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*... with Family*

**SATURDAY, DECEMBER 4, 2021**  
**7 pm • Basilica of St. Josaphat**





**CONCORD**  
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Jamin Hoffman, Music Director

*presents its*

**46th Season • 2021-2022**

*Reconnecting  
with Family*

**Saturday, December 4, 2021 – 7:00 p.m.**

*Featuring Wendy Rowe and Timothy Rebers  
vocal soloists*

Basilica of St. Josaphat  
2333 South 6th Street  
Milwaukee, WI 53215

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# Program

Canzona per Sonare No. 2..... Giovanni Gabrieli (ca. 1554-1612)

Mazurka, Op. 10, No. 1 ..... Edward Elgar (1857-1934)

"Mariettas Lied" from *Die Tote Stadt* .....Erich Korngold (1897-1957)

*Wendy Rowe, soloist*

“Vaudemont’s Romance” from *Iolanta* ..... Pyotr Tchaikovsky (1840-1893)

*Tim Rebers, soloist*

*El amor brujo* Suite..... Manuel de Falla (1876-1946)

I. Allegro furioso orchestrated by William Ryden

II. Chez les gitanes

III. Cancion del amor dolido

IV. El circulo magico

V. A medio noche

VI. Danza ritual del fuego

~ 15-minute Intermission ~

Canzona for Double String Orchestra ..... Giovanni Gabrieli

*Serenade of Carols*.....Morton Gould (1913-1996)

I. Moderately moving

II. Briskly

III. Slowly moving

IV. Gay and jubilant

"I Wonder as I Wander" ..... John Jacob Niles (1892-1980)

*Ms. Rowe, soloist*

“Panis angelicus (O Lord Most Holy)” ..... César Franck (1822-1890)

*Mr. Rebers, soloist*

“Cantique de Noel (O Holy Night)” ..... Adolphe Adam (1803-1856)

*Ms. Rowe and Mr. Rebers, soloists*

*A Christmas Festival*.....Leroy Anderson (1908-1975)

*Ms. Rowe and Mr. Rebers, soloists*

# Personnel

## Flutes

Angela Bartosik\*  
Erin Lewenauer  
Francisco Oropeza  
Rachel Soo Hoo

## Piccolo

Rachel Soo Hoo

## Oboe

Karon Bouwma\*

## Clarinets

Veronica Thompson\*  
Stephanie Traska

## Bass Clarinet

Jean Kacanek

## Saxophones

Rebecca Rehborg  
Daniel Sprague\*

## Horns

Kaely Crays  
Kathryn Hatch\*  
Judy Keene  
Tristann Rieck

## Trumpets

Harold Kacanek  
Trimby Olson  
Salvatore Terrasi\*

## Trombones

Kent Tess-Mattner\*  
Peter Thompson  
Stephen Trenier

## Tuba

Nolan Kozlovsky

## Timpani

Scott Pate

## Percussion

Thomas Gill  
Scott Pate\*  
Ricky Schadt

## Harp

Lauren Finn\*

## Keyboard

Leslie Krueger

## First Violins

Matteo Arena  
Chara De Smith  
Jill Fennimore  
Carole Kincaid  
Michael Lin  
Ethan Littel\*  
David Rasmussen  
Stephanie Seymour  
Jacki Thering\*

## Second Violins

Laura Dawson  
Anne Dunlop  
John Gleysteen  
Sandra Hoffman\*  
Gail Kappeler  
Martin St. Maurice\*†  
Dirk Stallmann

## Violas

Gwenn Harmann  
Minhi Kang\*  
Margo Kirchner  
Karylmary Lucey\*  
Danielle McLean

## Cellos

Sheppard Crumrin†  
Kendall Dowsett  
Julie Ford\*†  
Joy Mast  
Stephen Strommen\*  
Gretchen Zirbel

## Basses

Jacquie Crema\*  
Sahi Padmanabhan

\*Principal players

†Board members

# Biographies



## **Jamin Hoffman**

served 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 (now Wisconsin Philharmonic) and the CCO 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. He 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 CCO 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 Dr. John Downey.

Jamin lives in Glendale with his wife, Sandra. In addition to his musical activities, Mr. Hoffman enjoys spending time with his daughter Mara, cooking, reading, and spoiling his cat, a golden tabby named Marco Polo.



**Tim Rebers** is a Milwaukee area performer, composer, and conductor. As a singing actor, he performs a broad

spectrum of styles: opera, musicals, plays, cabarets, concert works, and recitals. He has performed with Skylight Music Theatre, Florentine Opera, Milwaukee Opera Theatre, Madison Savoyards, Brew City Opera, Southwest Suburban Symphony, and Concord Chamber Orchestra.

Tim's last performance with the CCO was as narrator for Copland's Lincoln Portrait. Recent operatic roles include Don José (*Carmen*), Eisenstein (*Die Fledermaus*), and Hoffmann (*Tales of Hoffmann*).

He is a frequent recitalist with his wife, Maggie, including major works like Schubert's *Winterreise*. They will be performing songs by Duparc in January on the First Fridays Concert Series at Grace Lutheran Church. Tim can be heard in Brew City Opera's radio-drama style show, *L'Ultima Canzone*. Listen at [www.brewcityopera.com](http://www.brewcityopera.com)



**Wendy Rowe**, lyric soprano, holds a master's degree in vocal performance from UW-Madison. She is a past winner of

the Metropolitan Opera Auditions and has received top prizes in numerous other competitions.

Wendy has performed with many regional groups including Milwaukee Ballet, Dubuque Symphony, Milwaukee Symphony, Wisconsin Chamber Orchestra, Little Rock Chamber

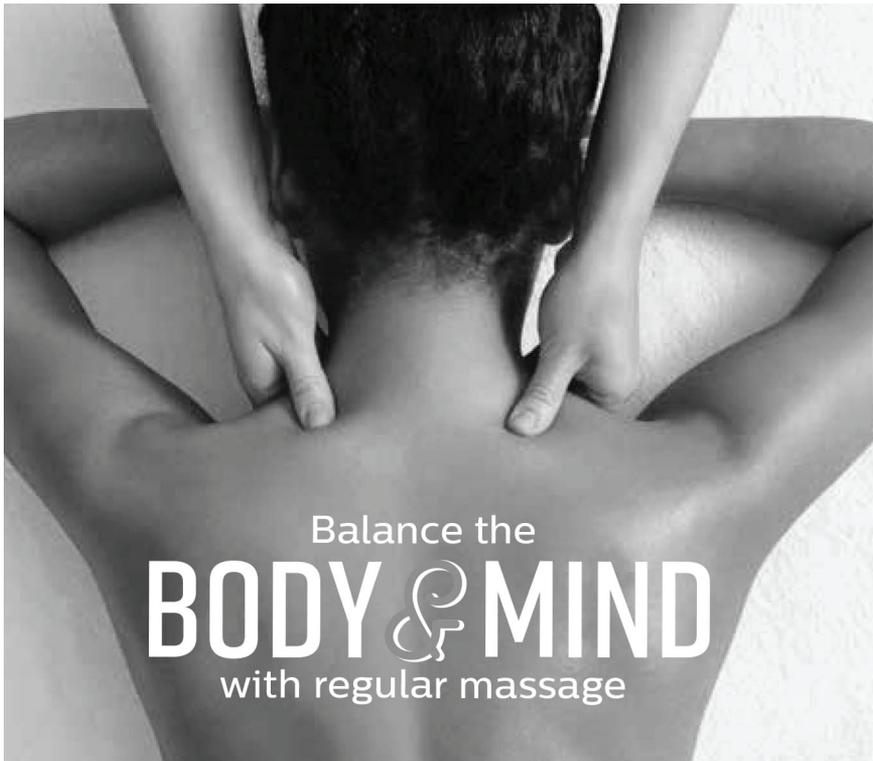
Ensemble, and Nashville Symphony. She has many operatic roles to her credit, has sung recitals featuring the songs of Cole Porter and Irving Berlin, and can be heard frequently on Wisconsin Public Radio.

Wendy joined the UWM Voice Faculty in 2015. She teaches diction and voice lessons for students in the classical, musical theater, and contemporary/pop styles. Many of her students have gone on to have careers in opera, musical theater, and contemporary commercial music in the United States and Europe.

## Acknowledgements

The original artwork for this season was drawn by Chaya Brenner. Chaya is an architecture student at Florida Atlantic University. Her love of drawing and community have been constants in her life.

We are grateful to Forest Park Middle School and their orchestra director Cheryl Miracle for the loan of a bass clarinet for this concert.



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# Program Notes

**Giovanni Gabrieli (ca. 1554-1612)** was an Italian composer and organist. He was one of the most famous and important composers of his time and represents the culmination of the Venetian School at the time of the change from the Renaissance to the Baroque era. Much of Giovanni's early life is a mystery, except that he was born in Venice and probably studied with his uncle, the composer Andrea Gabrieli and organist at St. Mark's Basilica. Giovanni Gabrieli also studied with the famous Orlando de Lassus in Munich, where he remained until about 1579. By 1584, he had returned to Venice and, following his uncle's death, became the principal organist at St. Mark's Basilica. Gabrieli's career rose further after taking the post of organist at the Scuola Grande di San Rocco, where he worked until his own death in 1612.

Gabrieli's **Canzona per Sonare No. 2** was composed in 1608 and helped pave the way to what would soon become the new Baroque concerto style, which remains popular to this day.

\* \* \* \* \*

**Edward Elgar (1857-1934)** was an English composer whose works are now considered part of the standard repertoire for orchestras around the world. His best-known compositions are orchestral works, including the *Enigma Variations*, the *Pomp and Circumstance* Marches, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music, and songs. Elgar was appointed Master of the King's Musick in 1924.

Although he is often thought to be a "typically English" composer, most of his musical influences were not from England but continental Europe. He felt himself to be an outsider, not only musically but socially. In musical circles ruled by academics, Elgar was a self-taught composer. In Protestant Britain, his Roman Catholicism was regarded with apprehension in some quarters. Finally, in the class-conscious society of Victorian and Edwardian Britain, he was sensitive about his humble origins even after he achieved national recognition. Regardless, he eventually married the daughter of a senior British Army officer, who encouraged him both musically and socially.

Elgar continued to struggle to gain success until his forties when, after a series of moderately successful works, his *Enigma Variations* (1899) became immediately popular, both in Britain and internationally. He followed the *Variations* with a choral work, *The Dream of Gerontius* (1900), based on a Roman Catholic text that, at first, caused some upset in the Anglican establishment in Britain. In the years since, however, it has become part of the standard repertoire.

In his fifties, Elgar composed a symphony and a violin concerto that were very successful. His Second Symphony and his cello concerto did not gain immediate public acceptance, and took many years to earn a regular place in the concert repertoire of British orchestras. In his later years, Elgar's music was thought to appeal mostly to British audiences, but new recordings of his works in the 1960s helped revive his popularity world-wide.

Elgar's **Mazurka (Op. 10, No. 1)** is the first of his *Three Characteristic Pieces*, composed in 1899, dedicated to Lady Mary Lygon. These orchestral pieces are themselves a revision of movements from a suite he had written much earlier. The Mazurka also exists in a version for violin and piano.

\* \* \* \* \*

**Erich Korngold (1897-1957)** was an Austrian composer and conductor who, after fleeing the Nazi regime in 1937, adopted U.S. citizenship. A child prodigy, he became one of the most important composers in Hollywood. He was a noted piano player and composer of classical music, and the first composer with an international reputation to write Hollywood scores. Overall, he wrote the score for sixteen Hollywood films, receiving Oscars for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). Along with Max Steiner and Alfred Newman, he is considered one of the founders of film music. Although his late classical Romantic compositions were no longer as famous when he died in 1957, there was a surge of interest in the 1970s after the release of the RCA Red Seal album *The Sea Hawk: the Classic Film Scores of Erich Wolfgang Korngold* (1972). This album, produced by his son George Korngold, was hugely popular and reignited interest in both his film and concert music, which often incorporated popular themes from his film scores.

"**Mariettas Lied**" (Marietta's Song) is from Korngold's early opera *Die Toten Stadt* (German for The Dead City, referring to the city of Bruges,

Belgium, which was known for its air of pious gloom). Korngold completed the opera in 1917 along with his father, Julius Korngold, who helped to write the libretto (they used the pseudonym Paul Schott to represent their combined efforts). It is based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach. The opera is about a man, Paul, who has not accepted the death of this young wife, Marie. One day he sees Marietta (a dancer in town to perform in an opera), who bears an uncanny resemblance to Marie, and invites her to visit him at his house. To imitate a photograph he has of Marie, Paul convinces Marietta to wear a scarf while playing the lute and singing. Marietta soon realizes that Paul is more in love with his dead wife than with Marietta, and leaves Paul to deal with his sadness on his own.

\* \* \* \* \*

**Pyotr Tchaikovsky (1840-1893)** was a Russian composer of the Romantic period. He was the first Russian composer whose music would make a lasting impression internationally. He was honored in 1884 by Tsar Alexander III and awarded a lifetime pension. Although musically precocious, Tchaikovsky initially planned for a career as a government worker, since there were very few opportunities for a musical career in Russia and no system of public music education. When the Saint Petersburg Conservatory opened in 1862, Tchaikovsky enrolled immediately and graduated in 1865. The formal Western-oriented teaching he received there set him apart from the contemporary nationalist movement championed by the Russian composers known as "The Five," with whom his professional relationship was mixed.

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*Iolanta* was the last opera Tchaikovsky composed before his death. His brother, Modest, wrote the libretto, based on the Danish play *King Rene's Daughter*. The central character in the opera is Iolanta, who has been blind from birth but has no knowledge of her condition, thinking that all people are blind. She also doesn't know she is a princess, having lived all her life in a hidden garden in the King's palace. When Vaudemont, a visiting nobleman, accidentally discovers her in the garden, he immediately falls in love and sings about his love for her in "**Vaudemont's Romance**." At first, King Rene threatens to kill Vaudemont for his indiscretion, but eventually gives in to their union under the condition that Iolante agrees to receive treatment for her blindness. Iolante agrees, is cured, marries Vaudemont, and they live happily ever after.

\* \* \* \* \*

**Manuel de Falla (1876-1946)** was a Spanish composer and pianist. Along with Isaac Albéniz, Francisco Tárrega, and Enrique Granados, he was one of Spain's most influential musicians of the first half of the 20th century. He is considered by many to be among Spain's most significant composers, although the number of pieces he composed was relatively modest.

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**El amor brujo** (*Love, the Magician*) is a ballet composed in 1914-15 by de Falla to a libretto by Gregorio Martínez Sierra. In 1916, de Falla arranged a version of the work for sextet and small orchestra, and created a concert version the following year, also for small orchestra. He fashioned a piano suite and a second ballet version in 1925. The music contains moments of remarkable beauty and originality, including the celebrated "Danza ritual del fuego" (Ritual Fire Dance).

\* \* \* \* \*

Gabrieli's **Canzona for Double String Orchestra** is an example of his antiphonal writing style. The string orchestra is divided into two groups, the second acting as an echo to the first. Much of Gabrieli's music was explicitly written to be performed in large, echoing spaces, and is well suited to performance in the Basilica of St. Josaphat.

\* \* \* \* \*

**Morton Gould (1913-1996)** was an American composer, conductor, arranger, and pianist. Gould was born in Richmond Hill, NY, and was recognized early as a child prodigy with a talent for improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art in New York.

As a teenager during the Depression, Gould worked in New York City playing piano in movie theaters and vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist. By 1935, he was directing and arranging orchestral programs for New York's WOR radio station. In this position, he reached a national audience via the Mutual Broadcasting System, combining popular programming with classical music. Gould's ability to combine multiple musical genres into a formal classical structure, while maintaining their distinctive elements, was unsurpassed.

Gould composed Broadway scores such as *Billion Dollar Baby* and *Arms and the Girl*; film music such as *Delightfully Dangerous*, *Cinerama Holiday*, and *Windjammer*; music for television series such as *World War One* and the miniseries *Holocaust*; and ballet scores including *Interplay*, *Fall River Legend*, and *I'm Old Fashioned*.

Gould frequently incorporated new and unusual styles into his repertoire as they emerged, including rap (*The Jogger and the Dinosaur*), American tap

dancing (*Tap Dance Concerto*), and a singing fire department (*Hosedown*). Gould died in Orlando, FL, where he was the first resident guest composer/conductor at the Disney Institute.

Gould's ***Serenade of Carols*** is a symphonic treatment of popular Christmas carols, including: "The Babe of Bethlehem," "The Boar's Head Carol," "Carol of Service," "Come, Love We God," "Coventry Carol," "God Rest Ye Merry, Gentlemen," "Greensleeves," "The Holly and the Ivy," "Irish Carol," "My Dancing Day," "Pat-A-Pan (Willie, Take Your Little Drum)," "Rocking," "Wassail Song," and "We Three Kings of Orient Are."

\* \* \* \* \*

**John Jacob Niles (1892-1980)** was an American composer, singer and collector of traditional ballads. Often called the "Dean of American Balladeers," Niles was an important influence on the American folk music revival of the 1950s and 1960s, with Odetta, Joan Baez, Burl Ives, Peter, Paul and Mary, and Bob Dylan, among others, recording his songs.

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"**I Wonder as I Wander**" is a Christian folk hymn, typically performed as a Christmas carol. The hymn has its origins in a song fragment collected by Niles on July 16, 1933. While in the town of Murphy in Appalachian North Carolina, Niles attended a fundraising meeting held by evangelicals who had been ordered out of town by the police. In his unpublished autobiography, he wrote of hearing the song:

A girl had stepped out to the edge of the little platform  
attached to the automobile. She began to sing. Her clothes  
were unbelievably dirty and ragged, and she, too, was  
unwashed. Her ash-blond hair hung down in long skeins ...  
But, best of all, she was beautiful and, in her untutored way,  
she could sing. She smiled as she sang, smiled rather sadly,  
and sang only a single line of a song.

The girl, Annie Morgan, repeated the fragment seven times in exchange for a quarter per performance, and Niles left with "three lines of verse, a garbled fragment of melodic material—and a magnificent idea." Based on this fragment, Niles composed the version of "I Wonder as I Wander" that is known today, extending the melody to four lines and the lyrics to three stanzas. His composition was completed on October 4, 1933.

Niles first performed the song on December 19, 1933 at the John C. Campbell Folk School in Brasstown, NC. It was originally published in *Songs of the Hill Folk* in 1934. Niles's "folk composition" process caused confusion among singers and listeners, many of whom believed this song to be anonymous in origin. Niles undertook lawsuits to establish its authorship and sought royalties from other performers of the song in legal proceedings that are still ongoing over 40 years after his death.

\* \* \* \* \*

**César Franck (1822-1890)** was a Romantic composer, pianist, organist, and music teacher who worked in Paris during his adult life. He was born at Liège, Belgium. He gave his first concerts there in 1834 and studied privately in Paris from 1835. After a brief return to Belgium, and the poor reception of his early oratorio, *Ruth*, he moved back to Paris, where he married and embarked on a career as teacher and organist. He gained a reputation as a formidable musical improviser, and travelled widely within France to demonstrate new organs built by Aristide Cavallé-Coll.

In 1858, he became organist at the Basilica of St. Clotilde, Paris, a position he held for the rest of his life. He became professor at the Paris Conservatoire in 1872 and became a French citizen, a requirement of the appointment. His pupils included Vincent d'Indy, Ernest Chausson, Louis Vierne, Charles Tournemire, Guillaume Lekeu, and Henri Duparc. After receiving the professorship, Franck wrote several pieces that have entered the standard classical repertoire, including symphonic, chamber, and keyboard works.

Franck's "**Panis angelicus**" (Latin for "Bread of Angels") is the most well-known setting of the penultimate stanza of the hymn, "Sacris solemniis." The hymn was written by Saint Thomas Aquinas for the feast of Corpus Christi, as part of a complete liturgy of the feast, including prayers for the Mass and the Liturgy of the Hours.

\* \* \* \* \*

**Adolphe Adam (1803-1856)** was a French composer, teacher, and music critic. A prolific composer for the theatre, he is best known today for his ballets *Giselle* (1841) and *Le corsaire* (1856), his operas *Le postillon de Lonjumeau* (1836) and *Si j'étais roi* (1852), and his Christmas carol "Minuit, chrétiens!" ("Midnight, Christians," 1844), known in English as "**O Holy Night.**"

Adam was the son of a well-known composer and pianist, but his father did not wish him to pursue a musical career. Adam defied his father, and his many operas and ballets earned him a good living until he lost all his money in 1848 in a disastrous investment to open a new opera house in Paris, in competition with the Opéra and Opéra-Comique. He eventually recovered and extended his activities to journalism and teaching. He was appointed as a professor at the Paris Conservatoire, France's principal music academy.

"**O Holy Night**" (also known as "Cantique de Noël") is based on a French-language poem by poet Placide Cappeau, written in 1843. Adam set the first line "Minuit, chrétiens! c'est l'heure solennelle" ("Midnight, Christians, is the solemn hour") to music in 1847. The carol reflects on the birth of Jesus as humanity's redemption.

\* \* \* \* \*

**Leroy Anderson (1908-1975)** was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops

Orchestra under the direction of Arthur Fiedler. John Williams described him as "one of the great American masters of light orchestral music."

Anderson was born in Cambridge, MA to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925, Anderson entered Harvard College, where he studied musical theory and double bass. He graduated with a Bachelor of Arts, magna cum laude in 1929 and was elected to Phi Beta Kappa. At Harvard University Graduate School, he studied composition with Walter Piston and George Enescu and received a Master of Arts in Music in 1930.

**A Christmas Festival**, composed in 1950, is a concert overture built upon traditional Christmas songs. Originally recorded by the Boston Pops, it is the Christmas medley that sets the standard for all others. Anderson has encompassed the joy, celebration, and solemnity of Christmas in his arrangements of "Joy To The World," "Deck the Halls," "God Rest Ye Merry, Gentlemen," "Good King Wenceslas," "Hark! The Herald Angels Sing," "The First Noel," "Silent Night," "Jingle Bells," and "O Come, All Ye Faithful."



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Christine & Stephen Sponagle  
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Dale & Barbara Pffor  
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Dave Rasmussen *in memory  
of June P. Rasmussen*  
Dana Robb  
Robert & Sally Schwarz  
L. W. Staudenmaier  
Stephanie Traska  
Glen Urban  
Tom Uttech  
Andrew & Patrick  
Wainscott

Patricia Netzow  
Jacquelyn Nook  
Erin O'Donnell  
Thomas Ollenburg  
*in honor of the orchestra*  
Susan Puhek  
Harvian Raasch-Hooten *in  
honor of Kent Tess-Mattner*  
Alice Rapey  
Paula Rauth *in honor of  
Marion Schweitzer's 99th  
birthday*

## Player (\$100-\$499)

Bruce & Natalie Bakken  
Ralph Bielenberg  
Lisa & Eli Bliffert  
Russell Brooker  
*in honor of Ly Pham*  
Shep Crumrine &  
Mary Bednarik  
Tom Dentici  
Doug & Anne Dunlop  
John Gleysteen &  
Ann Marie Fisher  
Karen & David Hamm  
*in memory of Rachel Finger*  
Gwenn Harmann

Sandra Westbrook  
Anne Wright  
*in honor of Jamin Hoffman*  
David Zalewski  
Lynn Zweidinger

## Friend (\$25-\$99)

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Peggy & Ken Sponagle  
Martin St. Maurice  
Lee & Barbara Stock  
Dawn Tessman  
Deborah Tetzlaff  
Debra & Jay Tews  
*in honor of Gwenn Harmann*  
Carl & Julia Wainscott  
Daniel Wendt  
Nancy Williams

We make every effort to ensure that our donors are recognized properly. If we have made an error, please accept our sincere apologies and contact us at (414) 750-4404 so that we may correct it.

And a special thank you to the following organizations that support the Concord Chamber Orchestra through their generous grants:



The Lynde and Harry  
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The CCO is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

The Concord Chamber Orchestra is a 501(c)(3) non-profit charity.

# Encore Society

Concord has been performing since 1975 – over 45 years! – and we plan to perform at least that many more. **Your legacy gift ensures our future, impacting generations of concertgoers and musicians well beyond your lifetime.** Naming Concord in your will, or as a beneficiary of your life insurance, is a meaningful way to keep the music alive for years to come.

Loyal and generous Concord fans and musicians who choose to honor Concord through planned gifts become members of Concord's Encore Society, with recognition (if desired) in concert programs and on our website. We ask that you let us know of your gift so that we may thank you, whether publicly or privately.

**Visit our website at [www.concordorchestra.org/encore-society](http://www.concordorchestra.org/encore-society)** for details and a donor form. If you have questions, or if your attorney or accountant needs our Tax Identification Number, please contact General Manager Dana Robb at [manager@concordorchestra.org](mailto:manager@concordorchestra.org) or 414-750-4404.

## Our Season: Reconnecting



... to Each Other

Sunday, January 30, 2022 • 2 p.m.

*North Shore Congregational Church*

... Across Generations

Saturday, March 19, 2022 • 7 p.m.

*St. Sebastian Parish*



... in Nature

Saturday, May 7, 2022 • 7 p.m.

*St. Sebastian Parish*



# 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.

## Board of Directors

President.....	Julie Ford
Vice President.....	position open
Secretary .....	position open
Treasurer .....	Eric Weberg
Members-at-Large.....	Shep Crumrine, Jaime Dringenburg, Rachel Orheim Martin S. Maurice, Julia Wainscott
Music Director .....	Jamin Hoffman
General Manager .....	Dana Robb

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

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 its 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.**

To make a tax-deductible gift to help ensure the future of this fund, or to submit an application, visit [www.concordorchestra.org](http://www.concordorchestra.org) or contact the CCO's General Manager, Dana Robb, at (414) 750-4404 or [manager@concordorchestra.org](mailto:manager@concordorchestra.org).



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