

A
♠



CONCORD
CHAMBER ORCHESTRA

2013-14 Concert Season
IN THE CARDS

♠ **SPADES** ♠



♦
K



CONCORD
CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

presents its

38th Season • 2013-2014
IN THE CARDS

♠ SPADES ♠

featuring

Wyatt Underhill, violin

*winner of the 2014 Concord Chamber Orchestra
Dorothy J. Oestreich Concerto Competition*

Saturday, March 22, 2014 – 8:00 p.m.

St. Matthew's Evangelical Lutheran Church
1615 Wauwatosa Avenue
Wauwatosa, Wisconsin

Concord Chamber Orchestra

(414) 750-4404

www.concordorchestra.org

concordmanager@gmail.com



PROGRAM

Three Hungarian Folksongs

for String Orchestra..... Dennis Bathory-Kitsz (b. 1949)

- I. Katika Csárdás
- II. Megugrattak Hortobágyon A Karámbol Egy Csikót
- III. Debreczeni Csárdás

Concerto in E minor (Op. 64),

for Violin and OrchestraFelix Mendelssohn (1809-1847)

- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo – allegro molto vivace

Wyatt Underhill, violin soloist

Solemn Processional

(from Symphony No. 4)Gustav Mahler (1860-1911)
arranged by Jamin Hoffman

~ 15-minute Intermission ~

Symphony No. 3 (“Eroica”)Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Marcia funebre – Adagio assai
- III. Scherzo – Allegro vivace
- IV. Finale – Allegro molto

PERSONNEL

FLUTES

Michelle Hoffman*
Carole Shiraga*

OBOES

Rita Mitchell*
Annette Perkins

CLARINETS

William Pietsch*
Stephanie Traska

BASSOONS

Laura Kohrs*
Keith MacGaffey

HORNS

Natalie Bakken
Tristann Rieck
Isaac Roang*
Brian Volkman*

TIMPANI

Paul Westfahl

KEYBOARD

John Paradowski

FIRST VIOLINS

Becky Arthurs
Michelle Brody
Carole Kincaid
Julia Ollenburg
Lynn Pietsch*
David Rasmussen†
Casey Unger*

SECOND VIOLINS

Mia Rose Breidenbach
John Gleysteen
Sandra Hoffman*
Gail Kappeler
Amanda Langley
Martin St. Maurice
Jacki Thering*

VIOLAS

Thomas Dentici*†
Beth Getman
Margo Kirchner†
Karylmary Lucey*
Dana Staaden

CELLOS

Joseph "Shep" Crumrine*
Julie Ford
Jennifer MacGaffey
Rachel Orheim
Andrew Sajdak*
Stephen Strommen*
Alexandra Zeiss

BASSES

Tyler Bakken*
Jacquelyn Crema*

*Principal player
†Board member



SUPPORT THE
CONCORD
CHAMBER ORCHESTRA

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

♠ 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 Milwaukee with his wife, Sandra. In addition to his musical activities, Jamin enjoys spending time with his daughter Mara, cooking, reading, and spoiling his pets.



Winner of the 2014 Dorothy J. Oestreich Concerto Competition and a native of Milwaukee, violinist **Wyatt Underhill** is a

graduate of the Oberlin Conservatory, where he studied with Gregory Fulkerson. He was a winner of Oberlin's Senior Concerto Competition and took second prize at the 28th Annual Irving M. Klein Competition for Strings in San Francisco.

Wyatt has served as concertmaster for several tours and recording projects, most notably for the Oberlin Orchestra's tours of China and Singapore in 2010 and Carnegie Hall in 2013.

Equally interested in both contemporary and early music, Wyatt is also a

baroque violinist and has performed with Apollo's Fire (The Cleveland Baroque Orchestra), Juilliard 415 (Juilliard's period performance orchestra), and at the Boston Early Music Festival. He has performed with Oberlin's Contemporary Music Ensemble and the New Juilliard Ensemble, and has served as concertmaster for the world premieres of several works by composers such as Philip Cashian, Kip Winger and Lorenzo Palomo.

Wyatt was a member of the Milwaukee Youth Symphony Orchestra for six years and has performed as soloist with their Senior Symphony. He has also been a soloist with the Milwaukee Symphony Orchestra and the University of Wisconsin-Milwaukee Symphony Orchestra.

He is currently pursuing a masters degree at The Juilliard School as a student of Catherine Cho.

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.

♠ 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. I just needed to figure 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 SPADES concert – which you are about to hear tonight – features composers who are well known, or who might yet become well known, for “breaking new ground.” Though we’ve become quite used to their musical vocabularies now, Beethoven and Mahler were both considered innovators in their time, and their music was frequently controversial. Mendelssohn, while considered conservative in his own compositions, did “dig through” the music of the Baroque era to play a pivotal role in reinventing the music of J.S. Bach, which had fallen into obscurity. Finally, Dennis Bathory-Kitsz – a contemporary composer – is also considered an



*In tune
with your
real estate needs*

John Gleysteen
Over 300 Home Sales!



Office: 414.962.4413 x197
Cell: 414.403.1325
jgleysteen@shorewest.com

ShoreWEST
REALTORS



**Photography for
Performers**

Event • Promotional • Creative

Steve Jarvis
414-322-4560
S21j@aol.com

*Concord Chamber
Orchestra's Photographer*

innovator. Although I've chosen one of his tamer pieces, I urge you to seek out his music on his website if you're interested in "having your ears stretched" a bit!

Jamin Hoffman
Music Director

* * *

Dennis Bathory-Kitsz (b. 1949) is a composer, author, editor, teacher, and technologist. His work engages the advancement of arts and technology from both humanist and experimental perspectives. He is frequently called upon for commissions, master classes, writing and editing, teaching and presentations, seminars and performances, and music digital engraving.

Bathory-Kitsz has had over 300 commissions, and his music has been performed by his own ensembles and over 100 orchestras, chamber ensembles, choruses, and soloists around the world, as well as innumerable student groups and those who have anonymously downloaded and realized scores and performance artworks. His artistic installations have appeared in numerous galleries and museums, and he has performed many of his own works at venues in the U.S. and Europe. His musical scores are part of the historical Notations21 project and exhibit. He invites you to visit his website at <http://maltedmedia.com/people/bathory/index.html> and watch videos of performances of his work, available on his YouTube channel.

The songs that make up **Three Hungarian Folksongs** were transcribed and arranged from 78rpm records issued about 1917. The records were originally purchased by Bathory-Kitsz's grandfather, József Báthory, in Manhattan early in the 20th century, and have remained in the family. Bathory-Kitsz has had them transferred to digital recordings, which are downloadable from his website.

The two outer movements are traditional Hungarian dances. The slow middle movement was originally composed by Vajda József, and remains an often-recorded song. The title is in 19th century Hungarian, and has been (very) roughly translated as "a stolen horse in a barn mourns for the Hortobágy plains."

* * *

Felix Mendelssohn (1809–1847) was a German composer, pianist, organist, and conductor of the early Romantic period. A grandson of the philosopher Moses Mendelssohn, Felix 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, but his parents were cautious and did not seek to capitalize on his talent. Early success in Germany,

where he also revived interest in the music of Johann Sebastian Bach, was followed by travel throughout Europe. Mendelssohn was particularly well received in Britain as a composer, conductor, and soloist, and his ten visits there – during which many of his major works were premiered – form an important part of his adult career.

His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatoire (now the University of Music and Theatre Leipzig), which he founded, became a bastion of this anti-radical outlook. Mendelssohn wrote symphonies, concerti, oratorios, piano music, and chamber music. His best-known works include his “Overture” and incidental music for *A Midsummer Night’s Dream*, the “Italian” Symphony, the “Scottish” Symphony, the overture *The Hebrides*, his mature Violin Concerto, and his String Octet. His *Songs Without Words* are his most famous solo piano compositions. 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 been recognized and re-evaluated. He is now among the most popular composers of the Romantic era.

Mendelssohn’s **Violin Concerto in E minor, Op. 64** is his last large orchestral work. It forms an important part of the violin repertoire and is one of the most popular and most frequently performed violin concertos of all time.

Mendelssohn originally proposed the idea of the violin concerto to Ferdinand David, a close friend and then concertmaster of the Leipzig Gewandhaus Orchestra (of which Mendelssohn was the conductor). Although conceived in 1838, the work took another six years to complete and was not premiered until 1845. During this time, Mendelssohn maintained a regular correspondence with David, seeking his advice with the concerto. The work itself was one of the foremost violin concertos of the Romantic era and was influential to the compositions of many other composers.

Although the concerto consists of three movements in a standard fast–slow–fast structure, and each movement follows a traditional form, the concerto was innovative and included many novel features for its time. Distinctive aspects of the concerto include the almost immediate entrance of the violin at the beginning of the work (rather than following an orchestral preview of the first movement’s major themes, as was typical in Classical-era concertos) and, as a whole, the concerto has a through-composed form, in which the three movements are melodically and harmonically connected and played *attacca* (each movement immediately following the previous one).

The concerto was initially well received and soon became regarded as one of the greatest violin concertos of all time. The concerto remains popular and has

developed a reputation as an essential concerto for all aspiring concert violinists to master, and it is usually one of the first Romantic-era concertos they learn. Many professional violinists have recorded the concerto and the work is regularly performed in concerts and classical music competitions.

* * *

Gustav Mahler (1860–1911) was a late-Romantic Austrian composer and one of the leading conductors of his generation. A Jew, he was born in the village of Kalischt, Bohemia, in what was then the Austrian Empire, now Kalište in the Czech Republic. His family later moved to nearby Iglau (now Jihlava), where Mahler grew up. As a composer, Mahler acted as a bridge between the 19th-century Austro-German tradition and the modernism of the early 20th century. While in his lifetime his status as a conductor was established beyond question, his own music gained wide popularity only after periods of relative neglect, including a ban on its performance in much of Europe during the Nazi era. After 1945 his music was re-discovered and championed by a new generation of listeners; Mahler then became a frequently-performed and recorded composer, a position he has sustained into the 21st century.

The Lutheran A Cappella Choir of Milwaukee

David Mohr, Music Director

presents

“Songs of Joy and Comfort”

Friday, May 4 at 7:30 p.m.

St. John’s Lutheran Church
20275 Davidson Rd., Brookfield, and

Sunday, May 6 at 3:00 p.m.

St. Matthew’s Ev. Lutheran Church
1615 N. Wauwatosa Ave., Wauwatosa

Featuring Handel’s “Utrecht Te Deum”

accompanied by members of the Concord Chamber Orchestra



The Lutheran
A Cappella Choir
of Milwaukee

Tickets available at www.lutheranacappella.org and at the door

Solemn Processional is an excerpt from the opening of the slow movement of Mahler's Symphony No. 4. The entire symphony is based on a traditional German song, "Das Himmlische leben," which represents a child's view of life in heaven. I had the honor to participate in a performance of this work with the Milwaukee Summer Philharmonia in the summer of 2011, conducted by Ralph Lane. I was so moved by the beauty of the work that I decided to transcribe and arrange this section of the symphony for string orchestra, so I could share it with my students at Nicolet High School. Hal Leonard Music has since published it. This performance is dedicated to Ralph, as a testament to his love of music, and his commitment to passing his love on to the next generation of musicians.

* * *

♠ IN MEMORY ♠



A portion of our concert is dedicated to a member of the CCO family, Ralph Lane. Ralph was a cherished former Board member and, even more importantly, an important musical mentor to many of the musicians in the CCO, including Music Director Jamin Hoffman. Ralph was incredibly knowledgeable about music and, as Jamin recently wrote, "every rehearsal with him was an education." He will be missed.

Ralph passed away in February, at the age of 79 years. Although he practiced law professionally, Ralph also received a Master of Music degree from Eastman School of Music in Rochester, NY, played horn in the Rochester Philharmonic Orchestra, and later was appointed as Professor of Music and Dean of the Conservatory of Music at Lawrence University of Wisconsin.

Ralph founded Opera Racine, which was active from 1977 through 1981, and conducted all of its performances. In 1999, he also established Philharmonia Racine, an orchestra giving training to young musicians, and in 2004, expanded it into the Milwaukee Summer Philharmonia, comprised mostly of professional musicians of greater Milwaukee, which he led until his death.

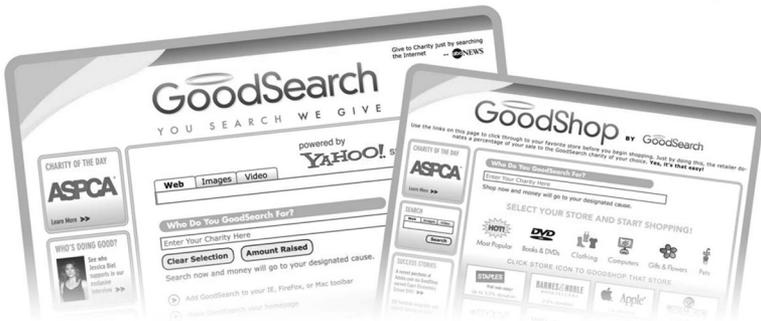
He continued to study history, especially music history and European history. He and his family traveled frequently in Europe, as an extension of those studies. He is survived by his wife, Ursula, with whom he celebrated his fiftieth wedding anniversary this past May.

Ludwig van Beethoven (1770–1827) was a German composer and pianist. He is widely recognized as one of the most famous and influential composers, as well as a crucial figure in the transition between the Classical and Romantic eras in Western art music. His best-known compositions include his nine symphonies, five concertos for piano, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works (including the celebrated *Missa Solemnis*), and songs.

Born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and Christian Gottlob Neefe. During his first 22 years in Bonn, Beethoven intended to study with Wolfgang Amadeus Mozart and befriended Joseph Haydn. Beethoven moved to Vienna in 1792 and began studying with Haydn, quickly gaining a reputation as a virtuoso pianist. He lived in Vienna until his death. In about 1800 his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. He gave up conducting and performing in public but continued to compose; many of his most admired works come from this period.

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!

Barry W. Szymanski
Lawyer



933 N. Mayfair Rd. Suite 107
 Wauwatosa, WI 53226
 262.797.8560

barrywszymanski@sbcglobal.net
 www.attorneybarry.com

Business - Probate - Wills - Trusts

Beethoven's **Symphony No. 3 in E-flat major, Op. 55**, also known as the "Eroica" (Italian for "heroic"), is a musical work marking the full arrival of the composer's "middle-period," a series of unprecedented large scale works of emotional depth and structural rigor. The symphony is widely regarded as a mature expression of the classical style of the late eighteenth century that also exhibits defining features of the romantic style that would hold sway in the nineteenth century. The Third Symphony was begun immediately after the Second, completed in August of 1804, and first performed in April of 1805.

The work is a milestone in the history of the classical symphony for a number of reasons. The piece is about twice as long as symphonies

Milwaukee
Choristers
 PRESENT



John Rutter's *Gloria* with brass and organ, selections from *Les Miserables*, two of our favorite spirituals and much more!

DIRECTED BY
 Dr. James B. Kinchen, Jr.

Eight DECADES OF SONG!

Friday, April 25 and Saturday, April 26
 7:30 P.M. | WISCONSIN LUTHERAN COLLEGE

\$15 Adult • \$12 Senior (62 or over) • \$5 Student
 Group rate: 5 or more adults \$12 per ticket
 At the door: \$18, \$15 and \$6

(414) 354-1933 | milwaukeechoristers.org

by Haydn or Mozart — the first movement alone is almost as long as many Classical symphonies, if the exposition repeat is observed. The work covers more emotional ground than earlier works had and is often cited as the beginning of the Romantic period in music. The second movement, in particular, displays a great range of emotion, from the misery of the main funeral march theme to the relative solace of happier, major key episodes. The finale of the symphony shows a similar range and is given an importance in the overall scheme that was virtually unheard of previously—whereas in earlier symphonies, the finale was a quick and breezy finishing off, here it is a lengthy set of variations and fugue on a theme Beethoven had originally written for his ballet music *The Creatures of Prometheus*.

The first movement opens with two large E-flat major chords played by the whole orchestra, firmly establishing the tonality. The first theme is introduced by the cellos, and by the fifth bar of the melody, a chromatic note (C#) is introduced,



Take the CCO home with you!

Well, not really... but we do have several small ensembles within the membership of the CCO that are just right for gatherings and events, ranging from weddings to bar mitzvahs to Mardi Gras parties.

**For more information, contact
our general manager
at concordmanager@gmail.com**

thus establishing the harmonic tension of the piece. The melody is finished by the first violins, with a syncopated series of G's (which forms a dissonance with C# of the cellos). After the first theme is played by various instruments, the movement transitions to a calmer second theme that leads to the development section. Like the rest of the piece, the development section is characterized by remarkable harmonic and rhythmic tension due to dissonant chords and long passages of syncopated rhythm. Most remarkably, Beethoven introduces a new theme in the development section, breaking the classical tradition that the development section works with existing material only. The development section leads back into the recapitulation; notably, the horns appear to come in early with the tonic melody while the strings are still playing the dominant chord. The movement ends in a long coda that makes use of the new theme from the development section.

The second movement is a funeral march in C minor with a trio in C major. The movement contains multiple fugatos, and its solemnity has led to its being used in many public funerals, most notably in Munich in 1972 after the killings at the Munich Olympics. The third movement is a lively scherzo; the trio features hunting calls from the three horns. The fourth movement is a set of variations on a theme that Beethoven had used several times before. The most well known example are the piano variations, Op. 35, now known as the "Eroica Variations." The variations here are structured in a similar manner to those of Op. 35 in that the bass line of the theme makes the first appearance and is subjected to a series of strophic variations leading up to the full appearance of the theme itself.

Beethoven had originally conceived of dedicating the symphony to Napoleon Bonaparte. The biographer Maynard Solomon relates that Beethoven admired the ideals of the French Revolution, and viewed Napoleon as their embodiment. According to Beethoven's pupil and assistant, Ferdinand Ries, when Napoleon proclaimed himself Emperor of the French in May 1804, Beethoven became disgusted and went to the table where the completed score lay. He took hold of the title-page and tore it up in rage. This is the account of the scene as told by Ries:

"In writing this symphony Beethoven had been thinking of Buonaparte, but Buonaparte while he was First Consul. At that time Beethoven had the highest esteem for him and compared him to the greatest consuls of ancient Rome. Not only I, but many of Beethoven's closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word 'Buonaparte' inscribed at the very top of the title-page and 'Ludwig van Beethoven' at the very bottom. ... I was the first to tell him the news that Buonaparte had declared himself Emperor, whereupon he broke into a rage and exclaimed, 'So he is no more than a common mortal! Now, too, he will tread under foot all the rights of man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!' Beethoven went to the table, seized the top of the title-page, tore it in half and threw it on the floor. The page had to be recopied and it was only now that the symphony received the title 'Sinfonia eroica.'"

♠ CCO SUPPORTERS ♠

The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions between January 1, 2013 and March 12, 2014.

Concord Club (\$1,000+)

Rachel Finger
Gwenn Harmann
Northwestern Mutual
Foundation
Walter Oestreich
David Rasmussen

Stewart & Louise Kirchner
John & Nancy Koss
Luther Manor
Jennifer MacGaffey
Keith & Mary Francis
MacGaffey
Paul Noelke *in honor of*
Gwenn Harmann

Lawrence Gold
Sue Griego *in honor of*
Gwenn Harmann
Darcy Gustavsson
Ruth Heimler
Michelle Hoffman
Jimmy & Elisabeth Kelly *in*
memory of Robert Rugierr

Conductor (\$500-\$999)

Direct Supply
Lyn & Scott Gebo
Jamin & Sandra Hoffman
Horny Goat Hideaway
David Johnson
Margo Kirchner and
Sam Wisotzkey
Kent & Marna Tess-Mattner
in honor of Jamin Hoffman
Gretchen Zirbel

Thomas Ollenburg
John & Mary Ann Parfrey
Dale & Barbara Pforr
Cookie & Isaac Roang
Allison & Nick Schweitzer
Carole Shiraga
Richard Zanoni *in memory of*
Mary Jean Zanoni

Carole Kincaid
Charles Landry
Milwaukee Catholic Home
David Nelson *in honor of*
John Parfrey
Julia Ollenburg
Michael Ostermeyer
Harvian Raasch-Hooten *in*
honor of Kent Tess-Mattner
Meredith Dugan Schoenfield
Sunrise Care Center
Debra & Jay Tews *in honor*
of Gwenn Harmann

Friend (\$25-\$99)

Anonymous
Karen Baemmert *in memory*
of Jerome Baemmert
Dennis & Marlene Bell
Eileen Bodoh
Paul & Connie Eberly *in*
honor of Gwenn Harmann
Tom Dentici
Michelle Eul
Julie Ford
Suzanne Freshley

Thomas Uttech
Arthur Wasserman *in*
memory of Sheila Ruth
Wharton Wasserman
Mackie & Sandy Westbrook
Keith & Nancy Williams
Julie Wilson
Anne Wright

Player (\$100-\$499)

Albert & Laurie Asch
Robert Balderson
Steven Booth
CUNA Mutual
Carl Gleysteen
W. Thomas & Mary
Harmann
Timothy & Gail Kappeler

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



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.

♠ SHARE YOUR REFUND ♠

For many of us it's tax refund time. Even if you feel the urge to splurge on yourself, please consider dividing your tax refund — spend some and give some to the CCO. That way everybody wins and you help to keep classical music accessible in the Milwaukee area.

Even small gifts of \$10, \$20, or \$50 of your tax refund can make a difference. Leave a cash donation tonight at the ticket desk, or visit www.concordorchestra.org/donate to donate online or through the mail. Thank you, as always, for your continued support.

♠ 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
SecretaryNick Schweitzer
Treasurer Gwenn Harmann
Board Members.....Anne Dunlop, Darcy Gustavsson,
Dave Rasmussen, Lee Stock
Honorary Directors..... Walter Oestreich, Rachel Finger
Music DirectorJamin Hoffman
General ManagerDana Robb

FRIDAY, APRIL 25, 2014 @ 8:00 PM

GABRIEL KAHANE & ROB MOOSE DUO

"Gabriel Kahane is
a one-man cultural
Cuisinart."

— *The New York Times*



262.781.9520 / WILSON-CENTER.COM

♠ UPCOMING CONCERTS ♠

Mark your calendar and plan to attend these CCO performances.

FROSTIANA

Sunday, April 27 • 3:30 p.m.
UW-Parkside RITA
tickets at (262) 595-256

DIAMONDS

Saturday, May 10 • 8 p.m.
St. Matthew's Church, Wauwatosa
tickets at www.concordorchestra.org

FREE SUMMER SHOWS

Wednesday, July 23 • 7:30 p.m.
Rotary Performance Pavilion,
Wauwatosa

Sunday, August 3 • 1:30 p.m.
Lions Legend Park, Franklin

2014-2015 SEASON

Saturday, October 18 • 8 p.m.
St. Matthew's Church, Wauwatosa
including Brahms' Serenade

Saturday, December 6 • 8 p.m.
Basilica of St. Josaphat
including Prokofiev's Winter Bonfire

Sunday, January 25, 2015 • 1:30 p.m.
Nicolet High School, Glendale
Chamber Music Ensembles

Saturday, March 21, 2015 • 8 p.m.
St. Matthew's Church, Wauwatosa
including Beethoven's Coriolan Overture

Saturday, May 16, 2015 • 8 p.m.
St. Matthew's Church, Wauwatosa
including Copland's Appalachian Spring

Dates and repertoire are subject to change. Visit our website for updated details.



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

www.concordorchestra.org

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