



# Stars and Stripes: American Icons

Saturday, October 21, 2017



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# **Stars and Stripes: American Icons**

**Saturday, October 21, 2017 – 7:00 p.m.**

Wauwatosa Presbyterian Church  
2366 N. 80th Street  
Wauwatosa, WI 53213

**Concord Chamber Orchestra**  
(414) 750-4404

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# Program

*The Star-Spangled Banner* ..... music by John Stafford Smith (1750-1836)  
lyrics by Francis Scott Key (1779-1843)  
arr. by Luigi Zaninelli

*George Washington March*..... Francis Hopkinson (1737-1791)

*Benjamin Franklin Suite*..... attributed to Benjamin Franklin (1706-1790)  
I. Overture edited and arranged by Alan Shulman  
II. Minuet I  
III. Caprice  
IV. Minuet II  
V. Finale

*Rip van Winkle Overture* .....George Chadwick (1854-1931)

~ 15-minute Intermission ~

*Overture to Candide* ..... Leonard Bernstein (1918-1990)

*An American in Paris Suite* ..... George Gershwin (1898-1937)  
edited and arranged by John Whitney

*Lincoln Portrait*.....Aaron Copland (1900-1990)  
Tim Rebers, narrator

*The Stars and Stripes Forever* .....John Philip Sousa (1854-1932)  
edited and arranged by Keith Brion and Loras Schissel

# Personnel

**Flutes & Piccolos**  
Angela Bartosik\*  
Jessica Laing  
Kate Roberson

**Oboes**  
Rita Mitchell\*  
Annette Marie Perkins

**Clarinets &  
Bass Clarinet**  
William Pietsch\*  
Veronica Thompson  
Stephanie Traska

**Bassoons**  
Jeff Genovese\*  
Keith MacGaffey

**Horns**  
Natalie Bakken  
Tristann Rieck  
Isaac Roang\*  
Brian Volkman

**Trumpets**  
Stuart Malavsky  
Bob Syverson\*  
Salvatore Terrasi

**Trombones**  
R.F. Jordan  
Kara Metzger  
Kent Tess-Mattner\*

**Tuba**  
David Carlton\*

**Timpani & Percussion**  
Eliana Firmani Alcocer  
Stephan Cherek  
Scott Pate\*†  
Lee Stock\*

**Harp**  
Lauren Finn\*

**First Violins**  
Becky Arthurs  
Jill Fennimore  
Mary Haarmann\*  
Carole Kincaid  
Ethan Littel  
David Rasmussen†  
Jacki Thering\*  
Julia Wainscott  
Chara Yu

**Second Violins**  
Laura Dawson  
Anne Dunlop  
John Gleysteen  
Sandra Hoffman\*  
Jenni Reinke  
Martin St. Maurice\*  
Khang Vu  
Lynn Zweidinger

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

**Cellos**  
Julie Ford\*  
Elterine Jankowski-  
Biggers  
Jennifer MacGaffey  
Rachel Orheim  
Stephen Schoenhoff\*  
Jessica Sunier  
Gretchen Zirbel

**Basses**  
Justin Anderson\*  
Jacquie Crema\*

\*Principal players  
†Board members

# Biographies



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

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

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

As a French horn player, Jamin performed regularly with the Waukesha Symphony and the Concord Chamber Orchestra since moving to Milwaukee in 1988 until 2004.

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

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

Currently Jamin lives in Glendale with his wife, Sandra. In addition to his musical activities, he enjoys spending time with his wife and his daughter Mara, cooking, reading mysteries, watching *QI*, and spoiling his pets (his Australian Shepherd, Jack, and the newest member of the family, a tan tabby named Marco Polo).



**Tim Rebers** is a local singer, actor, and composer. He has performed with Skylight Music Theatre, Florentine Opera,

Milwaukee Opera Theatre, Acacia Theatre, Theater RED, Opera for the Young, Music by the Lake, and Light Opera Works (Evanston, IL). As a

concert soloist, Tim has performed with Concord Chamber Orchestra, Southwestern Suburban Symphony, and the Choral Arts Society of Southwest Wisconsin. He is also a frequent recitalist with his wife (and accompanist), Maggie. As a composer, Tim's first full length opera, THANK YOU. NEXT! was commissioned and premiered by Milwaukee Opera Theatre in 2016.

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# Program Notes

**The Star-Spangled Banner** is the national anthem of the United States of America. The lyrics come from “Defence of Fort McHenry,” a poem written on September 14, 1814 by the 35-year-old lawyer and amateur poet **Francis Scott Key**. Key was being held as an enemy non-combatant on a British ship in Baltimore harbor during the War of 1812. From this vantage point, he witnessed the bombardment of Fort McHenry and was inspired by the large American flag, the “Star-Spangled Banner,” flying triumphantly above the fort as the Americans successfully defended themselves against the attack.

The poem was set to the tune of a popular British drinking song written by **John Stafford Smith** for the Anacreontic Society, a men’s social club in London. “To Anacreon in Heaven” (or “The Anacreontic Song”), with various lyrics, was already popular in the United States. Set to Key’s poem, it soon became a well-known American patriotic song. With a range of one octave and one fifth (a semitone more than an octave and a half), it is known for being difficult to sing.

This particular arrangement, in a slow chorale style, was written by the Italian-American composer Luigi Zaninelli, and dedicated “to the brave men who gave their lives at Anzio.” For this arrangement, Mr. Zaninelli has asked that the audience silently stand (if able) and consider the memory of the soldiers that he looked on as liberators when he was a teenager in Italy. Finally, please be aware that two verses are played, so this version may be longer than expected.

\* \* \* \* \*

**Francis Hopkinson** is one of the most interesting figures from the American Revolutionary War era. Before the war, he was a customs official in New Jersey. He was a friend and confidante of George Washington, which led to Hopkinson seeming to have a finger in many historical pies. He has been credited with designing the first official American flag (eventually sewn by Betsy Ross), Continental paper money, the Great Seal of the United States, and the first U.S. coin. Elements of his designs still remain on the current U.S. one dollar bill. During his life,

Hopkinson was also well known as an author, a composer, and one of the signers of the Declaration of Independence as a delegate from New Jersey. He served in various roles in the early U.S. government including as a member of the Continental Congress and chair of the Navy Board. His final governmental position was as a judge in the U.S. District Court for the Eastern District of Pennsylvania.

Hopkins’ **George Washington March** bears more resemblance to the austere Classical marches of Haydn and Mozart than the rousing marches we think of today. Scored for two piccolos, percussion, and strings, very little is known about the origin of this piece, but one would guess that it was written over the objections of our modest first President, rather than at his request.

\* \* \* \* \*

In 1946, a manuscript for a string quartet attributed to **Benjamin Franklin** was discovered in Paris, in the attic of the house where Franklin lived when he was serving as the American ambassador to France. This manuscript

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The Star-spangled Banner.

now resides in the National Library of Paris. The quartet calls for three violins and one cello, and used a form of *scordatura* tuning that allowed the entire quartet to be played using only open strings. The melodies and harmonies were simple and distributed across all four instruments.

Franklin was known to be an ardent music lover. He printed hymnals, played several instruments, and perfected the musical instrument known as the *glass armonica*, which was used by many composers of the era including Mozart and Beethoven. Fond of simple tunes and Scottish airs, it is not difficult to imagine Franklin composing a modest string quartet, especially since his favorite instrument was the *viola de gamba* and he frequently hosted string quartet gatherings and performances at the ambassadorial mansion (where a four-sided music stand was prominently displayed). The mental gymnastics necessary to write this piece would seem to suit Franklin's known penchant for amusing puzzles.

While musicologists have yet to definitively establish the provenance of this piece, most theories tend towards the belief that the piece pre-dates Franklin, though he may have tinkered with his own versions of it. Alan



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Shulman, an American composer and cellist, originally created this edition of the piece (for modern instruments and normal tuning) in the 1950s for an "American Portraits" episode on the NBC radio network. Perhaps the most notable performance was by the Philadelphia Orchestra, in celebration of the American Bicentennial in 1976.

\* \* \* \* \*

**George Chadwick** was born in Lowell, Massachusetts in 1854, and he studied for several years at the New England Conservatory of Music in Boston. In 1877, he went to the Leipzig Conservatory and studied with Carl Reinecke, who later became the Conservatory's director. While in Leipzig, Chadwick wrote two string quartets and his first orchestral work, the overture **Rip Van Winkle**, which was successfully performed in the Leipzig Gewandhaus in June of 1879. The overture was well-reviewed in the German press and performed twice in Boston by the Handel and Haydn Society after his return there in 1880.

The overture is based on a short story by the American writer Washington Irving, which was first published in 1819. It tells of a villager



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of Dutch descent living in the Catskill mountains when it was still part of British New York. To avoid his nagging wife, Rip wanders into the mountains with his dog and rifle, where he finds a silent group of men wearing old-style Dutch clothing and playing ninepins. They share their homemade gin with him, which he gladly drinks until he dozes off.

When Rip wakes up, he finds his dog gone, the wood of his rifle rotted away, and his beard a foot long. He wanders back to the village, where he discovers he has been asleep for over 20 years, his wife has died, and his friends have disappeared (casualties, he later discovers, of the American Revolutionary War). Rip's daughter, now grown, takes him in, and he learns that the British colony is now part of the United States of America.

In the 1920s, Chadwick wrote of *Rip van Winkle Overture* that, "It is in no sense programme music." But he then went on to explain: "The calm, peaceful introduction may be like the pleasant valley where Rip Van Winkle lived. The first theme in the fast tempo may suggest the jolly good-for-nothing which Rip really was. But he was fond of his little daughter, and so the second theme is sweeter. And when he wandered off into the

mountains the little old men made him drink and play 'Kegel' with them. Perhaps you hear the knocking of the ninepins and the rolling of the distant thunder. Then Rip goes to sleep and does not wake up for 20 years. There is a long pause in the music to indicate the passage of time. Then Rip wakes up and goes back to his home where he finds everything changed. All the rest of the overture means the general rejoicing at Rip Van Winkle's return."

\* \* \* \* \*

**Candide** is an operetta with music composed by **Leonard Bernstein**, based on the 1759 novella of the same name by Voltaire. The operetta was first performed in 1956 with a libretto by Lillian Hellman, but since 1974 it has been generally performed with a book by Hugh Wheeler, which is more faithful to Voltaire's novel. Although unsuccessful at its premiere, the operetta overcame the unenthusiastic reaction of early audiences and critics and achieved enormous popularity. It is very popular among major music schools as a student show because of the quality of its music and the opportunities it offers to singers.



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After a successful first concert performance on January 26, 1957, by the New York Philharmonic under the composer's baton, **Candide Overture** quickly became popular as a stand-alone piece and was performed by nearly 100 other orchestras within the next two years. Since that time, it has become one of the most frequently performed orchestral compositions by a 20th century American composer; in 1987, it was the most often performed piece of concert music by Bernstein.

\* \* \* \* \*

**An American in Paris** is a jazz-influenced orchestral piece by the American composer **George Gershwin**, written in 1928. Inspired by the time Gershwin had spent in Paris, it evokes the sights and energy of the French capital in the 1920s and is one of his best-known compositions.

Gershwin composed *An American in Paris* on commission from the conductor Walter Damrosch. Gershwin originally scored the piece for the standard instruments of the symphony orchestra plus celesta, saxophones, and automobile horns. He brought back some Parisian taxi horns for the New York premiere of the composition, which took place on December 13, 1928 in Carnegie Hall, with Damrosch conducting the New York Philharmonic. Gershwin completed the orchestration on November 18, less than four weeks before the work's premiere.



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In the original program notes, Gershwin stated: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." When the tone poem moves into the blues, "our American friend ... has succumbed to a spasm of homesickness." But, "nostalgia is not a fatal disease." The American visitor "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant."

\* \* \* \* \*

**Lincoln Portrait** is a classical orchestral work written by the American composer **Aaron Copland**. The work involves a full orchestra, with particular emphasis on the brass section at climactic moments. The work is narrated with the reading of excerpts of Abraham Lincoln's great documents, including the Gettysburg Address. Copland was asked to write a musical portrait of an "eminent American" by the conductor Andre Kostelanetz. Copland used material from speeches and letters of Lincoln and quoted original folk songs of the period, including "Camptown Races" and "Springfield Mountain." Copland finished *Lincoln Portrait* in April of 1942, and the first performance was by the Cincinnati Symphony Orchestra on May 14, 1942.

\* \* \* \* \*

**The Stars and Stripes Forever** is a patriotic American march widely considered to be the *magnum opus* of composer **John Philip Sousa**. By a 1987 act of the U.S. Congress, it is the official National March of the United States of America. In his autobiography, *Marching Along*, Sousa wrote that he composed the march on Christmas Day in 1896. He was on an ocean liner on his way home from a vacation with his wife in Europe and had just learned of the recent death of David Blakely, the manager of the Sousa Band. He composed the march in his head and committed the notes to paper on arrival in the United States. It was first performed at Willow Grove Park, just outside Philadelphia, on May 14, 1897, and was immediately greeted with enthusiasm. *The Stars and Stripes Forever* follows the standard American military march form, beginning with a four-bar introduction followed by a dotted, playful melody. Its trio is the most famous part of the march. Piccolo players play the famous *obligato* in the first repeat of the trio (after the loud *breakstrain*). In the final repeat of the trio (*grandioso*), the low brass join the piccolo players with a prominent counter melody.

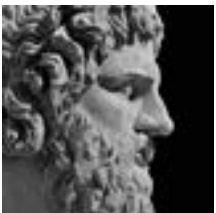


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The competition is open to musicians (instrumentalists, pianists and vocalists) who are residents of Wisconsin and/or attend a Wisconsin high school, college or university, and who are aged 25 or younger. The deadline for applications is December 1st of each year.

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