



Portraits of Divinity

Saturday, December 2, 2017



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Jamin Hoffman, Music Director

presents its
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Profiles in Courage

Portraits of Divinity

Saturday, December 2, 2017 – 7:00 p.m.

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2333 S. 6th Street
Milwaukee, WI 53215

Featuring the
Milwaukee High School of the Arts Choir
Conducted by Raymond Roberts



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Program

Overture to *Giovanna d'Arco (Joan of Arc)* Giuseppe Verdi (1813-1901)

“The Arrival of the Queen of Sheba”

from *Solomon* George Frideric Handel (1685-1759)

“Bacchanale” from *Samson and Delilah* Camille Saint-Saëns (1835-1921)

Ballet Suite from *Hérodiade* Jules Massenet (1842-1912)

- I. Les Égyptiennes (The Egyptians)
- II. Les Babylonniennes (The Babylonians)
- III. Les Gauloises (The Gauls)
- IV. Les Phéniciennes (The Phoenicians)
- V. Final (Finale)

~ 15-minute Intermission ~

Gloria, RV 589 Antonio Vivaldi (1678-1741)

- I. Gloria (Chorus)
- II. Et in terra pax (Chorus)
- III. Laudamus te (Sopranos I and II)
- IV. Gratias agimus tibi (Chorus)
- V. Propter magnam gloriam tuam (Chorus)
- VI. Domine Deus (Soprano)
- VII. Domine, Fili unigenite (Chorus)
- VIII. Domine Deus, Agnus Dei (Contralto and Chorus)
- IX. Qui tollis peccata mundi (Chorus)
- X. Qui sedes ad dexteram Patris (Contralto)
- XI. Quoniam tu solus sanctus (Chorus)
- XII. Cum Sancto Spiritu (Chorus)

Featuring the Milwaukee High School of the Arts Chorus
Raymond Roberts, Conductor

Christmas Festival Leroy Anderson (1908-1975)

Personnel

Flutes & Piccolos

Angela Bartosik*
Jessica Laing
Erin Lewenauer

Oboes & English Horn

Rita Mitchell*
Annette Marie Perkins

Clarinets & Bass Clarinet

William Pietsch*
Veronica Thompson
Stephanie Traska

Bassoons

Jeff Genovese*
Keith MacGaffey

Horns

Tristann Rieck
Isaac Roang*
Mike Steele
Brian Volkman

Trumpets

Bob Syverson*
Salvatore Terrasi

Trombones

Kara Metzger
Kent Tess-Mattner*
Paul Tuskowski

Tuba

David Carlton*

Timpani

Lee Stock*

Percussion

Eliana Firmani Alcocer
Stephan Cherek
Scott Pate*†

Harp

Lauren Finn*

Keyboard

Leslie Krueger

First Violins

Jill Fennimore
Carole Kincaid
Ethan Littel
David Rasmussen†
Jenni Reinke
Jacki Thering*
Megan Turek*
Julia Wainscott
Chara Yu

Second Violins

Becky Arthurs
Laura Dawson
Anne Dunlop
John Gleysteen
Mary Haarmann*
Sandra Hoffman*
Martin St. Maurice
Khang Vu
Lynn Zweidinger

Violas

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

Cellos

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

Basses

Justin Anderson*
Jacquie Crema*

*Principal players

†Board members

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).



Raymond Roberts is the Director of Vocal Music at Milwaukee High School of the Arts, where he has taught since 1991.

A graduate of the Booker T. Washington High School of the Arts in Dallas, TX, he holds a Bachelor of Music from Northwestern University and a Master of Science in Educational Leadership from Cardinal Stritch University. He is active in the music community, having held the position of Assistant Director of the Milwaukee Symphony Chorus and Director of the Plymouth Concert Chorale.

Raymond currently co-directs the Music Ministry at First United Methodist Church-West Allis with his wife, Alyssa. He has performed as tenor soloist with the Milwaukee Symphony Orchestra, Bel Canto Chorus, and the Bach Chamber Choir. He has served as the national staff accompanist for the NAACP Afro-Academic, Cultural, Technological and Scientific Olympics competition and the Wisconsin School Music Association Honors Choirs.

Raymond's students have been recognized nationally by such institutions as YoungArts, the Classical Singer Competition, the GRAMMY Foundation, and the NAACP ACT-SO scholarship competition. His choirs from Milwaukee High School of the Arts have performed at numerous state and regional conferences, including the prestigious American Choral Director's Association National Conference in Salt Lake City in February of 2015, as well as with the Milwaukee Symphony Orchestra on numerous occasions. The Vocal Jazz Ensemble has been recognized each of the past two years by Downbeat Magazine for Outstanding Performance in their annual Student Music Awards.

Raymond has received the Distinguished Teacher Award from the United States Department of Education for his work with a student who was named a Presidential Scholar in the arts, and has recently had an arrangement published by Hal Leonard Music Publications. He also served as a contributing author for *Voices in Concert*, a 6-12 grade choral textbook published by McGraw-Hill and released in 2016.

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Program Notes

Giuseppe Verdi (1813-1901) was born near Busseto, Italy, to a provincial family of moderate means, and received a musical education with the help of a local patron. Verdi came to dominate the Italian opera scene after the era of Bellini, Donizetti, and Rossini, whose works significantly influenced him. Subsequently, he became one of the pre-eminent opera composers in history.

In his early operas, Verdi demonstrated a sympathy with the *Risorgimento* movement, which sought the unification of Italy (which, at the time, consisted of a loose confederation of city-states). He also participated briefly as an elected politician. The chorus “Va, pensiero” from his early opera *Nabucco* (1842) – and similar choruses in later operas – were much in the spirit of the unification movement. The composer himself became esteemed as a representative of those ideals. An intensely private person, however, Verdi did not seek to ingratiate himself with popular movements. As he became professionally successful he was able to reduce his operatic workload and sought to establish himself as a landowner in his native region. After his success with the opera *Aida* (1871), he surprised the musical world by returning with three late masterpieces: his Requiem (1874), and the operas *Otello* (1887) and *Falstaff* (1893).

His operas remain extremely popular, especially the three peaks of his “middle period”: *Rigoletto*, *Il trovatore* and *La traviata*. The 2013 bicentenary of his birth was widely celebrated in broadcasts and performances.

Verdi wrote his seventh opera, ***Giovanna d’Arco (Joan of Arc)***, over the autumn and winter of 1844 and 1845. The opera was set to an Italian libretto by Temistocle Solera (who had prepared the libretti for both *Nabucco* and *I Lombardi*) based loosely on the play *Die Jungfrau von Orleans* by Friedrich von Schiller. *Giovanna d’Arco* had its first performance at Teatro alla Scala in Milan in February 1845. The opera was immediately popular with the public, though less so with the critics. It was performed frequently for the next twenty years, then gradually fell from favor in light of Verdi’s later and more successful works. The first performance in the United States was a concert version at Carnegie Hall in 1966. The piece

was performed as a staged version at the Brooklyn Academy of Music in 1976, and most recently by the Chicago Opera Theatre in 2013.

Though the actual ending of the opera was changed for dramatic purposes, Verdi begins the overture with references to Joan's martyrdom on the stake with an obvious musical representation of a kindling fire growing to raging flames. (In the libretto, Joan is rescued from the stake by her father and Charles VII, the king of France, only to die in the ensuing battle.) The overture then moves to a delightful trio, played by the principal flute, oboe, and clarinet, that represents the early carefree life of the young farm girl before the fateful visions that led her to lead the French army in battle against the English. The remainder of the overture is based on this and other themes of happier times (taken from later in the opera), after a brief return of the fiery opening.

* * * * *

George Frideric (or Frederick) Handel (1685-1759) was born in Germany, where he received his earliest training in Halle before working as a composer in Hamburg and in Italy. He was strongly influenced by the



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great composers of the Italian Baroque and the middle-German polyphonic choral tradition. Handel moved to England in 1712, where he started three commercial opera companies to supply the English nobility with Italian opera. He became a naturalized British subject in 1727.

Musicologist Winton Dean writes that Handel's operas show that he "Was not only a great composer; he was a dramatic genius of the first order." After the oratorio *Alexander's Feast* (1736) was well received, Handel transitioned to English choral works; following his success with *Messiah* (1742) he never composed an Italian opera again. He spent the bulk of his career in London, where, in addition to his operas and oratorios, he also composed church anthems and organ concertos. Almost blind and having lived in England for nearly fifty years, he died in 1759 a respected and rich man. His funeral was given full state honors, and he was buried in Westminster Abbey in London.

Handel wrote the oratorio *Solomon*, HWV 67, in May and June of 1748. The anonymous libretto – thought to have been penned by the English Jewish poet and playwright Moses Mendes – is based on the biblical stories

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of wise king Solomon from the First Book of Kings and the Second Book of Chronicles, with additional material from *Antiquities of the Jews* by ancient historian Flavius Josephus. The first performance took place in March 1749 at the Covent Garden Theatre in London, where it had two further performances. Handel revived the work in 1759.

“The Arrival of the Queen of Sheba” is a short and lively instrumental passage from Act III of the oratorio. It has become famous outside the context of the complete work, and was featured at the 2012 London Olympics opening ceremony when Daniel Craig (in character as James Bond) goes to meet the Queen at Buckingham Palace so they could both parachute into the Olympic stadium from a helicopter. (Yes, that really happened – with a little help from stunt skydivers).

* * * * *

Camille Saint-Saëns (1835-1921) was a French composer, organist, conductor, and pianist of the Romantic era. His best-known works include *Introduction and Rondo Capriccioso* (1863), the Second Piano Concerto

The poster features the logo "Early Music Now" with the tagline "Across Borders = Across Time". Below this, it says "THE BOSTON CAMERATA with SHARQ ARABIC MUSIC ENSEMBLE" and "A Mediterranean Christmas". It includes performance dates "DEC 9 | 5:00pm & DEC 10 | 3:00pm" at "St Joseph Chapel". At the bottom is a photo of the ensemble members and the contact information "414.225.3113" and "EARLYMUSICNOW.ORG".

The poster shows a conductor's hands holding a baton against a dark background. Below the image, the text reads "Want to get your hands on the orchestra? Board Members Committee Members Concert Volunteers wanted". At the bottom, it says "contact concordmanager@gmail.com".

(1868), the First Cello Concerto (1872), *Danse macabre* (1874), the opera ***Samson and Delilah*** (1877), the Third Violin Concerto (1880), the Third (“Organ”) Symphony (1886), and *The Carnival of the Animals* (1886).

Saint-Saëns was a musical prodigy, making his concert debut at the age of ten. After studying at the Paris Conservatoire, he followed a conventional career as a church organist, first in Paris at Saint-Merri and, beginning in 1858, at La Madeleine, the official church of the French Empire. After leaving the post 20 years later, he was a successful freelance pianist and composer, in demand in Europe and the Americas.

As a young man, Saint-Saëns was enthusiastic for the most modern music of the day – particularly that of Schumann, Liszt, and Wagner – although his own compositions were generally within a conventional classical tradition. He was a scholar of musical history and remained committed to the structures worked out by earlier French composers. In his later years, this brought Saint-Saëns into conflict with composers of the Impressionist and Dodecaphonic (twelve-tone) schools of music. Although



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there were neoclassical elements in his music, foreshadowing works by Stravinsky and the group of French composers that came to be known as *Les Six*, he was often regarded as a musical conservative in the decades around the time of his death.

Saint-Saëns held only one teaching post, at the École de Musique Classique et Religieuse in Paris, and remained there for less than five years. His tenure was nevertheless important in the development of French music, for his students included Gabriel Fauré, among whose own later pupils was Maurice Ravel. Both of them were strongly influenced by Saint-Saëns, whom they revered as a genius.

Saint-Saëns wrote *Samson and Delilah*, Op. 47, a grand opera in three acts and four scenes, in 1877. The French libretto was written by Ferdinand Lemaire. It was first performed in Weimar at the Grossherzogliches (Grand Ducal) Theater in December 1877, in a German translation, conducted by Franz Liszt.

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The opera is based on the biblical tale of Samson and Delilah found in Chapter 16 of the Book of Judges in the Old Testament. It is the only opera by Saint-Saëns that is still regularly performed. The “**Danse Bacchanale**” is from a scene in Act III in which the pagan Philistine priests of Dagon dance during a ritual sacrifice, right before Samson pulls down the two main pillars, destroying the temple.

* * * * *

Jules Massenet (1842-1912) was a French composer of the Romantic era best known for his operas, of which he wrote more than 30. The two most frequently staged are *Manon* (1884) and *Werther* (1892). He also composed oratorios (operas without sets or costumes), ballets, orchestral works, incidental music, piano pieces, songs, and other music.

Massenet was admitted to France’s principal music college, the Paris Conservatoire, while still very young. There he studied under Ambroise Thomas, whom he greatly admired. After winning the country’s top musical prize, the Prix de Rome, in 1863, Massenet composed prolifically in many genres. Between 1867 and his death 45 years later, he wrote more than 40 stage works in a wide variety of styles, from opéra-comique to grand-scale depictions of classical myths, romantic comedies, and lyric dramas, as well as oratorios, cantatas, and ballets. Massenet had a good sense of the theater and of what would succeed with the Parisian public. Despite some miscalculations, he produced a series of successes that made him the leading composer of opera in France in the late 19th and early 20th centuries.



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Hérodiade was written in 1881 to a French libretto by Paul Milliet and Henri Grémont, based on the novella *Hérodiade* (1877) by Gustave Flaubert. It was first performed at the Théâtre de la Monnaie in Brussels in December 1881.

The libretto is a retelling of the story of John the Baptist, Salome, King Herod Antipas, and his wife Herodias, but it is strikingly less psychological and bloody than Richard Strauss's *Salomé*, which was based on a text by Oscar Wilde. The opera premiered in Brussels because Auguste Vaucorbeil, manager of the Paris Opera House, refused to stage the work. "I do like your music," he had said to Massenet, "but as for the libretto, you badly need an author who knows how to build the skeleton of a play." This condemnation turned out to be prophetic. While the opera was performed frequently in the first several years after the premiere, it has failed to stand the test of time and is now rarely performed, even though most critics agree that the four main roles are *tours de force* for the leading voices.

As is traditional in operas, the ballet takes place in the final act, as part of a celebration of a Roman victory and the execution of John the Baptist just before Salome, Herod's daughter (who was in love with John), commits suicide. Each of the dances represents a different ethnic group that has been conquered by the Romans. Massenet took many liberties with the musical material, very little of which has any real ties to the groups mentioned in the fanciful titles.

* * * * *

Antonio Vivaldi (1678-1741) was an Italian Baroque composer, virtuoso violinist, teacher, and cleric. Born in Venice, he is widely recognized as one of the greatest Baroque composers, and his influence during his lifetime was widespread across Europe. Vivaldi composed over 500 concertos – for the violin and a variety of other instruments – as well as sacred choral works and more than 40 operas. His best-known work is a series of violin concertos known collectively as *The Four Seasons*.

Many of Vivaldi's compositions were written for the all-female music ensemble of the Ospedale della Pietà, a home for abandoned children where Vivaldi (who had been ordained as a Catholic priest) was employed

from 1703 to 1715 and from 1723 to 1740. Under Vivaldi's leadership, this became one of the pre-eminent performing ensembles in Europe, and nobility traveled from all over the continent to hear the ensemble perform. Vivaldi also had some success with elaborate stagings of his operas in Venice, Mantua, and Vienna. After meeting Emperor Charles VI, Vivaldi moved to Vienna, hoping for an appointment in the Emperor's court. The Emperor, however, died soon after Vivaldi's arrival, and Vivaldi himself died in poverty less than a year later.

Vivaldi wrote at least three settings of the **Gloria**, based on the hymn "Gloria in excelsis Deo," the words of which date probably from the 4th Century and which is an integral part of the Ordinary of the Mass. Of

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the two surviving versions, RV 589 is the most familiar and frequently performed of the sacred works by Vivaldi. It was probably written at about the same time as the other surviving version, possibly in 1715.

The *Glorias* remained in a relatively unknown status until RV 589's revival by Alfredo Casella during a "Vivaldi Week" in Siena (1939). RV 589 enjoys well-founded popularity and is performed at many sacred events, including Christmas.

RV 589 has been used in a number of films. The first movement was featured in the 1996 Scott Hicks film *Shine* about pianist David Helfgott, as well as in the 2011 film *The Hunter*. An adaptation of the second movement was used with profound effect in the final climactic scenes of the 1985 Andrei Konchalovsky film *Runaway Train*.

* * * * *

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." Born in Cambridge, Massachusetts, to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925 Anderson entered Harvard University, where he remained until he received his Master of Arts in Music in 1930.

Anderson became the organist and choir director at the East Milton Congregational Church, while also leading the Harvard University Band, conducting and arranging for dance bands around Boston, and pursuing his doctorate in German and Scandinavian languages.

In 1936, Anderson's arrangements came to the attention of Arthur Fiedler, who asked to see any original compositions that he could use in his performances with the Boston Pops Orchestra at Symphony Hall in Boston. Thus began one of the most successful collaborations in symphonic music. Anderson soon became the staff arranger and orchestrator for the Boston Pops Orchestra and he wrote new works as well as arrangements in that capacity for the rest of his life. In 1975, Anderson died of cancer in Woodbury, Connecticut and was buried there.

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Composed for orchestra, **A Christmas Festival** was completed in June 1950. It was first performed on June 12, 1950, at a recording session of the Boston Pops Orchestra with Fiedler conducting. In a 1960 radio interview when he was asked about *A Christmas Festival*, Anderson stated: “I was the arranger and orchestrator for [the Boston Pops Orchestra] for years, and they wanted to record a special concert number, using Christmas songs, carols, and other Christmas music, for records, so... Arthur Fiedler asked me to do a concert overture, and this is how it came about. I selected the ones that were the most popular and best known, and then I took them and tried to give instrumental treatment to them; in other words, it’s not a medley, that isn’t what we wanted to do here, certainly what I didn’t want to do. I rather took the themes and built, you might say, a concert overture around the Christmas songs. They’re not just carols because we end with ‘Jingle Bells.’ That is, of course, a secular song, it’s not a carol, but it’s associated so much with the gaiety and spirit of Christmas that you certainly couldn’t leave it out.”

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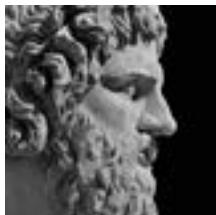
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About the Orchestra

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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 Wauwatosa Presbyterian Church.

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General Manager	Dana Robb

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

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 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. 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.



10 am - Coffee & Sustenance
10:30 am - Business Pitch

11:00 am - **Youtopia**

12:00 pm - Team meeting
1:00 pm - Dinner (optional)

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