



40th Anniversary Season

Music to Our Years
A Retrospective



Chrysalis

Saturday, March 12, 2016
St. Matthew's Church



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Jamin Hoffman, Music Director

presents its

40th Anniversary Season • 2015-2016

Music to Our Years
A Retrospective

Chrysalis

featuring Gregory Hartmann, Piano
Winner of the 2016 Walter A. and Dorothy J.
Oestreich Concerto Competition

Saturday, March 12, 2016 – 7:00 p.m.

St. Matthew's Evangelical Lutheran Church
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Program

Estampas Mexicanas José Luis Elizondo
(b. 1972)

- I. Ferial (Parade)
- II. Danza del Pájaro Sagrado (Dance of the Sacred Bird)
- III. Teotlalli (Land of the Gods)

Piano Concerto No. 1 in E-flat major, S. 124..... Franz Liszt
(1811-1886)

- I. Allegro maestoso
- II. Quasi adagio
- III. Allegretto vivace - allegro animato
- IV. Allegro marziale animato

Gregory Hartmann, Piano
Winner of the 2016 Walter A. and Dorothy J.
Oestreich Concerto Competition

~ 15-minute Intermission ~

Adagio for Strings Samuel Barber
(1910-1981)

Symphony No. 40 in G minor, KV. 550..... Wolfgang Amadeus Mozart
(1756-1791)

- I. Molto allegro
- II. Andante
- III. Menuetto - Allegretto - Trio
- IV. Finale - Allegro assai

Personnel

FLUTES

Michelle Hoffman
Angela Krainz*

PICCOLO

Tatiana Pearson

OBOES

Rita Mitchell*
Annette Perkins

CLARINETS

William Pietsch*
Stephanie Traska

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Claire Loebel
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†Board member

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 fifty 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 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, Jamin enjoys spending time with his daughter Mara, cooking, reading, and spoiling his dog.



Gregory Hartmann, 21, is a Piano Performance major at the Cincinnati College-Conservatory

of Music, where he studies with Michael Chertock. He is a graduate of New Berlin Eisenhower High School.

Greg recently won first place in the Concord Chamber Orchestra's 2016 Walter A. and Dorothy J. Oestreich Concerto Competition, the 2016 Rochester Symphony Young Artist Competition, and the 2015 Lakeshore Wind Ensemble Young Artist Competition. He has performed concerti with the New Albany Symphony Orchestra and the Waukesha Area Chamber Orchestra.

In addition, he was a finalist in the 2015 Jefferson Symphony International Young Artist Competition and has garnered prizes in past Concord Chamber Orchestra Concerto Competitions, the Ohio Music Teachers' Association statewide piano competition, and the Wisconsin Music Teachers' Association senior piano competition. He has also represented Wisconsin in the Music Teachers' National Association (MTNA) senior piano competition.

Greg has performed for many renowned artists including Robert McDonald, James Tocco, Daniel Shapiro, Eugene Pridonoff, Roland Krueger, James Giles, and Douglas Humpherys.

Greg is also minoring in physics and is the captain of the University of Cincinnati Table Tennis Team.

Walter A. & Dorothy J. Oestreich Concerto Competition Scholarship Fund

In memory of his late wife, long-time CCO supporter Walter 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 the fund's 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 as of the audition date.

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.

Program Notes

Note: In honor of our anniversary retrospective, the asterisk indicates the date the piece was first performed by the CCO.

Music has been **José Elizondo's (b. 1972)** passion since he was five, when he began performing in concerts and participating in piano and organ competitions at a national level in Mexico. From an early age, Elizondo received awards and recognition from institutions like FONAPAS (Mexico's National Fund for Social and Artistic Activities) and the International Yamaha Music Foundation.

Elizondo moved to Boston, where he received degrees in Music and Electrical Engineering from the Massachusetts Institute of Technology (MIT). At Harvard University, he studied musical analysis, orchestration and conducting. His main teachers at MIT and Harvard were professors Edward Cohen, Lowell Lindgren, Bill Cutter, James Yannatos, Constance DeFotis and Jameson Marvin.

Elizondo wrote his first composition for orchestra, ***Estampas Mexicanas*** (*Mexican Vignettes*) (May 5, 2002*), as an assignment for a class taught by MIT Professor Peter Child. Thanks to the efforts of Professor David Epstein and distinguished conductor Alan Pierson – who at the time was Elizondo's classmate – *Estampas Mexicanas* was first performed at MIT in 1995. The professional premiere of his composition took place soon after that, at an outdoor concert of the San Jose Symphony in California, conducted by Leonid Grin. The performance was enthusiastically received with a standing ovation from a crowd of approximately 25,000 people. *Estampas Mexicanas* has since been performed at over 150 concerts by orchestras in Europe, Asia, Africa, Australia, and the Americas.



Concord-Affiliated Ensemble

Elizondo's other symphonic, choral, and chamber music is also performed frequently around the world. Recent recordings of his music include the album "Of Birds And Lemons" by the Moravian Philharmonic (Czech Republic) and the album "Latin Romance" by Şefika Kutluer and the Bratislava Strings Orchestra (Slovakia). His compositions have been featured at the Banff International Festival in Canada, the Ayton Castle Music Festival in Scotland, the Laboratorio Novamusica Contemporary Music Series in Italy, the ADUR Festival in England, the Şefika Kutluer International Festival in Turkey, as well as the America Festival, the Hispanic Heritage Festival, and the Mexican Journeys Festival in the United States.

Estampas Mexicanas is a suite for orchestra featuring Mexican folk elements in a style akin to the nationalistic compositions of the beginning of the twentieth century in Mexico. In particular, it is inspired by the rhythmic vitality of the music of Carlos Chávez, the ritualistic mysticism of the works of Silvestre Revueltas, and the lyrical melodies of Manuel M. Ponce.

Each movement can be identified with a particular stage in the search for a national language, as experienced in Mexican music history.

- *Ferial (Parade)* is a festive parade of simple, colorful, folk-like tunes and rhythms woven into a tapestry of European textures, like music written right after the Mexican Revolution of 1910. The opening of this movement pays homage to composer Carlos Chávez, paraphrasing the opening measures of his magnificent *Sinfonía India*.
- *Danza del Pájaro Sagrado (Dance of the Sacred Bird)* is an imagined Aztec ritual invocation of the sacred *quetzal* bird. The orchestration is sparse and symbolic. The heartbeat of the volcano is heard in the bass drum. The ritual dance steps of the priest are evoked by the rhythm of the congas. The layered music in the strings creates a musical step-pyramid that the piccolo melody climbs to invoke the *quetzal* bird.
- *Teotlalli (Land of Gods)* celebrates the reconciliation of the pre-Hispanic, European, and post-revolutionary folk elements that eventually came about in Mexican music and art: a genuine musical idiom that better represents the mixed cultural heritage of the Mexican people. It includes a celebratory statement of this movement's main theme in a symphonic version of the mariachi-band sound.

* * *

Franz Liszt (1811–1886) gained renown in Europe during the early nineteenth century primarily for his virtuosic skill as a pianist. He was said by his contemporaries to have been the most technically advanced pianist of his age, and in the 1840s he was considered to be the greatest pianist of all time (although Liszt stated that Charles-Valentin Alkan had superior technique to his own). Liszt was also a well-known and influential composer, piano teacher, and conductor. He

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was a benefactor to other composers, including Frederic Chopin, Richard Wagner, Hector Berlioz, Camille Saint-Saëns, Edvard Grieg, and Alexander Borodin.

As a composer, Liszt was one of the most prominent representatives of the New German School (*Neudeutsche Schule*). He left behind an extensive and diverse body of work in which he influenced his forward-looking contemporaries and anticipated some 20th century ideas and trends. Some of his most notable contributions were the invention of the symphonic poem, developing the concept of thematic transformation as part of his experiments in musical form, and making radical departures in harmony. He also played an important role in popularizing a wide array of music by transcribing it for piano.

The main themes of Liszt's **Piano Concerto No. 1 in E-flat major (S.124)** are written in a sketchbook dated 1830, when Liszt was nineteen years old. He seems to have completed the work in 1849, yet made further adjustments in 1853. It was first performed at Weimar in 1855, with the composer at the piano and Hector Berlioz conducting. Liszt made yet more changes before its publication in 1856. Béla Bartók described this concerto as "the first perfect realisation of cyclic sonata form, with common themes being treated on the variation principle."

The work opens with a grand, almost fanfare-like theme, to which Liszt supposedly sang the words "Das versteht ihr alle nicht, haha!" ("None of you understand this, haha!") Whether that story is true or not, it is easy to understand that this theme serves as the motto for the entire work, coming back time and time again and undergoing a number of transformations of character. The beautiful slow portion contains a new theme in the style of an operatic aria which, itself, will undergo later transformations. Following without pause is the scherzo section with its famous triangle solos, which caused one scornful critic to dub this the "triangle concerto." The concluding fast section begins with a march-like theme which is actually the above-mentioned theme from the slow movement given an entirely new character. At the very end, the motto theme appears one last time in a show of the sort of pyrotechnical display that produced the Lisztian legend in the first place.

* * *

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

Barber twice received the Pulitzer Prize for music: for his opera *Vanessa* (1956-57) and for the Concerto for Piano and Orchestra (1962). Also widely performed is his *Knoxville: Summer of 1915* (1947) – which will be featured in the CCO's May concert – a setting for soprano and orchestra of a prose text by James Agee. By the time of his death, nearly all of Barber's compositions had been recorded.

Barber's **Adagio for Strings** (October 14, 2000*) was originally the second movement of his String Quartet, Op. 11, composed in 1936 while he was spending a summer in Europe with his partner Gian Carlo Menotti, an Italian composer and fellow student at the Curtis Institute of Music.

In January of 1938, Barber sent an orchestrated version of the *Adagio for Strings* to Arturo Toscanini. The conductor returned the score without comment, which annoyed Barber. Toscanini then sent word through Menotti that he was planning to perform the piece and had returned it simply because he had already memorized it. It was reported that Toscanini did not look at the music again until the day before the premiere. On November 5, 1938, a selected audience was invited to Studio 8H in Rockefeller Center to watch Toscanini conduct the first performance, a radio broadcast which was recorded for posterity. The critical reception was 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."

Toscanini took *Adagio for Strings* on tour to South America and Europe, the first performances of the work on both continents. In April of 1942, the piece had public performances by the Philadelphia Orchestra conducted by Eugene Ormandy at Carnegie Hall. Like the original 1938 performance, these were broadcast on radio and recorded. The *Adagio for Strings* has since become Barber's most well-known piece and is frequently performed for public occasions, especially

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during times of mourning. Barber knew about these memorial occasions, and once stated in a radio interview, “They always play that piece. I wish they’d play some of my other pieces.”


* * *

Wolfgang Amadeus Mozart (1756–1791) was a prolific and influential composer of the Classical era. 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 he was engaged as a court musician but he soon grew restless and travelled in search of a better position, always composing abundantly.

While visiting Vienna in 1781, Mozart 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 death. During his short lifetime, he composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music.



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Mozart is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound; Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that “posterity will not see such a talent again in 100 years.”

The **Symphony No. 40 in G minor** (KV. 550) (March 16, 2002*) was completed in July of 1788. The composition occupied an exceptionally productive period of just a few weeks in 1788, during which time Mozart also completed the 39th and 41st symphonies. The conductor and musicologist Nikolaus Harnoncourt argues that Mozart composed the three symphonies as a unified work, pointing, among other things, to the fact that the Symphony No. 40, as the middle work, has no introduction and does not have a finale of the scale of Symphony No. 41.

Musicologist Neal Zaslaw has pointed out that many writers have suggested – or even asserted – that Mozart never heard his Symphony No. 40 performed. Some commentators go further, suggesting that Mozart wrote the symphony (and its companions, Symphonies No. 39 and 41) without even intending it to be performed, but rather for posterity – to use Alfred Einstein’s words, as an “appeal to eternity.”

Modern scholarship suggests that these conjectures are not correct. In a recently discovered 1802 letter by the musician Johann Wenzel to the publisher Ambrosius Kühnel in Leipzig, Wenzel refers to a performance of the symphony at the home of Baron Gottfried van Swieten with Mozart present, but the execution was so poor that the composer had to leave the room.

There is strong circumstantial evidence for other, probably better, performances. On several occasions between the composition of the symphony and the composer’s death, copies of programs have survived from symphony concerts featuring Mozart’s music. They announce a symphony unidentified by date or key. These include performances in Dresden in April of 1789 during Mozart’s Berlin journey; in Leipzig in May of 1789 on the same trip; and in Frankfurt in October 1790. Copies of a poster for a concert given by the *Tonkünstlersocietät* (Society of Musicians) in April of 1791 in the Burgtheater in Vienna, conducted by Mozart’s colleague Antonio Salieri also survive. The first item on the program was billed as “A Grand Symphony composed by Herr Mozart.”

Perhaps the most important fact is that Mozart revised his symphony, and that manuscripts of both versions still exist. As Zaslaw says, this “demonstrates that [the symphony] was performed, for Mozart would hardly have gone to the trouble of adding the clarinets and rewriting the flutes and oboes to accommodate them, had he not had a specific performance in view.” The orchestra for the 1791 concert included the clarinetist brothers Anton and Johann Stadler, which, as Zaslaw further points out, limits the possibilities to just the 39th and 40th symphonies (as these are the only two of his late symphonies that use clarinets).

Zaslaw adds: “The version without clarinets must also have been performed, for the reorchestrated version of two passages in the slow movement, which exists in Mozart’s hand, must have resulted from his having heard the work and discovered an aspect needing improvement.”

Regarding the concerts for which the Symphony was originally intended when it was composed in 1788, Otto Erich Deutsch suggests that Mozart was preparing to hold a series of three “Concerts in the Casino,” in a new casino in Vienna owned by Philipp Otto. Mozart even sent a pair of tickets for this series to his friend Michael Puchberg. But it seems impossible to determine whether the concert series was held or was cancelled for lack of interest. Zaslaw suggests that only the first of the three concerts was actually held.

This work has elicited varying interpretations from critics. Robert Schumann regarded it as possessing “Grecian lightness and grace.” Donald Francis Tovey saw in it the character of an *opera buffa*. Almost certainly, however, the most common perception today is that the symphony is tragic in tone and intensely emotional; for example, Charles Rosen (in *The Classical Style*) has called the symphony “a work of passion, violence, and grief.” Although interpretations differ, the symphony is unquestionably one of Mozart’s most greatly admired works, and it is frequently performed and recorded.

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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.

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