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Saturday, March 25, 2017

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Jamin Hoffman, Music Director

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featuring Emmy Tisdell, Violin Soloist
Winner of the 2017 Walter A. and Dorothy J. Oestreich
Concerto Competition

Saturday, March 25, 2017 – 7:00 p.m.

St. Matthew's Evangelical Lutheran Church
1615 Wauwatosa Ave.
Wauwatosa, WI 53213

concert sponsored in part by



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Program

Prelude to *Apollo et Hyacinthus*, K. 38..... Wolfgang Amadeus Mozart
(1756-1791)

The Golden Spinning Wheel, Op. 109, B. 197 Antonín Dvořák
(1841-1904)

~ 15-minute Intermission ~

Suite from *Paul Bunyan* William Bergsma

1. Dance of the Blue Ox (1921-1994)
2. Country Dance
3. Night

Violin Concerto in D major, Op. 35 Pyotr Ilyich Tchaikovsky

1. Allegro moderato (1840-1893)
2. Canzonetta (Andante)
3. Finale (Allegro vivacissimo)

Emmy Tisdell, violin soloist

Winner of the 2017 Walter A. and Dorothy J. Oestreich
Concerto Competition

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.

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Jessica Laing
Erin Lewenauer

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Rita Mitchell*
Annette Marie Perkins

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William Pietsch*
Veronica Thompson
Stephanie Traska

Bassoons
Jeff Genovese*
Keith MacGaffey

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Natalie Bakken
Katy Hatch
Isaac Roang*
Brian Volkman

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Bob Syverson*
Salvatore Terrasi

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R.F. Jordan
Kara Metzger
Kent Tess-Mattner*

Tuba
David Carlton

Timpani
Lee Stock

Percussion
Stephan Cherek
Scott Pate*

Harp
Lauren Finn

Keyboard
Leslie Krueger

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Laura Dawson
Jill Fennimore
Carole Kincaid
Lynn Pietsch*
David Rasmussen †
Jacki Thering*
Julia Wainscott
Chara Yu

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John Gleysteen
Sandra Hoffman*
Megan Kinneberg*
Claire Loebel
Martin St. Maurice
Khang Vu

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

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Julie Ford
Elterine
Jankowski-Biggers
Jennifer MacGaffey
Rachel Orheim
Stephen Schoenhoff*
Stephen Strommen*

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).



Emmy Tisdel is currently a first year masters student at Rice University's Shepherd School of Music as a

student of Kenneth Goldsmith, having previously studied with David Bowlin at Oberlin Conservatory. While at Oberlin, she also studied private viola with Michael Strauss and baroque violin with Marilyn McDonald.

Last summer, Emmy received a fellowship to the Music Masters Course in Yokohama, Japan. She has also held

fellowships at the Madeline Island Music Festival (Wisconsin) and Emmanuel Church's Bach Institute (Boston). For the past six summers, Emmy has been the Assisting Young Artist on both violin and viola for the Washington Island Music Festival.

In 2015, Emmy performed with Oberlin Baroque at the Boston Early Music Festival's Young Performer's Festival, the Smithsonian Symposium on Historically Informed Performance, and Oberlin's Commencement recital. She has performed in masterclasses for Jamie Laredo, Christian Tetzlaff, David Kim, and William Preucil.

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Program Notes

Apollo et Hyacinthus, K. 38, was written in 1767 by **Wolfgang Amadeus Mozart**, who was 11 years old at the time, and is considered to be Mozart's first true opera. It was commissioned by the Benedictine University in Salzburg, where Mozart's father Leopold was a prominent figure. As suggested by the name, the opera is based upon Greek mythology. In the original story, Apollo accidentally kills a beloved young boy named Hyacinth with a discus. The discus throw was encouraged by Apollo's rival, Zephyr, who was jealous of Apollo's relationship with Hyacinth. A grief-stricken Apollo then causes a gorgeous flower to bloom from Hyacinth's grave. The opera was a great success but was only performed once during the composer's lifetime.

* * * * *

The Golden Spinning Wheel, Op. 109, B. 197, is a symphonic poem for orchestra by **Antonín Dvořák**, composed in early 1896. The work is inspired by the poem of the same name found in *Kytice*, a collection of folk ballads by Karel Jaromír Erben. The first public performance was in London, in October of 1896, conducted by Hans Richter.

The story of the Golden Spinning Wheel is complicated and, like many fairy tales, a bit gruesome. While out riding in a hunt, young King Dobromil becomes separated from the rest of the hunting party and happens upon a young lady – Dornička – in an isolated cabin. Dornička lives with her mother and twin sister, Zloboha, and earns all of the income for their small family through the yarn she spins during her long days alone in the cabin (unaware that her profligate mother and sister are away in town spending the money on luxuries). Dobromil falls in love with Dornička immediately, though he waits until the next day before asking her to marry him so that he can get the marriage blessed by Dornička's mother. Recognizing the king, Dornička's mother readily agrees, and Dobromil asks the mother to bring Dornička to the castle so they can marry.

The mother and Zloboha set off towards the king's castle with Dornička, but on the way they murder her, hacking off her feet and hands and gouging out her eyes so they can use them as part of a spell to help ensure

Dobromil doesn't see through their plot. As planned, Zloboha poses as Dornička and marries Dobromil, but he is called away to battle before they can consummate their marriage.

Meanwhile, in the forest, a mysterious hermit finds Dornička remains and resolves to bring her back to life. He sends a page to the castle to persuade Zloboha to part with Dornička's feet, hands, and eyes in return for a magical golden spinning wheel, complete with a golden distaff and spindle. Once the body is again complete, the hermit brings Dornička back to life.

When the king returns from battle he hears the magical golden spinning wheel (which apparently sings as well as it spins yarn) recount the details of Dornička's murder. In a rage, King Dobromil goes off into the forest to be reunited with Dornička. While he is gone, the Devil appears and spirits away the evil mother and Zloboha, along with the golden spinning wheel. King Dobromil and Queen Dornička return to the rejoicing of their subjects and, of course, live happily ever after.

* * * * *



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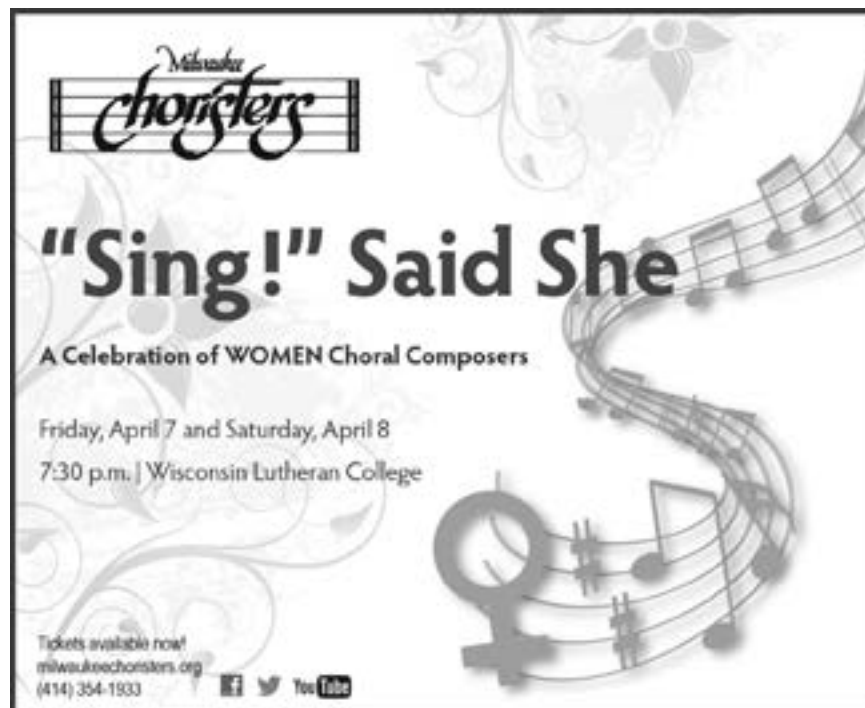
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William Bergsma first studied piano with his mother (a former opera singer) and then took up the viola. At the age of 16, he began studying composition with Howard Hanson. Bergsma eventually earned his bachelor's and master's degrees from the Eastman School of Music. In 1946 he accepted a position at Juilliard, where he remained until 1963. He then took a position at the University of Washington, where he remained until 1971. He is the recipient of two Guggenheim Fellowships, a grant from the National Endowment for the Arts, and an award from the American Academy of Arts and Letters. Some of Bergsma's most well-known composition students include Philip Glass and Steve Reich.

Bergsma's music is noted for its lyrical, contrapuntal qualities. Unlike many of his contemporaries, Bergsma rejected atonal serialism in favor of a more conservative style, though one distinctly rooted in the 20th century. He eschewed the avant-garde – his obituary in the *Seattle Post-Intelligencer* describes him as having “never deserted tonality” and seeing “dozens of his former avant-garde colleagues returning to the fold” – though he did use some aleatoric (“chance music”) techniques later in his career.



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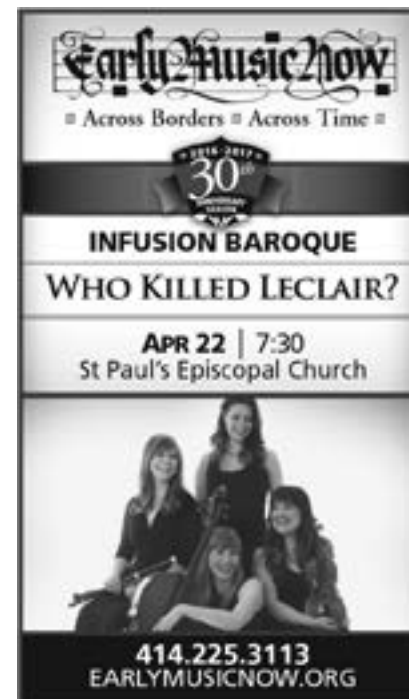
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The suite from **Paul Bunyan** is taken from a larger “ballet for puppets and dancers,” written when Bergsma was in his first year of studies with Howard Hanson, in 1937. There is no evidence of any performances of the ballet – perhaps the over-sized subjects proved too difficult to produce on stage!

* * * * *

The **Violin Concerto in D major, Op. 35**, was written by **Pyotr Ilyich Tchaikovsky** in 1878. Tchaikovsky's Violin Concerto has become one of the best known violin concertos, and is considered by many to be one of the most technically difficult works for the violin. The concerto was written in Clarens, a Swiss resort on the shores of Lake Geneva, where Tchaikovsky had gone to recover from the depression brought on by his disastrous marriage. Tchaikovsky was joined in Clarens by his composition pupil, the violinist Iosif Kotek, who had been in Berlin for violin studies with Joseph Joachim. The two played several works for violin and piano together, including a violin-and-piano arrangement of Édouard Lalo's *Symphonie espagnole*, which inspired Tchaikovsky to begin work on his own violin concerto.



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Tchaikovsky made swift, steady progress on the concerto, and the work was completed within a month despite the middle movement getting a complete rewrite. Because Tchaikovsky was not a violinist, he sought the advice of Kotek on the completion of the solo part. “How lovingly he’s busying himself with my concerto,” Tchaikovsky wrote to his brother Anatoly on the day he completed the new slow movement. “It goes without saying that I would have been able to do nothing without him. He plays it marvelously.”

Tchaikovsky wanted to dedicate the concerto to Kotek, but he felt constrained by the gossip this would undoubtedly cause about the nature of his relationship with the younger man. [Though they were almost certainly lovers at one point, Tchaikovsky was always at pains to disguise his homosexuality from the general public.] In 1881, Kotek refused to perform the premiere Violin Concerto, believing it would be poorly received and could do damage to his budding career.

With Kotek out of the picture, Tchaikovsky intended the first performance to be given by Leopold Auer and, accordingly, dedicated the work to him before Auer had seen the score. After seeing the music, Auer refused, stating (years later) that he had “doubt in my mind as to its intrinsic worth, and partly that I would have found it necessary... to make some slight alterations in the passages of the solo part.... It is incorrect to state that I had declared the concerto in its original form unplayable. What I did say was that some of the passages were not suited to the character of the instrument and that, however perfectly rendered, they would not sound as well as the composer had imagined.”

The first performance was eventually given by Adolph Brodsky on December 4, 1881, in Vienna, under the baton of Hans Richter. Tchaikovsky once again changed the dedication – this time to Brodsky. Critical reaction was mixed. The influential critic Eduard Hanslick called it “long and pretentious” and said that it “brought us face to face with the revolting thought that music can exist which stinks to the ear,” labeling the last movement “odorously Russian.” Hanslick also wrote that “the violin was not played but beaten black and blue.”

The violinist who did much to make the work popular with the public and win a place for it in the repertoire was Karel Halíř. When Tchaikovsky attended a Leipzig performance of the work in 1888, with Halíř as soloist, he called the event “a memorable day.” In the intervening years, the concerto has come to be a hallmark of successful violinists.

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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 St. Matthew's Evangelical Lutheran Church.

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