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Saturday, March 24, 2018



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Gods and Mortals

Saturday, March 24, 2018 – 7:00 p.m.

Wauwatosa Presbyterian Church
2366 N. 80th Street
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featuring Viktor Brusubardis, cellist
Winner of the 2018 Walter A. and Dorothy J. Oestreich
Concerto Competition



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Program

Overture to *La Belle Hélène* Jacques Offenbach
(1819-1880)

“Prelude and Liebestod” from *Tristan and Isolde*.....Richard Wagner
(1813-1883)

“Courtly Dances” from *Gloriana*, Op. 53 Benjamin Britten
(1913-1976)

- I. March
- II. Coranto
- III. Pavane
- IV. Morris Dance
- V. Galliard
- VI. Lavolta
- VII. March

~ 15-minute Intermission ~

Cello Concerto in E minor, Op. 85.....Edward Elgar
(1857-1934)

- I. Adagio - Moderato
- II. Lento - Allegro molto
- III. Adagio
- IV. Allegro - Moderato - Allegro, ma non-troppo -
Poco più lento - Adagio

featuring

Viktor Brusubardis, cello

*Winner of the 2017-2018 Walter A. and Dorothy J. Oestreich
Concerto Competition*

Personnel

Flutes & Piccolos

Angela Bartosik*
Shannan Brown
Jessica Laing

Oboes & English Horn

Karon Bouwma
Rita Mitchell*

Clarinets & Bass Clarinet

Roman Jagodzinski
Veronica Thompson*
Stephanie Traska

Bassoons

Jeff Genovese*
Keith MacGaffey

Horns

Natalie Bakken
Tristann Rieck
Isaac Roang*
Brian Volkman

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Bob Syverson*
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Kent Tess-Mattner*

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Gene Stevens*

Timpani & Percussion

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Stephan Cherek
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Harp

Lauren Finn*

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Jill Fennimore
Ethan Littel*
David Rasmussen†
Jacki Thering*
Julia Wainscott
Chara Yu

Second Violins

Laura Dawson
John Gleysteen
Mary Haarmann
Sandra Hoffman*
Martin St Maurice
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Julie Ford*
Elterine Jankowski-
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Jennifer MacGaffey
Rachel Orheim
Steve Schoenhoff
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).

Viktor Brusubardis first started to study the violoncello at the age of eleven. He studied with cellists Janet Marshall and Adrien Zitoun. He joined the Milwaukee



Youth Symphony Orchestra in the 2007-2008 season. During his time at MYSO, Viktor was a winner of the String Orchestra and Sinfonia concerto competitions and was honorable mention in both the Philharmonia and Senior Symphony concerto competitions.

Viktor was also awarded an honorable mention in the MSO Young Artist Competition in 2013 and was a semi-finalist in 2014. He was the winner of the Wisconsin Philharmonic Shining Stars Concerto Competition during his senior year in high school.

In 2017, Viktor was a winner in the UW- Milwaukee Symphony Orchestra Concerto Competition. As a recipient of the Madison Summer Music Clinic Tuition Waiver Scholarship, Viktor currently attends the University of Wisconsin Milwaukee majoring in Cello Performance under the tutelage of Dr. Stefan Kartman.

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Program Notes



Jacques Offenbach (1819-1880) was a German-born French composer, cellist and impresario of the romantic period. He is remembered for his nearly 100 operettas of the 1850s–1870s and his incomplete opera, *The Tales of Hoffmann*. He was a powerful influence on later composers of the operetta genre, particularly Johann Strauss, Jr. and Arthur Sullivan. His best-known works were continually revived during the 20th century, and many of his operettas continue to be staged in the 21st. The *Tales of Hoffman* remains part of the standard opera repertory, though his most well-known piece of music might well be the “Can-Can” from *Orpheus in the Underworld*.

La belle Hélène (based on the story of Helen of Troy) was first performed in Paris at the Théâtre des Variétés on December 17, 1864. It was an instant success with both the public and the critics, and enjoyed an initial run of 700 performances. Premieres in Vienna (1865), Berlin (1865), London (1866), and Chicago (1867) followed shortly. The overture reveals Offenbach’s often underrated skill as a composer, demonstrated by memorable melodies, sparkling orchestration, sophisticated modulations, and sudden changes in tempo and meter.

* * * * *

Richard Wagner (1813-1883) was a German composer, theatre director, polemicist, and conductor who is chiefly known for his operas (or, as some of his later works were later known, “music dramas”). Unusually, Wagner wrote both the libretto and the music for his operas. Initially establishing his reputation as a composer of works in the romantic vein of Carl Maria von Weber and Giacomo Meyerbeer, Wagner revolutionised opera through his concept of the *Gesamtkunstwerk* (“total work of art”), by which he sought to synthesise the poetic, visual, musical and dramatic arts, with music subsidiary to drama. Wagner realised these ideas most fully in his four-opera cycle *Der Ring des Nibelungen* (*The Ring of the Nibelung*).

His compositions, particularly those of his later period, are notable for their complex textures, rich harmonies and orchestration, and the elaborate use of *leitmotifs*—musical phrases associated with individual

characters, places, ideas, or plot elements, an idea that has been eagerly adopted by modern film composers. His advances in musical language, such as extreme chromaticism and quickly shifting tonal centres, greatly influenced the development of classical music.

His ***Tristan and Isolde*** is sometimes described as marking the start of modern music. Based largely on the 12th-century romance *Tristan* by Gottfried von Strassburg, it was composed between 1857 and 1859 and premiered at the Königliches Hof- und Nationaltheater in Munich on June of 1865, with Hans von Bülow conducting.

Widely acknowledged as one of the peaks of the operatic repertoire, *Tristan and Isolde* was notable for Wagner's unprecedented use of chromaticism, tonal ambiguity, orchestral colour and harmonic suspension. The opera was enormously influential among Western classical composers and provided direct inspiration to composers such as Gustav Mahler, Richard Strauss, Karol Szymanowski, Alban Berg, Arnold Schoenberg and Benjamin Britten. Other composers - like Claude Debussy, Maurice Ravel and Igor Stravinsky - formulated their styles in opposition to Wagner's



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musical legacy. Many musicologists see *Tristan and Isolde* as the beginning of the move away from common practice harmony and tonality and consider that it lays the groundwork for the direction of classical music in the 20th century.

The “**Prelude and Liebestod**” is a concert version of the overture and Isolde’s act 3 aria, “Mild und leise.” The arrangement was by Wagner himself, and was first performed in 1862, several years before the premiere of the complete opera. The “Liebestod” section can be performed either in a purely orchestral version (as we’re doing tonight), or with a soprano.

* * * * *

Benjamin Britten (1913-1976) was an English composer, conductor and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces. His best-known works include the opera *Peter Grimes*



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(1945), the War Requiem (1962) and the orchestral showpiece *The Young Person's Guide to the Orchestra* (1945).

Britten was born in Suffolk, the son of a dentist, and (as with many composers) showed musical talent from an early age. He studied at the Royal College of Music in London and privately with the composer Frank Bridge. Britten 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 28 years, he wrote 14 more operas, establishing himself as one of the leading 20th-century composers in the genre. In addition to large-scale operas for Sadler's Wells and Covent Garden, he wrote "chamber operas" for small forces, suitable for performance in venues of modest size. Among the best known of these is *The Turn of the Screw* (1954). Recurring themes in his operas include the struggle of an outsider against a hostile society and the corruption of innocence.

Britten's other works range from orchestral to choral, solo vocal, chamber and instrumental as well as film music. He took a great interest in writing

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music for children and amateur performers, including the opera Noye's Fludde, a Missa Brevis, and the song collection Friday Afternoons. Britten was a celebrated pianist and conductor, performing many of his own works in concert and on record. He also performed and recorded works by others, such as Bach's Brandenburg concertos, Mozart symphonies, and song cycles by Schubert and Schumann.

Britten's **Gloriana, Op. 53**, is an opera in three acts based on Lytton Strachey's 1928 *Elizabeth and Essex: A Tragic History*. The first performance was presented at the Royal Opera House, London, in 1953 during the celebrations of the coronation of Queen Elizabeth II. "Gloriana" was the name given by the 16th-century poet Edmund Spenser to his character representing Queen Elizabeth I in his poem, *The Faerie Queene*. It became the popular name given to Elizabeth I (and has also become associated with Elizabeth II). It is recorded that the troops at Tilbury hailed Elizabeth I with cries of "Gloriana, Gloriana, Gloriana!", after the defeat of the Spanish Armada in 1588.

The opera depicts the relationship between Queen Elizabeth and the Earl of Essex. Several in the audience of its gala opening were disappointed by the opera, which presents the Elizabeth I as a sympathetic, but flawed, character motivated largely by vanity and desire. The premiere was one of Britten's few critical failures.

The "Courtly Dances" come from a section of Act II, when the Queen commands the musicians to play and the courtiers to dance. This collection of dances in the Renaissance style (but using modern orchestration and harmonies) has become a frequently played stand-alone section of the larger work.

* * * * *

Sir Edward Elgar (1857-1934) was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the *Enigma Variations*, the *Pomp and Circumstance Marches*, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music and songs. He was appointed Master of the King's Musick in 1924.

Although Elgar is often regarded as a typically English composer, most of his musical influences were not from England but from continental Europe. He felt himself to be an outsider, not only musically, but socially. In musical circles dominated by academics, he was a self-taught composer; in Protestant Britain, his Roman Catholicism was regarded with suspicion in some quarters; and in the class-conscious society of Victorian and Edwardian Britain, he was acutely sensitive about his humble origins even after he achieved recognition. He nevertheless married the daughter of a senior British army officer. She inspired him both musically and socially, but he struggled to achieve success until his forties, when after a series of moderately successful works his *Enigma Variations* (1899) became immediately popular in Britain and overseas. He followed the *Variations* with a choral work, *The Dream of Gerontius* (1900), based on a Roman Catholic text that caused some disquiet in the Anglican establishment in Britain, but it became, and has remained, a core repertory work in Britain and elsewhere. His later full-length religious choral works were well received but have not entered the regular repertory.

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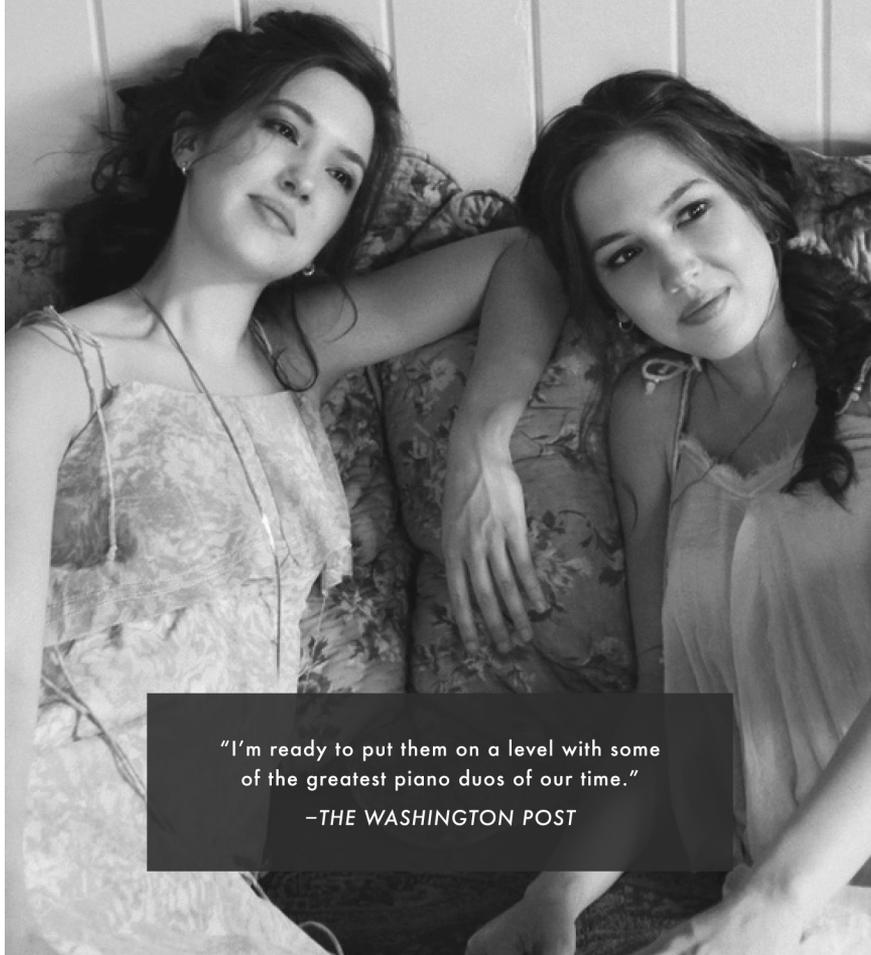
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In his fifties, Elgar composed a symphony and a violin concerto that were immensely successful. His later second symphony and cello concerto did not gain immediate public popularity and took many years to achieve a regular place in the concert repertory of British orchestras. Ironically, Elgar's music came to be seen as appealing chiefly to British audiences, which hurt his standing elsewhere in the international classical music world. His stock remained low for a generation after his death. It began to revive significantly in the 1960s, helped by new recordings of his works. Some of his works have, in recent years, been taken up again internationally, but his music continues to be played more in Britain than elsewhere.

Elgar's **Cello Concerto in E minor, Op. 85**, his last notable work, is a cornerstone of the solo cello repertoire. Elgar composed it in the aftermath of the First World War, when his music had already gone out of



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fashion with the concert-going public. In contrast with Elgar's earlier Violin Concerto, which is lyrical and passionate, the Cello Concerto is for the most part contemplative and elegiac.

The concerto was composed during the summer of 1919 at Elgar's secluded cottage, Brinkwells, near Fittleworth, Sussex, where during previous years he had heard the sound of the artillery of World War I rumbling across the Channel at night from France. In 1918, Elgar underwent an operation in London to have an infected tonsil removed, a dangerous operation for a 61-year-old man. After regaining consciousness after sedation, he asked for pencil and paper, and wrote down the melody that would become the first theme in the concerto. He and his wife soon retired to the cottage in an attempt to recover from their health problems. In 1918, Elgar composed three chamber works, which his wife noted were already noticeably different from his previous compositions, and after their premieres in the spring of 1919, he began realising his long-simmering idea of a cello concerto.

The concerto had a disastrous premiere, at the opening concert of the London Symphony Orchestra's season in October of 1919. Apart from the concerto, which the composer conducted, the rest of the programme was conducted by Albert Coates, who overran his rehearsal time at the expense of Elgar's. Lady Elgar wrote, "that brutal selfish ill-mannered bounder... that brute Coates went on rehearsing." Of the performance, the critic Ernest Newman wrote, "There have been rumours about during the week of inadequate rehearsal. Whatever the explanation, the sad fact remains that never, in all probability, has so great an orchestra made so lamentable an exhibition of itself.... The work itself is lovely stuff, very simple – that pregnant simplicity that has come upon Elgar's music in the last couple of years – but with a profound wisdom and beauty underlying its simplicity." Elgar attached no blame to his soloist, Felix Salmond, who played for him again later. Elgar said that if it had not been for Salmond's diligent work in preparing the piece, he would have withdrawn it from the concert entirely.

In contrast with the First Symphony, which received 100 performances worldwide in just over a year from its premiere, the Cello Concerto did not have a second performance in London for more than a year. The work did not achieve wide popularity until the 1960s, when a recording by Jacqueline du Pré caught the public imagination and became a classical best-seller.

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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.

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