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CONCORD
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featuring

Concord Chamber Orchestra Percussion Section

and guest soloists

Grant Goodman, Nick Kalenak, Nick Lang,
Colin Daniel O'Day, Ethan Shuler, Lee Stock & Paul Westfahl

Saturday, May 18, 2013 – 8:00 p.m.

St. Matthew's Evangelical Lutheran Church

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leather: program

Parade of the Percussionists..... Robert Wendel
(b. 1951)

Concerto for Percussion..... Sean O'Boyle
(b. 1963)

Concord Chamber Orchestra Percussion Section
and guest soloists:

Grant Goodman, Nick Kalenak, Nick Lang,
Colin Daniel O'Day, Ethan Shuler, Lee Stock and Paul Westfahl

~ Intermission and Q&A with Sean O'Boyle ~

Fanfare for the Common Man Aaron Copland
(1900-1990)

Kindersinfonie.....Edmund Angerer
(1740-1794)

I. Allegro

II. Menuetto

III. Finale - Allegro

Variations and Fugue on a Theme of Purcell..... Benjamin Britten
(1913-1976)

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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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. For an application for the competition, 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.

leather: 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. 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.

leather: program notes

As composer, arranger and publisher, **Robert Wendel** (b. 1951) has supplied “Pops” music to the top 350 orchestras in America, Europe, Canada, Southeast Asia, and Australia, and his work has been featured NBC’s *Today* program, and in commercials for QVC and Wal-Mart. He was also called upon as editor, arranger, and orchestrator for numerous Leroy Anderson works (some being recorded for the first time) for the Naxos complete Leroy Anderson Centennial recordings, conducted by Leonard Slatkin. Originally from Bridgeport, CT and an alumnus of Fairfield Preparatory School and the University Of Connecticut, Wendel now makes his home in New York City. In his spare time, he is a tornado chaser, an amateur astronomer, a telescope maker, and pyrotechnics aficionado.

Of his ***Parade of the Percussionists***, Wendel writes:

This was one of several works written over the years that I would describe as my “What if...?” musical selections. I had already arranged my very popular *Classical Christmas Suite*, which was a sort of “What if Mozart wrote *Joy To The World*, Mahler wrote *Jingle Bells*, and Ravel wrote *The Little Drummer Boy*?” This was followed by my arrangement of *Coventry Carol* as if written by Ralph Vaughan Williams. One day I posed a question to myself: “The percussion section usually accompanies the rest of the orchestra unless written for as a percussion concerto; so, what if there was a simple march where the percussion takes the lead and the rest of the orchestra accompanies them?” The most difficult part was coming up with a melody that could be played by the timpani which,

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although a pitched instrument, has a limited ability to retune pitches in very short times. I finally found a simple four-note melody which required no retuning while being played, and the rest was just a matter of blending pitched percussion like xylophone and bells with non-pitched instruments ranging from snare drum and cymbals to temple blocks and gong. Though often used in children’s and educational concerts, this work has become popular in standard and pops concerts as well. My highest hope is that both audience and orchestra can have a good time listening, watching, and wondering, “what will he throw in next?”

* * *

New York-based Australian composer and conductor **Sean O’Boyle** 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, and 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 100 CDs recorded in collaboration with the ABC, and 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,

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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).

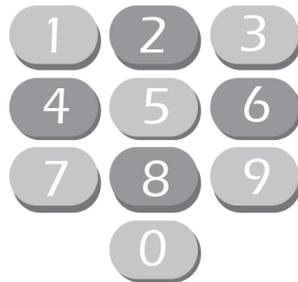
O’Boyle writes:

This Concerto for Percussion is a vehicle to explore a vast array of percussion instruments, both familiar and less common. In composing this concerto, I decided I would approach with the visual as well as the sound colors in mind. I begin with traditional percussion instruments – timpani, snare drum, bass drum & suspended cymbal - with a pianissimo to fortissimo roll. This launches to a mixed meter fanfare in a spirit of question and answer. In each new section more exotic instruments are introduced – woodblocks, guiro, duck call, agogo bells, temple blocks, vibra-slap, ratchet, etc. A short timpani solo follows, punctuated by an orchestral score that features consecutive fifths as its harmonic language. A wind machine, thunder can and tam-tam add to the drama. The tempo increases and the percussion becomes more delicate with an almost oriental flavor. Different suspended cymbals sounds are explored along with Chinese bell tree, mark tree, triangles and energy chimes. Virtuoso snare drum patterns with a return to a variation on the Timpani solo. Spooky special effects accompany the waterphone with its Hollywood film sounds; flutes on whistle tones and strings providing bat squeaks. This morphs into a gentle section of distant bells, bird calls and a sense of calm. Our reverie is broken with a thundering crash into a Timpani solo which leads to our “Hoe-down.” Each of our percussionists try to out-do each other in the section described as: “Solo - hit as many different instruments as you can.” This leads to the (now famous) Beer Bottle section, which provided hours of entertainment as our colleagues on “Orchestra List” (an international listserve to which Jamin and I both belong)

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discussed the merits and methods of tuning beer bottles. Naturally, the beer bottle section is accompanied by a traditional Australian lagerphone. A circus theme is then introduced, which leads to a surprise section involving tins cans. A somewhat sad fanfare sounds and we are back to reality with some syncopation between the orchestra and percussionists playing a wide variety of instruments, including a frying pan. We recapitulate to the theme of parallel fifths – with a fresh palette of sounds. Our opening fanfare is restated and we have a brief intervention in the world of wild Latin rhythms (dedicated to Milwaukee pianist Stefanie Jacob – she’ll know why!). The Concerto returns to the mixed meter fanfare in the spirit of question and answer – the percussionists have now performed on more than 50 instruments - and thunders to the conclusion. Profound thanks to Maestro Jamin Hoffman for inviting me to write this work; I enjoyed every moment of the process of creation and it is always a thrill to write for an orchestra of the calibre of the Concord Chamber Orchestra. As a final note - this concerto is dedicated to our beautiful Labrador, Libby, who sat next to me for the whole time I spent composing this and many other works. My writing is always inspired by my wife Suzanne, whose encouragement and belief in me knows no bounds.

* * *

Aaron Copland (1900–1990) was an American composer, composition teacher, writer, and, later in his career, a conductor of his own and other American music. Instrumental in forging a distinctly American style of composition, in his later years he was often referred to as “the Dean of American Composers.” He is best known to the public for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as “Populist,” and which the composer labeled his “vernacular” style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, and his Third Symphony. The open, slowly changing harmonies of many of his works are archetypical of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. In addition to his ballets and orchestral works, he produced music in many other genres including chamber music, vocal works, opera and film scores.

Copland wrote ***Fanfare for the Common Man*** in 1942 for the Cincinnati Symphony Orchestra under conductor Eugene Goossens. It was inspired in part by a famous speech made earlier in the same year when (then) vice-president Henry A. Wallace proclaimed the dawning of the “Century of the Common Man.” In his autobiography, Copland wrote: “Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942-43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in

World War II with American composers.” Goossens had originally suggested that the fanfares be written in honor of soldiers, sailors, and airmen, and further wrote, “it is my idea to make these fanfares stirring and significant contributions to the war effort...” Copland considered several titles before settling on *Fanfare for the Common Man*. Pleased, Goossens wrote, “Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943, at income tax time.” Copland’s reply was “I am all for honoring the common man at income tax time.” A total of 18 fanfares were written at Goossens’ behest, but Copland’s is the only one that remains in the standard repertoire. Copland also adapted the *Fanfare* as the main theme for the fourth movement of his Third Symphony.

* * *

There is much confusion about the provenance of the music commonly known as the **Kindersinfonie** (“Children’s Symphony”), but definitive research by Hildegard Herrmann-Schneider in Stams Monastery has proven the true source of the piece. For many years, the piece was attributed to Joseph Haydn, then later to his brother Michael, and then to Leopold Mozart (Wolfgang’s father), who most musicologists finally deemed the most likely creator of this delightful little piece. Due to Ms. Hermann-Schneider’s research, it is now known to be the product of the Tyrolean composer and Benedictine monk **Father Edmund Angerer** (1740–1794), of Fiecht Monastery in the western Tyrolean lowlands. This region, called Berchtesgaden, was known for the children’s toys manufactured there and sold by itinerant vendors all across Europe. Fr. Angerer composed the piece in three movements around 1770 to use some of the more common musical toys, and called it *Berchtesgaden Musick*. The names “Children’s” or “Toy” Symphony were given after the composer’s death by its first publisher, who also named the famous Joseph Haydn as its composer (for marketing purposes). To add to the general confusion surrounding this piece, there is at least one other piece with the same title, in a different key, with different themes and instrumentation.

In addition to the traditional violins, cellos, and basses (sadly, there is no viola part), the piece uses the toy trumpet, toy drum, cuckoo and nightingale calls, ratchet, and triangle in the first movement. The second movement adds the plaintive quail call in the trio section of the minuet. The Finale returns to the original instrumentation in a short dance, repeated three times, that increases speed with each repeat.

* * *

Benjamin Britten (1913–1976) was an English composer, conductor, and pianist. He was a central figure of 20th-century British classical music, and wrote music in many genres, from film scores to opera. His best known works include the opera *Peter Grimes* and *The Young Person’s Guide to the Orchestra*. Born in Suffolk, the

son of a dentist, Britten showed talent from an early age. He first came to public attention with the *a cappella* choral work “A Boy Was Born in 1934.” With the premiere of *Peter Grimes* in 1945, he leapt to international fame. Over the next nine years, he wrote six more operas, establishing himself as one of the leading 20th-century composers in this genre.

Britten’s interests as a composer were wide-ranging; he produced important music in such varied genres as orchestral, choral, solo vocal (much of it written for his life partner, tenor Sir Peter Pears), chamber and instrumental, as well as film music. He also took a great interest in writing music for children and amateur performers, and was a renowned pianist and conductor. Together with Pears and the librettist/producer Eric Crozier, Britten founded the annual Aldeburgh Festival, and was responsible for the creation of Snape Maltings Concert Hall. In his later years, Britten was the first composer to be given a life peerage.

Britten’s **Variations and Fugue on a Theme of Purcell** (known as *The Young Person’s Guide to the Orchestra* when it is performed with the optional narration) is based on the “Rondeau” from Henry Purcell’s incidental music to *Abdelazer*, and was written specifically to demonstrate the tone colors and capacities of the various sections of the orchestra.



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In the introduction, the theme is initially played by the entire orchestra, then by each major family of instruments: first the woodwinds, then the brass, then the strings, and finally by the percussion. Each variation then features a particular instrument in depth, in the same family order, and generally moving through each family from high to low. So, for example, the first variation features the piccolo and flutes; each member of the woodwind family then gets a variation, ending with the bassoon; and so on, through the strings, brass, and finally the percussion.

After the whole orchestra has been effectively taken to pieces in this way, it is reassembled using an original fugue, which starts with the piccolo, followed by all the woodwinds, strings, brass and percussion in turn. Once everyone has entered, the brass are re-introduced (with a strike on the gong) with Purcell's original melody while the remainder continue the fugue theme until the piece finally comes to an end after building up to a fortissimo and Maestoso finish.

The sections of the piece and instruments introduced by the variations are:

| | |
|---|--|
| Theme: Allegro maestoso e largamente - Tutti, Woodwinds, Brass, Strings and then Percussion | poco a poco accel. al Allegro - Double Basses |
| Variation A: Presto - Piccolo and Flute | Variation I: Maestoso - Harp |
| Variation B: Lento - Oboes | Variation J: L'istesso tempo - Horns |
| Variation C: Moderato - Clarinets | Variation K: Vivace - Trumpets |
| Variation D: Allegro alla Marcia - Bassoons | Variation L: Allegro pomposo - Trombones and Tuba |
| Variation E: Brillante: alla polacca - Violins | Variation M: Moderato - Percussion (Timpani; Bass Drum & Cymbals; Tambourine & Triangle; Snare Drum & Wood Block; Xylophone; Castanets & Gong; Whip; Percussion Tutti) |
| Variation F: Meno mosso - Violas | |
| Variation G: Cellos | |
| Variation H: Cominciando lento ma | Fugue: Allegro molto |

acknowledgements

The CCO would like to thank:

- John Paradowski and St. Matthew's Evangelical Lutheran Church for providing such a great performing space for the last twenty years!
- Sprecher Brewery, the Radisson Milwaukee North Shore, and Vicky and Raul from the Nicolet High School Cafeteria for providing glass bottles, bottle caps and tin cans.
- Sandra and Mara for all their hours of help in constructing the lager-phone and bottle-phones!

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