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CHAMBER ORCHESTRA



Saturday, October 22, 2016
St. Matthew's Church

Play Me a Story
2016-2017



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Jamin Hoffman, Music Director

presents its

41st Season • 2016-2017

Play Me a Story

Things That Go Bump

Saturday, October 22, 2016 – 7:00 p.m.

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

Concord Chamber Orchestra

(414) 750-4404

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Program

Danse macabre, Op. 40 Camille Saint-Saëns
(1835-1921)

Jacki Thering, violin soloist

Valse triste (“Sad Waltz”), Op. 44, No. 1 Jean Sibelius
(1865-1957)

“Transylvanian Lullaby” from *Young Frankenstein* John Morris
(b. 1926)

“Hexenritt” (“Witch’s Ride”) from
Hänsel und Gretel Engelbert Humperdinck
(1854-1921)

~ 15-minute Intermission ~

Peter and the Wolf, Op. 67 Sergei Prokofiev
(1891-1953)

Bob Balderson, narrator

Night on Bald Mountain Modest Mussorgsky
(1839-1881)

edited and adapted by Nikolai Rimsky-Korsakov

Personnel

FLUTES/PICCOLOS

Michelle Hoffman
Jessica Laing
Tatiana Pearson*

OBOES

Rita Mitchell*
Annette Marie Perkins

CLARINETS

William Pietsch*
Stephanie Traska

BASSOONS

Laura Kohrs*
Keith MacGaffey

HORNS

Katy Hatch
Isaac Roang*
Michael Steele
Brian Volkman

TRUMPETS

Dennis Benjamin
Salvatore Terrasi*

TROMBONES

R.F. Jordan
Kent Tess-Mattner*
Paul Tuskowski

TUBA

David Carlton

TIMPANI

Stephan Cherek

PERCUSSION

Tim Leonard
Ai Nihongi
Scott Pate*

HARP

Lauren Finn

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Michelle Brody
Jill Fennimore
Mary Haarmann
Carole Kincaid
Megan Kinneberg*
Claire Loebel
David Rasmussen†
Jacki Thering*
Julia Wainscott

SECOND VIOLINS

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Anne Dunlop
Beth Getman
John Gleysteen
Sandra Hoffman*
Martin St. Maurice
Khang Vu
Lynn Zweidinger*

VIOLAS

Tom Dentici*†
Gwenn Harmann†
Minhi Kang*
Karylmary Lucey
Danielle McLean

CELLOS

Julie Ford*
Elterine Jankowski-
Biggers
Rachel Orheim
Stephen Strommen*
Jessica Sunier
Alexandra Zeisse
Gretchen Zirbel

BASS

Justin Anderson

AMERICAN SIGN LANGUAGE INTERPRETERS

Jill Daane
Stephanie Ann Williams

*Principal player

†Board member

Biography



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

Conductor for the Milwaukee Ballet (1989-2002), as Conductor of UW-Milwaukee's University Community Orchestra (1992-2003), and as Orchestra Director at Nicolet High School since August of 2002. Mr. Hoffman was appointed the Conductor of the Concord Chamber Orchestra in August of 2004.

As Resident Conductor of the Milwaukee Ballet, Mr. Hoffman led the Milwaukee Ballet Orchestra in performances of many great masterworks to critical acclaim, including such works as Carl Orff's *Carmina Burana* (with the Milwaukee Symphony Chorus), Mozart's *Requiem* (with the Bel Canto Chorus), Tchaikovsky's *Swan Lake*, *Sleeping Beauty*, *The Nutcracker*, and *Anna Karenina*, Sergei Prokofiev's *Romeo and Juliet* and *Cinderella*, Igor Stravinsky's *The Firebird*, Paul Chihara's *The Tempest*, Aaron Copland's *Billy the Kid* and *Appalachian Spring*, Léon Minkus' *Don Quixote*, and Bela Bartok's *Music for Strings, Percussion and Celesta*.

As a French horn player, Mr. Hoffman performed regularly with the Waukesha Symphony and the Concord Chamber Orchestra since moving to Milwaukee in 1988 until 2004. Even before taking his position at Nicolet High School, Mr.

Hoffman was active as an educator, giving in-school performances, presentations, lectures, and demonstrations throughout southeast Wisconsin. Mr. Hoffman is an editor and published arranger of educational music for Hal Leonard Music Publishing, with over fifty published arrangements. Rounding out his musical activities, Mr. Hoffman served as the President of the Board for the Concord Chamber Orchestra from 1997 to 2001.

A native of Mobile, AL, Mr. Hoffman received his undergraduate degree from the University of Southern Mississippi (USM). While at USM he studied conducting with Dr. Joe Barry Mullins, horn with Dennis Behm and composition with Luigi Zaninelli. After graduation, Mr. Hoffman was a music educator and horn player, performing regularly with four regional orchestras in Alabama, Mississippi, and Florida. He received his Master's degree from the University of Wisconsin-Milwaukee, where he studied conducting with Margery Deutsch, horn with Barry Benjamin, and composition with John Downey.

Currently Mr. Hoffman lives in Glendale with his wife, Sandra. In addition to his musical activities, Mr. Hoffman enjoys spending time with his daughter Mara, cooking, reading, watching British television shows, and spoiling his pets (his Australian Shepherd, Jack, and the newest member of the family, a tan tabby, Marco Polo).

Program Notes

Danse macabre, Op. 40, is a tone poem for orchestra written in 1874 by the French composer **Camille Saint-Saëns**. *Danse macabre* began in 1872 as an art song for voice and piano based on an old French legend, but Saint-Saëns soon expanded and reworked it into a tone poem, with a violin replacing the vocal line. According to the legend, Death appears at midnight every year on Halloween and calls the dead from their graves to dance for him while he plays his fiddle. The skeletons dance until the rooster crows at dawn, when they must return to their graves until the next year.

The piece opens with a harp playing a single note, D, twelve times (the twelve strokes of midnight), accompanied by soft chords from the string section. The solo violin enters playing a tritone, known as "the Devil in music" (*diabolus in musica*) during the Medieval and Baroque eras, consisting of an A and an E-flat. In an example of scordatura tuning, the solo violinist's E string has actually been tuned down to an E-flat to create

The Milwaukee Choristers logo features the word "Milwaukee" in a small script above "Choristers" in a large, stylized, gothic font, all enclosed in a decorative border. Below the logo, the text reads: "The Marvel of This Night" followed by "A choral expression of the AWE-INSPIRING aspects of Christmas Eve." and "Fri, Dec. 9 and Sat, Dec. 10, 7:30 p.m. St. Mary's Visitation Parish, Elm Grove". The next section is titled "'Sing!' Said She" and describes "A celebration of WOMEN choral composers." with dates "Fri, April 7 and Sat, April 8, 7:30 p.m. Wisconsin Lutheran College, Milwaukee". At the bottom, it says "Tickets available now! milwaukeechoristers.org (414) 354-1933" and includes social media icons for Facebook, Twitter, and YouTube. The background of the entire block is a grayscale illustration of a branch with leaves and musical notes.

the dissonant tritone. The first theme is heard on a solo flute, followed by the second theme, a descending scale on the solo violin which is accompanied by soft chords from the string section. The first and second themes, or fragments of them, are then heard throughout the various sections of the orchestra.

The piece becomes more energetic and at its midpoint, right after a contrapuntal section based on the second theme, there is a direct quote played by the woodwinds of the *Dies Irae*, a Gregorian chant from the Requiem that is melodically related to the work's second theme. The *Dies Irae* – which has been used since the Middle Ages to musically represent death – is presented (unusually) in a major key. After this section the piece returns to the first and second themes and climaxes with the full orchestra playing very strong dynamics. Then there is an abrupt break in the texture and, after the rooster's crow (represented by the oboe) announcing the breaking of dawn, the skeletons return to their graves.

The piece makes particular use of the xylophone to imitate the sounds of rattling bones, which Saint-Saëns also used in the "Fossils" movement of *The Carnival of the Animals*. When *Danse macabre* was first performed

it was not well received; musicologist Roger Nichols states the audience objected to "the deformed *Dies Irae* plainsong," the "horrible screeching from solo violin," the use of the xylophone, and "the hypnotic repetitions."

* * *

Valse triste ("Sad Waltz"), Op. 44, No. 1, is a short orchestral work by the Finnish composer **Jean Sibelius**. It was originally part of the incidental music he composed for his brother-in-law Arvid Järnefelt's 1903 play *Kuolema (Death)*, but it is far better known as a separate concert piece.

Sibelius wrote six pieces for the 1903 production of *Kuolema*. The first was originally titled "Tempo di valse lente - Poco risoluto." In 1904 he revised the piece, which was performed in Helsinki in April of that year, as *Valse triste*. It was an instant hit with the public, took on a life of its own, and remains one of Sibelius' signature pieces. The background to the music as it functions within the original play is expanded upon by the program notes for the production:

It is night. The son, who has been watching beside the bedside of his sick mother, has fallen asleep from sheer weariness. Gradually a ruddy light is diffused through the room: there is a sound of distant music: the glow and the music steal nearer until the strains



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The law firm of **Quarles & Brady** is proud once again to support the **Concord Chamber Orchestra**. Congratulations to our own newly elected partner **Isaac Roang**, who is celebrating his ninth season playing the French horn with the CCO. Best wishes for a frighteningly successful season!

For more information on our firm, contact **Attorney Roang** at **414.277.5559** or **isaac.roang@quarles.com**.

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of a valse melody float distantly to our ears. The sleeping mother awakens, rises from her bed and, in her long white garment, which takes the semblance of a ball dress, begins to move silently and slowly to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on her bed and the music breaks off. Presently she gathers all her strength and invokes the dance once more, with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.

* * *

Young Frankenstein is a 1974 American horror comedy film directed by Mel Brooks and starring the recently deceased Milwaukee native Gene Wilder as the title character, a descendant of the infamous Dr. Victor Frankenstein. The screenplay was co-written by Wilder and Brooks.

The film is an affectionate parody of the classic horror film genre, in particular the various film adaptations of Mary Shelley's novel *Frankenstein* produced by Universal in the 1930s. Most of the lab equipment used as props was created by Kenneth Strickfaden for the 1931 film *Frankenstein*. To help evoke the atmosphere of the earlier films, Brooks shot the picture entirely in black-and-white, a rarity in the 1970s, and employed 1930s-style opening credits and scene transitions such as iris outs, wipes, and fades to black. The film also features a period score by Brooks' longtime composer **John Morris**. In the film, the monster can only be controlled by the sound of a violin playing "**Transylvanian Lullaby**."

A critical favorite and box office smash, *Young Frankenstein* ranks No. 28 on Total Film magazine's readers' "List of the 50 Greatest Comedy Films of All Time," No. 56 on Bravo TV's list of the "100 Funniest Movies," and No. 13 on the American Film Institute's list of the 100 funniest American movies. In 2003, it was deemed "culturally, historically or aesthetically

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significant” by the United States National Film Preservation Board and selected for preservation in the Library of Congress National Film Registry. On its 40th anniversary, Brooks stated that he considered it by far his finest (but not funniest) film as a writer-director.

* * *

Hänsel und Gretel is an opera by nineteenth-century composer **Engelbert Humperdinck**, who described it as a *Märchenoper* (a fairy tale opera). The libretto was written by Humperdinck’s sister, Adelheid Wette, based on the Grimm brothers’ fairy tale of the same name. It is much admired for its folk music-inspired themes, one of the most famous being the “Abendsegen” (“Evening Benediction”) from Act II.

The idea for the opera was proposed to Humperdinck by his sister, who approached him about writing music for songs that she had written for her children for Christmas, based on the well-known story. After several revisions, the musical sketches and songs were turned into a full-scale opera.

Humperdinck composed *Hänsel und Gretel* in Frankfurt in 1891 and 1892. The opera was first performed in Hoftheater in Weimar on December 23, 1893, conducted by Richard Strauss. It has been associated with Christmas since its earliest performances and today is still most often performed at Christmas time. The opera became immediately popular, and was conducted in Hamburg by Gustav Mahler in 1894. Its first performance outside Germany was in Basel, Switzerland, in November 1894, followed by a performance in London in December of that same year, and in New York in October 1895.

The “**Hexenritt**” (or “Witch’s Ride”) is the prologue to Act II of the opera and represents the evil Gingerbread Witch of the Ilsenstein Forest. According to the fairy tale, the witch lures children into her gingerbread house with cakes and sweets. Once inside the house, the witch fattens up the children before pushing them into her oven, where they turn to gingerbread, so the witch can eat them.

* * *

Peter and the Wolf, Op. 67, is a composition written by **Sergei Prokofiev** in 1936 in the USSR. It is a children’s story (with both music and text by Prokofiev), spoken by a narrator accompanied by the orchestra. In 1936,

Prokofiev was commissioned by Natalya Sats and the Central Children's Theatre in Moscow to write a new musical symphony for children. The intent was to cultivate "musical tastes in children from the first years of school." Intrigued by the invitation, Prokofiev completed *Peter and the Wolf* in just four days. The debut in May of 1936 was, in the composer's words, inauspicious at best: "[attendance] was poor and failed to attract much attention." It has since become one of Prokofiev's most well-known and oft-performed compositions.

* * *

Night on Bald Mountain is based on a series of compositions by **Modest Mussorgsky**. Inspired by Russian literary works and legend, Mussorgsky composed a "musical picture," *St. John's Eve on Bald Mountain*, on the theme of a witches' sabbath occurring on St. John's Eve, June 23. Whether by coincidence or design, Mussorgsky completed the composition on that very night in 1867, making it one of the first tone poems by a Russian



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composer (along with Rimsky-Korsakov's *Sadko*, which was completed the same year).

Although Mussorgsky was proud of his youthful effort, his mentor, Mily Balakirev, felt it was too amateurish and refused to have it performed. To salvage what he considered worthy material, Mussorgsky attempted to insert his Bald Mountain music, recast for vocal soloists, chorus, and orchestra, into two subsequent projects - the collaborative opera-ballet *Mlada* (1872) and the opera *The Fair at Sorochyntsi* (1880). However, *Night on Bald Mountain* was never performed in any form during Mussorgsky's lifetime.

In 1886, five years after Mussorgsky's death, **Nikolai Rimsky-Korsakov** published an arrangement of the work, described as a "fantasy for orchestra." Some musical scholars consider this version to be an original composition of Rimsky-Korsakov, albeit one based on Mussorgsky's last version of the music, for *The Fair at Sorochyntsi*:

I need hardly remind the reader that the orchestral piece universally known as 'Mussorgsky's Night on the Bare Mountain' is an orchestral composition by Rimsky-Korsakov based on the later version of the Bare Mountain music which Mussorgsky prepared for Sorochintsy Fair.

—Gerald Abraham, musicologist and authority on Mussorgsky, 1945



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It is through Rimsky-Korsakov's version that *Night on Bald Mountain* achieved lasting fame. Premiering in Saint Petersburg in 1886, the work became a concert favorite. Half a century later, the work obtained perhaps its greatest exposure through the Walt Disney animated film *Fantasia* (1940), featuring an arrangement by Leopold Stokowski, based on Rimsky-Korsakov's version. Mussorgsky's tone poem was not published in its original form until 1968. Although still rarely performed, it has started to gain exposure and become familiar to modern audiences.



"Winning that competition was a true gift for me, it came at a time when I was not sure what I wanted to do with my voice or with my life, and it encouraged me to continue on and pursue my masters in music."

– Leigh Akin (2012 winner)

Past winners of our annual Walter A. and Dorothy J. Oestreich Concerto Competition have gone on to share their talents and passion in truly inspiring ways, including teaching music and performing professionally all over the world – from Igor Leschishin (1994), principal oboist for the Washington National Opera Orchestra at the Kennedy Center, to Sarah Kapustin (1996), professor of violin and chamber music at the ArtEZ Conservatorium in the Netherlands, to Eoin Andersen (1990), co-concertmaster of the Melbourne Symphony Orchestra.

Our 2017 competition will be held at Nicolet High School on Saturday, December 17, 2016 beginning at 9 a.m. The competition offers \$1,500 in scholarship prize money and also gives an outstanding young musician the opportunity to perform with the Concord Chamber Orchestra in the Concerto Competition Concert in March, 2017.

The competition is open to 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 as of the audition date. The deadline for applications is Thursday, December 1st. To apply, visit our website at www.concordorchestra.org/this-years-competition.



The Concord Chamber Orchestra gratefully acknowledges the support of the donors who have made contributions to the CCO or the Walter A. & Dorothy J. Oestreich Concerto Competition Scholarship Fund between Oct. 1, 2015 and Oct. 11, 2016.

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About the Orchestra

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The Concord Chamber Orchestra was founded in 1975 to provide volunteer musicians the opportunity to create stimulating musical experiences for the enjoyment and inspiration of Milwaukee-area audiences and, through our annual concerto competition, to give promising young musicians a venue in which to perform.

Our membership consists of players from various professions and age groups united by a love of music. The orchestra made the community of Wauwatosa its home in 1993 and now performs regularly at St. Matthew’s Evangelical Lutheran Church.

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