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Saturday, December 3, 2016

Basilica of St. Josaphat

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2016-2017



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Jamin Hoffman, Music Director

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The Greatest Story

Saturday, December 3, 2016 – 7:00 p.m.

The Basilica of St. Josaphat

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Dr. James Kinchen, Director



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Program

- Excerpts from *The Nutcracker*, Op. 71Pyotr Ilyich Tchaikovsky
- I. Overture miniature (Miniature Overture) (1840-1893)
 - II. Danses Caractéristiques (Character Dances)
 - a. Marche (March)
 - b. Le chocolat (Spanish Dance)
 - c. Danse de la Fée-Dragée (Dance of the Sugar Plum Fairy)
 - d. Danse russe - Trépak (Russian Dance)
 - e. Danse Arabe (Arabian Dance)
 - f. Danse Chinoise (Chinese Dance)
 - g. Danse des Mirlitons (Dance of the Reed Flutes)
 - III. Valse des Fleurs (Waltz of the Flowers)
 - IV. Grand Pas de Deux (Grand Duet, Act II)

Canite Tuba.....Hans Leo Hassler
(1564-1612)

Sing Joyfully.....William Byrd
(ca. 1543-1623)

Gjendines bådnlåt (“Gjendine’s Lullaby”).....traditional Norwegian
Gjendine Slålien
(1871-1972)
arr. by Gunnar Eriksson

Carol of the Bells traditional Ukrainian
Mykola Leontovych
(1877-1921)
arr. by Peter J. Wilhousky

Voices of Parkside Chamber Choir
Dr. James Kinchen, Director

~ 15-minute Intermission ~

- Gloria* for Soprano, Orchestra, and Chorus, FP 177..... Francis Poulenc
- I. Gloria (1899-1963)
 - II. Laudamus te
 - III. Domine Deus
 - IV. Domine Fili unigenite
 - V. Domine Deus, Agnus Dei
 - VI. Qui sedes ad dexteram Patris

Tiana Sorenson, *soprano soloist*
University of Wisconsin-Parkside Chorale and Master Singers
Dr. James Kinchen, Director

Christmas Festival.....Leroy Anderson
(1908-1975)



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Walter A. & Dorothy J. Oestreich Concerto Competition Scholarship Fund

In memory of his late wife, long-time CCO supporter Walter 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 the fund's 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 as of the audition date. The deadline for applications is December 1st of each year.

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.

Personnel

Flutes

Angela Bartosik*
Jessica Laing
Erin Lewenauer

Piccolos

Angela Bartosik
Jessica Laing

Oboes

Rita Mitchell*
Annette Marie Perkins
T.J. Treffinger

English Horn

Annette Marie Perkins

Clarinets

William Pietsch*
Stephanie Traska

Bass Clarinet

Veronica Thompson

Bassoons

Jeff Genovese*
Keith MacGaffey

Horns

Katy Hatch*
Tristann Rieck
Isaac Roang*
Brian Volkman*

Trumpets

Harold Kacanek
Salvatore Terrasi*
Brian White

Trombones

R.F. Jordan
Kent Tess-Mattner*
Paul Tuskowski

Tuba

David Carlton

Timpani

Stephan Cherek

Percussion

Tim Leonard
Scott Pate*

Harp

Mary Keppeler

Keyboard

Leslie Krueger

First Violins

Becky Arthurs
Michelle Brody
Jill Fennimore
Mary Haarmann
Carole Kincaid
Megan Kinneberg*
Claire Loebel
Lynn Pietsch*
Julia Wainscott

Second Violins

Laura Dawson
Anne Dunlop
John Gleysteen
Sandra Hoffman*
Martin St. Maurice
Jacki Thering*
Khang Vu

Violas

Tom Dentici*†
Gwenn Harmann†
Margo Kirchner†
Karylmary Lucey*
Danielle McLean
Katie Morris

Cellos

Julie Ford
Elterine Jankowski-
Biggers
Rachel Orheim
Stephen Schoenhoff*
Stephen Strommen*
Jessica Sunier
Britney Whiting
Alexandra Zeisse
Gretchen Zirbel

Basses

Justin Anderson*
Jacquie Crema*

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Biography



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. 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, 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, Mr. Hoffman 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, Mr.

Hoffman was active as an educator, giving in-school performances, presentations, lectures, and demonstrations throughout southeast Wisconsin. Mr. Hoffman is an editor and published arranger of educational music for Hal Leonard Music Publishing, with over fifty 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, AL, 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 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 Mr. Hoffman lives in Glendale with his wife, Sandra. In addition to his musical activities, Mr. Hoffman 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).



Dr. James Benjamin Kinchen, Jr. is a Professor of Music and the Director of Choral Activities at the University

of Wisconsin-Parkside. A native of Jacksonville, FL, he has directed choral groups at Southern Illinois University, Southeastern Illinois College, Hampton University, and Winston-Salem State University. Dr. Kinchen's degrees are from Jacksonville University, Southern Illinois University, and the University of North Carolina-Greensboro. His conducting teachers include William McNeiland, Robert Kingsbury, Robert Bergt, John Locke, Richard Cox, and Peter Perret. Dr. Kinchen joined the UW-Parkside faculty in 1989.

Dr. Kinchen made his Carnegie Hall conducting debut on Easter Sunday of 1998, returning to that stage in March of 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré *Requiem* and again in 2006 to conduct choral/orchestral forces in a performance of the Vivaldi *Gloria*. He appeared as conductor for the first time at Avery Fisher Hall at Lincoln Center in March of 2010, conducting a première performance of Glenn Burleigh's *Nguzo Saba Suite*.

His travels as a choral conductor and scholar have taken him to Germany, Austria, Poland, the Czech Republic, Sweden, Italy, and, on three occasions, Cuba. In 2002, he was one of 18 Fellows selected for participation in the

Chorus America-Chicago Symphony Choral/Orchestral Conducting Workshop and Master Class, where he worked with a faculty that included Stephen Cleobury, Fiora Contino, Gustav Meier, Michael Morgan, James Paul, and Duaine Wolf. He has also guest conducted the Kenosha and Racine Symphony Orchestras.

In frequent demand as a guest conductor, adjudicator, and clinician, Dr. Kinchen has been Music Director of the Milwaukee Choristers, a large, self-sustaining community chorus, since 1993. He is also on the music staff of Saint Paul Baptist Church, Racine.

The University of Wisconsin-Parkside Choral Program

In the past 26 years, the UW-Parkside Choirs have provided the campus, regional communities, and choral profession with a choral experience that is widely accessible, yet rooted in excellence.

The three choirs – Master Singers, University Chorale, and Voices of Parkside – have sung as separate ensembles and, as they do tonight, combined. The choirs have sung for musical and choral conventions, television, and live audiences in a number of venues on and off campus. UW-Parkside Choirs have performed at over two dozen schools in Wisconsin and Northern Illinois and at over thirty area churches. Repertoire has included standard works, such as Handel's *Messiah* and the Verdi *Requiem*, and premieres of new compositions.

Program Notes

The Nutcracker, Op. 71, is a two-act ballet by the iconic Russian composer **Pyotr Ilyich Tchaikovsky (1840-1893)**. The ballet was originally choreographed by Marius Petipa and Lev Ivanov, and was first performed on December 18, 1892 at the Imperial Mariinsky Theatre in St. Petersburg, Russia. The libretto is adapted from E.T.A. Hoffmann's story *The Nutcracker and the Mouse King* and Alexander Dumas' *The Nutcracker* (also based on the Hoffmann story).

Although the original production was not a success, the smaller suite that Tchaikovsky extracted from the ballet has become very well-known (so much so that the piece is often referred to incorrectly as *The Nutcracker Suite*). Since the late 1960s, however, the complete *Nutcracker* has enjoyed enormous popularity and is now performed by countless ballet companies, primarily during the Christmas season, especially in North America. Major American ballet companies generate around 40 percent of their annual ticket revenues from performances of *The Nutcracker*.



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Though Tchaikovsky was initially not pleased with his efforts, his score has become one of his most famous compositions, in particular the pieces featured in the suite. Among other things, the score is noted for its use of the *celesta* in the "Dance of the Sugar Plum Fairy." It is often stated that this was the first use of the *celesta* in an orchestral setting, but Tchaikovsky had already employed it in his much lesser known symphonic ballad *The Voyevoda*.

The first performance of the ballet was held as a double premiere together with Tchaikovsky's last opera, *Iolanta*, undoubtedly making for quite a long evening! It is uncertain which of the two choreographers contributed most to the performance. Petipa began work on the choreography in August 1892, but was struck by a serious illness, so Ivanov, his assistant of seven years, was brought in to finish it. Unlike in many later productions, the children's roles were performed by real children (students of Imperial Ballet School of St. Petersburg) rather than adults.

The first performance of *The Nutcracker* was not deemed a success. The dancers were criticized for lackluster performances, and the critic Alexandre Benois described the choreography of the battle scene as confusing: "One can not understand anything. Disorderly pushing about from corner to corner and running backwards and forwards – quite amateurish."

The libretto was criticized for being "lopsided" and for not being faithful to the Hoffmann tale. Much of the criticism focused on the featuring of children so prominently in the ballet, and many bemoaned the fact that



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the *prima ballerina* did not dance until the Grand Pas de Deux near the end of the second act (which did not occur until nearly midnight during the program). Some found the transition between the mundane world of the first scene and the fantasy world of the second act too abrupt.

Reception was better for Tchaikovsky's score. Critics called it "astonishingly rich in detailed inspiration" and "from beginning to end, beautiful, melodious, original, and characteristic." But even this was not unanimous as some critics found the party scene "ponderous" and the Grand Pas de Deux "insipid."

The music has outlasted its critics, however, and *The Nutcracker* has become one of the composer's most popular compositions. The music contains some of his most memorable melodies, several of which are frequently used in television and film. The *Trépak*, or "Russian Dance," is one of the most recognizable pieces in the ballet, along with the famous "Waltz of the Flowers" and "March," as well as the ubiquitous "Dance of the Sugar Plum Fairy." The ballet contains surprisingly advanced harmonies and a wealth of melodic invention that many consider to be unsurpassed in ballet music.

Tchaikovsky is said to have argued with a friend who wagered that the composer could not write a melody based on the notes of the scale in



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an octave in sequence. Tchaikovsky asked if it mattered whether the notes were in ascending or descending order, and was assured it did not. This resulted in the opening cello melody of the “Grand Pas de Deux,” which follows the “Waltz of the Flowers.” An alternate story is also told that Tchaikovsky’s sister had died shortly before he began composition of the ballet, and that his sister’s death influenced him to compose the melancholy, descending scale melody.

* * * * *

Hans Leo Hassler (1564-1612) was a German composer and organist of the late Renaissance and early Baroque eras, and elder brother of composer Jakob Hassler. He was born in Nuremberg and died in Frankfurt am Main. The **Canite Tuba** is a setting of an ancient Latin text:

Canite tuba in Sion, vocate gentes annuntiate populis et dicite:	Blow the trumpet in Sion, address the nations, declare to the people and say:
Ecce Deus salvator noster adveniet.	Behold, God our Saviour draws nigh.
Annuntiate et auditum facite loquimini et clamate:	Declare, make heard by speaking and shout:
Ecce Deus salvator noster adveniet.	Behold, God our Saviour draws nigh.

* * * * *

William Byrd (ca. 1543-1623) was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard (the so-called Virginalist school), and consort music. He produced sacred music for use in Anglican services, although he himself became a Roman Catholic in later life and wrote Catholic sacred music as well. **Sing Joyfully** is a setting of a text from Psalm 81:

Sing joyfully to God our strength; sing loud unto the God of Jacob!
Take the song, bring forth the timbrel, the pleasant harp, and the viol.
Blow the trumpet in the new moon, even in the time appointed, and at our
feast day.
For this is a statute for Israel, and a law of the God of Jacob.

* * * * *

The advertisement features a decorative top with various circular ornaments hanging from strings. Below this, the text "Fa-la-la-la-aaaah" is written in a large, stylized, cursive font. Underneath, it says "• MESSAGE GIFT CARD SALE •" in a bold, sans-serif font. The main offer is "\$79 Gift Cards" in a very large, bold font. Below that, it states "Save \$10 on 60, 90, and 120 Minute Gift Cards Thru December 31". At the bottom, there is a logo for "elements massage" with three water droplets above it. To the right of the logo, the address is listed: "Elm Grove 262.754.3850 12920 W Bluemound Rd 2 Miles East of Brookfield Square Mall elementsmassage.com/elm-grove". A small disclaimer at the very bottom reads: "Message session includes time for consultation and dressing. Each Elements Massage™ studio is independently owned and operated."

Gjendine Slålien (1871-1972) was a Norwegian shepherdess who sang the traditional lullaby **Gjendines bådnlåt** (“Gjendine’s Lullaby”) to Edvard Grieg while he was hiking with friends in the Norwegian countryside. Grieg was so struck with the beauty of the piece that he immediately stopped to copy down the lullaby, sitting with his back against a cow as he wrote. The piece was added to his collection of Norwegian folk tunes and is now performed regularly. Gjendine Slålien eventually became a minor celebrity in Norway and, in 1961, was invited as a guest of honor at the opening of the Bergen International Festival at Troidhaugen, where she met both King Olav of Norway and the Shah of Persia.

Barnet legges i vuggen ned,
stundom græder og stundom ler.
Sove nu, sove nu, i Jesu navn,
Jesu bevare barnet.

Hush, my baby, be still, no tears,
Sweetly smiling, you have no fears.
Dreaming child, sleep now so safe in God,
Jesus will love all children.

Mamma tar meg på sitt fang,
danser med meg att og fram.
Danse så, med de små,
danse så, så skal barnet sove.

My mother held me in her arms
Dancing with me in the meadow.
Dancing mildly with her child.
Dancing mildly, sweetly, softly dancing.

* * * * *

Mykola Leontovych (1877-1921) was a Ukrainian composer, choral conductor, and teacher of international renown. His music was inspired by the Ukrainian national music school and traditional Ukrainian folk music. Leontovych specialized in *a cappella* choral music, ranging from original

compositions, to church music, to elaborate arrangements of folk music. Leontovych was educated as a priest in the Kamianets-Podilskyi Theological Seminary and later furthered his musical education in Saint Petersburg. With the independence of the Ukrainian state in the 1917 revolution, Leontovych moved to Kiev where he worked at the Kiev Conservatory and the Lysenko Institute of Music and Drama. His most famous composition is *Shchedryk*, known to the English-speaking world as the **Carol of the Bells**. He was named a martyr in the Eastern Orthodox Ukrainian Church after being assassinated by a Soviet agent in 1921.

Hark, how the bells, sweet silver bells,
All seem to say, “throw cares away,”
Christmas is here, bringing good cheer,
To young and old, meek and the bold,
One seems to hear words of good cheer,
From ev’rywhere, filling the air,



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O, how they pound, raising the sound,
 O'er hill and dale, telling their tale,
 Gaily they ring, while people sing
 Song of good cheer, Christmas is here,
 "Ding, dong, ding, dong," that is their sound,
 With joyful ring, all caroling,
 On, on they send, on without end,
 Their joyful tone to ev'ry home.

* * * * *

The **Gloria** (FP 177) by **Francis Poulenc (1899-1963)**, scored for soprano solo, large orchestra, and chorus, is a setting of the Roman Catholic *Gloria in excelsis Deo* text. One of Poulenc's most celebrated works, the *Gloria* was commissioned by the Koussevitzky Foundation in honor of Sergei Koussevitzky and his wife Natalia, the namesakes of the foundation. The *Gloria* was premiered on January 21, 1961 in Boston by the Boston Symphony Orchestra and the Chorus Pro Musica under conductor Charles Münch with Adele Addison as soloist.

The first movement ("Gloria in excelsis Deo") opens with a great chordal motif from the brass instruments. The chorus then enters singing in an accented and declamatory manner.

Gloria in excelsis Deo
 Et in terra pax hominibus bonæ
 voluntatis.

Glory to God in the highest,
 And on earth peace to people of
 good will.



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The second movement ("Laudamus te") is the most jocund, opening with a strange, quick brass introduction. A light tune repeats throughout this movement along with an often-changing time signature. The last line of the text, beginning "Gratias agimus..." is in a somber chromaticized mode, giving an other-worldly characteristic in the middle of the revelry of the movement. The accentuation of the text in this movement has been referred to as "perverse" due to its un-speechlike patterns.

Laudamus te,	We praise you,
Benedicimus te,	We bless you,
Adoramus te,	We adore you,
Glorificamus te,	We glorify you,
Gratias agimus tibi propter magnam gloriam tuam.	We give you thanks for your great glory.

The third movement ("Domine Deus, Rex caelestis") is led by the extremely dramatic solo soprano line after a woodwind introduction. The movement ends with a *Picardy third* (a major chord at the ending of a piece that is predominantly in a minor key), preparing the way for the more joyful fourth movement.

Domine Deus, Rex caelestis, Deus Pater omnipotens.	Lord God, heavenly King, O God, almighty Father.
---	---

The fourth movement ("Domine Fili unigenite") is the shortest and resembles the second movement in the jocular nature of the orchestral phrases, but it contains some of the accented nature of the first movement in the chorus parts. The melodic lines are often *pentatonic* (based on a five-note scale), and the quick tempo and rousing rhythms give a whirling and dancing impression, grounded by the constant return of the theme.

Domine Fili unigenite, Jesu Christe.	Lord Jesus Christ, Only Begotten Son.
--------------------------------------	---------------------------------------

The fifth movement ("Domine Deus, Agnus Dei") opens with woodwinds and resembles the third movement with the return of the soprano soloist as leader. The music is dark and enigmatic, due in part to the unusual intervals in the soprano's opening melodic line. The movement ends mysteriously, as if wondering what will happen next.

Domine Deus, Agnus Dei, Filius
 Patris,
 Qui tollis peccata mundi, miserere
 nobis;
 Qui tollis peccata mundi, suscipe
 deprecationem nostram.

Lord God, Lamb of God, Son of the
 Father,
 You take away the sins of the world,
 have mercy on us;
 You take away the sins of the world,
 receive our prayer.

The sixth and final movement (“Qui sedes ad dexteram Patris”) begins with alternating a *cappella* (unaccompanied) chorus and interjections of the orchestra intoning the fanfare theme from the first movement. After the introduction, the main setting of the text is reminiscent of the first movement, with the sixteenth-note toiling line in the upper strings above a walking bass. The final section is preceded by a solo “Amen” from the soprano, echoed by the chorus. The fanfare theme from the first movement returns one final time before the final “Amen,” triumphantly slower and grander. The final “Amen,” intoned by the soprano on a D, relates to both the B minor and G major chords played simultaneously to end the piece.

Qui sedes ad dexteram Patris,
 miserere nobis.
 Quoniam tu solus Sanctus, tu solus
 Dominus, tu solus Altissimus,
 Jesu Christe, cum Sancto Spiritu, in
 gloria Dei Patris. Amen.

You are seated at the right hand of
 the Father, have mercy on us.
 For you alone are the Holy One, you
 alone are the Lord, you alone are
 the Most High,
 Jesus Christ, with the Holy Spirit, in
 the glory of God the Father. Amen.

* * * * *

Leroy Anderson (1908-1975) was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. John Williams described Anderson as “one of the great American masters of light orchestral music.” Anderson’s **Christmas Festival**, originally written in 1950 for the Boston Pops Orchestra, is a collection of some of the most popular Christmas carols of the time. Feel free to sing along!



The Concord Chamber Orchestra gratefully acknowledges the support of the donors who have made contributions to the CCO or the Walter A. & Dorothy J. Oestreich Concerto Competition Scholarship Fund between Nov. 1, 2015 and Nov. 24, 2016.

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



The Lynd and Eric
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The CCO is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

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. The orchestra made the community of Wauwatosa its home in 1993 and now performs regularly at St. Matthew’s Evangelical Lutheran Church.

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