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Jamin Hoffman, Music Director

presents its

40th Anniversary Season • 2015-2016

*Music to Our Years
A Retrospective*

Life Begins at 40

featuring
Erin Sura, Soprano

Saturday, May 21, 2016 – 7:00 p.m.

St. Matthew's Evangelical Lutheran Church
1615 Wauwatosa Ave.
Wauwatosa, WI 53213

Concord Chamber Orchestra
(414) 750-4404

www.concordorchestra.org • concordmanager@gmail.com

Program

Overture to *La gazza ladra* (“*The Thieving Magpie*”)..... Gioacchino Rossini
(1792-1868)

Larrikins & Legends.....Sean O’Boyle
(b. 1963)

Antics.....Dan Lawitts
(b. 1952)

- I. Rain Reaches the Royal Ant Palace
- II. The War of the Killer Ants

Stephan Cherek and Scott Pate
marimba soloists

Fantasia on a Theme by Thomas Tallis Ralph Vaughan Williams
(1872-1958)

~ 15-minute Intermission ~

Toccata Rami Bar-Niv
(b. 1945)

An der schönen, blauen Donau (“*On the Beautiful, Blue Danube*”)
..... Johann Strauss, II
(1825-1899)

Knoxville: Summer of 1915 Samuel Barber
(1910-1981)

Erin Sura
soprano soloist

Personnel

FLUTES/PICCOLOS

Chrissy Bagby
Angela Bartosik*

OBOES

Rita Mitchell*
Annette Marie Perkins

ENGLISH HORN

Rita Mitchell*

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William Pietsch*
Stephanie Traska

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Natalie Bakken
Katy Hatch*
Tristann Rieck
Isaac Roang*
Michael Steele

TRUMPETS

Dennis Benjamin
Krystal Esty
Bob Syverson*

TROMBONES

Stuart Hoffman
Mike Lizzo
Kent Tess-Mattner*

TUBA

Ian Harwood

TIMPANI/PERCUSSION

Stephan Cherek*
Ben Hogan
Brandon Lorenz
Scott Pate*

PIANO

Lesley Krueger

HARP

Lauren Finn

FIRST VIOLINS

Laura Dawson
Carole Kincaid
Claire Loebel
Lynn Pietsch*
David Rasmussen†

Jenni Reinke

Kristen Tan*

SECOND VIOLINS

Deanne Carloni
John Gleysteen
Sandra Hoffman*
Jacki Thering*
Julia Wainscott
Lynn Zweidinger

VIOLAS

Tom Dentici*†
Gwenn Harmann†
Craig Heckner*
Margo Kirchner†
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Justin Anderson
Jacquie Crema*

*Principal player

†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.



Erin Sura has been praised for her "vocal warmth and depth, emotional heart," and for her "powerful polished vocal work" by

the *Milwaukee Journal Sentinel*, and for singing "with formidable power" by *Milwaukee Magazine*.

Recent appearances include the title role in *Tosca*, several soprano roles in *The Skylight Ring*, the world premiere and the Thailand premiere of *The Snow Dragon*, and the role of Clorinda in *La Cenerentola*, all with Skylight Music Theatre. In addition, Erin performed the role of the Mother in *Amahl and the Night Visitors* with Southeast Suburban Symphony, the Mother in *Hansel and Gretel* with Main Street Opera Co., Countess in *Le Nozze di Figaro* with both Opera on Tap Milwaukee and St. Petersburg Opera Company's

Stephan Cherek is a freelance percussionist currently performing for a number of groups in Southern Wisconsin. This year, in addition to playing for the Concord Chamber Orchestra, he has performed with the Wisconsin Chamber Choir and Wisconsin Lutheran A Cappella Choir, and he has assisted the school districts of Columbus and Johnson Creek with their high school musicals.

Other music activities include giving private lessons and individual lessons for the Columbus Middle and High School students interested in percussion. He is

emerging artist program, Donna Elvira in *Don Giovanni* with East Side Chamber Players, and Mrs. Hayes in *Susannah* with the Florentine Opera Company.

Additional roles include Nedda in *Pagliacci*, Fiordiligi in *Così fan tutte*, Dido in *Dido and Aeneas*, Mother Marie in *Dialogues of the Carmelites*, and Rosalinde in *Die Fledermaus*. Erin is also an active concert performer and has been heard as a featured soloist in the Verdi *Requiem*, *Seven Last Words of Christ* by Dubois, Vivaldi's *Gloria*, Beethoven's *Symphony No. 9*, and in outreach concerts with St. Petersburg Opera Co., Florentine Opera Co., Skylight Music Theatre, Milwaukee Opera Theatre, Fresco Opera Theatre, and others. Upcoming appearances include Jo in *Little Women* with Nightingale Opera in July 2016, and the world premiere of *Sister Carrie* with the Florentine Opera in October of 2016.

also the current percussion coordinator for their marching band.

Stephan started learning his percussion skills at the age of 10, culminating with a Bachelor of Music Performance Degree from the University of Wisconsin – Whitewater in 2013. He also earned a Master's Degree in Business Administration with emphases in marketing, finance, and project management from UW-Whitewater in 2015. When he is not playing or teaching, he works for a marketing firm located in Madison.

Scott Pate has been playing percussion for over 25 years and, before moving to Milwaukee and joining the Concord Chamber Orchestra, was a performing member of the Chandler Symphony Orchestra, the Scottsdale Philharmonic Orchestra, and the Arizona Repertory Orchestra.

Scott has also enjoyed spending time in the orchestra pit performing for stage productions of *Bye-Bye Birdie*, *The Pirates of Penzance*, and *The Nutcracker*. He is a founding member of the marimba duet team The Grand Marimbists and the author of the marimba duet book, *A Life Behind Bars*.

A Note From Our Founder



Nearing the end of his career, my uncle Allen Strang, a Madison architect, was hired to design a pedestrian

bridge on West Washington Avenue in Madison. He told me that he was going to design the bridge in the shape of an 'S' as a quiet way to leave behind his personal 'initial' on the city that meant so much to him in his career. The bridge, exactly as he predicted, would still be there forty years later.

Just like Allen and his bridge, it has given me great pride to have created something that has become a lasting part of the cultural firmament of the community as Concord has done.

Up on the stage Concord gives talented musicians an important outlet to express their passion for music. And out in the hall, Concord's many audiences have been rewarded for these many years with excellent performances. What perfect synergy!

When I left Milwaukee in 1984, Concord was just a youthful nine-years old. Now, as I write these words, it too has reached its fortieth year. And just like Allen and his bridge, I hope that this synergy that Jamin and Concord create with their audiences will live on for many years into the future.

Congratulations to you all!
Happy Fortieth!

John Parfrey

Program Notes

Gioachino Rossini (1792-1868) was an Italian composer who wrote thirty-nine operas as well as sacred music, chamber music, songs, and some instrumental and piano pieces. His best-known operas include the Italian comedies *Il barbiere di Siviglia* (*The Barber of Seville*) and *La Cenerentola* (*Cinderella*), and the French-language epics *Moïse et Pharaon* (*Moses and Pharaoh*) and *Guillaume Tell* (*William Tell*). A tendency for inspired, song-like melodies is evident throughout his scores, which led to his nickname "The Italian Mozart." At the time of his retirement in 1829, Rossini was the most popular opera composer in history. He is quoted as joking, "Give me the laundress' bill and I will even set that to music."

Rossini's ***La gazza ladra*** ("**The Thieving Magpie**") is a melodrama or *opera semiseria* in two acts about a family (and their servants) plagued by mishaps, bad fortune, and false accusations, ultimately found to be caused by a magpie that has been stealing the family's silver and hiding it in its nest. The opera was first performed in 1817 at La Scala in Milan.

Rossini wrote quickly, and *La gazza ladra* was no exception. According to legend, before the first performance of the opera the producer assured the composition of the overture by locking Rossini in a room. From the window the composer threw sheets of music to the copyists, who then wrote the orchestral parts to complete the composition of the opera.

La gazza ladra is best known for its overture, which is musically notable for its use of the snare drum (not common at the time). The sly and almost sarcastic melodies from the overture invoke the image of the clever and devilish thieving magpie. These melodies have often been used for their bizarre and dramatic effect, most notably in Stanley Kubrick's *A Clockwork Orange*.

* * *

Awarded the Order of Australia in 2015, **Sean O'Boyle, AM (b. 1963)** is a New York/Bethlehem (PA) based Australian composer and conductor, who splits his time between the USA and his native land. His compositions have been performed and/or recorded by all the major Australian orchestras including the Sydney, Melbourne, Adelaide, Tasmanian,

West Australian, and Queensland Symphony Orchestras; by European Orchestras including the Berlin Philharmonic, Orchestre Symphonique Divertimento, Royal Philharmonic Orchestra, and the BBC Concert Orchestra; and by North American orchestras including the Dallas, Lexington, and Fort Worth Symphony Orchestras, and the Cincinnati Pops Orchestra (not to mention the Concord Chamber Orchestra).

In 2002, O'Boyle was featured exclusively at the Commonwealth Heads of Government Meeting (CHOGM) where his compositions were performed live for Her Majesty Queen Elizabeth II. In 2000, Sean composed the Australian Broadcasting Company's (ABC) Olympic theme for use during the Sydney 2000 Olympic Games Broadcast. This theme was subsequently performed for the 2002 Commonwealth Games in Manchester and the 2004 Olympics in Athens.

O'Boyle and his wife Suzanne have a home in Bethlehem, PA, where they spend part of the year as artists-in-residence, teaching at the USA's sixth oldest university - Moravian College. Much more information about this prodigious composer can be found on his website, www.seanoboye.net.

O'Boyle's *Larrikins & Legends* (subtitled "An ANZAC Overture") is dedicated to the young men from Australia and New Zealand (nicknamed "larrikins") who "served and died in all wars, conflicts, and peacekeeping operations," and "the contribution and suffering of all those who have served," and, more specifically, to those who died in the Gallipoli campaign in April of 1915. The music was adapted from the poem "For the Fallen" by Robert Laurence Binyon (1869-1943), which begins:

They went with songs to the battle, they were young,
Straight of limb, true to eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

Larrikins & Legends was premiered by the Queensland Pops Orchestra (for which O'Boyle is the chief arranger and composer-in-residence) on March 7, 2015, in commemoration of the 100th anniversary of Gallipoli. Concord's performance tonight represents the American premiere of this work.

* * *

A native of Syracuse, NY, **Dan Lawitts (b. 1952)** has recently returned to that area from the Midwest. He graduated from SUNY Fredonia with a music education degree and did graduate work at the University of Michigan, with a summer at the Berklee College of Music and summers at VanderCook College of Music thrown into the mix. After five years as a music teacher, Lawitts left public school teaching (continuing occasional



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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.

private instruction), returning in the last ten years or so as a substitute teacher, which he continues to do.

Employment opportunities led Lawitts to the Midwest, where his music experiences included performances in community musical productions and community and semi-professional orchestras (including the Concord Chamber Orchestra). He was also a member of concert bands, a Chicago-based society wedding band, and various rock/popular music and jazz groups. Lawitts has performed solos with the Concord Chamber Orchestra and the Geneseo University Concert Band, and he performed in a duet for the International Saxophone Congress.

Lawitts became the composer-in-residence for the Concord Chamber Orchestra while living in the Milwaukee area, wrote small ensemble works for Milwaukee Symphony's ACE program (one of which was performed at the 2013 Cazenovia Counterpoint Festival in Syracuse), and arranged works performed by the Milwaukee Symphony and the Milwaukee Ballet. Additionally, since returning to New York, Lawitts has had many compositions and arrangements performed by Syracuse-area community orchestras and bands.

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The two pieces that make up **Antics** (“**Rain Reaches the Royal Ant Palace**” and “**The War of the Killer Ants**”) were written at separate times while Lawitts lived in the Milwaukee area and were intended as solo vehicles for the composer. The fanciful titles were given to the two pieces by Lawitts’ young niece, Julia.

* * *

Ralph Vaughan Williams (1872-1958) was an English composer whose works include operas, ballets, chamber music, secular and religious vocal pieces, and orchestral compositions, including nine symphonies, written over nearly fifty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century.

Fantasia on a Theme by Thomas Tallis (also known as the *Tallis Fantasia*), was composed in 1910 and performed for the first time in September of that year at Gloucester Cathedral for the Three Choirs Festival. Vaughan Williams himself conducted, and the composition proved to be a major success. The work takes its name from the original composer of the melody, Thomas Tallis (c. 1505–1585), a prominent composer of the English Renaissance.

The *Tallis Fantasia* is scored for an expanded string orchestra, divided into three parts: orchestras I and II (the left- and right-hand sides of the orchestra, respectively, in tonight’s performance), and a string quartet made up of the the principal players of orchestra I. Vaughan Williams used this configuration to resemble an organ in sound, with the quartet representing the *swell* division, orchestra II the *choir* division, and orchestra I the *great* division. The score specifies that the second orchestra should be seated separately from the first orchestra to emphasize the way that the second orchestra several times echoes the first orchestra.

In structure, this piece resembles the Elizabethan-age *fantasy*, in that it is supposed to sound as if it is freely improvised, rather than following any traditional form. The theme is heard in its entirety three times during the course of the work, but the music grows from the theme’s constituent motives or fragments, with variations upon them. A secondary melody, based on the original, is first heard in the solo viola about a third of the

way into the *Fantasia*, and this theme forms the climax of the work, which occurs about five minutes before the end.

* * *

Rami Bar-Niv (b. 1945) is an Israeli pianist, composer, author, and instructor of master classes. Bar-Niv is a graduate of the Rubín Academy of Music in Tel Aviv, where he studied piano with Karol Klein and composition with Paul Ben-Haim, Alexander Boskovitch, and Ödön Pártos. He won a grant from the America-Israel Cultural Foundation in 1966 to continue his studies at Mannes College of Music in the United States, where he studied with Nadia Reisenberg and Carl Schachter. During the summer of 1968 Bar-Niv studied with duo pianists Vronsky & Babin.

Bar-Niv has performed in concerts worldwide. In 1974 he performed Mozart's Piano Concerto No. 23 with the Israel Philharmonic Orchestra, conducted by Paul Paray. He presented a series of violin and piano recitals with Shlomo Mintz in Israel, and has performed extensively with various chamber ensembles in Israel and abroad.

Bar-Niv was the first Israeli musician to perform in Egypt after the 1979 peace treaty with Israel, and in 1989 he received the annual "Best Performer Award" from the Israeli government. Bar-Niv's compositions have been published by the Israel Music Institute, Israel Music Publications, and Or-Tav Publication.

Bar-Niv's *Toccata* was originally written for piano solo and was based on the composer's song "Uri Tsafon" that was featured in a Middle-Eastern song festival in Jerusalem in 1973. This performance of the *Toccata* represents the American premier of this version for chamber orchestra, but on March 13, 2010, the CCO premiered Bar-Niv's *Israeli Suite* for string orchestra, in which the music of the *Toccata* was used as the first movement (renamed *Debka*).

* * *

Johann Strauss II (1825-1899) was an Austrian composer of light music, particularly dance music and operettas. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime he was known as "The Waltz King"

and he was largely responsible for the popularity of the waltz in Vienna during the 19th century. Some of Strauss' most famous works include *The Blue Danube*, *Kaiser-Walzer*, *Tales from the Vienna Woods*, and the *Tritsch-Tratsch-Polka*. Among his operettas, *Die Fledermaus* and *Der Zigeunerbaron* are the best known.

An der schönen blauen Donau ("By the Beautiful Blue Danube") was composed in 1866 and was first performed in February of 1867 at a concert of the Wiener Männergesangsverein (Vienna Men's Choral Association). Though the initial performance was only considered a mild success, it has since become one of the most consistently popular pieces of music in the classical repertoire. It was premiered in the United States in its instrumental version in July of 1867 in New York. When Strauss' stepdaughter, Alice von Meyszner-Strauss, asked the composer Johannes Brahms to sign her autograph-fan, he wrote down the first few bars of *The Blue Danube*, but added, "Leider nicht von Johannes Brahms" ("Alas! not by Johannes Brahms").

* * *

Samuel Barber (1910-1981) was an American composer of orchestral, opera, choral, and piano music. He is one of the most celebrated



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composers of the 20th century. Music critic Donal Henahan stated, “Probably no other American composer has ever enjoyed such early, such persistent, and such long-lasting acclaim.”

Barber’s *Adagio for Strings* (1936) – performed at the March 2016 Concord Chamber Orchestra concert – has earned a permanent place in the concert repertory of orchestras. Barber was awarded the Pulitzer Prize for Music twice: for his opera *Vanessa* (1956-57) and for the Concerto for Piano and Orchestra (1962). At the time of his death, nearly all of his compositions had been recorded.

Barber’s **Knoxville: Summer of 1915** is one of his most performed compositions. It was written in 1947 and uses an excerpt from a 1938 prose poem by James Agee that later became a preamble to his posthumously published, Pulitzer Prize-winning book, *A Death in the Family* (1957). Lush and richly textured, Barber paints an idyllic, nostalgic picture of Agee’s native Knoxville, TN. The preamble is a simple, dreamlike depiction of an evening in the American South, narrated by a child who seems, at times, to transform into an adult. It is sometimes difficult to tell the identity of the speaker, enhancing the dreamlike quality of the work. *Knoxville: Summer of 1915* is set in one movement, and the composer describes it as “lyric rhapsody” rather than following any set form (though it most closely resembles a *rondo*). Barber’s choice to compose in a less constricted form parallels Agee’s own choice in developing his work; both represent the fruits of a spontaneous improvisation, fueled by nostalgia.

Quoted in the program notes of the Boston Symphony Orchestra, James Agee said, “I was greatly interested in improvisatory writing, as



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against carefully composed, multiple-draft writing: i.e., with a kind of parallel to improvisation in jazz, to a certain kind of ‘genuine’ lyric which I thought should be purely improvised... It took possibly an hour and a half; on revision, I stayed about 98 percent faithful to my rule, for these ‘improvised’ experiments, against any revision whatever.”

The year 1915 was a significant one for James Agee. It was the last year his family was intact; his father died in an automobile accident in 1916 and the remaining family members left Knoxville soon thereafter, never to return. According to Agee, it was the point around which his life began to evolve. After Barber and Agee met, Barber noted that the two had much in common: Agee was touched by the death of his father in his childhood, while Barber was, during the time of composition, enduring his father’s deteriorating health. The two men were similarly aged. Most importantly, however, the two men were so compelled by nostalgia and inspiration that they each wrote their pieces quickly and without much revision.

Knoxville: Summer of 1915 was premiered in April of 1948 by Eleanor Steber and the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Due to a previous commitment, Barber was not present at the premiere, but Koussevitzky wired to him noting that the performance was “an outstanding success and made a deep impression on all.” It has remained popular over the years.

Upcoming Concerts

Free Concerts in the Parks

Wed., July 27 - 6:30 p.m.

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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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Elm Grove
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12920 W Bluemound Rd
2 Miles East of Brookfield Square Mall
elementsmassage.com/elm-grove

New clients only. Massage session includes time for consultation and dressing. The Elements Promise™ is not transferable and may not be redeemed for cash, bartered or sold. Not valid for discounted services and cannot be combined with any other offer. Each Elements Massage™ studio is independently owned and operated.