

WIRE

BRASS

WOOD

LEATHER



raw materials

2012 • 2013

 **CONCORD**
CHAMBER ORCHESTRA

MUSIC STARTS HERE!
YOUR HOMETOWN MUSIC STORE
FOR OVER 40 YEARS!

For exclusive offers Follow us on:
Facebook and Twitter



MUSICAL INSTRUMENTS • SALES • RENTALS • LESSONS • PRINT MUSIC • REPAIRS

BRASS BELL
MUSIC STORE

414.963.1000 WWW.BRASSBELLMUSIC.COM 210 W SILVER SPRING DR MILWAUKEE, WI 53217



CONCORD
CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

presents its

37th Season • 2012-2013

raw materials

BRASS

featuring

Robert Syverson, Trumpet

Lutheran A Cappella Choir (David Mohr, Director)

Bach Chamber Choir (Brian McLinden, Director)

Saturday, December 1, 2012 – 8:00 p.m.

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

Concord Chamber Orchestra

(414) 750-4404

www.concordorchestra.org
concordmanager@gmail.com

Milwaukee
Choristers
PRESENT

FRIDAY, DEC. 7 and
SATURDAY, DEC. 8
7:30 PM
ST. MARY'S VISITATION
ELM GROVE

Moods of Christmas

DIRECTED BY
DR. JAMES B. KINCHEN, JR.

Enjoy
music of the season
as sung by the 75 voices of the
Milwaukee Choristers, featuring two
suites from Robert Russell Bennett's
1963 "Many Moods of Christmas" and
Craig Courtney's "A Musicological
Journey Through the 12 Days of
Christmas" ...
*Plus, other
yuletide favorites!*

TUSA
CARES
Non-perishable food
items will be collected.

Advance Tickets: \$15 Adult • \$12 Senior • \$5 Student
Call (414) 354-1933 or order online | At the door: \$18, \$15 and \$6
milwaukeechoristers.org

brass: program

Brassy Holidays Scott Hale
(b. 1973)

Concerto No. 3 in G minor, HWV 287.....George Frideric Handel
(1685-1759)
I. Adagio
II. Allegro arr. by Jean Thilde
III. Andante
IV. Allegro

Robert Syverson, trumpet

Canzon septimi toni (no. 2) Giovanni Gabrieli
(ca. 1554-1612)
arr. by Robert King

Concerto Grosso, Op. 6, No. 8 in G minor Arcangelo Corelli
("Christmas Concerto") (1653-1713)
I. Vivace – Grave
II. Allegro
III. Adagio – Allegro – Adagio
IV. Vivace
V. Allegro
VI. Largo (Pastorale)

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.

Corranto Battle.....John Bull
(ca. 1562-1628)
arr. by Michael Allen

Canzona per sonare (no. 2)..... Giovanni Gabrieli
arr. by Robert King

~ 15-minute Intermission ~

Veni Emmanuel.....Jesse Ayers
(b. 1951)

David Mohr, conductor

Christmas Day.....Gustav Holst
(1874-1934)

*Carol Kennedy, Caity Martinez, Sue Clingman, Mary Caroline Tilton,
Brian Dearing, Bob Jones, John Schilling and John Stolte, soloists*

Gaudete..... Traditional Latin Carol
arr. by Brian Kay and David Overton

*Jared Greanya, Colin Hagensick and Kurt Ohlinger, soloists
Brian McLinden, conductor*

Gloria..... John Rutter
(b. 1945)

- I. Allegro vivace
- II. Andante
- III. Vivace e ritmico

*Angela Miceli-Gwiazdowski, Caity Martinez, Jennifer Lautz, Valerie Vernon,
Karen Haglund and Katie Wink, soloists*

Still, Still, StillTraditional Austrian Carol
arr. by Mack Wilberg

O Come, All Ye Faithful.....John Francis Wade
(1711-1786)
arr. by Mack Wilberg

brass: personnel

FLUTE

Michelle Hoffman*
Angela Krainz*

OBOES

Rita Mitchell*
Annette Perkins

CLARINETS

William Pietsch*
Stephanie Traska

BASSOONS

Laura Kohrs*
Keith MacGaffey

HORNS

Ted Durant*
William Erbach
Mary Lynn Kocovsky
Tristann Rieck
Isaac Roang*

TRUMPETS

Dennis Benjamin
Stuart Malavsky*
John Rose*
Bob Syverson*

TROMBONES

Stuart Hoffman
Kim Ohlemeyer
Kent Tess-Mattner*

TUBA

David Carlton

TIMPANI

Lee Stock

PERCUSSION

Nicholas Kalenak
Nicholas Lang*
Paul Westfahl*

KEYBOARD

Ingrid Hanson-Popp

HARP

Lauren Finn

FIRST VIOLINS

Becky Arthurs
Jill Fennimore
Carole Kincaid
Julia Ollenburg
Lynn Pietsch*
David Rasmussen†
Jennifer Reinke
Kristen Tan*
Jacki Thering
Casey Unger

SECOND VIOLINS

Anne Dunlop
Amy Garvoille
John Gleysteen
Sandra Hoffman*
Gail Kappeler*
Martin St. Maurice
Katy Vandenberg

VIOLAS

Thomas Dentici*†
Gwenn Harmann†
Margo Kirchner†
Karylmary Lucey*
Dana Staaden

CELLOS

Joseph "Shep" Crumrine*
Julie Ford
Jennifer MacGaffey
Andrew Sajdak*
Stephen Strommen*
Alexandra Zeisse
Gretchen Zirbel

BASS

Aliscia Benetti
Jacquelyn Crema*

*Principal player

†Board member

brass: 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 forty 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 performed 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 Milwaukee with his wife Sandra. In addition to his musical activities, Jamin enjoys spending time with his daughter, Mara; cooking; reading mysteries, fantasy and science fiction; and spoiling his pets.



The **Bach Chamber Choir** was formed in 1969 by a group of singers and instrumentalists who wished to focus on early chamber music. Currently the bulk of the choir's repertoire is still from Renaissance, Baroque and Classical eras, but the group also performs chamber works from the Contemporary and Romantic periods. The singers are auditioned amateurs from the greater Milwaukee area. The mission of the ensemble is to share their passion for the art of distinctive choral singing with the greater Milwaukee community.

Soprano

Mickey Else
 Marcia Hock
 Maureen Lipton
 Jennifer Mattson
 Angela Miceli-
 Gwiazdowski
 Maggie Moss
 Sondra Reyes
 Kathy Suhr
 Mary Caroline Tilton
 Valerie Vernon
 Caitlin Wozniak

Alto

Donna Bartolone
 Cindy Brown
 Denise Christy
 Lucy Cooper
 Karen Fockel
 Carol Kennedy
 Sandy Lange
 Edith Moravcsik
 Nicole Mueller
 Janet Perkins
 Rebecca Riggert
 Katie Wink

Tenor

Joel Aldinger
 Brian Dearing
 Dollora Greene-Evans
 Colin Hagensick
 Kurt Ohlinger

Bass

Vaughn Ausman
 Bob Jones
 Jack Laubach
 Andy Moss
 Kevin Ronnie
 David Wihowski



Founded In 1937 by 21-year-old Gerhard Schroth, the **Lutheran A Cappella Choir** was originally known as the Walther League A Cappella Choir. It was a choir for Lutheran young people in their teens and twenties. It soon built a solid reputation and in the 1940's performed Brahms' *A German Requiem* with Dr. Frederick Stock and the Chicago Symphony Orchestra at Orchestra Hall, Chicago.

The choir has specialized in performing the finest sacred a cappella works of the great choral masters as well as modern composers. The choir has sung in all of the major venues in Milwaukee as well as dozens of local churches, solidifying its reputation as one of the foremost Christian choral groups in the Midwest.

Soprano

Janet Abts
 Marijo Bullis
 Judith Carlson
 Susan Eggold
 Patricia Engelhardt
 Karen Haglund
 Carol Hoppe
 Peg Lade
 Jennifer Lautz
 Caitlin Martinez
 Vicki Novotny
 Meghan Williams

Susan Clingman
 Tracy Doyle
 Kimberlyn Gelhar
 Myrriah Greanya
 Erika Keup
 Diane Knappe
 Lois Socol
 Melissa Walker
 Emily Whitacre

John Schilling
 Catherine Shaw
 William Vlach

Bass

Jack Bullis
 Kenneth Castello
 Paul Eggold
 James Engelhardt
 Jared Greanya
 David Groth
 James Hahn
 John Helt
 Ronald Kamprath
 John Stolte
 Charles Zahnow

Tenor

John Bleakly
 Alvin Burgemeister
 Mark Davidson
 Michael Erdmann
 Bob May
 Myron Olson
 Tim Regan

Alto

Pamela Boyd
 Susan Burwell
 Carla Claussen

brass: program notes

Scott Hale (b. 1973) played French horn and tuba (and just about anything brass) through high school. He received a degree in vocal performance from Oberlin Conservatory of Music and sang at Lincoln Center and Carnegie Hall as a member of the Oberlin College Choir. He studied musicology at Indiana University and New York University. Since settling in Brooklyn he's moved into writing and editorial work, most recently as an editor of theatre programs for Playbill magazine.

Hale's **Brassy Holidays** is a fanfare for brass, percussion, and organ that combines several favorite Christmas carols into one coherent work. The piece was originally composed as the end credits for the 2005 television special "Hollywood Holiday At The Grove."

* * *

George Frideric Handel (1685-1759) was a German-born Baroque composer who is most famous for his operas, oratorios and *concerti grossi*. Born as Georg Friedrich Händel in Halle (Germany), he spent most of his adult life in England,

becoming a subject of the British crown on January 22, 1727. His most famous works are *Messiah*, an oratorio set to texts from the King James Bible, *Water Music*, and *Music for the Royal Fireworks*. Strongly influenced by the techniques of the great composers of the Italian Baroque and the English composer Henry Purcell, his music was known to many significant composers who came after him, including Haydn, Mozart, and Beethoven.

Handel's **Concerto No. 3 in G minor, HWV 287** was written early in his career, while the composer still lived in Hamburg. It was originally a concerto for oboe, but the famous French trumpet player Maurice André, hungry for more Baroque repertoire for the piccolo trumpet, commissioned Jean Thilde to write the transcription you are hearing tonight.

* * *

Giovanni Gabrieli (ca. 1554-1612) is an important transitional figure between the Renaissance and Baroque eras and their associated musical styles. The distinctive sound of his music derived in part from his association with St. Mark's Cathedral in Venice, long one of the most important churches in Europe, and for which he wrote both vocal and instrumental works. Through his compositions and his work with several significant pupils, Gabrieli substantially influenced the development of music in the seventeenth century.

Gabrieli's **Canzon septimi toni (no. 2)** is taken from his *Sacrae symphoniae*. In the true Venetian antiphonal style, this piece is written for two brass choirs, playing from each side of the stage.

* * *

**PRO ARTE
QUARTET**

"One of the
GREATEST quartets
of our time."
—San Francisco Chronicle

Series Presenting Sponsor
JoAnn and Don Krause

Sharon Lynne
**Wilson
Center**
for the **ARTS**

SUNDAY, JANUARY 27, 2013 • 2 PM
Tickets: \$27 • (262) 781-9520 • wilson-center.com

The Wilson Center is located in Brookfield's Mitchell Park
off of Capitol Drive, just west of Brookfield Road.

**K P Accounting &
Tax Service LLC**
Brett L Garrett
4369 S Howell Ave, Suite 201
Milwaukee, WI 53207
o 414-810-3185 f 414-435-3157

K P Accounting & Tax Service is
responsive to clients' needs by providing
the right level of service and optimizing
tax savings.

bgarrett@kp-accounting.com
www.kp-accounting.com

One of the seminal figures of Baroque music, **Arcangelo Corelli** (1653-1713) was the first master of the modern violin, and the predominance of that instrument in the music of the following three centuries is his technical and pedagogical legacy. He managed to extract from it a beauty of tone and singing lyricism that were previously unknown; these qualities brought him international fame, both for his own performances and for those of his many students who began to disseminate his techniques. It would not be an overstatement to say that the fundamentals of modern string playing—including issues of both bowing and fingering—descend directly from Corelli.

Corelli's **Concerto grosso in G minor, Op. 6, No. 8**, known commonly as his "Christmas Concerto," was published posthumously in 1714 as part of the volume *Twelve concerti grossi, Op. 6*. The concerto bears the inscription *Fatto per la notte di Natale* ("Made for the night of Christmas"). It was composed around 1690, since there is a record of Corelli having that year performed a Christmas concerto for the enjoyment of his new patron, Cardinal Pietro Ottoboni. The concerto is scored for an ensemble consisting of two *concertino* violins and cello, *ripieno* strings and continuo. The last movement, the "Pastorale," is intended to recall the traditional Christmas playing of *pifferari*, players of traditional bagpipes (*zampogna*) and reed pipes, in Italy.

* * *

John Bull (ca. 1562-1628), an early example of the species of virtuoso performer/composer, lived in a time of cultural and political ferment in England. Unlike most of his contemporaries, however, he traveled extensively and became acquainted with the musical styles of other European countries, particularly the Netherlands.



The CCO is committed to keeping classical musical accessible to Milwaukee audiences. Your commitment makes that possible. How can you help? *We make that easy for you too:*

- Advertise in a concert program for as little as \$50.
- Volunteer your time and talent at a concert or on the Board of Directors.
- Write a check, we're tax deductible!

Talk with CCO General Manager Dana Robb today,

Bull's **Corranto Battle** was originally written for the *virginal* (a keyboard instrument similar to the harpsichord), and was published in the *Fitzwilliam Virginal Book*, a collection of English keyboard music from the late Renaissance and very early Baroque periods. It takes its name from Viscount Fitzwilliam, who owned the collection and bequeathed it to Cambridge University in 1816.

* * *

Gabrieli's **Canzona per sonare (no. 2)** was included in the volume *Canzona per sonare con ogni sorte di stromente* ("Songs to Sound with Every Kind of Instrument"), published posthumously in 1608. Originally for any four instruments, we have expanded it to include all four types of brass instruments – horns, trumpets, trombone, and tuba.

* * *

Jesse Ayers (b. 1951) was the winner of the 2011 American Prize for Orchestral Composition, co-winner of the 2011 Dayton Ballet 'New Music for New Dance,' and a 2010 recipient of a MacDowell Fellowship. Since 1997, he has taught at Malone University in Canton, Ohio, where he has received the school's Distinguished Faculty Award. Much of his music is scored for large, "surround-sound" forces, and explores the intersection of the spiritual and natural worlds and the redemptive intervention of a very real God in the affairs of the human race.

Veni Emmanuel was composed in the fall of 1997 for the combined ensembles of the Malone College music department. This setting begins dark and somber, expressing a longing for the Messiah to come. The piece grows progressively brighter and more cheerful and finally festive with the realization that the time of His appearing has come. After the first statement of the words "Rejoice! Rejoice!" the listener will hear the brass briefly quote the hymn "Crown Him With Many Crowns," referring of course to Jesus, the King of Kings. The piece closes softly, with a solo trumpet asking the question "What wondrous love is this?"

* * *

Known primarily for his popular orchestral composition, *The Planets*, **Gustav Holst** (1874-1934) embraced a wide variety of musical models, from Arthur Sullivan, Edvard Grieg, and Wagner to the melodic simplicity of English folk music. In his maturity, he managed to merge these various influences into a rather sparse personal style that became increasingly transparent in his later years. Perhaps his greatest talent lay in the realm of choral music; his *Hymn of Jesus* stands as one of the finest works in the genre from the early twentieth century.

Holst's **Christmas Day** is a carol fantasy making use of several familiar carols, originally written for his students at Morley College. After conventional settings of "Good Christian Men, Rejoice" and "God Rest Ye Merry, Gentlemen," Holst takes the unusual step of presenting "Come, Ye Lofty, Come, Ye Lowly" and "The First Noel" simultaneously. The music drifts away to the same gentle alto line that began, giving the impression of a group of neighborhood carolers who, having passed by, bid a warm farewell for the season.

* * *

Gaudete ("Rejoice," in Latin) is a Finnish/Swedish sacred Christmas carol, which was published in *Piae Cantiones*, a collection of songs published in 1582. The Latin text is a typical medieval song of praise, which follows the standard pattern for the time - a uniform series of four-line stanzas, each preceded by a two-line refrain (in the early English carol this was known as the *burden*). Carols could be on any subject, but typically they were about the Virgin Mary, the Saints or Christmaside themes. This arrangement was written by Brian Kay for the King's Singers, with optional brass quintet parts arranged by David Overton.

Latin text:

Gaudete! Gaudete!
 Christus est natus ex Maria virgine.
 Gaudete!
 Tempus adest gratiae, hoc quod
 optabamus; carmina laetitiae devote
 reddamus.
 Gaudete! Gaudete!
 Deus homo factus est, natura
 mirante; mundus renovatus est a
 Christo regnante.
 Gaudete! Gaudete!
 Ezechiellis porta clausa
 pertransitur; unde lux est orta, salus
 invenitur.

 Gaudete! Gaudete!
 Ergo nostra contio psallat iam in
 lustris; Benedicat Domino; salus regi
 nostro.
 Gaudete! Gaudete!

English translation:

Rejoice! Rejoice!
 Christ is born of the Virgin Mary.
 Rejoice!
 At this time of grace and longed-for
 blessing, love faithfully offers a song of
 praise.
 Rejoice! Rejoice!
 God is made human in this wonderful
 birth, the world is cleansed through
 the rule of Christ.
 Rejoice! Rejoice!
 The gate of heaven now opens which
 to us was closed, sending forth
 transforming light through which
 holiness is found.
 Rejoice! Rejoice!
 Therefore we meet in pure songs of
 joy, we bless the Lord, King of our
 Salvation.
 Rejoice! Rejoice!

* * *

John Rutter (b. 1945) is one of England's best-known composers of the late twentieth century, as well as a widely respected choral conductor and music scholar and editor. While his choral works (including the *Te Deum*, *Magnificat*, and *Requiem*) are the most familiar, he has also written instrumental works, including a piano concerto, the *Suite Antique* for flute, harpsichord, and strings, and two children's operas.

Choral settings of the **Gloria** appear most frequently in the context of the Catholic Mass, but Rutter wrote what has become his best-known composition as a freestanding concert work. Its premiere in 1974 marked the occasion of his first appearance in the U.S.

Rutter divides the *Gloria* into three movements, adapting one of the many Gregorian chants to which the text was originally sung to his own unmistakably forthright sound. He begins with a rousing instrumental prelude, consisting of close harmonies and muscular rhythms that lay out the material that reappears as commentary between the chorus's chant-like lines of praise.

The slower middle movement takes an introspective turn, with extended instrumental passages. After a triumphal passage recognizing the "king of heaven," the music subsides and darkens to describe "the sins of the world." Vigorous

rhythms reintroduce the brightness of the opening for the final movement, but now characterized by springier syncopations – this is joy that evokes a physical response. Rutter livens the music further by alternately writing call-and-response and contrapuntal textures for the chorus. The first movement’s chant theme returns for a final triumphant statement, punctuated by pealing fanfares bound to leave performers and audience breathless.

Latin text:

Gloria in excelsis Deo
 et in terra pax hominibus bonae
 voluntatis.
 Laudamus te,
 benedicimus te,
 adoramus te,
 glorificamus te,
 gratias agimus tibi propter magnam
 gloriam tuam,
 Domine Deus, Rex caelestis,
 Deus Pater omnipotens.
 Domine Fili Unigenite, Jesu Christe,
 Domine Deus, Agnus Dei, Filius Patris,

 Qui tollis peccata mundi, miserere
 nobis;
 Qui tollis peccata mundi, suscipe
 deprecationem nostram.
 Qui sedes ad dexteram Patris, miserere
 nobis.
 Quoniam tu solus Sanctus, tu solus
 Dominus, tu solus Altissimus,

 Jesu Christe, cum Sancto Spiritu: in
 gloria Dei Patris. Amen.

English translation:

Glory to God in the highest,
 And on earth peace to people of good
 will.
 We praise you,
 We bless you,
 We adore you,
 We glorify you,
 We give you thanks for your great
 glory,
 Lord God, heavenly King,
 O God, almighty Father.
 Lord Jesus Christ, Only Begotten Son,
 Lord God, Lamb of God, Son of the
 Father,
 You take away the sins of the world,
 have mercy on us;
 You take away the sins of the world,
 receive our prayer.
 You are seated at the right hand of the
 Father, have mercy on us.
 For you alone are the Holy One, you
 alone are the Lord, you alone are the
 Most High,
 Jesus Christ, with the Holy Spirit, in the
 glory of God the Father. Amen.

* * *

The American choral conductor, composer and teacher, **Mack Wilberg** (b. 1955), was born in Price, Utah and raised in Castle Dale, Utah. He received his bachelor’s degree from Brigham Young University (BYU) and his master’s and doctoral degrees from the University of Southern California. Wilberg is active as a pianist, chamber musician, clinician, composer, arranger, and guest conductor throughout the USA and abroad. In May 1999 he was appointed Associate Music Director of the Mormon Tabernacle Choir and Music Director of the

Temple Square Chorale for The Church of Jesus Christ of Latter-day Saints. His arrangements and compositions, with their grandeur, energy, and charm, inspire performers and audiences everywhere.

Still, Still, Still is an Austrian Christmas carol and lullaby. The melody is a folk tune, attributed to G. Götsch, from the state of Salzburg. The tune appeared for the first time in publication in 1865 as part of a folksong collection of Maria Vinzenz Süß, founder of the Salzburg Museum. The words, which run to six verses in German, describe the peace of the infant Jesus and his mother as they sleep.

* * *

The text of **O Come, All Ye Faithful** (originally **Adeste Fideles**, in Latin) has unclear beginnings, and was for many years attributed to the 13th century hymnist John of Reading. Recent research, however, has concluded that **John Francis Wade** (1711-1786) was probably the author. The original four verses of the hymn have been extended to a total of eight, and these have been translated into many languages. The English translation of “O Come, All Ye Faithful” by the English Catholic priest Frederick Oakeley is the most widespread in version used in English speaking countries.

2012-2013 season

Mark your calendars now for the remainder of our season, in which we’ll continue to explore the Raw Materials of making music:

- **SAMPLER ~ January 20, 2013**, a special concert and unique opportunity to hear a variety of chamber music ensembles featuring members of the CCO.
- **WOOD ~ March 9, 2013**, featuring the winner of the annual CCO Dorothy J. Oestreich Concerto Competition. (*Sponsor: Bliffert Lumber & Hardware*)
- **LEATHER ~ May 18, 2013**, featuring the world premiere of Sean O’Boyle’s Concerto for Percussion. (*Sponsor: Stan’s Fit for Your Feet*)

**Tickets available at the box office today
 or visit www.concordorchestra.org**

cco board of directors

President.....	Gwenn Harmann
Vice President.....	Margo Kirchner
Secretary	position open
Treasurer	Brett Garrett
Board Members.....	Tom Dentici, Anne Dunlop, Darcy Gustavsson, Dave Rasmussen, Kent Tess-Mattner
Honorary Directors.....	Walter Oestreich, Rachel Finger
Music Director	Jamin Hoffman
General Manager	Dana Robb

Dorothy J. Oestreich Concerto Competition Scholarship Fund

In memory of his late wife, long-time Concord Chamber Orchestra supporter Walter Oestreich established the Dorothy J. Oestreich Concerto Competition Scholarship Fund in 2000. Income generated from this fund has provided scholarships to the winner of the CCO's annual Concerto Competition since the fund's inception.

The competition, held each winter, gives an outstanding young musician the opportunity to perform with the Concord Chamber Orchestra in the Concerto Competition Concert in March. For an application for the competition, or 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.

cco supporters

The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions between January 1, 2011 and November 24, 2012:

Concord Club (\$1,000+)

Rachel Finger
Gwenn Harmann
Sandra & Jamin Hoffman
Northwestern Mutual
Foundation
Walter A. Oestreich

Conductor (\$500-\$999)

Brass Bell Music Store
Cooper Industries
Foundation
Ted & Beth Durant
Lyn & Scott Geboy
John & Susan Gleysteen
Darcy & Bo Gunnar
Gustavsson
Tom & Mary Harmann
Margo Kirchner &
Sam Wisotzkey
Keith & Mary Francis
MacGaffey
John Parfrey
Cookie & Isaac Roang
Christine & Stephen
Sponagle
Marna & Kent Tess-Mattner
The Windhover Foundation

Player (\$100-\$499)

Affiliated Dermatologists
American Baptist Homes of
the Midwest
Bob Balderson
Boy Scouts of America,
Potawatomi Area Council
Sue Chartrand

CUNA Mutual Foundation
Carl Gleysteen
John & Pauline Hammel
Michael Hill
Jewish Home & Care
Center
Gail & Timothy Kappeler
Herbert H Kohl Charities
Ralph Lane
Paul & Karylmary Lucey
Luther Manor
Jennifer MacGaffey-Thurston
MGIC
Milwaukee Ballet Company
James & Rita Mitchell
Robert & Patrice Olin
Thomas Ollenburg
Laura Pearson &
Mark Thimke
Pewaukee Fred Astaire
Dance Studio
Barbara & Dale Pffor
Jennifer Reinke
Gary & Candy Ridgway
St. Camillus San Camillo
Mark Schwartz
Carole Shiraga
Stephen Strommen
Syrena Polish Folk Dance
Ensemble
Kristen & Lee Tan
Tudor Oaks
Brian Volkman
Anne Wright
Richard Zanoni in memory
of Mary Jean Zanoni

Friend (\$25-\$99)

Mara Beldavs
Linda Benfield
Eileen Bodo-Kalupa
Frank Byrne
William & Lynn Cooper
Anne & Douglas Dunlop
Jake Federmeier
Halo Soap & Products
Harley-Davidson Museum
Lisa Hartwig
Michelle Hoffman
Karen Johnson
JP Morgan Chase
Susan Kiel
Robert Kirst
Timothy Lapp & Brett
Dougherty in memory of
Virgil Syverson
Milwaukee Repertory
Theater
David & Gail Nelson in
honor of John Parfrey
Bunny Raasch-Hooten
Dave Rasmussen
Rita Reinke
Kevin Saltzman in honor of
Sam Wisotzkey
Meredith Dugan Schoenfeld
Debra & Jay Tews in honor
of Gwenn Harmann
Thomas Uttech
Corinthia Van Orsdol
Arthur Wasserman
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
BRADLEY FOUNDATION



**Warmest Holiday Wishes
to you and your family
from the CCO musicians**



This coupon is
good for:

**7 Days
FREE**



Check out
AnytimeFitness.com to find
the location nearest you!

First time guests only. Must be 18 years old.
Cannot be combined with other discounts.

The CCO can earn a donation every time you search the Internet and shop online!

GoodSearch & GoodShop



Search the web with Yahoo-powered **GoodSearch.com** and they'll donate about a penny to your cause each time you search!

Shop at more than 2,400 **GoodShop.com** merchants including Best Buy, Toys R Us, and others, and a percentage of each purchase will go to your cause!



CONCORD
CHAMBER ORCHESTRA

P.O. Box 370857
Milwaukee, WI 53237-1957

www.concordorchestra.org

(414) 750-4404
Fax: (414) 255-3615
concordmanager@gmail.com