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A New Day

Saturday, May 12, 2018





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Jamin Hoffman, Music Director

presents its

42nd Season • 2017-2018

Profiles in Courage

A New Day

Saturday, May 12, 2018 – 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

Fanfare for the Common Man Aaron Copland
(1900-1990)

Suite from *Lieutenant Kijé* Sergei Prokofiev
(1891-1953)
I. Birth of Kijé
II. Romance
III. Kijé's Wedding
IV. Troika
V. The Burial of Kijé

~ 15-minute Intermission & Silent Auction ~

Fanfare for the Uncommon Woman, No. 1 Joan Tower
(b. 1938)

JFK: A Profile Steven Rosenhaus
(b. 1952)

Dr. James Kinchen, narrator

Selections from *Porgy and Bess* George Gershwin
(1898-1937)
arr. by Chuck Sayre



Concord-Affiliated Ensemble

Personnel

Flutes & Piccolos

Angela Bartosik*
Shannon Brown
Michelle Hoffman
Jessica Laing

Oboes & English Horn

Marcia Smeiska*

Clarinets & Bass Clarinet

Roman Jagodzinski
Veronica Thompson*
Stephanie Traska

Bassoons

Jeff Genovese*
Keith MacGaffey

Horns

Natalie Bakken
Isaac Roang*
Michael Steele
Brian Volkman

Trumpets

Harold Kacanek
Bob Syverson*
Salvatore Terrasi

Trombones

Kara Metzger
Emmy Rozanski
Kent Tess-Mattner*

Tuba

David Carlton*

Timpani

Lee Stock*

Percussion

Eliana Firmani Alcocer
Stephan Cherek*
Nicholas Stainbrook

Harp

Lauren Finn*

Keyboard

Leslie Krueger*

First Violins

Carole Kincaid
David Rasmussen
Jacki Thering*
Megan Turek*
Khang Vu
Julia Wainscott
Chara Yu

Second Violins

Anne Dunlop
John Gleysteen
Mary Haarmann*
Sandra Hoffman*

Violas

Tom Dentici*†
Gwenn Harmannt
Heather Kamikawa
Margo Kirchner†
Karylmary Lucey*
Katie Morris

Cellos

Julie Ford*
Elterine Jankowski-
Biggers
Jennifer MacGaffey
Rachel Orheim
Steve Schoenhoff
Stephen Strommen*

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).



Dr. James Benjamin Kinchen, Jr. is Professor of Music and Director of Choral Activities at University of

Wisconsin-Parkside, where he has served on the faculty since 1989. Dr. Kinchen has also taught music and directed choral groups at Stanton High School, Jacksonville; Florida Community College at Jacksonville; Southern Illinois University; Southeastern Illinois College; Hampton University; and Winston-Salem State University. His degrees are from Jacksonville University, Southern Illinois University, and the University of North Carolina Greensboro.

Dr. Kinchen is in frequent demand as a guest conductor, adjudicator, and clinician. His professional travels have taken him to Canada, Germany, Sweden, Austria, Poland, the Czech Republic, Italy, India, and Cuba. He has conducted in Carnegie Hall in 1999, 2004, and 2006, and in Avery Fisher Hall at the Lincoln Center in 2010. Dr. Kinchen has been a Wisconsin Teaching Fellow and received UW-Parkside's prestigious Stella Gray Teaching Excellence Award, first in 2003-2004 and then again in 2014-2015. He was also given the university's 2005-2006 Faculty Distinguished Service Award and the 2011-2012 Campus Diversity Award.

Dr. Kinchen is an affiliate of the Center for Black Music Research and holds membership in the National Association for Music Education.

An active member of the American Choral Directors Association, he has served ACDA in several leadership capacities at state, regional, and national levels, including as a divisional and national Repertoire and Standards Chair, as Wisconsin Choral Directors Association President, and as President of ACDA's North Central Division. Dr. Kinchen is also Music Director of the Milwaukee Choristers, a large, self-sustaining community chorus since 1993, and serves on the music staff of Saint Paul Baptist Church in Racine.

Dr. Kinchen is pleased to enjoy a relationship with the CCO that has resulted in several choral collaborations in recent years, and he is excited to join the orchestra in this concert as a narrator for the first time!



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Program Notes



Aaron Copland (1900–1990) was an American composer, composition teacher, writer, and later a conductor of his own and other American music. Copland was referred to by his peers and critics as “the Dean of American Composers.” The open, slowly changing harmonies in much of his music are typical of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. Copland is best known for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as “populist” and which the composer labeled his “vernacular” style. Works in this vein include the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, and his Third Symphony. In addition to his ballets and orchestral works, Copland produced music in many other genres including chamber music, vocal works, opera and film scores.

Among Copland’s most popular “vernacular” works is his ***Fanfare for the Common Man***. The piece was written in 1942 for the Cincinnati Symphony Orchestra under conductor Eugene Goossens. It was inspired in part by a famous speech made earlier in the same year, when Vice President Henry A. Wallace proclaimed the dawning of the “Century of the Common Man.”

Copland, in his autobiography, wrote of the request: “Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942–43 concert season. During World War I he had asked British composers for a fanfare to begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers.” A total of 18 fanfares were written at Goossens’ behest, but Copland’s is the only one that remains in the standard repertoire.

Goossens had suggested titles such as fanfare for soldiers, sailors, or airmen, and he wrote that “it is my idea to make these fanfares stirring and significant contributions to the war effort.” Copland considered several titles including *Fanfare for a Solemn Ceremony* and *Fanfare for Four Freedoms*. To Goossens’ surprise, however, Copland titled the piece *Fanfare for the Common Man*. Goossens wrote: “Its title is as original as its

music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time.” Copland’s reply was “I [am] all for honoring the common man at income tax time.”

Copland later used the fanfare as the main theme of the fourth movement of his Third Symphony (composed between 1944 and 1946). Several alternative versions have been made and fragments of the work have appeared in many subsequent American and British cultural productions, such as in the musical scores of movies.

* * * * *

Sergei Prokofiev (1891–1953) was a Soviet composer, pianist, and conductor. As the creator of acknowledged masterpieces across numerous musical genres, he is regarded as one of the major composers of the 20th century. Prokofiev’s works include such widely heard pieces as the “March” from *The Love for Three Oranges*, the ballet *Romeo and Juliet*, and *Peter and the Wolf*. Of the established forms and genres in which he

An advertisement for the law firm Quarles & Brady LLP. The background is a light gray with a large, stylized white piano keyboard in the bottom left corner. Numerous black musical notes of various shapes and sizes are scattered across the upper half of the image, appearing to float or fly. The text is in a clean, sans-serif font. The headline is in a larger, bold font. Below the headline, there is a paragraph of text. At the bottom, the firm's name is written in a stylized font, followed by social media icons and the website address. A final paragraph provides contact information.

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worked, Prokofiev created seven completed operas, seven symphonies, eight ballets, five piano concertos, two violin concertos, a cello concerto, a symphony-concerto for cello and orchestra, and nine completed piano sonatas. He also wrote several volumes of “juvenalia” – works intended to be performed by (or for) children.

Prokofiev’s **Suite from *Lieutenant Kijé*** is a collection of five pieces originally written to accompany one of the earliest sound films made in the Soviet Union. The film was produced by the Belgoskino film studios in Leningrad in 1933–34 and released in March 1934. It was Prokofiev’s first attempt at film music and his first commission.

In the early days of sound cinema, Prokofiev was not an obvious choice among the various distinguished composers ready to try their hand at film music. Based in Paris for almost a decade, he had a reputation for experimentation and dissonance, characteristics at odds with the cultural norms of the Soviet Union. By early 1933, however, Prokofiev was anxious to return to his homeland, and he saw the film commission as an opportunity to write music in a more popular and accessible style.



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After the film's successful release, the *Kijé* suite was first performed in December 1934 and quickly became part of the international concert repertoire. It has remained one of the composer's best-known and most frequently recorded works. Elements of the suite's score have been used in several later films and in two popular songs of the Cold War era.

* * * * *

Joan Tower (born in 1938) is a Grammy-winning contemporary American composer, concert pianist and conductor. Lauded by *The New Yorker* as "one of the most successful woman composers of all time," her bold and energetic compositions have been performed in concert halls around the world. After gaining recognition for her first orchestral composition, *Sequoia* (1981), a tone poem that structurally depicts a giant tree from trunk to needles, she has gone on to compose a variety of instrumental works including the *Island Prelude*, five string quartets, and an assortment of other tone poems. Tower was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which commissioned and premiered many of her early works, including her widely performed *Petroushskates*. [Concord Chamber Orchestra conductor Jamin Hoffman was lucky enough to work with Tower for the premiere of her ballet *Stepping Stones*, commissioned by the Milwaukee Ballet.]

Tower has written at least six pieces with the title ***Fanfare for the Uncommon Woman***, but the first and most popular was commissioned by the Houston Symphony as part of the orchestra's Fanfare Project and was composed in 1986. It debuted on January 10, 1987, with the Houston Symphony conducted by Hans Vonk. Originally inspired by Copland's *Fanfare for the Common Man*, it employs the same instrumentation while adding some additional percussion instruments. The piece is dedicated to the conductor Marin Alsop. It contains an opening flourish, huge percussion strokes, and then a galloping rhythm that pushes through the rest of the piece to reach the conclusion.

* * * * *

Steven L. Rosenhaus (born 1952) is a composer, lyricist, arranger, conductor, author, educator and clinician, and performer. His concert music has been called "clever, deftly constructed and likable" by *The New York Times*; the *Sächsische Zeitung* (Dresden, Germany) declares it

“expressive.... Its song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.” *Back Stage* magazine called his music and lyrics for the off-Broadway show *Critic* “sprightly, upbeat, and in the ballad repertory, simply lovely.” His original works and arrangements are performed by such musicians as the New York Philharmonic, the Kansas City Symphony, pianist Laura Leon, violinist Florian Mayer, bass trombonist John Rojak, the Dresden Sinfonietta, the Ploiesti Symphony Orchestra (Romania), The Concord Chamber Orchestra, the Sheboygan Symphony (WI), the New York Repertory Orchestra, the Meridian String Quartet, the Virginia Grand Military Band, and several U.S. military ensembles including the U.S. Navy Band (Washington, DC), the U.S. Naval Academy Band, and the U.S. Naval Forces Europe Band (Naples, Italy).

Rosenhaus holds a Ph.D. from New York University, where he serves as Adjunct Assistant Professor of Composition. He has over 175 original works and arrangements in print with LudwigMasters Music Publications, Theodore Presser, Music-Print Productions, Grand Mesa Music, Print Music Source, and others. Recordings of his music are on the Musical Tapestries, Richardson, Capstone, and MPP labels. Dr. Rosenhaus is a frequent guest conductor of service, professional, community, and educational groups at all levels. In addition Dr. Rosenhaus is often called upon as a clinician and as a “show doctor” for Broadway- and off-Broadway-bound musicals.

JFK: A Profile is a result of a commissioning consortium, begun in 2016 by Rosenhaus, to write a work honoring the one hundredth birthday of the late President John Fitzgerald Kennedy (1917–1963). The resulting work exists in two forms. The first, for narrator and orchestra, was premiered in April 2017 by the Carson City Symphony, David Bugli, Music Director/Conductor, with the composer conducting. The second version, for narrator and concert band, was premiered in September 2017 by the Virginia Grand Military Band, with Loras John Schissel, Music Director, conducting. Each version is independent and the two are not meant to be performed together. Each of the premiering ensembles were “primary” members of the commissioning consortium and each version is dedicated with gratitude to those groups.

JFK: A Profile draws on speeches Kennedy gave during his terms as Congressman, Senator, and then President of the United States, on a variety of topics: civil rights, space exploration, ecology, peace (and war), the arts, and the nature of democracy and its fragility. From these

quotations we get not only a sense of Kennedy's priorities, but who he was as a man—someone who took his responsibilities earnestly without taking himself too seriously.

Most of the music is original but includes quotations or allusions to music associated with Kennedy and his time. The opening is based on the *Ruffles and Flourishes* fanfare used by the U.S. military to introduce ceremonial music for distinguished people. The highest honor of four ruffles (on drums) and four flourishes (on bugles) before "Hail to the Chief" (another tune used later in the work) is reserved strictly for the President of the United States. [It should be noted that several sets of "Ruffles and Flourishes" followed by "Hail to the Chief" were played during Kennedy's funeral.] Kennedy's remarks on civil rights call to mind not only the spiritual "O Freedom" but also, drawing on Kennedy's own Irish ancestry, "The Wearing of the Green." Another Irish tune, "Londonderry Air" (aka "Danny Boy") also appears.

* * * * *

George Gershwin (1898–1937) was an American composer and pianist. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best-known



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works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928).

Gershwin studied piano under Charles Hambitzer and composition with Rubin Goldmark, Henry Cowell and Joseph Brody. He began his career playing and singing popular songs in a music store but soon started composing Broadway theater works with his brother Ira Gershwin and Buddy DeSylva. Gershwin moved to Paris (intending to study with Nadia Boulanger, who refused him). He he subsequently composed *An American in Paris* before returning to New York City. Eventually, Gershwin moved to Hollywood and composed numerous film scores until his sudden death in 1937 from a malignant brain tumor.

Gershwin's compositions have been adapted for use in many films and for television, and several became jazz standards recorded and covered in many variations. Numerous celebrated singers and musicians have performed his songs.

Porgy and Bess is an English-language opera with a libretto written by author DuBose Heyward and lyricist Ira Gershwin. It was adapted from Dorothy and DuBose Heyward's play *Porgy*, itself an adaptation of DuBose Heyward's 1925 novel of the same name.

Porgy and Bess was first performed in Boston on September 30, 1935, before it moved to Broadway in New York City. It featured a cast of classically trained African-American singers—a daring artistic choice at the time. After suffering from an initially unpopular public reception due in part to its racially charged theme, a 1976 Houston Grand Opera production gained it new popularity, and it is now one of the best-known and most frequently performed operas.

Gershwin read the novel *Porgy* in 1926 and proposed to Heyward to collaborate on an operatic version. In 1934, Gershwin and Heyward began work on the project by visiting the author's native Charleston, South Carolina. In a 1935 *New York Times* article, Gershwin explained why he called *Porgy and Bess* a folk opera:

"Porgy and Bess is a folk tale. Its people naturally would sing folk music. When I first began work in the music I decided against the use of existing folk material because I wanted the music to be all

of one piece. Therefore I wrote my own spirituals and folk songs. But they are still folk music—and therefore, being in operatic form, *Porgy and Bess* becomes a folk opera.”

The libretto tells the story of Porgy, a disabled black street-beggar living in the slums of Charleston. It deals with his attempts to rescue Bess from the clutches of Crown, her violent and possessive lover, and Sportin’ Life, her drug dealer. The opera plot generally follows the stage play.

In the years following Gershwin’s death, *Porgy and Bess* was adapted for smaller scale performances as well as a film in 1959. Some of the songs in the opera, such as “Summertime,” have become popular and have frequently been recorded.

Recently, the trend has been toward productions with greater fidelity to Gershwin’s original intentions, though smaller-scale productions also continue to be mounted. A complete recorded version of the score was released in 1976; since then, it has been recorded several times. *Porgy and Bess* has come to be considered one of the most important American operas of the 20th century and an American cultural classic.

Upcoming Concerts



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- Sunday, July 29 at 2 p.m.
Brass Bell Music Store’s Sundays in the Park
Maslowski Glendale Community Park, 2200 W. Bender Road
- Wednesday, July 25 at 6:30 p.m.
Library Green Park, 15105 W. Library Lane, New Berlin
- Sunday, August 5 at 2 p.m.
Lions Legend Park Bandshell, 8713 W. Drexel Avenue, Franklin

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- Saturday, October 13, 2018 at 7 p.m.
- Saturday, December 1, 2018 at 7 p.m.
- Sunday, January 27, 2019 at 2 p.m.
- Saturday, March 23, 2019 at 7 p.m.
- Saturday, May 11, 2019 at 7 p.m.

Silent Auction



Please help support the Concord Chamber Orchestra in our mission of making classical music accessible to Milwaukee audiences by bidding high in our Silent Auction, to be held during tonight's intermission.

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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.

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In memory of his late wife, long-time CCO supporter Walter A. 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. The deadline for applications is December 1st of each year.

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