



North

South

Saturday. May 11. 2019



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Saturday, May 11, 2019 – 7:00 p.m.

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Concord Chamber Orchestra

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Program

Karelia Overture, Op. 10.....Jean Sibelius (1865-1957)

Piano Concerto No. 21, K. 467 Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro maestoso
- II. Andante
- III. Allegro vivace assai

Gregory Hartmann, piano soloist

~ 15-minute Intermission & Silent Auction ~

Suite from One Hundred Folktunes from Hardanger, Op. 151 Geirr Tveitt
(1908-1981)

- I. Be Ye Most Heartily Welcome
- II. O Please Preserve Me from My Sweetheart
- III. Consecration of the New Beer
- IV. Norwegian Peasant Harp
- V. The Goodness of God
- VI. The Last Farewell

Capriccio Espagnol, Op. 34.....Nikolai Rimsky-Korsakov (1844-1908)

- I. Alborada
- II. Variazioni
- III. Alborada (reprise)
- IV. Scena e canto gitano
- V. Fandango asturiano



Personnel

Flutes

Angela Bartosik*
Shannon Brown
Jessica McGovern

Oboes & English Horns

Rita Mitchell*
Marcia Smeiska

Clarinets

Veronica Thompson*
Stephanie Traska

Bassoons

Lizzy Chichowski*
Keith MacGaffey

Horns

Natalie Bakken
Tristann Rieck
Morgan Sondelski*
Brian Volkman

Trumpets

Thomas Dill
Robert Syverson*
Salvatore Terrasi

Trombones

Stuart Hoffman
Kara Metzger
Kent Tess-Mattner*

Tuba

David Carlton

Timpani

Lee Stock

Percussion

Eliana Firmani Alcocer
Stephan Cherek
Scott Pate*
Nicholas Stainbrook

Harp

Lauren Finn*

First Violins

Matteo Arena
Mary Haarmann
Carole Kincaid*
Paul McCusker
David Rasmussen
Jacki Thering*
Julia Wainscott
Chara Yu

Second Violins

Laura Dawson
John Gleysteen
Sandra Hoffman*
Martin St. Maurice*
Dirk Stallmann
Lynn Zweidinger

Violas

Tom Dentici*†
Gwenn Harmann
Margo Kirchner†
Karylmary Lucey*

Cellos

Joseph "Shep" Crumrine
Julie Ford*†
Elterine Jankowski-
Biggers
Jennifer MacGaffey
Rachel Orheim
Stephen Strommen*
Gretchen Zirbel†

Basses

Justin Anderson*
Amanda Aubrey*

*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).



Pianist **Greg Hartmann** has just graduated with a Master's degree in piano performance as a student of Ran Dank at

the Cincinnati College-Conservatory of Music. He also holds a Master's degree in music theory from the same institution. He will begin his doctoral studies at the Graduate Center, CUNY, in the fall as a student of Julian Martin.

Greg recently won first prize in the 2018 Memphis International Piano Competition, second prize in the top division of the 2019 Schubert Club Scholarship Competition, third prize in the 2018 High Point University Piano Competition, and received the Jung-Springberg Award for Outstanding Musicianship in the 2018 Kuleshov International Piano Competition. He was also the first prize winner in the CCO's 2016 Walter A. and Dorothy J. Oestreich Concerto Competition, 2016 Rochester Symphony Young Artist Competition, and the 2016 Lakeshore Wind Ensemble Young Artist Competition.

Also an accomplished composer, Greg won the 2018 Paula Nelson-Guenther Young Composer Competition, and as a result his orchestral work *Requiem for a Memory: Nocturne for Orchestra* was recorded by the Duluth-Superior Symphony Orchestra. He has performed concerti with the New Albany Symphony Orchestra, Rochester Symphony, Lakeshore Wind Ensemble, Concord Chamber Orchestra, and Waukesha Area Chamber Orchestra. Greg also maintains an interest in music theory, and recently presented a paper at the 2018 Conference of Music Theory Midwest.

Greg has performed in masterclasses for many renowned artists including Robert McDonald, James Tocco, Daniel Shapiro, Eugene Pridonoff, Roland Krueger, James Giles, and Douglas Humpherys, and has participated in music festivals including Pianofest in the Hamptons, the Aspen Music Festival and School, the Sejong International Music Festival, Euro Music Festival and Academy, and the Gijón International Piano Festival.

In his free time, Greg enjoys tennis, running, and ping pong.

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Program Notes

Following the theme for our season, this concert compares and contrasts the Nordic music of Sibelius and the (regrettably) little-known composer Geirr Tveitt with music influenced by the sunny coast of Spain, by the Russian composer Nikolai Rimsky-Korsakov. The concert is rounded out by a return visit from a previous winner of the Walter A. and Dorothy J. Oestreich Concerto Competition, pianist Greg Hartmann, playing one of Mozart's best-known piano concertos.

* * * * *

Jean Sibelius (1865–1957) was a Finnish composer and violinist of the late Romantic and early modern periods. He is widely recognized as his country's greatest composer and, through his music, is often credited with having helped Finland develop a national identity during its struggle for independence from Russia. The core of his work is his seven symphonies, which, like much of his music, are regularly performed and recorded internationally. His other best-known compositions are *Finlandia*, the *Karelia Suite*, *Valse triste*, the Violin Concerto, the choral symphony *Kullervo*, and *The Swan of Tuonela* (from the *Lemminkäinen Suite*).

Sibelius composed prolifically until the mid-1920s but, after completing his Seventh Symphony (1924), the incidental music for *The Tempest* (1926), and the tone poem *Tapiola* (1926), he stopped producing major works

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in his last 30 years, a stunning and perplexing decline commonly referred to as "The Silence of Järvenpää," the location of his home. Although he published no additional works, he attempted to continue writing, including beginning an eighth symphony. In later life, he re-edited some of his earlier works while retaining an active but not always favorable interest in new developments in music.

Sibelius' **Karelia Suite** (from which the overture is taken) was written in 1893 for the Viipuri Students' Association. It was premiered in the Imperial Alexander University in Helsinki, Grand Duchy of Finland, under the title *Karelia Music*. The suite is one of Sibelius' earlier works and remains one of his most popular.

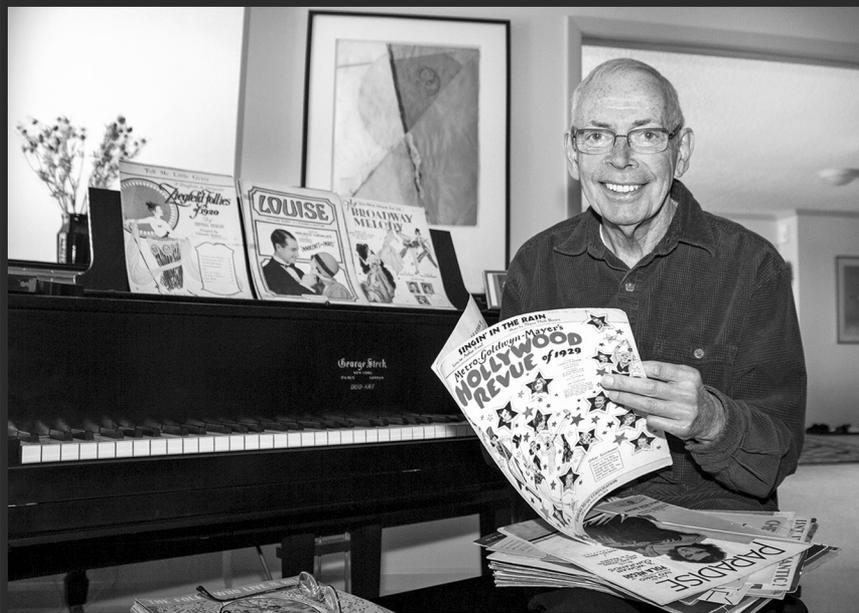
The rough-hewn character of the music was deliberate. The aesthetic intention was not to dazzle with technique but to capture the quality of "naive," folk-based authenticity. Historical comments have noted the nationalistic character of the music, which is based on folk songs and legends.

* * * * *

Wolfgang Amadeus Mozart (1756–1791) was a prolific and influential composer of the classical era. Born in Salzburg, Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, Mozart was engaged as a musician at the Salzburg court but grew restless and traveled in search of a better position. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his early death at the age of 35. The circumstances of his death have been much mythologized.

Mozart composed more than 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular classical composers, and his influence is profound on subsequent Western art music. Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote, "Posterity will not see such a talent again in 100 years."

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Mozart's **Piano Concerto No. 21 in C major, K. 467** was completed in March of 1785. The opening *Allegro maestoso* begins quietly with a march figure, but quickly moves to a more lyrical melody interspersed with a fanfare in the winds. The music grows abruptly in volume, with the violins taking up the principal melody over the march theme, which is now played by the brass. This uplifting theme transitions to a brief, quieter interlude distinguished by a sighing motif in the brass. The march returns, eventually transitioning to the entrance of the soloist. The soloist plays a brief *Eingang* (a type of abbreviated cadenza) before resolving to a trill on G while the strings play the march in C major. The piano then introduces new material in C major and begins transitioning to the key of G major. Immediately after an orchestral cadence finally announces the arrival of G major, the music abruptly shifts to G minor in a passage that is reminiscent of the main theme of the Symphony No. 40 in that key. A series of rising and falling chromatic scales then transition the music to the true second theme of the piece, an ebullient G major theme, which can also be heard in Mozart's Third Horn Concerto. The usual development and recapitulation follow. There is a cadenza at the end of the movement. Since Mozart's original has been lost, the cadenza you will hear tonight was written by the soloist.

The famous *Andante*, in the key of F major, is in three parts. The opening section is for orchestra only and features muted strings. The first violins play with a dreamlike melody over an accompaniment consisting of second violins and violas playing repeated-note triplets and the cellos and bass playing pizzicato arpeggios. All of the main melodic material of the movement is contained in this orchestral introduction, in either F major or F minor. The second section introduces the solo piano and starts off in F major. It is not a literal repeat, though, as after the first few phrases, new material is interjected which ventures off into different keys. When familiar material returns, the music is now in the keys of C minor and C major. Then it modulates to G minor, then B-flat major, then F minor, which transitions to the third section of the movement. The third section begins with the dreamlike melody again, but this time in the key A-flat major. Over the course of this final section, the music makes its way back to the keys of F minor and then F major and a short coda concludes the movement.

The final movement (*Allegro vivace assai*) is a rondo that begins with the full orchestra espousing a joyous "jumping" theme. After a short cadenza, the piano joins in and further elaborates. A "call and response" style is apparent, with the piano and ensemble exchanging parts fluidly. The

soloist gets scale and arpeggio figurations that enhance the themes, as well as a short cadenza that leads right back to the main theme. The main theme appears one final time, leading to an upward rush of scales that ends on a triumphant note.

* * * * *

Geirr Tveitt (1908–1981) was a Norwegian composer and pianist. Tveitt was a central figure of the national movement in Norwegian cultural life during the 1930s. Tveitt was born in Bergen, where his father briefly worked as a teacher, but spent most of his childhood in Kvam, a secluded village on the scenic Hardangerfjord.

It was during his childhood in Hardanger that Tveitt gained knowledge of the rich folk-music traditions of the area. Historically, Hardanger's relative isolation allowed for the development of a unique musical culture, with which Tveitt became infatuated. Tveitt was no child prodigy, but discovered that he possessed musical talent, and learned to play both the violin and the piano. After being encouraged by Norwegian composer Christian Sinding, Tveitt decided to try his hand at writing music.

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In 1928, Tveitt left Norway to study in Leipzig, where he met with limited success. Frustrated, he left for Paris in 1932, where he managed to study with the likes of Villa-Lobos, Honegger, and Nadia Boulanger, and found much greater success. He returned to Oslo in 1938 and remained in Norway throughout World War II, still cultivating his reputation as a performer and composer. After the war, he continued touring Europe, performing concerts on the piano of music by the “greats” (Grieg and Chopin) as well as his own works. He garnered even more attention, especially at a 1947 concert in Paris where he performed a two-piano version of his Fourth Piano Concerto (“*Aurora Borealis*”) to great acclaim.

His return to Norway, however, was not met with the acclaim he hoped for, perhaps because his nationalistic tendencies were out of favor in the post-war political climate. Discouraged, Tveitt retreated to the family farm in Hardanger, where he put his music into storage in neat wooden boxes. The damage from the catastrophic fire that destroyed his farmstead in 1970 could hardly have been more complete – more than 80% of his extant works were destroyed. This blow, added to his financial difficulties and frustration at his lack of recognition in his home country, led Tveitt into depression and alcoholism, to which he finally succumbed in 1981.

Perhaps Tveitt’s greatest musical project was the collection and adaptation of traditional folk melodies from the Hardanger district. Many composers and musicologists (including Norway’s internationally recognized Edvard Grieg) had successfully researched and collected the music of Hardanger long before Tveitt. However, when Tveitt settled permanently in Hardanger he became one of the locals, and spent much time working and playing with folk musicians. He thus happened upon a treasure of unknown tunes, claiming to have discovered almost 1,000 melodies, and incorporated 100 of these into his work list: *Fifty Folktunes from Hardanger* for piano op. 150, and ***Suite from One Hundred Folktunes from Hardanger, Op. 151***.

Musicologist David Gallagher might speak for many when he suggests that in these two opuses – their universe, music, and history – are the very best of Tveitt’s qualities as a composer. The tunes reflect both profound Christian values and a parallel universe dominated by the mysticism of nature itself and not only the worldly, but also nether worldly, creatures that inhabit it (according to traditional folklore). The major part of the piece is directly concerned with Hardanger life, of which Tveitt was a part. In his adaptations, therefore, he sought to bring forth not only the

melody itself, but also the atmosphere, mood, and scenery in which it belonged. Tveitt utilized his profound knowledge of traditional and avant-garde harmony and instruments when he scored the tunes – achieving an individual and recognizable texture.

Copies of the piano versions and orchestral suites nos. 1, 2, 4, and 5 were elsewhere during that tragic fire in 1970, so these works survive. Norwegian musicologists hope that suite nos. 3 and 6 might be restored from the burned-out remnants held at the archives in Oslo.

* * * * *

Nikolai Rimsky-Korsakov (1844–1908) was a Russian composer and a member of the group of Russian nationalist composers known as *The Five*. He was a master of orchestration and his best-known orchestral compositions – *Capriccio Espagnol*, the *Russian Easter Festival Overture*, and the symphonic suite *Scheherazade* – are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. *Scheherazade* is an example of his frequent use of fairy-tale and folk subjects.

Rimsky-Korsakov believed in developing a nationalistic style of classical music, as did the other members of *The Five* (which included Balakirev, Cui, Mussorgsky, and Borodin) and the critic Vladimir Stasov. This style employed Russian folk song and lore along with exotic harmonic, melodic, and rhythmic elements in a practice known as musical orientalism, and eschewed traditional Western compositional methods. Rimsky-Korsakov came to appreciate Western musical techniques after he became a professor of musical composition, harmony, and orchestration at the Saint Petersburg Conservatory in 1871. He undertook a rigorous three-year program of self-education and became a master of Western methods, incorporating them alongside the influences of Mikhail Glinka and fellow members of *The Five*. Rimsky-Korsakov's techniques of composition and orchestration were further enriched by his exposure to the works of Richard Wagner.

For much of his life, Rimsky-Korsakov combined his composition and teaching with a career in the Russian military – at first as an officer in the Imperial Russian Navy, then as the civilian Inspector of Naval Bands. He wrote that he developed a passion for the ocean in childhood from reading

books and hearing of his older brother's exploits in the navy. This love of the sea may have influenced him to write two of his best-known orchestral works, the musical tableau *Sadko* (not to be confused with his later opera of the same name) and *Scheherazade*. As Inspector of Naval Bands, Rimsky-Korsakov expanded his knowledge of woodwind and brass playing, which enhanced his abilities in orchestration. He passed this knowledge to his students, and also posthumously through a textbook on orchestration that was completed by his son-in-law, Maximilian Steinberg.

Rimsky-Korsakov left a considerable body of original Russian nationalist compositions. He prepared works by The Five for performance, which brought them into the active classical repertoire, and shaped a generation of younger composers and musicians during his decades as an educator. Rimsky-Korsakov is therefore considered "the main architect" of what the classical-music public considers the "Russian style" of composition. His influence on younger composers was especially important, as he served as a transitional figure between the autodidacticism which exemplified Glinka and The Five and professionally trained composers that would become the norm in Russia by the closing years of the 19th century. While Rimsky-



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Korsakov's style was based on those of Glinka, Balakirev, Hector Berlioz, Franz Liszt and, for a brief period, Wagner, he "transmitted this style directly to two generations of Russian composers" and influenced non-Russian composers including Maurice Ravel, Claude Debussy, Paul Dukas, and Ottorino Respighi.

Capriccio espagnol, Op. 34, the common Western title for this five movement orchestral suite based on Spanish folk melodies, was composed in 1887. Rimsky-Korsakov originally intended to write the work for a solo violin with orchestra, but later decided that a purely orchestral work would do better justice to the lively melodies.

The work has five movements:

- The first movement, "Alborada," is a festive and exciting dance, typically from traditional Asturian music to celebrate the rising of the sun. It features the clarinet with two solos, and later features a solo violin with a solo similar to the clarinet's.
- The second movement, "Variazioni," begins with a melody in the horn section. Variations of this melody are then repeated by other instruments and sections of the orchestra.
- The third movement, "Alborada," presents the same Asturian dance as the first movement. The two movements are nearly identical, in fact, except that this movement has a different instrumentation and key.
- The fourth movement, "Scena e canto gitano (Scene and Gypsy song)" opens with five cadenzas — first by the horns and trumpets, then solo violin, flute, clarinet, and harp — played over rolls on various percussion instruments. It is then followed by a dance in triple time leading into the final movement.
- The fifth and final movement, "Fandango asturiano," is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the Alborada theme.

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RANKY TANKY

FRIDAY, MAY 17, 2019 • 8PM

TICKETS: 262-781-9520 • WILSON-CENTER.COM



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.

Board of Directors

President..... Margo Kirchner
 Vice President..... Tom Dentici
 SecretaryNick Schweitzer
 Treasurer Kortni Smith
 Members-at-Large.....Julie Ford, Scott Pate, Gretchen Zirbel
 Honorary Director Rachel Finger
 Music Director Jamin Hoffman
 General Manager Dana Robb

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 its 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.



Future Concerts

Plan to join us for free concerts in the park this summer!

- **Thursday, June 20 at 6:30 p.m. (season opener)**
Wimmer Communities Concerts in the Gardens
Boerner Botanical Gardens, 9400 Boerner Drive, Hales Corners
- **Wednesday, July 24 at 6:30 p.m.**
Library Green Park, 15105 W. Library Lane, New Berlin
- **Sunday, July 28 at 2 p.m.**
Lions Legend Park Bandshell, 8713 W. Drexel Avenue, Franklin
- **Wednesday, August 7**
Maslowski Glendale Community Park, 2200 W. Bender Road

Mark your calendar for our next season. Brochures will be mailed in early summer. Let us know if you'd like to be added to our mailing list.

- **Saturday, October 12, 2019 at 7 p.m. ~ St. Sebastian Parish**
- **Saturday, December 7, 2019 at 7 p.m. ~ Basilica of St. Josaphat**
- **Sunday, January 26, 2020 at 2 p.m. ~ Northshore Congregational Church**
- **Saturday, March 21, 2020 at 7 p.m. ~ St. Sebastian Parish**
- **Saturday, May 9, 2020 at 7 p.m. ~ St. Sebastian Parish**



Must Play Well With Others

**Are you the perfect fit to perform
with the Concord Chamber Orchestra?**

We currently have openings in several sections
and our substitute list.

If you're interested, or know someone who might be,
please contact CCO Music Director Jamin Hoffman
at jtbh3804@gmail.com for audition information.



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