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CONCORD
CHAMBER ORCHESTRA

2013-14 Concert Season
IN THE CARDS

♥ **HEARTS** ♥



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CONCORD
CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

presents its

38th Season • 2013-2014

IN THE CARDS

♥ HEARTS ♥

featuring

University of Wisconsin-Parkside Choirs

Dr. James Kinchen, Conductor

Saturday, December 7, 2013 – 8:00 p.m.

Basilica of St. Josaphat

2333 S. 6th Street

Milwaukee, Wisconsin

concert sponsored in part by



Concord Chamber Orchestra

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♣ PROGRAM ♣

Viva, Puccini! Giacomo Puccini (1858-1924)
arr. by Robert Wendel

“Love Scene” Engelbert Humperdinck (1854-1921)
from *The Merchant of Venice*

Rakastava (“The Lover”) Jean Sibelius (1865-1957)
I. Rakastava (The Lover)
II. Rakastetun tie (The Path of the Beloved)
III. Hyvää iltaa – jää hyvästi (Good Night – Farewell)

Selections from *L’Arlesienne* Georges Bizet (1838-1875)
I. Menuetto
II. Carillon
III. Pastorale
IV. Farandole

~ 15-minute Intermission ~

“Shout now, be joyful!” Johann Sebastian Bach
from the *Christmas Oratorio*, BWV 248

“There Shall A Star from Jacob Come Forth” Felix Mendelssohn
from *Christus*, Op. 97 (unfinished) (1809-1847)

This Endris Night Anonymous (15th century)

The Shepherd’s Story Clarence Dickinson (1873-1969)

“Jesu, Joy of Man’s Desiring” Johann Sebastian Bach (1685-1750)
from *Herz und Mund und Tat und Leben*, BWV 147

“Shepherd’s Farewell” Hector Berlioz (1803-1869)
from *L’Enfance du Christ*, Op. 25

“Nia (Purpose)” Glenn Burleigh (1949-2007)
from *Nguzo Saba (Kwanzaa) Suite*

Three Christmas Carols John Rutter (b. 1945)

- I. Mary’s Lullaby
- II. Shepherd’s Pipe Carol
- III. What Sweeter Music

The University of Wisconsin-Parkside Choirs
Dr. James Kinchen, Conductor

♣ PERSONNEL ♣

FLUTES

Jeanette Kelso
Angela Krainz
Carole Shiraga*

PICCOLO

Angela Krainz

OBOES

Rita Mitchell*
Annette Perkins

ENGLISH HORN

Rita Mitchell

CLARINETS

William Pietsch*
Stephanie Traska

BASSOONS

Keith MacGaffey*
Ethan Shuler

HORNS

Natalie Bakken
Isaac Roang*
Dain Shuler
Philip Shuler
Tristan Rieck
Brian Volkman

TRUMPETS

Dennis Benjamin
John Rose
Bob Syverson*

TROMBONES

David Mikec
Kent Tess-Mattner*
Katie Truax

TUBA

David Carlton

TIMPANI

Nick Kalenak

PERCUSSION

Ellen Sack
Joshua Sherman
Carl Storniolo

HARP

Lauren Finn

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John Gleysteen

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Michelle Brody
Gail Kappeler
Carole Kincaid
Julia Ollenburg
Lynn Pietsch*
David Rasmussen†
Kristen Tan*
Casey Unger

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Margo Kirchner†
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Julie Ford
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Rachel Orheim
Andrew Sajdak
Stephen Strommen*
Jessica Sunier
Alexandra Zeiss
Gretchen Zirbel

BASS

Tyler Bakken*
Jacquelyn 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 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.



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

of Wisconsin-Parkside. A native of Jacksonville, FL, he has directed choral groups at Southern Illinois University, Southeastern Illinois College, Hampton University, and Winston-Salem State University. Dr. Kinchen's degrees are from Jacksonville University, Southern Illinois University, and the University of North Carolina-Greensboro. His conducting teachers include William McNeiland, Robert Kingsbury, Robert Bergt, John Locke, Richard Cox, and Peter Perret. Dr. Kinchen joined the UW-Parkside faculty in 1989.

Dr. Kinchen made his Carnegie Hall conducting debut on Easter Sunday of 1998, returning to that stage in March of 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré *Requiem* and again in March 2006 to conduct choral/orchestral forces in a performance of the Vivaldi *Gloria*. He appeared as conductor for the first time at Avery Fisher Hall at Lincoln Center in March of 2010, conducting a premiere performance of Glenn Burleigh's *Nguzo Saba Suite*.

His travels as a choral conductor and scholar have taken him to Germany, Austria, Poland, the Czech Republic, Sweden, Italy, and, on three occasions, Cuba. In 2002, he was one of 18 Fellows selected for participation in the

Chorus America-Chicago Symphony Choral/Orchestral Conducting Workshop and Master Class, where he worked with a faculty that included Stephen Cleobury, Fiora Contino, Gustav Meier, Michael Morgan, James Paul, and Duaine Wolf. He has also guest conducted the Kenosha and Racine Symphony Orchestras.

In frequent demand as a guest conductor, adjudicator, and clinician, Dr. Kinchen has been Music Director of the Milwaukee Choristers, a large, self-sustaining community chorus, since 1993. He is also on the music staff of Saint Paul Baptist Church, Racine.

The University of Wisconsin-Parkside Choral Program

In the past 23 years, the UW-Parkside Choirs have provided the campus, regional communities, and choral profession with a choral experience that is widely accessible, yet rooted in excellence.

The three choirs – Master Singers, University Chorale, and Voices of Parkside – have sung as separate ensembles and, as they do tonight, combined. The choirs have sung for musical and choral conventions, television, and live audiences in a number of venues on and off campus. UW-Parkside Choirs have performed at over two dozen schools in Wisconsin and Northern Illinois and at over thirty area churches. Repertoire has included standard works, such as Handel's *Messiah* and the Verdi *Requiem*, and premieres of new compositions.

♣ PROGRAM NOTES ♣

Over a year ago, I was playing a game of cards when it dawned on me that I should plan a season based on the four suits in the deck. The next problem was figuring out how to tie clubs, hearts, spades, and diamonds to music. While researching this topic I discovered that some video gamers refer to themselves and others by these names. Those who are “clubs” like to play for the conflicts built into the games, “hearts” play for the social aspects, “spades” dig for hidden areas of the games, and “diamonds” are motivated by the prizes they collect as they are playing. Thus, the current season was born!

The HEARTS concert – which you are about to hear tonight – deals with love in all its aspects: tragic love (as in the operas of Puccini), romantic and idealized love (in the selections by Sibelius and Humperdinck), love of one’s home (in Bizet’s homage to the French countryside), spiritual love and “the Greatest Love of All” (as referenced in the remaining works on the concert). The CCO hopes that your holiday season is filled with love in all its forms.

Jamin Hoffman
Music Director

Giacomo Puccini (1858–1924) was an Italian composer whose operas are among the most frequently performed in the standard repertoire. Puccini has been called “the greatest composer of Italian opera after Verdi.” While his early work was rooted in traditional late-19th-century Romantic Italian opera, he soon adopted what came to be known as the *verismo* (“realistic”) style of opera – meaning that the rhythm of the songs followed the rhythm of natural speech, and the operas often dealt with real-life, tragic situations. Robert Wendel’s masterful arrangement **Viva, Puccini!** features selections from Puccini’s most famous operas: the opening from *Madam Butterfly*, the children’s chorus from *Turandot*, the finale from *The Girl of the Golden West* (from which Andrew Lloyd Webber may have borrowed one of his themes for *The Phantom of the Opera*), “O mio babbino caro” from *Gianni Schicchi*, Musetta’s waltz (“Quando me’n vo”) from *La bohème*, “Un bel di” from *Madam Butterfly*, and the finale from *Turandot* (which features the famous melody from the tenor aria “Nessun dorma”).

* * *

Engelbert Humperdinck (1854–1921) was a German Romantic composer (not the English popular singer who adopted the same name in the mid-1960s) best known for his opera *Hänsel und Gretel*. Humperdinck spent most of his life trying to emulate his mentor, Richard Wagner, and, while he was somewhat popular and well-respected in musical circles in Germany, Humperdinck never achieved the level of success that allowed him to live on his opera composition alone. He gained a position as a teacher of composition in Berlin, where he augmented his income through theatrical collaborations, including the ***The Merchant of Venice***, for which he wrote the incidental music for a performance in Berlin in 1905.

* * *

Jean Sibelius (1865–1957) was a Finnish composer of the late Romantic period. His music played an important role in the formation of the Finnish national identity. The core of Sibelius’s work is his seven symphonies. His works continue to be performed frequently in the concert hall and are often recorded. In addition to the symphonies, Sibelius’s best-known compositions include *Finlandia*, the *Karelia Suite*, *Valse triste*, the Violin Concerto in D minor, and *The Swan of Tuonela*.

Surprisingly, given how well it sounds on strings, ***Rakastava (“The Lover”)*** was originally conceived as a suite of songs for male chorus. Sibelius wrote them for a competition in 1894, drawing on Finnish folksongs for his text. The songs are short, telling of a tryst that sadly must end in parting at dawn. Sibelius did not win the competition, but he clearly valued these pieces. He returned to them eighteen years later to create this three-movement suite for strings, timpani, and triangle.

* * *

Georges Bizet (1838–1875) was a French composer of the Romantic era. Bizet achieved few successes during his lifetime but his final work, *Carmen*, has become one of the most popular and frequently performed works in the entire opera repertory. He was a brilliant student at the Conservatoire de Paris, eventually winning the prestigious Prix de Rome in 1857. Unfortunately, the conservative tastes of Parisian audiences meant that his operas were rarely, if ever, performed. His first major success came with the incidental music to Alphonse Daudet’s play **L’Arlésienne**, which was instantly popular and eventually led to an opportunity to perform *Carmen*. The production of *Carmen* was delayed, however, because of fears that its themes of betrayal and murder would offend audiences. Three months after its lackluster premiere in March of 1875, Bizet died of a heart attack, convinced that the work was a failure. After his death, his work – apart from *Carmen* – was generally neglected, but began to be performed more frequently in the 20th century. Later commentators have acclaimed him as a composer of brilliance and originality, whose premature death was a significant loss to French musical theatre.

For the incidental music to **L’Arlésienne** (*The Girl from Arles*), Bizet recalled the music from his childhood growing up in the region and wrote several original folk-like themes for the music, but also incorporated existing tunes from a folk-music collection published in Aix-en-Provence in 1864, including the well-known Christmas carol *March of the Kings*.

* * *

Johann Sebastian Bach (1685–1750) was a German composer, organist, harpsichordist, violist, and violinist of the Baroque period. He enriched many established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach’s most well-known compositions include the *Brandenburg* Concertos, the Mass in B minor, the *The Well-Tempered Clavier*, and his cantatas, chorales, partitas, Passions, and organ works. His music is revered for its intellectual depth, technical command, and artistic beauty.

Bach’s **Christmas Oratorio (Weihnachts-Oratorium), BWV 248**, was written for the Christmas season of 1734 and incorporates music from several earlier compositions, including three secular cantatas written during 1733 and 1734 and lost church cantata. The oratorio was not performed again until 1857, in Berlin, under Eduard Grell. The Christmas Oratorio is a particularly sophisticated example of *parody music* – meaning that a new text was added to existing music that would have been very familiar to the audience at the time.

Shout, now, be joyful!
This day raise your praises!
Praise to this day
God the highest has giv’n!

Celebrate gladly with
Voice loud and strong!

With glorious hymns of praise
Serve God the highest

Fear now be banished!
Away with all sorrow!

Let us exalt Him
His greatness give honor!

* * *

Felix Mendelssohn (1809–1847) was a German composer, pianist, organist and conductor of the early Romantic period. Mendelssohn was born into a prominent Jewish family, although initially he was raised without religion and was later baptized as a Reformed Christian. Mendelssohn was recognized early as a musical prodigy. Mendelssohn’s best-known works include his incidental music for *A Midsummer Night’s Dream*, the “Italian” Symphony, the “Scottish” Symphony, the overture *The Hebrides*, his Violin Concerto, and his String Octet. After a long period of relative denigration due to changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, his creative originality has now been recognized and re-evaluated, and he is among the most popular composers of the Romantic era.

“**There Shall a Star from Jacob Come Forth**” is one of the best-known selections from Mendelssohn’s unfinished oratorio, **Christus, Op. 97**. The work was suggested by Christian Karl Josias von Bunsen, who compiled the German libretto

from biblical sources. Mendelssohn began working on the piece in 1846 and continued until his untimely death. The first performance took place in 1852.

There shall a star from Jacob come forth, And a scepter from Israel rise up, And dash in pieces princes and nations. How brightly beams the morning star!	With sudden radiance from afar With light and comfort glowing! Thy word, O Lord, only feeds us, Rightly leads us, light bestowing Praise, O praise such love o'erflowing!
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* * *

This Endris Night is a 15th-century English Christmas carol. The most common version was republished in Thomas Wright's 1847 collection *Songs and Carols Now First Printed, From a Manuscript of the Fifteenth Century*. The easy flow of the verse, the grace of expression, and the general refinement of the piece are very remarkable, considering the period of production.

This endris night I saw a sight A star as bright as day And 'ere among a maiden sang Lullay bye bye lullay	The child then spoke in his talking And to his mother said "Yea, I am known as Heaven's King Though I in crib be laid."
---	--

My sweetest bird, thus 'tis required, Though thou be king veray; But nevertheless I will not cease To sing, by by, lullay.	For angels bright down to me light: Thou knowest 'tis no nay: And for that sight thou may'st delight To sing, by by, lullay, lullay.
---	---

* * *

Clarence Dickinson (1873-1969) is thought by many to be one of the most influential figures in American church music in the first half of the twentieth century. Known as a musician, composer, arranger, author, educator, historian, and concert organist, he served as organist-choirmaster at Brick Presbyterian Church in New York City for over fifty years, was founding director of the School of Sacred Music at Union Theological Seminary, and a founding member of The American Guild of Organists. As a composer, Dickinson was a master of form, counterpoint, and heartfelt melody, as evidenced in his **The Shepherd's Story**, for a capella choir.

Nowell! Nowell! Nowell!
Sing we clear!
Holpen are all folk on earth,
Born is God's son so dear.
To Bethlehem did they go,
The shepherds three;
To see whe'r it were so or no,
Whether Christ were born
Or no to set men free.

Masters in this Hall,
Hear ye news today
Brought over sea,
And ever you I pray.

Then to Bethlehem town
Did shepherds go,
And in a sorry place
Hear the oxen low

Therein did they see
A sweet and goodly may
And a fair old man
Upon the straw she lay
And a little child
On her arm had she.

"Wot ye – who this be?"
Said the hinds to me
Ox and ass him know,
Kneeling on their knee,
Wondrous joy had I
This little babe to see!

Nowell! Nowell! Nowell!
This is Christ the Lord,
Masters be ye glad!
Christmas is come in,
And no folk should be sad!

* * *



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“**Jesu, Joy of Man’s Desiring**” is the most common English title of the tenth and final movement of the cantata *Herz und Mund und Tat und Leben* (“Heart and Mouth and Deed and Life”), BWV 147, composed by Bach in 1716. Written during his first year in Leipzig, Germany, this chorale movement is one of Bach’s most enduring works.

Jesu, joy of man’s desiring,
Holy wisdom, love most bright;
Drawn by Thee, our souls aspiring
Soar to uncreated light.

Word of God, our flesh that fashioned,
With the fire of life impassioned,
Striving still to truth unknown,
Soaring, dying round Thy throne.

* * *

Hector Berlioz (1803–1869) was a French Romantic composer, best known for his compositions *Symphonie fantastique* and *Grande messe des morts (Requiem)*. Berlioz made significant contributions to the make-up of the modern orchestra with his *Treatise on Instrumentation*. He specified huge orchestral forces for some of his works, and conducted several concerts with more than 1,000 musicians. His influence was critical for the further development of Romanticism, especially among composers like Richard Wagner, Nikolai Rimsky-Korsakov, Franz Liszt, Richard Strauss, Gustav Mahler, and many others.

“**The Shepherd’s Farewell**” from *L’Enfance du Christ (The Childhood of Christ)*, **Opus 25**, was the first of several compositions that Berlioz eventually included in an oratorio based on the Holy Family’s flight into Egypt. Berlioz wrote this selection as an organ piece, but soon turned it into a choral movement for the shepherds saying goodbye to the baby Jesus as he leaves Bethlehem for Egypt. Berlioz had the work performed in November of 1850, ascribing it to an imaginary 17th-century composer named Ducreé. He was gratified to discover many people who disliked his music were taken in and praised it, one even going so far as to say, “Berlioz would never be able to write a tune as simple and charming as this little piece by old Ducreé.” The complete oratorio was first performed in Paris in December of 1854, with Berlioz conducting. Berlioz was not religious as an adult but remained all his life susceptible to the beauty of the religious music that had enraptured him as a child.

Thou must leave thy lowly dwelling,
The humble crib, the stable bare.
Babe, all mortal babes excelling,
Content our earthly lot to share.
Loving father, loving mother,
Shelter thee with tender care.

Forget not us who linger here.
May the shepherd’s lowly calling
Ever to thy heart be dear. (repeat)

Blessed Jesus, we implore thee
With humble hearts and holy fear,
In that land that lies before thee,

Blessed are ye beyond all measure,
Thou loving father, mother mild;
Guard thee well thy heavenly treasure,
The Prince of peace, the holy child.
God go with you, God protect you,
Guide you safely through the wild.

* * *

Glenn Burleigh (1949-2007) was born in Guthrie, Oklahoma. As a young man, the pianist-composer-conductor studied piano at the University of Oklahoma with Digby Bell and Lois Gauger, and at Oklahoma City University with Nancy Ragsdale. He was an accomplished pianist, able to accompany and play solo piano literature in the “classical” style and yet play gospel music in a way that captivated the attention of people who were themselves skilled gospel pianists.

Following its first performance by the UW-Parkside Choirs in 1994, the **Nguzo Saba (Kwanzaa) Suite** was an immediate hit and has since been performed worldwide. According to Dr. James Kinchen, “The *Nguzo Saba Suite* is a mixture of scriptural excerpts – and sometimes scriptural paraphrases – and original words. The text is a reflection of Glenn’s personal understanding of Kwanzaa principles, his Christian faith, and his desire to connect his text in an empathetic way with contemporary issues, concerns, and needs, especially those affecting the African-American community.”

Of the seven movements, we have chosen “**Nia (Purpose)**” to perform for you tonight, because of its emphasis on loving as our primary purpose in life. The most introspective of the set, “Nia” poses what is perhaps the ultimate question, “Why was I born?” The choir muses in unison phrases, “Was I born to feed hungry children or give shelter to the homeless...?” Harmony is finally heard at the words, “I was born to love the Lord with all my heart... for to love God is to love man, to love man is to love God.”

The *Nguzo Saba Suite* was commissioned by the UW-Parkside Choral Program in 1993, through a UW-Parkside 25th Anniversary Events Grant. The world premiere performance was on December 11, 1994 at the First Presbyterian Church in Racine, with the composer accompanying at the piano.

Why was I born? Why was I born?
Was I born to feed hungry children,
Or to give shelter to the homeless?
Was I born to be my brother’s keeper,
Companion to the lonely?
I was born to love the Lord with all my
heart,
My soul, my mind, my strength.
If I love God I can love man.
This is my purpose – Nia.

Why was I born? Why was I born?
Was I born to preach the Gospel,
Or to care for aging parents?
Was I born to help the unwed mothers,
Or council the pris’ner?
I was born to love the Lord with all my
heart,
My soul, my mind, my strength.
If I love God I can love man.
This is my purpose .
This is why I sing my song – Nia.

* * *

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. Rutter’s music is very popular, particularly in the United States (NBC’s *Today Show* called him “the world’s greatest living composer and conductor of choral music”). In England, the *London Evening Standard* stated, “For the infectiousness of his melodic invention and consummate craftsmanship, Rutter has few peers.”

Rutter wrote “**Mary’s Lullaby**” in one night in the late 1970s, and dedicated it to his wife. The “**Shepherd’s Pipe Carol**” is the oldest of these three carols, written in the 1960s while Rutter was still an undergraduate at Clare College, Cambridge. With its bouncy syncopation and once-heard-never-forgotten melody, it’s hardly surprising it became the first of Rutter’s string of hits. “**What Sweeter Music?**” was written in 1988 for the Choir of King’s College, in Cambridge. Rutter wrote that the creation of this holiday favorite was “...the first opportunity I had to put pen to paper for the choir in my long and friendly association with King’s College. I particularly enjoyed the opportunity to write for the slot in the service immediately after the reading about the journey of the Wise Men – the chance to highlight in the text the idea of the gifts that we can bring.”

Mary’s Lullaby

See the child that Mary bore
On her lap so softly sleeping
In a stable cold and poor
Ox and ass their vigil keeping

Flights of angels round his head
Sing him joyful hymns of greeting
Peace on earth, goodwill to men
Each to each the song repeating

Sing lullaby, sing lullaby
My own dear son, my child
Lullaby, sing lullaby
Lullaby, my little baby

Shepherds kneeling by his bed
Offer homage without measure
Wise men, by a bright star led
Bring him gifts of richest treasure



Shepherd's Pipe Carol

Going through the hills on a night all
starry

On the way to Bethlehem,
Far away I heard a shepherd piping
On the way to Bethlehem.

Angels in the sky brought this message
nigh :

“Dance and sing for joy that Christ the
newborn King

is come to bring us peace on earth,
and he's lying cradled there at Bethle-
hem.”

Tell me, shepherd boy piping tunes so
merrily

On the way to Bethlehem,
Who will hear your tunes on these hills
so lonely
On the way to Bethlehem?

“None may hear my pipes on these
hills so lonely

On the way to Bethlehem;

But a King will hear me play sweet
lullabies
When I get to Bethlehem.”

Angels in the sky came down from on
high,
Hovered over the manger where the
babe was lying
cradled in the arms of his mother Mary,
sleeping now at Bethlehem.

Where is this new King, shepherd boy
piping merrily,
Is he there at Bethlehem?
“I will find him soon by the star shining
brightly
In the sky over Bethlehem.”

May I come with you, shepherd boy
piping merrily,
Come with you to Bethlehem?
Pay my homage too at the new King's
cradle,
Is it far to Bethlehem?

What Sweeter Music

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honor to this day,
That sees December turned to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?
Or smell like a meadow newly-shorn,
Thus, on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis He is born, whose quickening birth
Gives life and luster, public mirth,
To heaven, and the under-earth.

We see him come, and know him ours,
Who, with his sunshine and his show-
ers,
Turns all the patient ground to flowers.
The darling of the world is come,
And fit it is, we find a room
To welcome him. The nobler part
Of all the house here, is the heart.

Which we will give him; and bequeath
This holly, and this ivy wreath,
To do him honour, who's our King,
And Lord of all this revelling.

What sweeter music can we bring,
Than a carol for to sing
The birth of this our heavenly King?



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St. Matthew's Ev. Lutheran Church



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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,
or visit www.concordorchestra.org for more information.**

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.

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.

♣ IN MEMORY ♣



The CCO and the UW-Parkside choirs dedicate the HEARTS concert to the memory of Ella Washington.

Ms. Washington was the founder and Artistic Director of the Heritage Chorale of Milwaukee, a group of 25 singers who performed at Carnegie Hall, with the Milwaukee Symphony Orchestra, and across Milwaukee during nearly 30 years under her leadership. Most of the Chorale's concerts, however, were within the African-American community. A 1989 story on the group said their repertoire was "rich with sacred and secular black music."

Ms. Washington oversaw the group while working in MPS as assistant principal at both North Division and Rufus King high schools. She served on the boards of the Milwaukee Symphony Orchestra and Milwaukee Youth Symphony Orchestra and was a music lecturer at Marquette University. On a Fulbright Hays Fellowship, she studied African culture in Sierra Leone, and Caribbean culture in Trinidad. Ms. Washington passed away in September at the age of 74.

♣ ABOUT THE CCO ♣

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.

♣ BOARD OF DIRECTORS ♣

- President.....Margo Kirchner
- Vice President..... Tom Dentici
- Secretary Nick Schweitzer
- Treasurer Gwenn Harmann
- Board Members..... Anne Dunlop, Darcy Gustavsson,
Dave Rasmussen, Lee Stock
- Honorary Directors..... Walter Oestreich, Rachel Finger
- Music Director Jamin Hoffman
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♣ CCO SUPPORTERS ♣

The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions between July 1, 2012 and October 14, 2013:

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



Bradley Foundation



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CONCORD
CHAMBER ORCHESTRA

2013-14 Concert Season

♥♣ **IN THE CARDS** ♠♦

JOKER'S WILD

Saturday, January 26 • 1:30 p.m.

Nicolet High School, Glendale

Hear a variety of chamber music ensembles featuring CCO musicians.



SPADES

Saturday, March 22 • 8 p.m.

St. Matthew's Church, Wauwatosa

Featuring groundbreaking composers, and the young winner of our Concerto Competition.

DIAMONDS

Saturday, May 10 • 8 p.m.

St. Matthew's Church, Wauwatosa

Making classical music accessible.

Tickets available at
www.concordorchestra.org

One-hit-wonders and under-performed gems.



CONCORD
CHAMBER ORCHESTRA

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