. Adagio - Allegro (1732-1809)
- II. Allegretto
- III. Menuet - Moderato
- IV. Finale - Presto

♣ PERSONNEL ♣

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Carole Shiraga*

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Annette Perkins

CLARINETS

William Pietsch*
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Keith MacGaffey
Ethan Shuler*

HORNS

Isaac Roang*
Dain Shuler

TRUMPETS

Dennis Benjamin
Bob Syverson*

TIMPANI

Lee Stock†

PERCUSSION

Kathleen Galas
Nick Kalenak
Timothy Leonard
Joshua Sherman
Paul Westfahl*

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Mia Rose Breidenbach
Beth German
Gail Kappeler
Carole Kincaid
Julia Ollenburg
David Rasmussen†
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SECOND VIOLINS

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Lynn Plowman
Martin St. Maurice
Jacki Thering*

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*Principal player
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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. 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 each winter, gives an outstanding young musician the opportunity to perform with the Concord Chamber Orchestra in the Concerto Competition Concert in March. Deadline for this year's competition is Sunday, December 1st and auditions will be held on Saturday, December 14th. For an application, or to make a tax-deductible gift to help ensure the future of this fund, visit www.concordorchestra.org, or contact the CCO's General Manager, Dana Robb, at (414) 750-4404 or concordmanager@gmail.com.

♣ 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 forty 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 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, horn with Barry Benjamin, and composition with John Downey.

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 mysteries, fantasy and science fiction; and spoiling his pets.



Suzanne Kompass (Soprano) is a versatile performer whose talent encompasses all genres of music with equal facility,

whether opera, operetta, art song, or the classics of Broadway.

Her operatic repertoire is extensive and includes the roles of Susanna (*Marriage of Figaro*), Marguerite (*Faust*), Mannon (*Mannon*), Pamina (*The Magic Flute*), Norina (*Don Pasquale*), Rosina (*The Barber of Seville*), Anna (*Merry Widow*), Mimi (*La Bohème*), and Violetta (*La Traviata*).

In oratorio and symphonic repertoire, her performances have included: Bach's *St. John Passion*, *B Minor Mass*, *Magnificat* and *Christmas Oratorio*, Beethoven's *9th Symphony*, Bernstein's *Mass*, Bizet's *Te Deum*, Brahms' *Requiem*, Dvorak's *Mass in D*, Elgar's *Coronation Ode*, Faure's *Requiem*, Handel's *Messiah* and *Israel in Egypt*, Haydn's *The Creation*, *Mass to St. Theresa*, *Coronation Mass*, *Mass in Time of War* and *Nelson Mass*, Mozart's *Requiem* and *Solemn Vespers*, Schubert's *Mass in G* and *Mass in A Major*, Vaughan Williams' *Sea Symphony* and *Serenade to Music* and Vivaldi's *Gloria*, among many others.

Suzanne has appeared as guest soloist in many music festivals, including the Spoleto Festivals of Charleston (South Carolina), Spoleto (Italy), and the Huntsville Festival, Canada. Her engagements in the U.S. and Canada have included concerts with the New York Philharmonic, Los Angeles Philhar-

monic, Westminster Festival Orchestra, Toronto Symphony, Vancouver Symphony, New Jersey Symphony, Pennsylvania Sinfonia Orchestra, the Trillium Series, and the Naples Philharmonic.

She has worked with luminary conductors such as Zubin Mehta, Carlo Maria Giulini, Robert Shaw, Erich Kunzel, Joseph Flummerfelt, Martin Katz, Gian Carlo Menotti, Christian Badaea, Riccardo Muti, and Daniel Barenboim.

She has collaborated with leading composers including Gian Carlo Menotti, Peter Schickele, Jack Behrens and Sean O'Boyle.

In 2009-10 Suzanne made her Sydney Opera House debut and performed with the Adelaide Symphony Orchestra, Queensland Symphony Orchestra, Australian Pops Orchestra, Queensland Pops Orchestra, Barrier Reef Orchestra, and at the Australian Shakespeare Festival. Suzanne also appeared with the Australian superstar of jazz, James Morrison and sang with Gregory Moore & Adam Lopez to huge acclaim.

While in Australia, Suzanne co-produced and guest starred on the Gregory Moore hit album *I Dreamed of You* with composer Sean O'Boyle and worked as a music coach on the feature film *A Heartbeat Away*.

She recorded the platinum selling album *A Christmas Homecoming* with Canadian Jazz Composer Hagood Hardy, which culminated with multiple sell-out concerts and television appearances with the Toronto Symphony Orchestra.

♣ PROGRAM NOTES ♣

Nearly a year ago, I was playing a game of cards when it dawned on me that I should plan a season based on the four suits in a deck. The challenge was figuring out how to tie clubs, hearts, spades, and diamonds to music.

While researching this topic, I discovered that some video gamers refer to themselves and others by these names – those who are “clubs” like to play for the struggles and conflicts built into games, “hearts” like to play for the social aspects, “spades” dig for hidden areas of the games, and “diamonds” aim for the prizes as they play. Thus, the current season was born!

The “Clubs” concert – which you are about to hear - deals with human conflict; from the horrors of war to the nobility and heroism it draws from those forced to deal with it and its aftermath. Necessarily, not all of this music will be beautiful, but all of it is charged with emotion and I hope it will give you much to think about after the last echoes of the music die away.

Jamin Hoffman, Music Director

* * *

Wolfgang Amadeus Mozart (1758-1791) conducted the premiere of his two-act opera *Don Giovanni* (K. 527) with the Prague Italian opera company at the Teatro di Praga (now called the Estates Theatre) on October 29, 1787. The opera is

based on the legends of Don Juan, a fictional libertine and seducer, with a libretto written by the Italian author Lorenzo da Ponte. Although sometimes classified as a comic opera (or opera buffa), *Don Giovanni* blends comedy, melodrama and supernatural elements. Many writers and philosophers have found rich ground in the story of *Don Giovanni*, especially the lead character’s refusal to repent his behavior, which causes him to be dragged to Hell by the *Commendatore* (a statue of the man Don Giovanni kills in the opening scene) and a chorus of demons. A staple of the standard operatic repertoire, *Don Giovanni* is currently tenth on the Operabase list of the most-performed operas worldwide.

* * *

Rami Bar-Niv (b. 1945) is an Israeli pianist, composer, author, and instructor of master classes. Bar-Niv is a graduate of the Rubin Academy of Music in Tel Aviv, where he studied piano with Karol Klein and composition with Paul Ben-Haim, Alexander Boskovitch, and Ödön Pártos. He won a grant from the America-Israel Cultural Foundation in 1966 to continue his studies at Mannes College of Music in the United States, where he studied with Nadia Reisenberg and with the theorist Carl Schachter.

About his song cycle *Longing for My Father*, Bar-Niv writes:

The subject of the Holocaust is very close to my heart. When the Israeli poet Jacob Barzilai first approached me about using his poems for a song cycle, he asked me if I would prefer love poetry or Holocaust poetry. I knew immediately that the latter would have a deep meaning for me. For my composition, I chose seven poems expressing Jacob’s longing for his father, who became a victim of the Holocaust when Jacob was only eleven years old.

The feeling of sailing in “Sfinat Ahava (Boat of Love)” is expressed by an accompaniment that depicts soft eternal waves. “Lehitatef Betsahov (Wrapped in Yellow)” is a very bitter poem, and in writing the music I used dissonant chords and tone clusters to express the anger of the poet. “Avanim (Rocks)” is a very lyrical poem; I just strove to match it with a suitable melody. “Gam Ha’efer (Also the Ashes)” flows like a stormy river. It is a very short song relating to the short life of the poet’s father. “Mechake Le’avi (Longing for My Father)” is the poem after which the whole cycle is named. It is painful and cynical, with many deceiving spots of light and hope, which I mirrored in the music. “Nigun Atik (Ancient Melody)” takes the form of a story, and the accompaniment follows the turbulence of the narrative. A traditional folk melody (*nigun*) is repeated as the refrain; I set it to a harmonic progression reflecting sadness and tragedy. It wasn’t until after I finished composing the song that I realized that the four notes Bach used to spell his name in music (B-flat, A, C, B-natural) appear in the melody. “Merkava Sh’chora (Black Carriage)” is very dramatic. As I read the poem, I couldn’t help being reminded of – and slightly influenced by – Goethe’s “Erlkönig” as set to music by Schubert.

2013-2014 season

Mark your calendar and make sure tickets to these upcoming concerts are in the cards for you!

Saturday, December 7, 2013
Basilica of St. Josaphat

Saturday, March 22, 2014
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The songs are sung in Hebrew; the translations are provided below:

Sfinat Ahava (Boat of Love)

We swam in the river towards each other.
Transparent foamy bubbles played in the water, riding the waves as saddles.
Father sailed towards me a boat of love.
I sailed towards him a boat of longing.
In the course of time his boat hit a rock and sank.
My boat is still sailing, longing for the bottom of the sea.

Lehitatef Betsahov (Wrapped in Yellow)

Small steps, like an acrobat on a rope, like an archeologist over excavations,
Careful and hesitant, I relive my patched youth.
Patches of embroidery turning autumn yellow,
Like a pile of dying yellow leaves in the fall. Underneath them I hide like an ant.
Still remembering a river whose water had been created blue,
But now its waves are covered with yellow.
Yellow are the leaves at the seasons' junction,
As yellow as my father's face when the angel arrived.
Yellow is the star shining on God's forgotten and unchosen,
And on God's child who was chosen to die in his youth.

Avanim (Rocks)

When I faced the rock of the lost in Jerusalem, inquiring about my loss,
I was not answered.
Only on the stone in my garden is the impression of your face engraved.
And I grew older with your young face.
When my sun sets and I become lifeless as a stone,
There will be only one stone left in my garden,
Engraved with your image, long after I am gone.

Gam Ha'efer (Also the Ashes)

My father's life passed like a night train that does not stop at every station.
But also the ashes flowing in the river were once a father.

Mechake Le'avi (Longing for My Father)

When the days of our Messiah come and all the dead in their graves will be resurrected,
Will I be so lucky as to see again my father, whose grave was never dug?
Should I ask about winds that carried his ashes?
Should I put my right hand in the fire rising from hell?
Or should I search the bonfire for a last ember?
Maybe I should walk in the fields, perhaps on the side of the paths.
Is my father there, or am I just dreaming?
When the last of the dead are resurrected, light my road, my good Lord.
Where shall I wait for my father?

Nigun Atik (Ancient Melody)

On the threshold of my home I found footsteps of musical notes.
Faded pages of songs were carried by stormy winds, from one end of the universe
to another, abandoning them at my front door.
Forty winters and more echo in my ears the whistle of the wind and the sounds
of the song, an ancient melody that my father sang to me and to his God on the
days and nights of the New Year Holy Days.
The holy day entered with a flush of bright light, overflowing the house of God.
At the end of 1943, a divine spirit flying among the prayer shawls, and a
submissive crowd standing on its feet singing the tune:
"On New Year's Day you shall be inscribed."
On the eve of Atonement Day the sky turned into a barn filled with prayers of
millions of believers.
When the gates of the Holy Ark opened, a huge wave of begging overflowed the
ark and the herd, following its shepherd, stood up and sang:
"On the fasting Day of Atonement you shall be sealed."
As soon as the ceremonial singing was finished the smoke came up from the
destroyed cities, fire catching the ends of prayer shawls, demolishing forests of
people.
Morning dew is burning, the scent of flowers is choking in smoke, butterflies will
not soar to the sun, and the beast is superior to man.
Parasites of time suck the marrow of my memories.
Forty winters and more echo in my ears the whistle of the wind and the sounds of
the song, an ancient melody that my father sang to me and to his God:
"On New Year's Day you shall be inscribed and on the fasting Day of Atonement
you shall be sealed."

Merkava Sh'chora (Black Carriage)

Two horses, black as night, tied to a black carriage, riding in the wind.
The driver, wearing a high hat, waved his whip as a seasoned orchestral conductor.
Father and I in the back were listening to the horses galloping,
While watching their tails moving from side to side,
Devoting ourselves to that moment, a fraction of eternity.
The carriage circled the city seven times, but the walls did not come tumbling down.
On the eighth time I fell asleep.
When I woke, the horses had disappeared, the driver evaporated and the carriage
was gone.
"Father, what happened?" I asked, but he did not reply.
Over sixty years now, I have been dreaming that I am riding everywhere in a black
carriage.

* * *

Heinrich Ignaz Franz Biber (1644–1704) was a Bohemian-Austrian composer and violinist. Born in the small Bohemian town of Wartenberg, Biber worked in Graz and Krom íž before he illegally left his employer (Prince-Bishop Carl Liechtenstein-Castelcorno) and settled in Salzburg. He remained there for the rest of his life, publishing much of his music but seldom, if ever, giving concert tours. Biber was one of the most important composers for the violin in the history of the instrument. He was responsible for several break-throughs in violin playing technique that allowed him (and subsequent violinists) to reach 6th and 7th positions, employ multiple stops in intricate polyphonic passages, and explore the various possibilities of scordatura tuning (re-tuning the strings of the violin to allow for more complicated harmonies). During Biber’s lifetime, his music was known and imitated throughout Europe. In the late 18th century music historian Charles Burney named him the best violin composer of the 17th century. In the late 20th century Biber’s music enjoyed a renaissance, and it is widely performed and recorded today.

The conductor Nikolaus Harnoncourt calls Biber’s Battalia “one of the most ingenious compositions of the Baroque period.” While not the first piece of its type, Biber outstripped all previous models completely, creating a grandiose piece of music despite all the sound effects and musical games. A Baroque lack of concern in war and death can be read in the fact that the sub-title to this musical battle-piece states it is “imitated in arias and dedicated to Bacchus,” the god of wine.

The piece begins with trumpet and drum motives, representing a large military encampment. The second movement is a *quodlibet* (a piece of music consisting entirely of other, pre-existing pieces of music) with the title “Dissolute Company with Humour of All Kinds,” in which eight different tunes of folksong character are played at the same time, as though belled out by drunkards. The short third

♣ 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.

movement represents two officers fencing. In the fourth movement (“Mars”), played by a solo violin and double bass, the bass player is instructed to put a piece of paper underneath the A string to create the effect of a snare drum. The fifth movement depicts a prancing cavalry regiment in training. The sixth movement (“Aria”) is a sad farewell between friends before entering battle. For the seventh movement (“The Battle”), the basses are instructed not to use the bow, but to snap the strings loudly into the fingerboard in what has come to be known as a “Bartók pizzicato.” The last movement is “The Lament of the Wounded Musketeers.”

* * *

New York-based Australian composer and conductor **Sean O’Boyle** (b. 1963) has conducted recordings and concerts with all the major Australian orchestras, several European orchestras (including the Berlin Philharmonic, Royal Philharmonic Orchestra, and the BBC Concert Orchestra); and several North American orchestras including the Dallas-Fort Worth Symphony Orchestra and the Cincinnati Pops Orchestra.

In 2000, O’Boyle composed the theme music used for the Australian Broadcasting Company’s (ABC) broadcast of the Sydney 2000 Olympic Games; the music was later used for the 2002 Commonwealth Games in Manchester and the 2004 Olympics in Athens. O’Boyle has written and produced music for more than



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100 CDs recorded in collaboration with the ABC, and he has twice received the coveted ABC Golden Manuscript Award for his work as a composer.

In addition to his “classical” composition, O’Boyle also has keen interest in contemporary music, as well as the music of indigenous Australians. In 2000 this took him to the Gulf of Carpentaria producing *The Gulf Song*, a collaborative performance piece with local children from the Gkuthaarn, Kukatj, Lardil, Kaidilt, Miniginna, Gangalidda, Garrawa, and Waanyi people. More recently he has collaborated with didgeridoo maestro William Barton in composing his *Concerto for Didgeridoo & Orchestra* (performed by the CCO in December 2010).

Of his ***Conflict, Sadness, Victory, and Resolution***, O’Boyle writes:

The opening line of the Rupert Brooke poem, *The Dead* (“Blow out, you bugles, over the rich Dead!”) embraces the romantic notion of war before the horrors of the great conflict of World War I were fully revealed. All over the world, young men scampered to join the “great adventure.” The opening is an awkward martial theme of consecutive minor chords, with bugles blowing their dissonant calls. This frenetic activity is short lived and we reflect the romantic view of war with the text at odds with the music bringing joy and hope. This too is short lived and the call of the bugles thunders back with furious agitation. The orchestra crescendos to fortissimo and is suddenly cut off leaving a low chord in the woodwinds. The muted timpani sounds mournful notes and a stately chorale builds from a single trumpet to complete majesty with the Soprano soaring over the orchestra, echoing the final words of the poem: “And Nobleness walks in our ways again, and we have come into our heritage.”

The second movement (“Sadness”) is marked “with quiet menace.” Melodies rise from the depths and the harmony takes unexpected twists. A desolate fragment is played on the bassoon and answered on oboe – a boy/man calling for his mother in his time of greatest need. The mood changes and the Soprano sings sweetly of remembrance with swirling chromatic harmony in attendance. The high woodwinds play a mocking parody of the opening of the first movement until the Soprano sings a soft, sighing melody. The strings play a faster paced section with motion created by simultaneous 3/4 and 6/8 patterns and the pitch gliding between the keys of D-flat and C. The flute chatters busily away. The Soprano sings of precious friends and “death’s dateless night.” The winds come crashing in and remind us once again of the opening of the 1st movement. A single horn note emerges from the action and once again the Soprano transports us to the world of chromatic harmony. She sings of being able to grieve, whilst low flutes and clarinets scurry restlessly under the surface. The menacing opening returns, with the Soprano giving a voice to the fragments. The orchestra dies away to silence.

“Victory” begins in an ominous tone. The consecutive minor chords rise and fall, the timpani plays in starts & fits, the violins attempt to penetrate the gloom with notes struck col legno battuto (Italian for “hit with the wood”), and the trumpets play single note bugle calls. The violins take on the challenge of the consecutive minor chords with a busy display of relentless activity. The instruments of the orchestra grudgingly join in to a rousing question. The violas and cello play a soft angular melody with swirling winds as accompaniment. The main theme of a jaunty, yet menacing, marching tune is sounded. The Soprano tells a strange tale of a journey to victory: “Terror or triumph, were content to wait.” The second movement is quoted, until the orchestra valiantly attempts to put victory on a more triumphant course. A calm interlude follows with the Soprano singing: “Oh, perfect from the ultimate height of living.” The orchestra will not be deterred and we are soon marching to our “supernal” destiny: “Rank upon rank, unbridled, unforgiving, thundered the black battalions of the Gods.”

The “Resolution” for dark times is the simple, yet glorious event that happens when the sun greets the coast each and every morning. The motion of the sea is ever present with the movement of the tides, wind and waves passed from instrument to instrument. The Soprano melody is set in a lower register and the ebb and flow of the music wishes to swamp her. At the place where the oceans encounter the lands, we marvel at the description: “And purple and scarlet and gold in its splendour - behold, ‘tis that marvel, the birth of a day!”

The text of the poems O’Boyle chose for *Conflict, Sadness, Victory, and Resolution* are given below:

The Dead - Rupert Brooke (1887–1915)

Blow out, you bugles, over the rich Dead!
There’s none of these so lonely and poor of old,
But, dying, has made us rarer gifts than gold.
These laid the world away; poured out the red
Sweet wine of youth; gave up the years to be
Of work and joy, and that unhopèd serene,
That men call age; and those who would have been,
Their sons, they gave, their immortality.

Blow, bugles, blow! They brought us, for our dearth
Holiness, lacked so long, and Love, and Pain.
Honour has come back, as a king, to earth,
And paid his subjects with a royal wage;
And Nobleness walks in our ways again;
And we have come into our heritage.

Sonnet 30 – William Shakespeare (1564-1616)

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restor'd and sorrows end.

Victory – Rupert Brooke (1887–1915)

All night the ways of Heaven were desolate,
Long roads across a gleaming empty sky.
Outcast and doomed and driven, you and I,
Alone, serene beyond all love or hate,
Terror or triumph, were content to wait,
We, silent and all-knowing. Suddenly
Swept through the heaven low-crouching from on high,
One horseman, downward to the earth's low gate.

Oh, perfect from the ultimate height of living,
Lightly we turned, through wet woods blossom-hung,
Into the open. Down the supernal roads,
With plumes a-tossing, purple flags far flung,
Rank upon rank, unbridled, unforgiving,
Thundered the black battalions of the Gods.

Sunrise on the Coast - A.B. "Banjo" Paterson (1864-1941)

Grey dawn on the sandhills - the night wind has drifted
All night from the rollers a scent of the sea;
With the dawn the grey fog his battalions has lifted,
At the scent of the morning they scatter and flee.

Like mariners calling the roll of their number
The sea-fowl put out to the infinite deep.
And far overhead - sinking softly to slumber -
Worn out by their watching, the stars fall asleep.

To eastward where resteth the dome of the skies on
The sea line, stirs softly the curtain of night;
And far from behind the enshrouded horizon
Comes the voice of a God saying, "Let there be light."

And lo, there is light! Evanescent and tender,
It glows ruby-red where 'twas now ashen grey;
And purple and scarlet and gold in its splendour -
Behold, 'tis that marvel, the birth of a day!

* * *

The Symphony No. 100 in G Major is the eighth of the twelve so-called "London Symphonies" written by Joseph Haydn for performance in London. The symphony was completed in 1793 or 1794, and performed in London in 1795. It is popularly known as the "Military" Symphony, a nickname derived from the second movement, which features prominent fanfares for trumpets and percussion. One reviewer wrote after the premiere that this movement evoked the "hellish roar of war increasing to a climax of horrid sublimity!"

The first movement begins with a slow introduction that hints at motifs that will appear later in the movement. The Allegro begins with a dancing theme, scored

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for flutes and oboes, then repeated by the strings an octave lower. Where normally a second theme would appear, Haydn instead brings back the first theme, but in a different key, followed by a rocking motif in the strings. A *tutti* (full orchestra) codetta brings the first movement exposition to a close. Following a repeat, the development begins with a grand pause of two measures, and the rocking motif reappears in the distant key of B-flat major and is developed upward through several keys. The first theme then returns and is developed in tandem with the rocking motif back towards the tonic for the recapitulation. In the recapitulation, the response to the dancing flute/oboe theme is played by the whole orchestra instead of just the strings. The rocking motif returns several times and a full *tutti* brings the movement to a close.

For the “military” second movement, Haydn expanded the instrumentation to include clarinets and the “Turkish” instruments (triangle, cymbals and bass drum) that were very much in vogue at the end of the 18th century. The movement concludes with an extended coda featuring a bugle call for solo trumpet, a timpani roll (which was a revolutionary adaptation of the instrument at the time), and a loud outburst from the orchestra. For the third movement, in contrast to Haydn’s usual practice of speeding up his minuets, here he chooses to provide a more old-fashioned aristocratic minuet.

The primary theme of the sonata-rondo final movement became a popular tune in its time. In the center of the movement is a development-like section that contains a surprise timpani strike followed by a voyage through many distant keys. Near the end of the movement, the “Turkish” instruments return, coloring the *tutti* sections for the rest of the way.

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