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2013-14 Concert Season
IN THE CARDS

◆ **DIAMONDS** ◆



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CONCORD
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Jamin Hoffman, Music Director

presents its

38th Season • 2013-2014
IN THE CARDS

◆ **DIAMONDS** ◆

Saturday, May 10, 2014 – 8:00 p.m.

St. Matthew's Evangelical Lutheran Church
1615 Wauwatosa Avenue
Wauwatosa, Wisconsin

Concord Chamber Orchestra
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concordmanager@gmail.com

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◆ 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 fifty 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 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 Milwaukee with his wife, Sandra. In addition to his musical activities, Jamin enjoys spending time with his daughter Mara, cooking, reading, and spoiling his pets.

◆ PROGRAM NOTES ◆

Over 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 the deck. I just needed to figure 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 conflicts built into the games, “hearts” play for the social aspects, “spades” dig for hidden areas of the games, and “diamonds” are motivated by the prizes they collect as they are playing. Thus, the current season was born!

The DIAMONDS concert – which you are about to hear tonight – features music that fits in the categories of well-loved favorites, “one-hit wonders,” and undiscovered gems. Rossini’s overture to *The Barber of Seville* is definitely well loved (and, for many of us, immediately brings to mind Bugs Bunny and Elmer Fudd). The same can be said of Albinoni’s *Adagio* and Mascagni’s “Intermezzo Sinfonico” (both of which also may be considered one-hit wonders). David Avshalomov’s *Diamond Variations* is a more literal interpretation of the diamond theme (see the program notes that follow for more insight into the genesis of this scintillating piece). Finally, the Arriaga symphony is definitely a gem that deserves to be heard more often, especially considering this talented Basque composer only lived to the age of twenty. Enjoy!

Jamin Hoffman
Music Director

* * *

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.

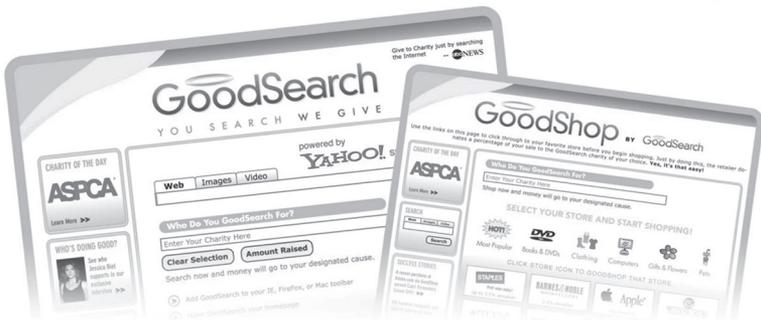
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Gioachino Rossini (1792–1868) was an Italian composer who wrote 39 operas as well as sacred music, chamber music, songs, and some instrumental and piano pieces. Rossini came from a musical background – his father was a horn player, and his mother was an opera singer. Rossini manifested his talent early, becoming an accomplished singer and player on both the harpsichord and horn by the age of ten, and later adding the cello to his stable of instruments.

His best-known operas include the Italian comedies *Il barbiere di Siviglia* (*The Barber of Seville*) and *La Cenerentola* (*Cinderella*), and the French-language epics *Moïse et Pharaon* (*Moses and the Pharaoh*) and *Guillaume Tell* (*William Tell*). A tendency for inspired, song-like melodies is evident throughout his music which, combined with his professed affinity for Mozart’s music, led to the nickname “the Italian Mozart.” Until his early retirement from public life in 1829, Rossini had been the most popular opera composer in history, and he has been surpassed only by Verdi and Puccini. Rossini’s music was popular throughout Europe, but particularly in France, where he was initially buried in the Père Lachaise Cemetery in Paris (though his remains have since been moved to the Basilica of Santa Croce in Florence, at the request of the Italian government).

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The Barber of Seville, Rossini's most famous opera, was first performed in February of 1816 at the Teatro Argentina in Rome. The libretto, a version of Pierre Beaumarchais' stage play *Le Barbier de Seville*, was newly written by Cesare Sterbini. It was not the same as had been used for an opera by Giovanni Paisiello, which had enjoyed great popularity for more than a quarter of a century. Much is made of how quickly Rossini's opera was written, scholarship generally agreeing upon two or three weeks (though, later in life, Rossini claimed to have written the opera in only twelve days). The initial performance (with the title *Almaviva*) was a failure; admirers of Paisiello's opera sabotaged the production by whistling and shouting during the entire first act. Not long after the second performance, however, Rossini's opera became so successful that Paisiello's version faded into obscurity, and the title *The Barber of Seville* was applied to Rossini's production instead.

In 1822, a 30-year-old Rossini succeeded in meeting Ludwig van Beethoven, who was then aged 51, deaf, cantankerous, and in failing health. Communicating in writing, Beethoven noted: "Ah, Rossini. So you're the composer of *The Barber of Seville*. I congratulate you. It will be played as long as Italian opera exists. Never try to write anything else but *opera buffa* [comic opera]; any other style would do violence to your nature."

* * *

Tomaso Albinoni (1671–1751) was an Italian Baroque composer. While well-known in his day as an opera composer, he is primarily remembered today for his instrumental music, such as the concertos, some of which are regularly recorded. Born into a wealthy family, Albinoni showed his musical talent early and was trained as both a singer and violinist. Relatively little is known about his life, which is surprising given his popularity. He is known to have married in 1705, and there is documentation of performances of his 80+ operas throughout Italy during his lifetime. Unlike most composers of his era, he never sought a post at a church or in a noble court, probably because his family's wealth enabled him to compose independently. J.S. Bach is known to have admired Albinoni's works, having used at least two of them as the basis for his own compositions, and he frequently used Albinoni's bass lines as the starting point for counterpoint exercises for his students. Unfortunately, most of Albinoni's operas were never published and did not survive. Most of his instrumental works that survived beyond his lifetime were housed in the Dresden Library and were destroyed during the World War II bombing of Dresden. Subsequently, besides the famous "Adagio," he is best known for his extant oboe concertos.

The famous **Adagio in G minor for violin, strings and organ**, the subject of many modern recordings, is thought by some to be a musical hoax actually composed by the Italian musicologist and composer **Remo Giazotto** (1910-1998). However, musicologist Muska Mangano (Giazotto's last assistant before his death) brought

to light a modern but independent manuscript transcription of the figured bass portion and six fragmentary bars of the first violin, “bearing in the top right-hand corner a stamp stating unequivocally the Dresden provenance of the original from which it was taken.” This provides support for Giazotto’s claim that he based his reconstruction of the piece on this fragment, which had never before been produced. Nonetheless, with such a small amount of source material, much of the final composition must have come from Giazotto’s own interpretation and “best guess” (albeit an educated one) as to what Albinoni originally intended the remaining parts to be. The scholarly consensus is that the “Adagio” is Giazotto’s composition, whatever source may have inspired him.

* * *

David Avshalomov (b. 1946) is a distinguished third-generation classical composer and orchestral conductor, and an accomplished vocalist. He was born in New York City, grew up in Oregon, and has long lived in Santa Monica, CA. He represents a musical lineage whose story stretches from the Caucasus to Siberia, through China, to the U.S. As a young student, David studied piano, music theory, and percussion. He learned the joys of madrigal singing at home, sang in school and professional choruses, and played timpani in school and professional orchestras (soloing in the Milhaud concerto with the Harvard Orchestra). He began composing (self-taught) in grade school, and wrote and conducted his first compositions for his high school chorus. He earned degrees in music from Harvard (B.A., Magna cum Laude and Phi Beta Kappa) and in orchestral conducting from the University of Washington (where he wrote a noted doctoral dissertation on the *Five Pieces for Orchestra* of Arnold Schoenberg), with further conducting studies at Peabody, Aspen, and Tanglewood. His conducting teachers included George Bell, Stanley Chapple, Leo Mueller, Jean Morel, Henry Holt, Samuel Krachmalnick, Herbert Blomstedt, Werner Torkanowsky, Seiji Ozawa, and Leonard Bernstein. His composition teachers included Charles Jones (at Aspen); and John Verrall, Robert Suderberg, and William Bergsma (at the University of Washington).

Diamond Variations was co-commissioned in 2005 by two conductors: Wauwatosa native Tracey Rush, for her Dubuque (Iowa) Community String Orchestra’s gem-themed concert celebrating the 140th anniversary of St. Paul’s Lutheran Church, and Emily Ray, for her Mission Chamber Orchestra in San Jose, CA, for the opening concert of their 10th Anniversary Season Celebration.

About this piece, David Avshalomov writes:

This set of variations grew from the “seed crystal” of an original theme with two other variations on it, written in the early 1990s for the Gemological Institute of America, then in Santa Monica, CA, as theme music for an audio-book course about diamonds (their mineralogy, mining, grading, distribution, cutting, and

selling). The cues I created were a little rich and “arty” for background music, the harmonies lush and neo-romantic, so I retained the rights to them for future use, planning to write several more variations when the occasion arose, as it did in 2005. The present set represents the final form of the work.

The simple theme, which widens melodically in an angular way by moving from its first note up a step, then down a third, up a fourth, down a fifth, etc. to the octave, suggests the clean triangular or trapezoidal shapes (or faces) that are found both on fully-formed rough diamond octahedra, and as the many tiny facets that cutters grind onto the surface of a fashioned stone to reveal the total brilliance of a full-cut gem.



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This brilliance is both beauty and a snare. My variations thus alternately follow two emotionally divergent tracks (like two sides of a triangle): One track represents the beauty, symbolism, idealism, yearning, and romance that diamonds now evoke as gems, gifts, and tokens of love (both historically and through massive modern marketing). Along the way you hear a light-hearted courtship waltz ([a girl's] "Best Friends"), a climax in the deeply-felt adagio troth of "Forever" (another of my Mahler tributes), and resolution in the serene beauty of the final variation, essentially a slow dreamy recap of the theme, titled "Perfect Gem" (or, if you like, "Diamond Anniversary").

The other line represents the greed, smuggling, theft, and violence often associated with the mining, movement, hoarding, and trade in diamonds over the centuries, culminating in the bitter intensity and brutal haste of the late variation titled "Blood Diamonds." [Modern students of human rights can learn more about recent atrocities with a quick online search. It is not a pretty story!] The combined effect of the two tracks is to set the beauty of the diamond in sharp contrast: Just how at-ease are we with such perfect beauty, knowing its true cost?

* * *

Erik Satie (1866-1925) was a French composer and pianist. A prominent figure in the early 20th century Parisian *avant-garde*, his work was a precursor to later artistic movements such as minimalism, repetitive music, and the Theatre of the Absurd. An eccentric, Satie frequently introduced himself as a gymnopedist. Later,



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after being called “a clumsy but subtle technician” in a 1911 book on contemporary French composers, he also referred to himself as a “phonometrician” (meaning someone who measures sounds), preferring this designation to that of a “musician.” In addition to his body of music, Satie also left a remarkable set of writings, having contributed work for a range of publications ranging from the Dadaist publication *391* to the American culture chronicle *Vanity Fair*.

The ***Gymnopédies*** are the first compositions with which Erik Satie tried to cut himself loose from the conventional 19th century “salon music” environment of his musically trained parents, and are regarded as an important precursor to modern *ambient music* (music intended to be primarily background music). Satie described himself as a gymnopedist before writing any of this music, after being asked about his profession by Rodolphe Salis, the manager of the (now well-known) Chat Noir cabaret. The composition of the three *Gymnopédies* began in February 1888 and was completed in April. The *First Gymnopédie* was published in August, and the *Third Gymnopédie* was published before the end of the year. The *Second Gymnopédie* was not published until seven years later.

By the end of 1896, Satie’s popularity and financial situation were ebbing so Claude Debussy, whose popularity was rising at the time, helped draw public attention to the work of his friend by orchestrating the first and third *Gymnopédie* (Debussy felt the second did not lend itself to orchestration). Debussy also changed the order of the pieces; the first movement is really the third, and the second is really the first, according to the numbering originally assigned by Satie. Debussy’s orchestrations were published in 1898.

* * *

Pietro Mascagni (1863–1945) was an Italian composer most noted for his operas. His 1890 masterpiece ***Cavalleria rusticana*** caused one of the greatest sensations in opera history and single-handedly ushered in the *verismo* movement in Italian dramatic music (meaning operas that depicted real-life situations, frequently featuring working-class characters). Some critics feel that Mascagni was a “one-opera man” who could never repeat his first success, but two of his other operas – *L’amico Fritz* and *Iris* – have remained in the repertoire in Europe since their premieres. Mascagni said that, at one point, *Iris* was performed in Italy more often than *Cavalleria rusticana*. In all, Mascagni wrote fifteen operas, an operetta, several orchestral and vocal works, as well as songs and piano music. He enjoyed immense success during his lifetime, both as a composer and conductor of his own and other people’s music. He created a variety of styles in his operas: the Sicilian passion of *Cavalleria rusticana*; the exotic flavor of *Iris*; the idylls of *L’amico Fritz* and *Lodoletta*; the Gallic chiaroscuro of *Isabeau*; the steely, realistic power of *Il piccolo Marat*; and the over-ripe post-romanticism of the lush *Parisina*; all of which speak to the versatility of this under-rated composer.

Cavalleria rusticana premiered in May of 1890, at the Teatro Costanzi in Rome. A one-act story of love, betrayal, revenge, and murder, it is often presented as part of a double billing with Leoncavallo's *Pagliacci*, another famous one-act tragedy. The "Intermezzo Sinfonico" occurs during a break in the middle of the opera, when the stage is empty after all the characters have gone to church.

* * *

The Spanish (Basque) composer **Juan Crisóstomo Arriaga (1806–1826)** was nicknamed "the Spanish Mozart" after he died because, like Wolfgang Amadeus Mozart, he was both a child prodigy and an accomplished composer who died young. They also shared the same birthday, January 27 (albeit fifty years apart).

Arriaga was born in Bilbao, Biscay. His father, Juan Simón de Arriaga, and the boy's older brother first taught him music. Juan Simón had some musical talent and at age seventeen was an organist at a church in Berriatúa. He worked in Guernica, and in 1802 moved to Bilbao and became a merchant in wool, rice, wax, coffee and other commodities. The generous income he earned allowed Juan Simón to think about providing his son, who had shown prodigious musical talent, a way of developing those gifts.

In September 1822, Arriaga's father sent Juan Crisóstomo to Paris, where in November of that year Arriaga began his studies at the Paris Conservatoire. He studied violin under Pierre Baillot, counterpoint with Luigi Cherubini, and harmony under François-Joseph Fétis. From all evidence, Arriaga made quite an impression on his teachers. In 1823 Cherubini, who had become director at the Conservatoire the previous year, famously asked on hearing the young composer's *Stabat Mater*, "Who wrote this?" After learning it was Arriaga, Cherubini said to him, "Amazing – you are music itself!"

Arriaga soon became a teaching assistant in Fétis' class and also became noted among the students and other faculty at the Conservatoire for his talent. Cherubini referred to Arriaga's (now lost) fugue for eight voices as "a masterpiece," and Fétis was no less effusive. Arriaga's instructors were impressed by his ability to use musically sophisticated harmonies, counterpoint, and related techniques even though he had never been formally taught any of these skills. Fétis was already familiar with Arriaga's (now lost) opera *Los Esclavos Felices* (*The Happy Slaves*), stating that "without any knowledge whatsoever of harmony, Juan Crisóstomo wrote a Spanish opera containing wonderful and completely original ideas."

Arriaga was well-supported during his four years in Paris by his father, but the intensity of his commitment to his studies at the Conservatoire and the almost meteoric rise one could expect based on his teachers' compliments and

assessments of his promise may have taken a toll on his health. Juan Crisóstomo de Arriaga died in Paris ten days before his twentieth birthday of a lung ailment (possibly tuberculosis) or exhaustion – perhaps both. He was buried in an unmarked grave at the Cimetière du Nord in Montmartre. Thanks to the Spanish Embassy, there is now a plaque in Arriaga’s memory marking the Parisian house at 314 rue Saint-Honoré where he lived.

Arriaga’s Symphony in D shows no trace of youthful immaturity; indeed, the long, slow introduction has an almost Beethoven-like authority and leads to an equally powerful faster section that sustains the mood of high seriousness. The sorrowful slow movement contains expressive writing for the woodwinds, and the flute also has an important part in the brief, syncopated minuet and trio. The final movement is far from being an anticlimax; marked *Allegro con moto*, it has all the melodic and rhythmic drive of the earlier movements. Other echoes of the earlier movements include passages in minor keys casting chilling shadows over the musical narrative.

According to the *Grove Dictionary of Music and Musicians*, Arriaga’s death “before he was 20 was a sad loss to Basque music.” Following his early death, with the only reliable biographical material at the time being some reports by Fétis, his life story was fictionalized to play into rising Basque nationalism. According to the only English language biography of Arriaga, by Barbara Rosen (*Arriaga, the Forgotten Genius: the Short Life of a Basque Composer*), Arriaga’s early death was a loss not just to Basque culture, but to Spanish music and by extension that of European classical music as a whole. According to Rosen, “It is... possible to hear passages in Arriaga’s work similar to Haydn, Mozart, Beethoven, and Rossini, although he sometimes fails to achieve the complexity of these composers’ more mature works. Nevertheless, Arriaga has an identifiable and original style which, in time, undoubtedly would have become more individual and more recognizably his own, possibly incorporating more Spanish and Basque than Viennese elements.”



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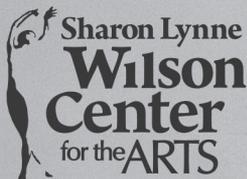
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*Dates and repertoire are subject to
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Saturday, October 18 • 8 p.m.
St. Matthew's Church, Wauwatosa
including Brahms' Serenade

Saturday, December 6 • 8 p.m.
Basilica of St. Josaphat
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Sunday, January 25, 2015 • 1:30 p.m.
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Saturday, March 21, 2015 • 8 p.m.
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**CONCORD
CHAMBER ORCHESTRA**

Since 1975, the Concord Chamber Orchestra has offered talented, volunteer musicians the opportunity to create stimulating musical experiences for the enjoyment and inspiration of Milwaukee area audiences. Concord is an all-volunteer, non-paid group of approximately 50 musicians from a variety of professions and backgrounds.

ABOUT THE GOAT GIVES BACK PROGRAM.

Help Horny Goat Brewing Company strengthen the community by giving back to charitable organizations on a weekly basis! Every Sunday, Horny Goat features a different charity or community group to receive 5%+ of local brewpub sales generated between 11:00am – 5:00pm that day. The more people that come out to the Horny Goat Hideaway in support, the greater the impact and ultimately, the higher the donation will be!

Get information on how you can get started today at www.goatgivesback.wordpress.com

***Bring this page with you on the 25th
to increase the donation the CCO receives!***