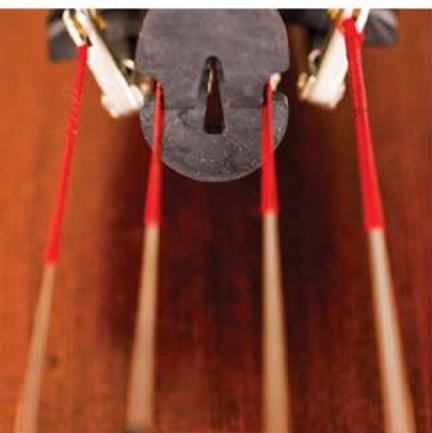


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*featuring*

**John Patek, Violinist**

Saturday, October 13, 2012 – 8:00 p.m.

St. Matthew's Evangelical Lutheran Church  
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# wire: program

*Fanfares for Strings*.....Dianne Wachsman Betkowski  
I. Blues (Violin Fanfare) (b. 1962)  
II. Viola Fanfare  
III. Cello Fanfare  
IV. Bass Fanfare  
V. All Strings Fanfare

*Capriol Suite*.....Peter Warlock (1894-1930)  
I. Basse-Danse  
II. Pavanne  
III. Tordion  
IV. Bransles  
V. Pieds-en-l'air  
VI. Mattachins (Sword Dance)

Canon in D ..... Johann Pachelbel (arr. by Hawley Ades)  
(1653-1706)

*Molly on the Shore*.....Percy Grainger (1882-1961)

*Adagio for Strings* .....Samuel Barber (1910-1981)

~ 15-minute Intermission ~

Violin Concerto in D major, Op. 61,,,,,,,,,,,,,,,,,,,,,,,,,,,,Ludwig van Beethoven (1770-1827)  
I. Allegro ma non troppo  
II. Larghetto  
III. Rondo: Allegro

*John Patek, soloist*

## wire: personnel

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Kelly Riordan§  
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## wire: 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, Jamin 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 forty published arrangements. Rounding out his musical activities, Jamin 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 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, horn with Barry Benjamin, and composition with John Downey.

Currently, Jamin lives in Milwaukee with his wife Sandra. In addition to his musical activities, Jamin enjoys spending time with his daughter, Mara; cooking; reading mysteries, fantasy and science fiction; and spoiling his pets.

## 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.



Born in Wisconsin, **John Patek** began violin lessons before his third birthday. He was a member of the Milwaukee Youth

Symphony, winning the concerto competition at all four levels and serving as concertmaster for Senior Symphony.

John's mentors have included Joan Rooney and the late Vartan Manoogian, of the University of Wisconsin. There he soloed with the UW-Symphony, performing Bruch's *Scottish Fantasy*, and was a member of the Madison Symphony and the Wisconsin Chamber Orchestra. After graduating in 2004, John studied with Stefan Muhmenthaler in Switzerland. He was a member of the Chamber Orchestra of Neuchatel and served as the concertmaster for the Conservatory Orchestra.

Currently John performs with the 21st Century Orchestra in Luzern, Switzerland and will be joining them for performances in Paris this fall. He maintains

a private violin studio and teaches at Milwaukee Montessori School.

Most importantly, John comes from a family that is on its own a great patron of the arts. His mother Marcia is a Suzuki violin teacher and the Chair of the art department at Grafton High School. Her passion and creativity continue to inspire John each day. His father's collection of albums and taste in music introduced not only John, but also his friends, to timeless artists like Placido Domingo, Van Morrison and the Talking Heads.

John says that his sister Rebecca is, in fact, the best and probably most famous musician in the family. Her skills as a jazz/bluegrass violinist are known throughout the country. She has played with over 20 bands and currently resides in Austin, Texas.

John credits these three people as the reason he has found and continued a career in music, and hopes that this performance can be a small thank you to them.

## wire: program notes

**Dianne Wachsman Betkowski** is a native of Champaign, IL, where she attended the National Academy of Arts High School as a student of cello and composition. She received her undergraduate training at the University of Illinois (Urbana) and earned her Master of Music degree in performance at Boston University. Her teachers included Gabriel Magyar, George Keikrug and Yehudi Hanani on cello; and John Melby and Marjorie Merryman in composition.

Ms. Betkowski teaches cello, chamber music, and composition, and is a regular guest lecturer in college pedagogy classes with an emphasis on chamber music. In addition, she coaches solo, chamber ensemble, and orchestra techniques for numerous youth orchestras and summer music programs.

While currently focusing on composing and teaching, Ms. Betkowski, a former member of the Hawaii Symphony Orchestra in Honolulu, frequently performs, tours, and records with the Saint Louis Symphony Orchestra. Her compositions have been performed by internationally known ensembles including the Saint Louis and National Symphony Orchestras; the Rochester Philharmonic; the Colorado Music Festival Orchestra; and the Lafayette and Hawaii String Orchestras.

She writes, "These **Fanfares for Strings** originated during the summers of my participation as a cellist at the Colorado

Music Festival in Boulder, 1990-1992. During the first summer, the cello fanfare was written as an attempt to join in the tradition of fanfares that brass players have long enjoyed. As an unusual diversion from the norm, the cello section of the Festival Orchestra performed this fanfare during the intermissions of a pair of performances one weekend. The next year the fanfares for viola and bass were written and performed.

In 1992, a fanfare for all the violins was added to the collection, and, finally, a fanfare for all the strings combined was written with the intention of unifying the individual movements, which all differ from each other stylistically. The violin fanfare features the second violins, and is entitled 'Blues.' The viola fanfare is in multi-meters and very rustic. The cello fanfare is a highly rhythmic, energetic piece. The bass fanfare is a tango. The fanfare for all the strings combined is an Eastern-European styled dance."

• • • • •

**Peter Warlock** was the pseudonym of Philip Arnold Heseltine (1894-1930), an Anglo-Welsh composer and music critic. He is best known as a composer of songs and other vocal music; he also achieved notoriety in his lifetime through his unconventional and often scandalous lifestyle.

As a schoolboy at Eton, Heseltine came under the spell of the British composer

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Frederick Delius, with whom he formed a close friendship. After a failed student career in Oxford and London, Heseltine turned to musical journalism, while developing interests in folk-song and Elizabethan music. His first serious compositions date from around 1915.

Following a period of drift and inactivity, a positive and lasting influence on his work arose from his meeting in 1916 with the Dutch composer Bernard van Dieren. He also gained creative impetus from a year spent in Ireland, studying Celtic culture and language. On his return to England in 1918, Heseltine began composing songs of a greater maturity and originality of style, although for several years his main activities were journalism and the transcription of early music.

During 1920-21 he edited the music magazine *The Sackbut*. His most prolific period as a composer came in the 1920s when, based first in Wales and later at Eynsford, he produced most of his musical output. Under his own name, Heseltine built a reputation as a critic and analyst, especially in the field of early music, to the scholarship of which he made a pioneering contribution.

Apart from his essays and reviews, he produced a full-length biography of Delius and also wrote, edited or otherwise assisted the production of several other books. Towards the end of his life, Heseltine became depressed by a loss of his creative inspiration; he died in his London flat of coal-gas poisoning in 1930, probably by his own hand.

**The Capriol Suite** is a set of dances composed in October 1926 and is considered one of Warlock's most popular works. Originally written for piano duet, Warlock later scored it for both string and full orchestras. According to the composer, it was based on tunes in Thoinot Arbeau's *Orchésographie*, a manual of Renaissance dances published in 1583. Nevertheless, Warlock's biographer, Cecil Gray, said that "if one compares these tunes with what the composer has made of them it will be seen that to all intents and purposes it can be regarded as an original work."

• • • • •

**Johann Pachelbel** (1653-1706) was a German Baroque composer, organist and teacher, who brought the south German organ tradition to its peak. He composed a large body of sacred and secular music, and his contributions to the development of the chorale prelude and fugue have earned him a place among the most important composers of the middle Baroque era.

Pachelbel's music enjoyed enormous popularity during his lifetime; he had many pupils and his music became a model for the composers of south and central Germany. He preferred a lucid, uncomplicated contrapuntal style that emphasized melodic and harmonic clarity. Pachelbel explored many variation forms and associated techniques, which manifest themselves in various diverse pieces, from sacred concertos to harpsichord suites.

**Canon in D** is Pachelbel's most famous piece of music. It was originally

scored for three violins and basso continuo and paired with a gigue in the same key. Like most other works by Pachelbel and other pre-1700 composers, the Canon remained forgotten for centuries and was rediscovered only in the 20th century. Only a single 19th-century manuscript copy of it survives.

The circumstances of the piece's composition are wholly unknown. One writer has hypothesized that the Canon may have been composed for Johann Christoph Bach's wedding in 1694, which Pachelbel attended. Several decades after it was first published in 1919, the piece became extremely popular, and today it is frequently played at weddings and included on classical music compilations.

The Canon was first recorded in 1940 by Arthur Fiedler, but the most well-known recording of the piece was made by the Jean-François Paillard Chamber Orchestra in 1970, using the Romanticized arrangement you will be hearing tonight.

• • • • •

**Percy Grainger** (1882-1961) was an Australian-born composer, arranger and pianist. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century.

Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself first as a

society pianist and later as a concert performer, composer and collector of original folk melodies. As his reputation grew he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg.

In 1914 Grainger moved to the United States, where he lived for the rest of his life, though he traveled widely in Europe and in Australasia. He served briefly as a bandsman in the U.S. Army during 1917-18, and became a U.S. citizen in 1918.

After his mother's suicide in 1922 he became increasingly involved in educational work. He also experimented with music machines that he hoped would supersede human interpretation. In the 1930s he set up



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the Grainger Museum in Melbourne, his birthplace, as a monument to his life and works and as a future research archive. As he grew older he continued to give concerts and to revise and rearrange his own compositions, while writing little new music. After the Second World War, ill health reduced his levels of activity, and he considered his career a failure. He gave his last concert in 1960, less than a year before his death.

**Molly on the Shore** was written in 1907 by Grainger as a birthday gift for his mother. It combines two contrasting Irish reels: “Temple Hill” and “Molly on the Shore.” Grainger’s setting presents the melodies in a variety of textures and orchestrations, giving each section of the orchestra long stretches of thematic and counter-melodic material. Originally composed for string quartet or string orchestra, this piece was re-arranged by the composer for wind band and full orchestra in 1920.

In a letter to Frederick Fennell, Grainger wrote, “In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative; whereas [sic] rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music – always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.”

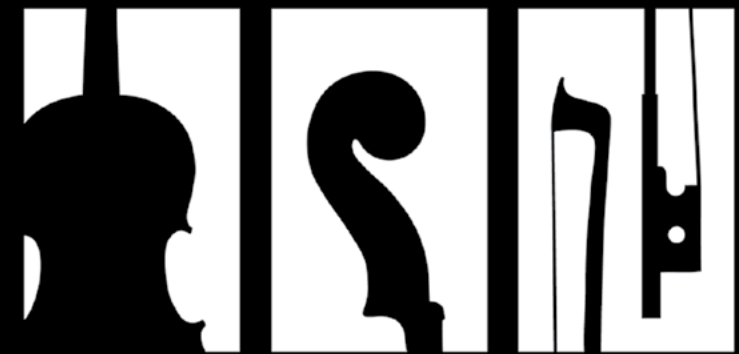
• • • • •

**Samuel Barber** (1910-1981) was an American composer of orchestral, opera, choral, and piano music. He is one of the most celebrated composers of the 20th century. Music critic Donal Henahan stated that, “Probably no other American composer has ever enjoyed such early, such persistent and such long-lasting acclaim.”

Barber was twice awarded the Pulitzer Prize for music, for his opera *Vanessa* (1956-57) and his *Concerto for Piano and Orchestra* (1962). Also widely performed is his *Knoxville: Summer of 1915* (1947), a work for soprano and orchestra, which sets a prose text by James Agee. Unusual among contemporary composers, nearly all of his compositions have been recorded.

Barber’s ***Adagio for Strings*** (1936) has earned a permanent place in the concert repertory of orchestras. Originally the second movement of his *String Quartet, Op. 11*, Barber arranged it for full string orchestra in 1936, the same year he wrote the quartet. It was performed for the first time in 1938, in a radio broadcast from a New York studio attended by an invited audience, conducted by Arturo Toscanini, who also took the piece on tour to Europe and South America. Its reception was generally positive, with Alexander J. Morin writing that *Adagio for Strings* is “full of pathos and cathartic passion” and that it “rarely leaves a dry eye.”

The same music was used as the setting for Barber’s 1967 choral arrangement of *Agnus Dei*. NPR Music states “with a



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tense melodic line and taut harmonies, the composition is considered by many to be the most popular of all 20th-century orchestral works.”

• • • • •

**Ludwig van Beethoven** (1770-1827) was a German composer and pianist. Beethoven is recognized as a crucial figure in the transition between the Classical and Romantic eras in Western art music, and he remains one of the most famous and influential of all composers.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and Christian Gottlob Neefe. There is a story that Beethoven walked from Bonn to Vienna (nearly 550 miles!) to meet and study with Mozart but, since Mozart was away on tour, Beethoven was forced to seek out Joseph Haydn instead. Haydn befriended the young Beethoven, and agreed to become his teacher.

Beethoven took up permanent residence in Vienna in 1792 and continued his studies with Haydn, quickly gaining a reputation as a virtuoso pianist. He lived in Vienna until his death. During the late 18th century, his hearing began to deteriorate significantly, yet he continued to compose, conduct, and perform after becoming completely deaf.

Beethoven’s **Violin Concerto in D major, Op. 61**, was written in 1806. The work was premiered in December of that year in the Theater an der Wien in Vienna.

Beethoven wrote the concerto for his colleague Franz Clement, a leading violinist of the day, who had earlier given him helpful advice on his opera *Fidelio*. The occasion was a benefit concert for Clement. However, the first printed edition (1808) was dedicated to Beethoven’s friend Stephan von Breuning. It is believed that Beethoven finished the solo part so late that Clement had to sight-read part of his performance. Perhaps to express his annoyance, or to show what he could do when he had time to prepare, Clement is said to have interrupted the concerto between the first and second movements with a solo composition of his own, played on one string of the violin held upside down (other sources claim that he did play such a piece, but only at the end of the program as an encore). The premiere was not a success, and the concerto was little performed in the following decades.

The work was revived in 1844, well after Beethoven’s death, with performances by the then 12-year-old violinist Joseph Joachim with the orchestra conducted by Felix Mendelssohn. Ever since, it has been one of the most important works of the violin concerto repertoire, and it is frequently performed and recorded today.

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