



*40th Anniversary Season*

*Music to Our Years*  
*A Retrospective*



*Wonder Years*

**Saturday, December 5, 2015**  
*Basilica of St. Josaphat*





**CONCORD**  
CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

*presents its*

**40th Anniversary Season • 2015-2016**

*Music to Our Years*  
*A Retrospective*

*Wonder Years*

featuring The Milwaukee High School of the Arts Chorus  
Raymond Roberts, Director of Vocal Music

Saturday, December 5, 2015 – 7:00 p.m.

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

**Concord Chamber Orchestra**

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# Program

Overture to *Così fan tutte*, K. 588.....Wolfgang Amadeus Mozart  
(1756-1791)

Concerto grosso in G minor, Op. 6, No. 8.....Arcangelo Corelli  
(1653-1713)

- I. Vivace - Grave
- II. Allegro
- III. Adagio - Allegro - Adagio
- IV. Vivace
- V. Allegro
- VI. Largo (Pastorale)

*Kristen Tan and Jacki Thering, violin soloists*  
*Stephen Strommen, cello soloist*

*Variations on a Theme by Joseph Haydn*, Op. 56a.....Johannes Brahms  
(1833-1897)

- I. Theme (Chorale of St. Anthony) - Andante
- II. Variation I - Poco più animato
- III. Variation II - Più vivace
- IV. Variation III - Con moto
- V. Variation IV - Andante con moto
- VI. Variation V - Vivace
- VII. Variation VI - Vivace
- VIII. Variation VII - Grazioso
- IX. Variation VIII - Presto non troppo
- X. Finale - Andante

~ 15-minute Intermission ~

*Amahl and the Night Visitors* ..... Gian Carlo Menotti  
(1911-2007)

*The Milwaukee High School of the Arts Chorus*  
*Raymond Roberts, Director of Vocal Music*

# Personnel

## FLUTES

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# 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.

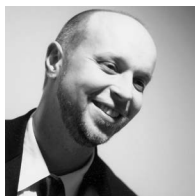
As Resident Conductor of the Milwaukee Ballet, Jamin led the Milwaukee Ballet Orchestra in performances of many great masterworks to critical acclaim, including such works as Carl Orff's *Carmina Burana* (with the Milwaukee Symphony Chorus), Mozart's *Requiem* (with the Bel Canto Chorus), Tchaikovsky's *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.



**Raymond Roberts** is the Music Department Chair and Director of Vocal Music at the Milwaukee High School of the

Arts, where he has taught since 1991. A graduate of the Booker T. Washington High School of the Arts in Dallas, Raymond holds a Bachelor of Music degree from Northwestern University. He has held the position of Assistant Director of the Milwaukee Symphony Chorus, Director of the Plymouth Concert Chorale, and tenor soloist at Immanuel Presbyterian Church.

He currently directs the Wesley Singers and Chancel Choir at First United Methodist Church, West Allis where he and his wife, Alyssa, direct the music program. Raymond has performed as Tenor soloist with the Milwaukee Symphony Orchestra, Bel Canto Chorus and the Bach Chamber Chorus. He was seen in the role of Normanno in the Skylight Opera Theatre production of *Lucia di Lammermoor*.

Raymond's students have been recognized nationally by institutions such as the National Foundation for the Advancement of the Arts, the NAACP ACT-SO scholarship competition, the Betty Carter Jazz Ahead program at the Kennedy Center, the Classical Singer competition, and the NEA Foundation. His choirs from the Milwaukee High School of the Arts have performed at state and regional music conferences as well as with the Milwaukee Symphony Orchestra.

Raymond has received recognition from the Wisconsin Choral Director's Association as an Outstanding Young Conductor. He also received the Distinguished Teacher Award from the U.S. Department of Education for his work with a student who was named a Presidential Scholar in the Arts. He was featured in a cover story in the September 2008 issue of *Choral Director Magazine*. In 2009, he was recognized by the Civic Music Association for Excellence in Choral Music.

He is most proud of his growing family: Ava, Leo, and Ilsa.

### **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](http://www.concordorchestra.org), or contact the CCO's General Manager, Dana Robb, at (414) 750-4404 or [concordmanager@gmail.com](mailto:concordmanager@gmail.com).

# Program Notes

**Wolfgang Amadeus Mozart (1756-1791)** was a prolific and influential composer of the Classical era. Born in Salzburg, Mozart showed prodigious ability from his earliest childhood. Competent on keyboard and violin from an early age, he composed from the age of five and traveled throughout Europe to perform before royalty (including Marie Antoinette) when he was six.

At 17, Mozart was engaged as a musician at the Salzburg court, but grew restless and traveled in search of a better position. While visiting Vienna in 1781, he 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, operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

In his short lifetime, Mozart composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He 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.”

***Così fan tutte***, K. 588, is an Italian-language *opera buffa* in two acts, first performed on January 26, 1790 at the Wiener Burgtheater in Vienna, Austria. The title literally means “Thus do all [women],” but is usually translated into English as “Women are like that.” After the first performance, the opera was only presented four times before the series was stopped by the death of the Emperor Joseph II and



Concord-Affiliated Ensemble

the resulting period of court mourning. It was performed twice in June 1790, with the composer conducting the second performance, and again in July and August. After that it was not played in Vienna during Mozart's lifetime. The first British performance was in May 1811 at the King's Theatre, London. *Così fan tutte* was not performed in the U.S. until 1922 at the Metropolitan Opera. It has now gained a place in the standard operatic repertoire and appears 14th on the Operabase list of the most-performed operas worldwide.

\* \* \*

**Arcangelo Corelli (1653-1713)** was an Italian violinist and a composer of the Baroque era. His music was key in the development of the modern genres of sonata and concerto, in establishing the preeminence of the violin, and as the first coalescing of modern tonality and functional harmony.

Corelli's **Concerto grosso in G minor, Op. 6, No. 8**, known commonly as the "Christmas Concerto," was commissioned by Cardinal Pietro Ottoboni and published posthumously in 1714 as part of Corelli's Twelve Concerti Grossi, Op. 6. The concerto bears the inscription *Fatto per la notte di Natale* ("made for the night of Christmas"). Its composition date is uncertain, but there is a record of Corelli having performed a Christmas concerto in 1690 for the enjoyment of his then-new patron, Cardinal Ottoboni.

The concerto is scored for an ensemble consisting of two solo violins and solo cello, strings, and organ. The work is expanded from a typical four-movement structure to six. Each relatively short movement provides multiple tempi and a range of major and minor suspensions. The concerto is generally no longer than fifteen minutes, ending with Corelli's famous "Pastorale," a slow, lilting movement intended to recall the music of *pifferari* – musicians who played the traditional Italian bagpipe (*zampogna*) and reed pipe (*piffero*), and would travel from town to town during the Christmas season.

\* \* \*

**Johannes Brahms (1833-1897)** was a German composer and pianist. Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna, Austria. In his lifetime, Brahms' popularity and influence were considerable. He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs," a comment originally made by the nineteenth-century conductor Hans von Bülow.

Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works. He worked with some of the leading performers of his time, including his close friends pianist Clara Schumann and violinist Joseph Joachim. Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed many of his works and left others unpublished.

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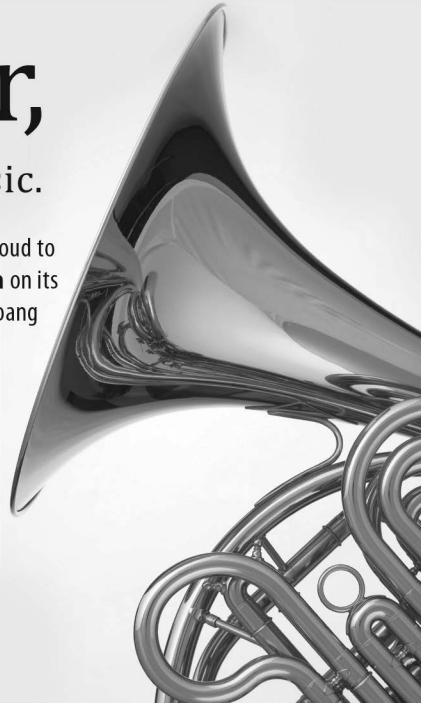
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For more information on our firm, contact **Attorney Roang** at **414.277.5559** or **isaac.roang@quarles.com**.

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Brahms is considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Haydn, Mozart, Beethoven, and other composers. Brahms aimed to honor the “purity” of these venerable “German” structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as Arnold Schoenberg and Edward Elgar. The diligent, highly constructed nature of Brahms’ works was an inspiration for a generation of composers.

The **Variations on a Theme by Joseph Haydn**, now also called the *Saint Anthony Variations*, is a work in the form of a theme and variations, composed in the summer of 1873 at Tutzing in Bavaria. It consists of a theme in B-flat major based on a “Chorale St Antoni,” eight variations, and a finale. The work was published in two versions: for two pianos, written first but designated Op. 56b; and for orchestra, designated Op. 56a.

The orchestral version is better known and much more often heard than the two-piano version. It is often said to be the first independent set of variations for orchestra in the history of music, although there is at least one earlier piece in the same form (Antonio Salieri’s *Twenty-six Variations on ‘La folia di Spagna’*, written in 1815). The first performance of the orchestral version was given on November 2, 1873 by the Vienna Philharmonic Orchestra, with Brahms conducting.

\* \* \*

**Gian Carlo Menotti (1911-2007)** was an Italian-American composer and librettist. Although he often referred to himself as an American composer, he kept his Italian citizenship. In addition to the classic Christmas opera *Amahl and the Night Visitors*, Menotti wrote over two dozen other operas intended to appeal to popular taste.

He won the Pulitzer Prize twice, for *The Consul* (1950) and for *The Saint of Bleeker Street* (1955). He founded the noted *Festival dei Due Mondi* (Festival of the Two Worlds) in Spoleto in 1958 and its American counterpart, Spoleto Festival USA, in 1977. In 1986 he commenced a Melbourne Spoleto Festival in Australia, but he withdrew after three years. Menotti died on February 1, 2007, at the age of 95 in a hospital in Monte Carlo, Monaco, where he had a home.

***Amahl and the Night Visitors*** was commissioned by NBC and first performed by the NBC Opera Theatre on December 24, 1951 at NBC studio 8H in Rockefeller Center in New York, where it was broadcast live on television from that venue as the debut production of the Hallmark Hall of Fame. It was the first opera specifically composed for television in America.

About the opera, Menotti wrote:

This is an opera for children because it tries to recapture my own childhood. When I was a child I lived in Italy, and in Italy we have no Santa Claus. I suppose that Santa Claus is much too busy with American children to be able to handle Italian children as well. Our gifts were brought to us by the Three Kings, instead.

I actually never met the Three Kings. It didn't matter how hard my little brother and I tried to keep awake at night to catch a glimpse of the royal visitors, we would fall asleep just before they arrived. But I do remember hearing them. I remember the weird cadence of their song in the dark distance; I remember the brittle sound of the camels' hooves crushing the frozen snow; and I remember the mysterious tinkling of their silver bridles.

My favorite king was Melchior, because he was the oldest and had a long white beard. My brother's favorite was Kaspar. He insisted that this king was a little crazy and quite deaf. I suspect that was because dear King Kaspar never brought him all the gifts he requested. He was also rather puzzled by the fact that King Kaspar carried the myrrh, which appeared to him as a rather eccentric gift, for he never quite understood what the word meant.

To these Three Kings I mainly owe the happy Christmas seasons of my childhood and I should have remained very grateful to them. Instead, I came to America

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and soon forgot all about them. For here, at Christmas time, one sees so many Santa Clauses scattered all over town. Then there is the big Christmas tree in Rockefeller Plaza, the elaborate toy windows on Fifth Avenue, the 100-voice choir in Grand Central Station, the innumerable Christmas carols on radio and television—and all these things made me forget the three dear old Kings of my childhood.

But in 1951 I found myself in serious difficulty. I had been commissioned by the National Broadcasting Company to write an opera for television, with Christmas as deadline, and I simply didn't have one idea in my head. One November afternoon as I was walking rather gloomily through the rooms of the Metropolitan Museum, I chanced to stop in front of the *Adoration of the Kings* by Hieronymus Bosch and, as I was looking at it, suddenly I heard again—coming from the distant blue hills—the weird song of the Three Kings. I then realized they had come back to me and had brought me a gift.

I am often asked how I went about writing an opera for television, and what are the specific problems that I had to face in planning a work for such a medium. I must confess that in writing *Amahl and the Night Visitors*, I hardly thought of television at all. As a matter of fact, all my operas are originally conceived for an ideal stage which has no equivalent in reality, and I believe that such is the case with most dramatic authors.



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Saturday, May 21, 2016 - 7:00 p.m.

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Well, not really... but we do have small ensembles within the membership of the CCO that are just right for gatherings and events, ranging from weddings to bar mitzvahs to Mardi Gras parties.

**For more information, look for the note "Concord-Affiliated Ensemble" beneath an ad, or contact our general manager at [concordmanager@gmail.com](mailto:concordmanager@gmail.com)**

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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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