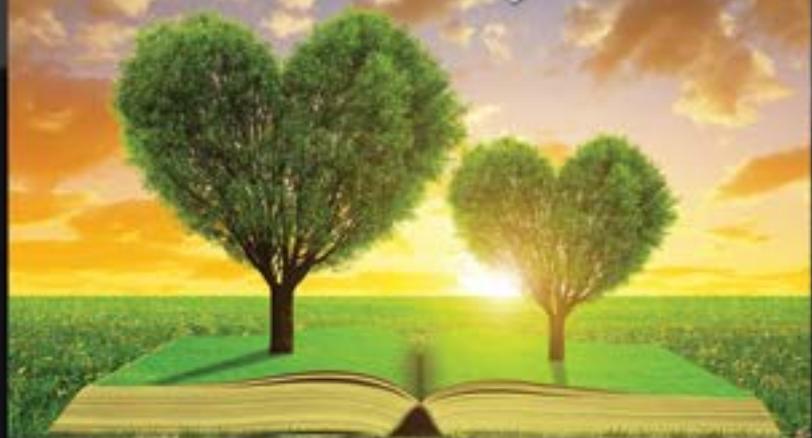




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# The Power of Love

featuring **John Patek**, violin soloist  
and **John Parfrey**, guest conductor

**Saturday, May 13, 2017 – 7:00 p.m.**

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# Program

Selections from *West Side Story*..... Leonard Bernstein  
(1918-1990)  
arr. by Jack Mason

Three pieces from *Schindler's List* ..... John Williams  
I. Jewish Town (Krakow Ghetto - Winter '41) (b. 1932)  
II. Remembrances  
III. Theme from *Schindler's List*  
John Patek, violin soloist

~ 15-minute Intermission & Silent Auction ~

“The Walk to the Paradise Garden”  
from *A Village Romeo & Juliet* ..... Frederick Delius  
(1862-1934)  
John Parfrey, guest conductor  
Founding conductor of the Concord Chamber Orchestra

*Romeo and Juliet*, Fantasy Overture,  
TH 42, ČW 39.....Pyotr Ilyich Tchaikovsky  
(1840-1893)

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Claire Loebel  
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Minhi Kang\*  
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Chloe Knutson  
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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. 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).



Born in Milwaukee in 1981, **John Patek** started violin lessons just before his third birthday. Growing up in Wisconsin,

he participated in his school orchestra and all levels of the Milwaukee Youth Symphony, where he served as concertmaster and soloed with each of the orchestras.

As a student of Vartan Manoogian at the University of Wisconsin - Madison, John served as concertmaster of the University Symphony Orchestra. He won the UW-Madison Concerto Competition and performed Bruch's *Scottish Fantasy* with the UW Symphony in 2001.

\* \* \* \* \*



Concord Chamber Orchestra founder **John Parfrey** was educated at the University of Wisconsin in Madison, where

he received his bachelor of music degree, and the Wisconsin College Conservatory of Music in Milwaukee, where he received his master's degree in choral conducting under the late Margaret Hawkins. As an oboe-English hornist, he performed an undergraduate senior recital on the English horn which included two first performances of commissioned works. His conducting career also began at the University of Wisconsin where he led a production of the

After graduating in 2004 with his bachelor's degree, John continued his studies at the Conservatory of Neuchatel as a student of Stefan Muhmenthaler. John is an active chamber musician and orchestral violinist and performs frequently in the Midwest as well as in Switzerland.

John has recorded over a dozen world premier recordings including a live recording of *The Lord of the Rings Symphony* in Luzern with the 21st Century Symphony Orchestra. His major music teachers also include Barb Lauer, Greg Mathews (cello), and Joan Rooney. He is continually grateful for their guidance and inspiration. John teaches at his own studio in Mequon and also at Milwaukee Montessori School.

Aaron Copland opera, *The Tender Land*, and performances of excerpts from Edmund Najera's opera, *The Scarlet Letter*.

He taught instrumental music at Nicolet High School in Milwaukee for two years before joining the faculty of what was then Concordia College in Milwaukee, where he was responsible for the Concordia College Band and Revelation of Joy Singers. In 1975, while at Concordia, he also founded the Society of Music Chamber Orchestra, which is now known as the Concord Chamber Orchestra.

During his "Milwaukee Years," John was associate conductor of the Music For Youth Symphony Orchestra I

(now Milwaukee Youth Symphony Orchestra) and was appointed interim conductor of the UWM Symphony Orchestra in 1983.

Leaving Milwaukee in 1984, John started a successful instrumental music program in Orange County, CA. In 1987, he left the music field altogether and helped create and launch pre-retirement planning programs for two City of Los Angeles pension systems. In 1999 he was engaged to work in a similar capacity for Ernst & Young, LLP in their large employee group financial planning practice. In 2004,

he joined the National Endowment for Financial Education (NEFE) where he was the national director of the NEFE High School Education Program, a curriculum delivered to millions of high school students in tens of thousands of schools around the country.

John retired in 2010 and lives in Aurora, CO with his wife Mary Ann and their two cats, Roxy and Luigi. They enjoy traveling around the country and abroad and often go to hear concerts in New York, Chicago, and Los Angeles.



**Leonard Bernstein (1918–1990)** was an American composer, conductor, author, music lecturer, and pianist. He was among the first conductors born and educated in the U.S. to receive worldwide acclaim. According to music critic Donal Henahan, Bernstein was “one of the most prodigiously talented and successful musicians in American history.”

Bernstein’s fame derived from his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with most of the world’s leading orchestras, and from the music he composed for **West Side Story**, *Peter Pan*, *Candide*, *Wonderful Town*, *On the Town*, *On the Waterfront*, his *Mass*, and a range of other compositions, including three symphonies and many shorter chamber and solo works.

Bernstein was the first conductor to give a series of television lectures on classical music, starting in 1954 and continuing until his death. He was a skilled pianist, often conducting piano concertos from the keyboard.

As a composer Bernstein wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and pieces for the piano. Many of his works are regularly performed around the world, although none has matched the tremendous popular and critical success of *West Side Story*.

For *West Side Story*, Bernstein collaborated with the writer Arthur Laurents, lyricist Stephen Sondheim, and choreographer Jerome Robbins. The story was inspired by William Shakespeare’s play *Romeo and Juliet*.

The musical is set in an ethnic, blue-collar neighborhood on the Upper West Side of New York City in the mid-1950s. The musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The members of the Sharks, from Puerto Rico, are taunted by the Jets, a white gang. The young protagonist, Tony, a former member of the Jets and best friend of the gang leader, falls in love with Maria, the sister of the leader of the Sharks. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in American musical theatre. The medley

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performed tonight includes many famous songs from the musical, including “I Feel Pretty,” “Maria,” “Something’s Coming,” “Tonight,” “One Hand, One Heart,” “Cool,” and “America.”

\* \* \* \* \*

**John Williams (b. 1932)** is an American composer, conductor, and pianist. With a career spanning over six decades, he has composed some of the most popular and recognizable film scores for many of the highest-grossing films of all time, including *Jaws*, the *Star Wars* series, *Superman*, *E.T. the Extra-Terrestrial*, the *Indiana Jones* series, *Jurassic Park*, ***Schindler’s List***, the first two *Home Alone* movies, and the first three *Harry Potter* films. Williams has been associated with director Steven Spielberg since 1974, composing music for all but two of Spielberg’s feature films. Other notable works by Williams include theme music for the Olympic Games, NBC Sunday Night Football, “The Mission” theme used by NBC News, the television series *Lost in Space* and *Land of the Giants*, and the incidental music for the first season of *Gilligan’s Island*. Williams has composed numerous classical concerti and other works for orchestral ensembles and

solo instruments. He served as the Boston Pops’ principal conductor from 1980 to 1993, and is now the orchestra’s laureate conductor.

Williams has won five Academy Awards, four Golden Globe Awards, seven British Academy Film Awards, and 23 Grammy Awards. With 50 Academy Award nominations, Williams is the second most-nominated individual, after Walt Disney. In 2005, the American Film Institute selected Williams’ score to 1977’s *Star Wars* as the greatest American film score of all time. The soundtrack to *Star Wars* was additionally preserved by the Library of Congress into the National Recording Registry, for being “culturally, historically, or aesthetically significant.” Williams was inducted into the Hollywood Bowl’s Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004 and the AFI Life Achievement Award in 2016. Williams composed the score for eight of the top twenty highest-grossing films at the U.S. box office (adjusted for inflation).

*Schindler’s List* is a 1993 American film directed and co-produced by Steven Spielberg and scripted by Steven Zaillian. It is based on the novel *Schindler’s Ark* by Australian novelist Thomas Keneally. The film relates a period in the



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life of Oskar Schindler, an ethnic German businessman, during which he saved the lives of more than a thousand mostly Polish-Jewish refugees from the Holocaust by employing them in his factories.

Ideas for a film about the *Schindlerjuden* (Schindler Jews) were proposed as early as 1963. Poldek Pfefferberg, one of the Schindlerjuden, made it his life's mission to tell the story of Schindler. Spielberg became interested in the story when executive Sidney Sheinberg sent him a book review of *Schindler's Ark*. Universal Studios bought the rights to the novel, but Spielberg, unsure if he was ready to make a film about the Holocaust, tried to pass the project to several other directors before finally deciding to direct the film himself.

The three pieces featured on tonight's program were excerpted from the soundtrack, and arranged by Williams to feature the solo violinist. The premiere performance of this suite was conducted by Williams and featured Itzhak Perlman, the violinist on the original soundtrack.

\* \* \* \* \*

**2017-2018 SEASON**

2017	2018
<b>OCT 21</b> Cappella Pratensis <i>(Netherlands)</i>	<b>FEB 17</b> Flanders Recorder Quartet <i>(Belgium)</i>
<b>NOV 11</b> Le Poème Harmonique <i>(France)</i>	<b>MAR 17</b> Ensemble Caprice <i>(Canada)</i>
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**Frederick Delius (1862–1934)** was an English composer. Born in the north of England to a prosperous mercantile family, he resisted attempts to recruit him to commerce. He was sent to the United States in 1884 to manage an orange plantation. There, he soon neglected his managerial duties and, in 1886, returned to Europe. Having been influenced by African-American music during his short stay in Florida, Delius began composing. After a brief period of formal musical study in Germany beginning in 1886, he embarked on a full-time career as a composer in Paris and then in nearby Grez-sur-Loing, where he and his wife (Jelka) lived for the rest of their lives, except during the First World War.

Delius's first successes came in Germany, where Hans Haym and other conductors promoted his music from the late 1890s. It was 1907 before his music made regular appearances in concert programs in England, after the conductor Thomas Beecham took it up. Beecham conducted the full premiere of *A Mass of Life* in London in 1909; he staged the opera **A Village Romeo and Juliet** at Covent Garden in 1910; and he mounted a six-day Delius festival in London in 1929, as well as making gramophone recordings of many of Delius's works. After 1918, Delius began to suffer

the effects of syphilis, contracted during his earlier years in Paris. He became paralysed and blind, but he completed some late compositions between 1928 and 1932 with the aid of an amanuensis, Eric Fenby.

The lyricism in Delius's early compositions reflected the music he had heard in America and the influences of European composers such as Edvard Grieg and Richard Wagner. As his skills matured, he developed a style uniquely his own, characterised by his individual orchestration and his uses of chromatic harmony. Delius's music has been only intermittently popular and often subject to critical attacks. The Delius Society, formed in 1962 by his more dedicated followers, continues to promote knowledge of the composer's life and works and sponsors the annual Delius Prize competition for young musicians.

Delius wrote *A Village Romeo and Juliet*, his fourth opera, during the years 1900-1901. It received its premiere in Frankfurt in 1910. A few years after the premiere, Delius wrote "**The Walk to the Paradise Garden**" to accommodate a scene change in the latter part of the opera. It found its way onto concert programs as a separate piece on its own, and represents the finest among a number of elegant short tone poems. It is likely the single piece that most people associate with Delius.

\* \* \* \* \*

**Pyotr Ilyich Tchaikovsky (1840-1893)** was a Russian composer of the late-Romantic period, some of whose works are among the most popular music in the classical repertoire. He was the first Russian composer

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whose music made a lasting impression internationally, bolstered by his appearances as a guest conductor in Europe and the United States. Tchaikovsky was honored in 1884 by Emperor Alexander III and awarded a lifetime pension.

Although musically precocious, Tchaikovsky was educated for a career as a civil servant. There was scant opportunity for a musical career in Russia at that time and no system of public music education. When an opportunity for such an education arose, he entered the nascent Saint Petersburg Conservatory, from which he graduated in 1865. The formal Western-oriented teaching he received there set him apart from composers of the contemporary nationalist movement embodied by “The Mighty Handful” (Balakirev, Cui, Mussorgsky, Rimsky-Korsakov, and Borodin), with whom his professional relationship was mixed. Tchaikovsky’s training set him on a path to reconcile what he had learned with the native musical practices to which he had been exposed from childhood. From this reconciliation, he forged a personal but unmistakably Russian style, a task that did not prove easy. The principles that governed melody, harmony and other fundamentals of Russian music ran completely counter to those that governed Western European music; this seemed to defeat the potential for using Russian music in large-scale Western composition or for forming a composite style, and it caused personal antipathies that dented Tchaikovsky’s self-confidence and his style.



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Despite his many popular successes, Tchaikovsky’s life was punctuated by personal crises and depression. Factors included his separation from his mother for boarding school followed by his mother’s early death, the death of his close friend and colleague Nikolai Rubinstein, and the collapse of the one enduring relationship of his adult life, which was his 13-year association with the wealthy widow Nadezhda von Meck. His homosexuality, which he kept private, has traditionally also been considered a major factor, though some musicologists now downplay its importance. Tchaikovsky’s sudden death at the age of 53 is generally ascribed to cholera; there is an ongoing debate as to whether cholera was indeed the cause of death, or if it was accidental or self-inflicted.

While his music has remained popular among audiences, critical opinions were initially mixed. Some Russians did not feel it was sufficiently representative of native musical values and expressed suspicion that Europeans accepted the music for its Western elements. In an apparent reinforcement of the latter claim, some Europeans lauded Tchaikovsky for offering music more substantive than base exoticism, and said he transcended stereotypes of Russian classical music.

Tchaikovsky wrote ***Romeo and Juliet*** in three stages over an eleven-year period between 1869 and 1880. At the beginning of this time, Tchaikovsky was a 28-year-old professor at the Moscow Conservatory. Perhaps trying to cultivate the favor of “The Mighty Handful,” he began sending music to Mily Balakirev, the founder of the group. Tchaikovsky liked and admired Balakirev, even though (as he wrote to his brother Anatoly), “I never feel quite at home with him. I particularly don’t like the narrowness of his musical views and the sharpness of his tone.”

Balakirev suggested Tchaikovsky write a piece based on Shakespeare’s *Romeo and Juliet*. Tchaikovsky was having difficulties writing at the time but Balakirev persisted and provided suggestions about the structure of *Romeo and Juliet*, giving details of the type of music required in each section and even opinions on which keys to use. Balakirev suggested his own overture *King Lear* as a model for *Romeo* – a prudent move, since he had noticed Tchaikovsky’s weakness in writing in unstructured musical forms. While basing *Romeo and Juliet* on *King Lear* was Balakirev’s suggestion, reducing the plot of the former to one central conflict and then combining it with the binary structure of sonata form was Tchaikovsky’s. Executing that plot in the music we know today came only after two radical revisions.

# Upcoming Concerts

## Free Summer Concerts in the Parks

**Wednesday, July 12 @ 6:30 p.m.**  
New Berlin Library Green

**Thursday, July 17 @ 6:30 p.m.**  
Boerner Botanical Gardens,  
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**Sunday, August 6 @ 2 p.m.**  
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**Wednesday, August 9 @ 6:30 p.m.**  
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**Saturday, October 21 @ 7 p.m.**  
Wauwatosa Presbyterian Church

**Saturday, December 2 @ 7 p.m.**  
Basilica of St. Josaphat,  
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**Sunday, January 28 @ 2 p.m.**  
Northshore Congregational Church,  
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**Saturday, March 24 @ 7 p.m.**  
Wauwatosa Presbyterian Church

**Saturday, May 12 @ 7 p.m.**  
Wauwatosa Presbyterian Church



The first version of *Romeo and Juliet* that Tchaikovsky sent to Balakirev contained an opening fugue and a confrontation of the two themes – exactly what an academically trained composer might be expected to produce. While Balakirev responded positively to the love theme (“I play it often, and I want very much to hug you for it.”), he also discarded much of the early drafts Tchaikovsky sent him. The piece was constantly in the mail between Moscow and St. Petersburg, going to Tchaikovsky or Balakirev.

Tchaikovsky accepted some, but not all, of Balakirev’s suggestions and completed the work, dedicating it to Balakirev. The first performance in March of 1870, however, was overshadowed by a sensational court case surrounding the conductor (Tchaikovsky’s friend Nikolai Rubinstein) and a female student. At the performance, more of the audience’s attention was paid to the conductor than to the music and the result was discouraging to Tchaikovsky, who later wrote: “After the concert we dined.... No one said a single word to me about the overture the whole evening. And yet I yearned so for appreciation and kindness.”

The initial failure of *Romeo and Juliet* induced Tchaikovsky to fully accept Balakirev’s criticisms and rework the piece. It also forced him to reach beyond his musical training and rewrite much of the music into a form much closer to that we know today.

Meanwhile, Rubinstein had taken interest in *Romeo and Juliet* and arranged for a German publishing house to publish the second version of the piece in 1870. This was considered an accomplishment, as Tchaikovsky’s music was virtually unknown in Germany at the time. Balakirev thought Tchaikovsky was rushing *Romeo and Juliet*; he wrote: “Although the new introduction is a decided improvement, there were other changes I had wanted you to make. I had hoped that for the sake of your future compositions, this one would remain in your hands somewhat longer.” Balakirev closed by hoping that his publisher would sometime agree to bring out a “revised and improved version of the Overture.” The second version was premiered in St. Petersburg in February 1872, under Eduard Nápravník.

Finally, in 1880, ten years after his first reworking of the piece, Tchaikovsky rewrote the ending and gave the piece the sub-title “Overture-Fantasia.” It was completed by September 10, 1880, but did not receive its premiere until May 1, 1886, in Tbilisi, Georgia, under Mikhail Ippolitov-Ivanov. It is this third and final version that has become

the familiar one that is now in the repertoire. The earlier versions are performed occasionally as historical curiosities.

At first *Romeo and Juliet* was not successful. At best, it received a lukewarm reception, and was hissed when Hans Richter conducted it in Vienna in November 1876. The Paris premiere two weeks later, at the Concerts Populaires under Jules Pasdeloup, went no better. Despite this, several Parisian composers and musicians, including Camille Saint-Saëns, appreciated the piece.

One group that appreciated *Romeo* at once was the “The Mighty Handful.” Balakirev, now having the full score, wrote of their enthusiastic response and “how delighted everyone is with your D-flat bit [the love theme]—including [the critic] Vladimir Stasov, who says: ‘There were five of you: now there are six!’” The enthusiasm of the five composers for *Romeo* was so strong that Balakirev was asked to play it on the piano every time they met. Eventually, Balakirev learned to play the piece from memory as a result of fulfilling their requests.



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**And a special thank you to the following organizations that support the Concord Chamber Orchestra through their generous grants:**



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The CCO is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

# 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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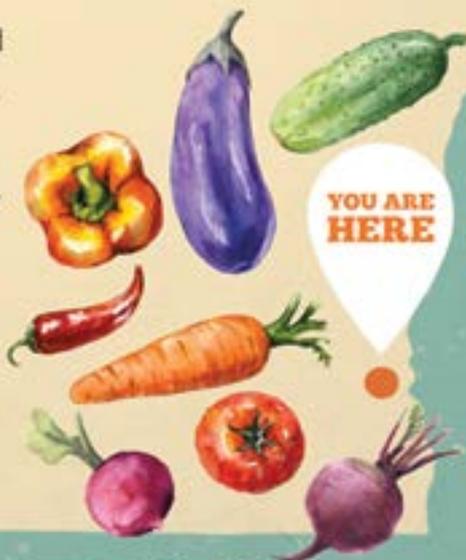
In memory of his late wife, long-time CCO supporter Walter A. Oestreich established the Dorothy J. Oestreich Concerto Competition Scholarship Fund in 2000. Upon Walter’s death in 2014, the fund was renamed by the CCO to honor him also. Income generated from this fund has provided scholarships to the 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](http://www.concordorchestra.org), or contact the CCO’s General Manager, Dana Robb, at (414) 750-4404 or [concordmanager@gmail.com](mailto:concordmanager@gmail.com).

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