



35th Season – 2010-2011
“Old, New, Borrowed, Blue”

NEW

A Fresh Look at Music for Christmas

Sunday, December 12, 2010 – 2:00 p.m.

Basilica of St. Josaphat
2333 S. 6th St.
Milwaukee, WI 53215

featuring

The Jubilate Chorale
Vicki Taylor, Director

and

Kathy Pyeatt, Soprano

Concord Chamber Orchestra
www.concordorchestra.org
(414) 628-6018
concordmanager@gmail.com

Concord Chamber Orchestra 1

PROGRAM

Holiday Quickstep..... Charles Ives
(1874-1954)

Concerto Grosso..... Steven Rosenhaus
(b. 1952)

*Kristen Tan, Jennifer Reinke, Thomas Dentici, and
Stephen Strommen, string quartet*

Four French Carols..... Kile Smith
(b. 1956)

- I. A Cry Went Up at Midnight
- II. Bring a Torch, Jeanette Isabella
- III. Saw You Never
- IV. O Come, Divine Messiah

Holiday Hoedown..... Daniel Kallman
(b. 1956)

Kristen Tan, Lynn Pietsch, and Corinn Bonkalski, violin trio

~ Intermission ~

Gloria..... Francis Poulenc
(1899-1963)

- I. Gloria in excelsis Deo
- II. Laudamus te
- III. Domine Deus
- IV. Domine Fili unigente
- V. Domine Deus Agnus Dei
- VI. Qui sedes ad dexteram Patris

*Kathy Pyeatt, soprano soloist
The Jubilate Chorale*

A Christmas Festival..... Leroy Anderson
(1908-1975)

Please feel free to sing along!

ABOUT THE ORCHESTRA

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 its annual concerto competition, to give promising young musicians a venue in which to perform. Its membership consists of players from various professions and age groups united by a love of music. In 1993, the orchestra made the community of Wauwatosa its home, and performs regularly at St. Matthew's Evangelical Lutheran Church.

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The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions in 2010

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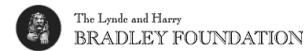
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And a special thank you to the following organizations that support the Concord Chamber Orchestra through their generous grants:



Dorothy J. Oestreich Concerto Competition Scholarship Fund

In memory of his late wife, longtime Concord Chamber Orchestra audience member 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 in December, gives an outstanding young musician the opportunity to perform with the Concord Chamber Orchestra in the Concerto Competition Concert in March.

To receive an application for the competition, or to make a tax-deductible gift to help ensure the future of this fund, please call Concord General Manager Jackie Adams at (414) 628-6018, or email concordmanager@gmail.com.

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2010-2011 CONCERT SEASON

OLD, NEW, BORROWED, BLUE

As the Concord Chamber Orchestra celebrates its 35th season, we invite you to join us as we explore music from the Renaissance through the 20th century, music "borrowed" from other composers, and one of the most well-known and beloved pieces of American music - George Gershwin's *Rhapsody in Blue*!

Join us for the remainder of the 2010-2011 season:

Borrowed

Saturday, March 5, 2011 at 8:00 pm

St. Matthew's Evangelical Lutheran Church, Wauwatosa, Wisconsin

Featuring the winner of the annual Dorothy J. Oestreich Concerto Competition! In addition to borrowing the talent of our concerto competition winner for the evening, we'll be taking a look at composers who borrow (or just plain steal!) from other composers.

Blue

Saturday, May 7, 2011 at 8:00 pm

St. Matthew's Evangelical Lutheran Church, Wauwatosa, Wisconsin

Featuring pianist Mark Carlstein

We will end our season by examining "blue" in several different contexts, from Pulitzer Prize winning composer Jennifer Higdon to the most famous "blue" piece in American music — George Gershwin's *Rhapsody in Blue*.



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Elizabeth Daily
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Jill Fennimore
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Julia Ollenburg
Lynn Pietsch*
Junko Suzuki
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SECOND VIOLINS

Luis Contreras
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BASSES

Jacqueline Crema*
James Galasinski

*Principal player(s)

Concord Chamber Orchestra 3

BIOGRAPHIES



Jamin Hoffman, Music Director, has had an extensive career as a conductor, serving for thirteen years as the Resident and Assistant

Conductor for the

Milwaukee Ballet (1989-2002), Conductor of the University of Wisconsin-Milwaukee's University Community Orchestra (1992-2003), and as Orchestra Director at Nicolet High School since August of 2002. In his time at Nicolet High School, Mr. Hoffman has led the orchestra on two successful international performing tours – to Russia (Moscow and St. Petersburg) in 2004, and to Austria and Germany (Vienna and Munich) in 2007 – as well as performed for Magic Music Days in Disney World in 2006. 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. He has conducted 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 Celeste*.

As a French horn player, Mr. Hoffman has performed regularly with the Waukesha Symphony and the Concord Chamber Orchestra since moving to Milwaukee in 1988. Even before taking his current position at Nicolet High School, Mr. Hoffman was active as an educator, giving in-school performances, presentations, and lecture/demonstrations throughout

southeast Wisconsin. He is also an editor and published arranger of educational music for Hal Leonard Music Publishing, with over forty 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, Alabama, 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 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 and horn with Barry Benjamin.

Currently, Mr. Hoffman lives in Milwaukee with his wife Sandra. In addition to his musical activities, Mr. Hoffman enjoys spending time with his daughter Mara, cooking, reading historical mysteries, and spoiling his pets.



Kathy Pyeatt, soprano, has been praised by the Chicago Tribune as a "genuine triple threat." Recent reviews describe her singing as possessing

a "richness and elegance...attuned to every harmonic and emotional nuance" (Milwaukee Journal Sentinel), her stage persona as "passionate in the extreme" (Pioneer Press) and her voice as "warm and luscious" (Springfield News-leader).

In addition to her appearance with the Concord Chamber Orchestra, this season Kathy returns to the Skyline Opera Theatre as Fiordiligi in *Così fan Tutte*, the Key Chorale in Sarasota, FL as the soloist for the regional premiere of

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PROGRAM NOTES (CONT.)

amateur pianist, taught him to play and music formed a part of family life. He was a capable pianist and the keyboard dominated his early compositions. He borrowed from his own compositions as well as those of Wolfgang Amadeus Mozart and Camille Saint-Saëns. Later in his life, the loss of close friends, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscover the Roman Catholic faith and resulted in compositions of a more somber, austere tone.

Poulenc's *Gloria*, a setting of the Roman Catholic "Gloria in excelsis Deo" text, is scored for soprano solo, large orchestra, and chorus. One of Poulenc's most celebrated works, the *Gloria* was commissioned by the Koussevitzky Foundation in honor of Sergei Koussevitzky and his wife Natalia, the namesakes of the foundation. It was premiered on January 21, 1961 in Boston, MA by the Boston Symphony Orchestra and the Chorus Pro Musica under conductor Charles Münch with Adele Addison as soloist.

The first movement opens with a great chordal motif from the brass instruments, and the chorus enters singing in an accented and declamatory manner. The second movement is the most jocund, opening with a strange, quick brass introduction. A light tune repeats throughout this movement along with an often-changing time signature. The accentuation of the text in this movement has been referred to as "perverse", due to its un-speech like patterns.

The third movement is led by the extremely dramatic solo soprano line after a woodwind introduction. The movement ends with a major chord, preparing the way for the more joyful fourth movement. The fourth movement is the shortest and resembles the second movement in the jocular nature of the orchestral phrases, but contains some of the accented nature of the first movement in the chorus parts. The melodic lines are often pentatonic, and the quick tempo and rousing rhythms give a whirling and dancing impression, grounded by the constant return of the theme.

The fifth movement opens with woodwinds and resembles the third movement, with the return of the soprano soloist as leader. The music is dark and mysterious. The sixth movement begins with alternating *a cappella* chorus and interjections of the orchestra intoning the fanfare theme from the first movement. After the introduction, the main setting of the text is reminiscent of the first movement, with the busy sixteenth note line in the upper strings above a walking bass. The final section is preceded by a solo "Amen" from the soprano, echoed by the chorus.



Leroy Anderson (1908-1975), America's preeminent composer of light concert music, wrote such lively and evocative Pops orchestral favorites as *Sleigh Ride*, *The Syncopated Clock*, and *Blue Tango*. His music captures the imagination of millions of people around the world with its memorable, optimistic melodies and impeccably crafted orchestrations.

Anderson was born in Cambridge, Massachusetts to Swedish immigrant parents. He received his first music lessons from his mother, who was a church organist. At age eleven he began piano and music studies at the New England Conservatory of Music. Anderson attended Harvard

University where he received his B.A. (Magna cum laude) and M.A. in music, studying with composers Walter Piston and Georges Enesco.

His musical interests included the double bass, trombone, tuba, organ, arranging and conducting. He studied double bass with Gaston Dufresne of the Boston Symphony Orchestra, and organ with Henry Gideon of Boston. At the same time he was the organist and choirmaster of a church in Milton, Massachusetts. While a student at Harvard he was the director of the Harvard University Band in 1929. He resumed the post from 1932 to 1935 when he began writing arrangements for the band that are held in high regard and still played today.

In 1936 he was asked by George Judd, Manager of the Boston Symphony Orchestra, to write an arrangement for the Boston Pops and thus came to the attention of the Boston Pops music director, Arthur Fiedler. Fiedler encouraged Anderson to bring him any original works. Anderson brought his first work, *Jazz Pizzicato*, to Fiedler in 1938. Soon after that the Pops premiered it.

Anderson's *Christmas Festival* is a favorite of many Anderson fans, including his family. A symphonic arrangement of traditional music that displays Leroy Anderson's distinctive musical style, it has earned a permanent place in the repertoires of many orchestras.

BIOGRAPHIES (CONT.)

Annelies (a work based on the diaries of Anne Frank), Southwest Florida Symphony as a soloist for Handel's *Messiah*. She will also make her role and company debut as Tosca with the Springfield Symphony Orchestra (MO) in a joint production with the Springfield Regional Opera.

Operatic highlights include leading roles in *La Traviata* (Opera Company of North Carolina, Natchez Opera, Opera Theatre North), *The Magic Flute* (Florentine Opera, DuPage Opera), *The Abduction from the Seraglio* (Skylight Opera Theatre), *L'elisir d'amore* (St. Petersburg Opera, Skylight Opera Theatre), *Don Giovanni* (St. Petersburg Opera), *Carmen* (Springfield Regional Opera, Fox Valley Symphony), *Così fan tutte* (Milwaukee Opera Theatre, Carroll Opera Theatre), *Hansel and Gretel* (Skylight Opera Theatre, Pamiro Opera), *Gypsy Love* (Light Opera Works), *HMS Pinafore* (Muddy River Opera) and *The Merry Widow* (Carroll Opera Theatre).

Orchestral highlights include Verdi's *Requiem* (Central Wisconsin Symphony Orchestra, SMSU Orchestra), *Bachianas Brasilieras #5* (Manitowoc Symphony), Poulenc's *Gloria* (Rockford Symphony), Bel Canto Chorus, Kenosha Symphony), Mozart's *Requiem* (Fond du Lac Symphony), Beethoven's *Symphony No. 9* (Bel Canto Chorus), Handel's *Messiah* (Southwest Florida Symphony, Waukesha Choral Union, Menomonee Falls Symphony), Cantaloube's *Chants d'Auvergne* (Rockford Symphony), Mozart's *Exsultate Jubilate* (Milwaukee Chamber Orchestra), and Barber's *Knoxville: Summer of 1915* (Festival City Symphony, Menomonee Falls Symphony).

Ms. Pyeatt has been a top prize winner in numerous competitions, including the District and Regional levels of the Metropolitan Opera National Council Auditions, the MacAllister Awards and the National Association of Teachers of Singing. When Kathy is not on stage singing you can usually find her backstage. She is currently serving

as Director for the Wisconsin District Metropolitan Opera National Council Auditions, is the Vice-President for SOS, Supporters of Opera Singers, Inc., a nonprofit arts organization aimed at promoting and supporting young opera singers and has recently served as the Education Consultant for the Opera Company of North Carolina in the building of their new Educational Outreach and Young Artist Program.



The **Jubilate Chorale** is a select group of thirty-four singers, many of whom are professional musicians and music educators. The Chorale performs a wide range of choral music, with particular emphasis on the *a capella* tradition. Their first concert was in December of 1993 with the Concord Chamber Orchestra. Since then, they have performed throughout the Waukesha, Milwaukee, Central Wisconsin and Fox Valley areas, including several performances with the Waukesha Symphony. The Chorale presents Christmas and spring concerts annually in the greater Milwaukee, Waukesha and Lake Country areas.

Vicki Taylor is in her fourth season as director of the Jubilate Chorale, having previously served as assistant director and accompanist under founding director Dr. Mark Aamot. In addition, she is Choral Music Director for grades 6-12 at the University Lake School in Delafield, a position she has held for the past 20 years, and an organist at Ascension Lutheran Church in Waukesha.

PROGRAM NOTES



Charles Ives (1874-1954) wrote the unassuming but technically accomplished *Holiday Quickstep* when he was 13; it is his first known complete composition. In it, we see not only the first taste of Ives' local fame, but might also, in many ways, his awakening as a composer. Dated "Christmas 1887," Ives may have intended the piece to be a birthday present for his father, bandleader George Ives, who had been teaching his son music during the preceding months. The original version is for piano, but George felt it was worthy of public performance, and arranged it for his theater orchestra, which performed it on January 16, 1888, at an

intermission in a production of the German Drama Association at the Danbury Opera House. This performance earned the young composer his first newspaper reviews; the Danbury News proclaimed him "...certainly a musical genius" (which is a little too serious a judgment to rest on this march, nice though it is) and less effusively though quite accurately concluded that the *Quickstep* "is worthy of a place with productions by much older heads."

George Ives' original band arrangement is lost, but by the end of 1888 Ives had produced his own arrangement of the piece for piccolo, two trumpets, two violins, and piano. This odd instrumentation simply reflects the players available, for Ives had written it for friends in the Young People's Orchestra of Danbury to play on Christmas Day, 1888, at the Methodist Sunday School. The composer led the performance from the piano. Music Director Jamin Hoffman has expanded upon Ives' succinct scoring to include the entire orchestra.



Steven L. Rosenhaus (b. 1952) is a New York City-based composer, lyricist, arranger, conductor, author, educator, and performer. His concert music has been called "clever, deftly constructed and likable" by The New York Times, and "substantial...at times the mood being vibrantly spirited and at other times, gentle and lyrical" by New Music Connoisseur. His works have been played worldwide by such performers as the United States Navy Band, the Carson City (NV) Symphony, pianist Laura Leon, violinist Florian Mayer, the Dresden Sinfonietta (Germany), the New Hudson Saxophone Quartet, the Meridian String Quartet, and the Ploiesti Symphony Orchestra (Romania).

Dr. Rosenhaus serves as Adjunct Assistant Professor of Composition at New York University (NYU). He currently has over 100 original works and arrangements in print with LudwigMasters Publications, Theodore Presser, Music-Print Productions, and others; recordings of his works can be found on the Richardson, Capstone, Musical Tapestries, and MPP labels.

Steven Rosenhaus is a Yamaha Piano Artist and a recipient of the 2010 Con Edison Composer Residency at the historic Flushing Town Hall in Queens, NY; he has received numerous awards and grants from ASCAP, the American Composers Forum, and Meet The Composer, Inc.

Rosenhaus writes: "The *Concerto Grosso* was commissioned and premiered by the Camerata Youth Orchestra of Long Island, and dedicated to its director, Roberta Kaufman. Cast in one movement, it is scored for string quartet, preferably sitting in the first chair positions, and string orchestra. The work is based on an exaggeration of the *concerto grosso* principle: a group of soloists are pitted against a larger ensemble. Here the differences are not just in the size of the group, but also the time signatures, tempi, and even the musical languages and styles. The soloists play a slow, somewhat dissonant chorale, alternating (at first) with the orchestra's quicker minimalistic music in D minor. Eventually both groups clash and then come to a sort of mutual understanding, resting on the final chord that ties everything together."



The music of **Kile Smith (b. 1956)** is praised by audiences and critics for its emotional power, direct appeal, and strong voice. He is Curator of the Fleisher Collection of Orchestral Music in the Free Library of Philadelphia, co-host of "Discoveries from the Fleisher Collection," and host of the contemporary American music show "Now is the Time" on WRTI 90.1 FM in Philadelphia.

Gramophone Magazine has hailed Kile Smith's *Vespers*—written for Piffaro, The Renaissance Band and the new-music choir The Crossing—as "spectacular." The Philadelphia Inquirer found it "breathtaking" and "ecstatically beautiful," The Buffalo News called it "altogether gorgeous and haunting," and the Philadelphia City Paper raved that it is "almost preternaturally beautiful." The Inquirer put the premiere in its "2008 Top Ten" list and the Broad Street Review called it "one of the major events of the music season." Audiophile Audition said, "this work is a masterpiece of the deepest kind ... Seldom do I come across a piece with such profoundly direct emotional appeal ... easily one of the best releases of the year."

PROGRAM NOTES (CONT.)

Reminiscent of Respighi's *Ancient Airs and Dances*, in his *Four French Carols* Kile Smith has taken four traditional French melodies and given them a "new coat of paint" with rhythmic, harmonic, and melodic variations. Kile Smith writes: "I first wrote these for the Westminster Brass, a brass quintet, in 1988, for whom I've written a number of things. I revised them in 1996, because Westminster was publishing them under their own company. Then I orchestrated them in 2002 for the Susquehanna Symphony Orchestra in Maryland for Sheldon Bair, Music Director, who commissioned the orchestration. They premiered the orchestral version on December 7, 2002."

1. A Cry Went Up at Midnight

A cry went up at midnight,
One like it was never heard there.
In the country of Judea: Christmas.

2. Bring a Torch, Jeanette Isabella

Bring a Torch, Jeanette Isabella! Bring a torch, to the cradle run!
It is Jesus, good folk of the village; Christ is born and Mary's calling.
Ah! Ah! Beautiful is the mother! Ah! Ah! Beautiful is her Son!

3. Saw You Never

Saw you never, in the twilight, When the sun had left the skies,
Up in heav'n the clear stars shining Through the gloom, like silver eyes?
So of old the wise men, watching, Saw a little stranger star,
And they know the King was given, And they followed it from far.

4. O Come, Divine Messiah

O come, divine Messiah! The world in silence waits the day
When hope shall sing its triumph, And sadness flee away.
Dear Savior haste; Come, come to earth,
Dispel the night and show your face, And bid us hail the dawn of grace.



Daniel Kallman's (b. 1956) compositions for orchestra, winds, and choir are widely published and have been performed across the United States, Europe and East Asia. His steady stream of commissions includes music for worship, theater, dance, and the young musician. Kallman has composed for the National Symphony Orchestra, the Air Force Academy Band, the Minnesota Orchestra, A Prairie Home Companion, and a wide variety of vocal and instrumental ensembles. He has received support from the American Composers Forum, Meet the Composer, and the McKnight and Jerome Foundations.

Kallman's orchestral works have been performed by ensembles across the country, including the St. Paul Chamber Orchestra and the Atlanta Symphony. His holiday works have been programmed by the Milwaukee Symphony and the Minnesota Orchestra under the baton of Doc Severinson.

Daniel Kallman received his musical training at Luther College in Decorah, Iowa and at the University of Minnesota where he studied composition under Dominick Argento and Paul Fetler. The principal publishers of Kallman's music are Shawnee/Mark Foster Press (children's choir), Morning Star Music (church choir), Boosey and Hawkes (winds and choral), and Keiser Classical (orchestral). All of Kallman's works are catalogued on his website at www.kallmancreates.com.

Of his *Holiday Hoedown*, Kallman writes: "Garrison Keillor and Philip Brunelle asked me to write this for Keillor's Christmas Special with the National Symphony in Washington D.C. It was broadcast live nationwide on public radio in 1992. Garrison asked me to fit as many familiar holiday tunes as possible into a five-minute orchestral piece, requesting that I close with a quote of Handel's "Hallelujah Chorus" from the *Messiah*. The piece has received numerous performances by orchestras throughout the country."



Francis Poulenc (1899-1963) was a French composer and a member of the French group *Les Six*. He composed music in many genres, including art song, solo piano music, chamber music, oratorio, opera, ballet music, and orchestral music. Critic Claude Rostand, in a July 1950 Paris-Press article, described Poulenc as "half monk, half delinquent" ("le moine et le voyou"), a tag that was to be attached to his name for the rest of his career.

Poulenc was born into a rich industrial family (the owners of Poulenc and later Rhone-Poulenc chemical corporation) in Paris in 1899. His mother, an