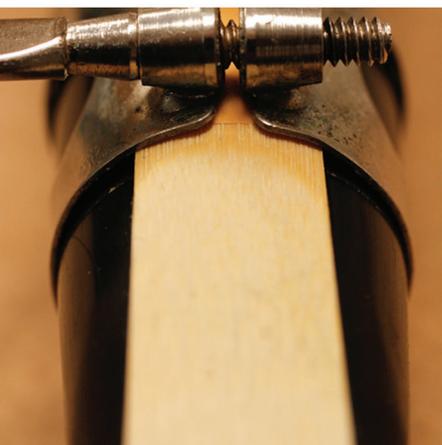


WIRE

BRASS

WOOD

LEATHER



***raw materials***

2012 • 2013



CONCORD  
CHAMBER ORCHESTRA

*Proud to support the  
Concord Chamber Orchestra*

# **B**LIFFERT

*Lumber & Hardware*

**lumber • hardware • paint • lawn & garden  
windows & doors • plumbing • electrical**

*Family-owned for over 100 years!*

*Six locations to serve you.*

**1014 East Chambers Street, Milwaukee**

*Capitol Drive to Humboldt Avenue, South to Chambers Street*

**414-264-5700 • [www.bliffertlumber.com](http://www.bliffertlumber.com)**

Presenting Series Sponsor  
JoAnn and Don Krause

## PIANOARTS



NATIONAL PIANO COMPETITION  
AND MUSIC FESTIVAL

**Be the first to see the  
2012 PianoArts winner!**



**SUNDAY, MARCH 24, 2013 • 2 PM**

Tickets: \$27 • (262) 781-9520 • [wilson-center.com](http://wilson-center.com)

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



**CONCORD**  
CHAMBER ORCHESTRA

Jamin Hoffman, Music Director

*presents its*

**37th Season • 2012-2013**

**raw materials**

**WOOD**

*featuring*

**Charles Asch, cello**

*Winner of the 2012-2013*

*Dorothy J. Oestreich Concerto Competition*

Saturday, March 9, 2013 – 8:00 p.m.

St. Matthew's Evangelical Lutheran Church

1615 Wauwatosa Avenue

Wauwatosa, Wisconsin

*concert sponsored in part by*

**BLIFFERT**  
*Lumber & Hardware*

**Concord Chamber Orchestra**

(414) 750-4404

[www.concordorchestra.org](http://www.concordorchestra.org)

[concordmanager@gmail.com](mailto:concordmanager@gmail.com)

## wood: program

Serenade No. 2 in d minor, Op. 44 .....Antonín Dvořák  
for winds, horns, and low strings (1841-1904)

- I. Moderato, quasi marcia
- II. Minuetto
- III. Andante con moto
- IV. Finale

Concerto No. 2 for Violoncello and Orchestra .....Joseph Haydn  
in D major, Op. 101, Hoboken VIIIb:2 (1732-1809)

- I. Adagio
- II. Allegro
- III. Andante
- IV. Allegro

*Charles Asch, cello soloist*

*~ Intermission ~*

Serenade for Thirteen Winds, Op. 7 .....Richard Strauss  
(1864-1949)

Symphony in C .....Georges Bizet  
(1838-1875)

- I. Allegro vivo
- II. Adagio
- III. Allegro vivace and Trio
- IV. Allegro vivace

### **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](http://www.concordorchestra.org), or contact the CCO's General Manager, Dana Robb, at (414) 750-4404 or [concordmanager@gmail.com](mailto:concordmanager@gmail.com).

## wood: personnel

### FLUTES

Michelle Hoffman\*  
Carole Shiraga\*

### OBOES

Rita Mitchell\*  
Annette Perkins

### CLARINETS

William Pietsch\*  
Stephanie Traska

### BASSOONS

Laura Kohrs\*  
Keith MacGaffey

### HORNS

Ted Durant\*  
Mary Lynn Kocovsky  
Tristann Rieck  
Isaac Roang\*

### TRUMPETS

Dennis Benjamin  
Bob Syverson\*

### TIMPANI

Lee Stock†

### FIRST VIOLINS

Becky Arthurs  
Julia Ollenburg  
Lynn Pietsch\*  
David Rasmussen†  
Jennifer Reinke  
Kristen Tan\*  
Casey Unger

### SECOND VIOLINS

Anne Dunlop†  
John Gleysteen  
Sandra Hoffman\*  
Martin St. Maurice  
Jacki Thering\*  
Katy Vandenberg

### VIOLAS

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

### CELLOS

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

### BASS

Jacquelyn Crema

\*Principal player  
†Board member

## 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.

## wood: 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.



**Charles Asch** is a cellist from Milwaukee. He completed his Master of Music at the Juilliard School in 2011,

and is currently completing a doctorate degree in music at the University of Minnesota. He attended Northwestern University 2005-2009, completing his bachelor's degree in music and in German literature.

In 2009, Charles was chosen to give a recital for the Civic and Arts Music Foundation of Milwaukee. He was also the first place winner of the Union League Civic and Arts Foundation Solo Competition of 2009.

While attending Juilliard in New York City, Charles studied with renowned contemporary music performer, Fred Sherry.

Currently, Charles participates in chamber music performances, premieres of contemporary pieces, and also performs solo recitals. Most recently, he performed a solo recital at the Villa Terrace Decorative Arts Museum of Milwaukee, including works by J.S. Bach, Benjamin Britten, and Fritz Kreisler.

He has given several performances with orchestra, with the Northwestern

University Symphony Orchestra (2010), the Kettle Moraine Symphony Orchestra (2009), the Menomonee Falls Symphony Orchestra (2004), and the Festival City Symphony (1999).

Charles plans to continue to focus on solo and chamber music performances, with a strong interest in expanding cello performance techniques, as well as in cello teaching.

Regarding his concerto selection for today's concert, Charles says, "I chose to play the Cello Concerto in D major by Joseph Haydn because of the joyful clarity it offers. In a world of confusion and drifting, this cello concerto offers a sparkling, clearly distilled soundscape.

"The similarity of the solo line to that of a birdcall, and the orchestra to the lush surroundings of a nature reserve are great! For a local instance of the organic spirit of the cello concerto, one need not look any further than the Schlitz Audubon Nature Center of Fox Point, the Riveredge Nature Center of Cedarburg, and especially the expansive vista of the lakefront of Milwaukee. The music of Haydn, emanating from a town adorned with stately homes of barons, yet close to the earthy nature of the land and its people, resonates strongly in Milwaukee. I hope that you will enjoy this ebullient, yet earthy cello concerto."

## wood: program notes

In May 1879, Johannes Brahms wrote to a friend: “Take a look at **Dvořák’s Serenade for Wind Instruments**; I hope you will enjoy it as much as I do.... It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!” A year earlier, Brahms had recommended the music of Dvořák to his publisher in Berlin, Simrock, who accepted Dvořák for publication and suggested that he compose a set of Slavonic Dances, similar to Brahms’ Hungarian Dances, which proved to be pivotal in establishing Dvořák as a popular composer.

Dvořák’s Wind Serenade was written in two weeks in January 1878. During the rest of the year Dvořák composed the Slavonic Dances (initially for piano duet), several other orchestral works, a set of five folk choruses, two songs, a Capriccio for violin and piano, and some minor piano works. He also found time to orchestrate the Slavonic Dances when they became wildly popular throughout Europe.

Called the “Wind Serenade” (to distinguish it from the slightly earlier Serenade for Strings in E major), the Dvořák employs a foundation of cello and string bass beneath the wind group of oboes, clarinets and bassoons, and three horns. A similar approach had been used previously by Brahms (who was much admired by Dvořák) in his Serenade in A, op. 16, although Dvořák dispensed with Brahms’s violas, and used solo cello and string bass. In contrast to the elegant, classically minded String

### 2013-2014 season

**Mark your calendar and plan to spend time with the CCO.**

**Saturday, October 26, 2013**  
St. Matthew’s Ev. Lutheran Church

**Saturday, December 7, 2013**  
Basilica of St. Josaphat

**Saturday, March 22, 2014**  
St. Matthew’s Ev. Lutheran Church

**Saturday, May 10, 2014**  
St. Matthew’s Ev. Lutheran Church

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.

Serenade, Dvořák wrote the Wind Serenade in a fervently Czech nationalistic vein, and the wind instrument tone colors effectively reinforce that feeling.

The opening march pays homage to the serenades of Mozart and central European wind-band music, known as *Harmoniemusik*. The second movement is actually comprised of two Czech folk dances, a *sousedska* (similar to the Austrian *Ländler*) and a *furiant* as the Trio section. In the third movement, Dvořák pays homage to the beautiful slow movement of Mozart's *Gran Partita*. The finale begins with a polka-like theme, the successive returns of which are separated by contrasting new material each time, until the first-movement march recurs just before the last appearance of the polka.

Dvořák's Wind Serenade was very well received. The year after its premiere, Hermann Krigar wrote, "What fine artistic expression, what compelling melodies and touching harmonic progressions the composer has at his disposal." It continues to be one of the most beloved works in the wind repertoire by both players and listeners.

\* \* \*

**Joseph Haydn** is not normally known as a composer of concertos, but there are actually more than two dozen concertos that we know are authentic (Haydn's popularity in his own day meant that many works were falsely attributed to him for marketing purposes). Perhaps half that many other concertos are known to have been lost, largely because of fires in the palace of the Esterhazy princes where Haydn worked.

Haydn showed a keen ability to find the peculiar voice of each solo instrument, particularly instruments for which concertos were not often written. In Haydn's



## cco board of directors

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

day, the cello fell into that category. The instrument arrived late on the scene, evolving from larger and smaller members of the violin family in the second half of the 17th century, and then took a long time to displace the flat-backed, fretted, six-string bass viol. Once the cello was firmly established as a bass instrument, it tended to remain a supporting player. It was the more adventurous composers like Vivaldi, or cellists like Boccherini, who gave it star billing. A cello concerto could be an acoustically difficult thing to bring off in the 18th century, because in the very resonant rooms where music was usually played, a rapid low passage that sounds perfectly clear to the player can sound like a vague wash of sound to listeners a few feet away. Thus it is probably not a coincidence that the cello became more of a soloist as it became more common to play in the instrument's higher range.

Haydn wrote the **Cello Concerto No. 2 in D** about 1783, when he had been running the Esterhazy musical establishment for more than two decades. Anton Kraft, the Esterhazy orchestra's principal cellist from 1778 to 1790, was a noted virtuoso, and though nothing definite is known about the concerto's origin, it has always been presumed that Haydn wrote it for Kraft.

From its inception, the second cello concerto never had trouble holding a place in the repertoire. It is the stuff of which classics are made, with graceful, lilting melodies that both sing and dance. Haydn avoided acoustical muddiness in grand style: the cello spends a great deal of time playing in soprano range, with many passages that a violin could play without transposing. Such a use of the instrument is doubly remarkable because the neck of the 18th-century cello was shorter than the modern cello neck, so Haydn was pushing the limits of the cello's range, and



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](http://www.concordorchestra.org) for more information.**

making it sing and scamper there. This sort of writing, though not unprecedented, was very much on the cutting edge in the 1780s.

\* \* \*

**Richard Strauss** had just turned seventeen when he composed his **Serenade for Thirteen Wind Instruments** in 1881. In true prodigy style, he had already published a string quartet, a piano sonata, some shorter piano pieces, and an orchestral march, and his catalogue of unpublished compositions included a full-length symphony.

As the teen-aged son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. According to Richard, Franz' musical tastes were fairly conservative: "His musical trinity was Mozart (above all), Haydn, and Beethoven. To these were added Schubert, as song-writer, Weber, and, at some distance, Mendelssohn and Spohr. To him, Beethoven's later works, from the Finale of the Seventh Symphony onward, were no longer 'pure' music (one could begin to scent in them that Mephistophelian figure, Richard Wagner)."

Strauss Senior was decidedly unsympathetic when it came to "new" music, and no one was newer in late-19th-century Munich than Wagner. Stories abound about clashes between Franz Strauss and Wagner, with the horn player railing against Wagner's music while playing it with incomparable skill and beauty. Even Wagner was forced to admit of the elder Strauss that "when he plays his horn, one cannot stay cross with him."

The beauty of Franz Strauss' horn playing certainly influenced his son's writing for winds in the Serenade, which utilizes four of his father's instruments along with double woodwinds and contrabassoon. The teen-aged composer's assured writing could also be attributed to his first-hand knowledge of the orchestra. His father directed an amateur orchestra that played in a Munich tavern, and young Richard was a frequent and curious visitor at rehearsals. He eventually joined the orchestra in 1885, playing among the first violins for three years. Franz' preference for the music of the classical and early Romantic eras also seems to have shaped his son's early compositional efforts to a considerable extent.

The Serenade was premiered in Dresden on November 27, 1882, conducted by the noted conductor Franz Wüllner, who had led the Munich premieres of Wagner's *Das Rheingold* and *Die Walküre*. The work is much more than simply a deft imitation of Mozart and Mendelssohn; it represents the young Strauss' filtering and distillation of these influences into something remarkably original.

The Serenade is in a single, sonata form movement (consisting of the exposition of themes, the development of those themes, and a recapitulation of themes). Strauss' use of this form, which was an innovation of the classical era of Mozart and Haydn, reflects his immersion in the works of his father's "musical trinity." The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the thirteen wind instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the contrabassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively beautiful moment in the Serenade, as the horns play the first theme with great warmth, which surely must have put a smile on Franz' face. The work ends gently, with the flutes, a gesture that offers a premonition in miniature of some of Strauss' ravishing writing for the soprano voice in his greatest operas.

\* \* \*

According to the *Grove Dictionary of Music and Musicians*, the **Symphony in C**, by **Georges Bizet** "reveals an extraordinarily accomplished talent for a seventeen-year-old student, in melodic invention, thematic handling and orchestration." Bizet started work on the symphony in late October of 1855, four days after turning 17, and finished it roughly a month later. It was written while he was studying at the Paris Conservatoire under the composer Charles Gounod, and was evidently a student assignment. Bizet showed no interest in having it performed or published, and while he used certain material from the symphony in later works, the piece was never played in his lifetime. After his death, Bizet's widow gave the manuscript to his friend Reynaldo Hahn, who left it along with other papers to the archives of the conservatory library, where the musicologist Jean Chantavoine found it in 1933. Soon thereafter, Bizet's first British biographer Douglas Charles Parker showed the manuscript to the conductor Felix Weingartner, who led the first performance in Basel, Switzerland, on February 26, 1935.

The symphony was immediately hailed as a youthful masterpiece on a par with Felix Mendelssohn's overture to *A Midsummer Night's Dream*, written at about the same age, and quickly became part of the standard Romantic repertoire.

During the time when Bizet was composing his own first symphony, he was simultaneously working on reducing the first symphony of his mentor Gounod from the full orchestra to a two-piano version. Subsequently, all four movements of Bizet's symphony bear a close resemblance to Gounod's work, which may explain why Bizet never attempted to have the piece performed or published during his lifetime. Like Gounod, Bizet frames the first movement with an opening *tutti* chord and closing codetta. In the second movement, Bizet composed a small fugue as the development section, using the same instruments, entering in the same order, as

Gounod; both start *sotto voce* with staccato articulation and share a closely similar phrase shape. Additionally, in both works, the first theme is brought back in the recapitulation over passages in the strings that recall the fugal development.

Although quite different in tempo and character, Bizet's third movement *scherzo* makes several references to the Gounod's *scherzo* in the trio section. Both are variants of the opening theme, played by the woodwinds over a string pedal point. Finally, in the last movement, Bizet directly imitates Gounod's closing phrase in his own work, drawing on the same rhythmic shape and architecture to create a miniature coda.

Although Bizet's symphony was obviously modeled on Gounod's work, critics view it as a much superior composition, showing a precocious and sophisticated grasp of harmonic language and design, originality and melodic inspiration, and sophistication that has invited comparisons with Haydn, Mozart, Mendelssohn, Schumann, Rossini, and Beethoven. Within a short time of its publication, the work had been widely performed. The musicologist John W. Klein, who attended its London premiere, found the work "enchanting" and "charming," a view that has been generally echoed since. Since it has resurfaced, Bizet's Symphony in C has far outshone Gounod's work in the repertoire, both in terms of performance and numbers of recordings.



★ 7208 W. State Street ★  
Tosa Village



*Weekday Lunch Specials  
Listed Online at*

**www.leffs.com**

Follow us on Twitter  
**@LeffsLuckyTown**



## Photography for Performers

Event • Promotional • Creative

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

*Concord Chamber  
Orchestra's Photographer*

## cco supporters

The Concord Chamber Orchestra gratefully acknowledges the support of the following donors who have made contributions between January 1, 2012 and March 3, 2013:

### Concord Club (\$1,000+)

Rachel Finger  
Gwenn Harmann  
Sandra & Jamin Hoffman  
Northwestern Mutual  
Foundation

Jewish Home & Care Center  
Gail & Tim Kappeler  
Stewart & Louise Kirchner  
Ralph Lane  
Karylmary & Paul Lucey  
Keith & Mary Francis  
MacGaffey

Linda Benfield  
Eileen Bodoh-Kalupa  
Frank & Minda Byrnes  
William & Lynn Cooper  
Tom Dentici  
Richard Farvour  
Jake Federmeier  
Suzanne Freshley  
Lawrence Gold in honor of

### Conductor (\$500-\$999)

Bliffert Lumber & Hardware  
Brass Bell Music Store  
Cooper Industries  
Foundation  
Direct Supply  
Darcy & Bo Gustavsson  
Margo Kirchner &  
Sam Wisotzkey  
Walter Oestreich  
Christine & Stephen  
Sponagle  
Kent & Marna Tess-Mattner  
Gretchen Zirbel

Jennifer MacGaffey-Thurston  
Milwaukee Ballet Company  
Paul Noelke  
John & Mary Ann Parfrey  
Laura Pearson &  
Mark Thimke  
Pewaukee Fred Astaire  
Dance Studio

Dave Rasmussen  
Halo Soap & Products  
Harley-Davidson Museum  
Michael Hill  
Karen Johnson  
Robert & Jane Kirst  
Milwaukee Repertory  
Theater

Dale & Barbara Pffor  
Jennifer Reinke  
Gary & Candy Ridgway  
Isaac & Cookie Roang  
St. Camillus San Camillo  
Carole Shiraga  
Stephen & Paula Strother  
Syrena Polish Folk Dance  
Ensemble

David & Gail Nelson in  
honor of John Parfrey  
Pat & Bob Olin  
Julia Ollenburg  
Rosemary Poetzl  
Rita Reinke  
Miriam Stauff

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

Affiliated Dermatologists  
American Baptist Homes  
of the Midwest  
Robert Balderson  
Sue Chartrand  
CUNA Mutual Foundation  
Edward & Elizabeth Durant  
Carl Gleysteen  
John & Susan Gleysteen  
Pauline & John Hammel  
W. Thomas &  
Mary Harmann  
Herbert H Kohl Charities

Kristen & Lee Tan  
Tudor Oaks  
Brian Volkman  
Windhover Foundation  
Richard Zanoni in memory  
of Mary Jean Zanoni

Debra Tews in honor of  
Gwenn Harmann  
Thomas Uttech  
Corinthia Van Orsdol  
Audrey Waitkus  
Arthur Wasserman in  
memory of Sheila  
Wharton Wasserman  
Nancy & Keith R. Williams  
Anne Wright  
Norma Zehner

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

Anonymous  
Karen Baemmert in memory  
of Jerome Baemmert  
Mara Beldavs

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

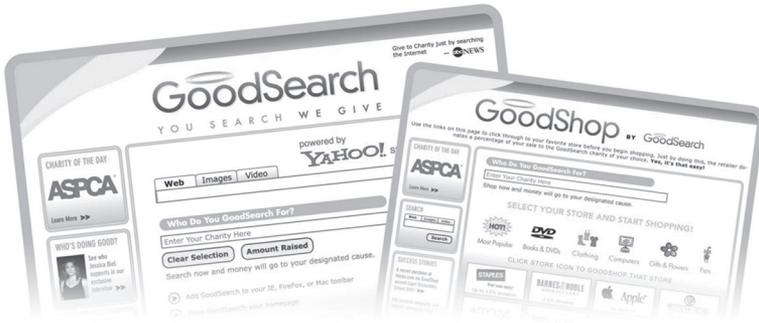
**CAMPAC**  
Milwaukee County Arts Fund

**WISCONSIN arts BOARD**  
Creativity. Culture. Community. Commerce.

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

The 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](http://www.concordorchestra.org)

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

# LEATHER

Join the Concord Chamber Orchestra  
for the final concert in our 2012-13 season  
**raw materials**

## leather

**Saturday, May 18th • 8 p.m.**

*St. Matthew's Ev Lutheran Church, Wauwatosa*



Our final concert of the season will bring back one of our favorite composers. **Australian Sean O'Boyle will join us for the world premier of his newly-commissioned concerto** designed to showcase the oldest family of instruments, the drums.

- **Parade of the Percussionists** by Robert Wendel
- **Concerto for Percussion** by Sean O'Boyle
- **Kindersymphonie ("Toy Symphony") in C Major** by Leopold Mozart
- **Fanfare for the Common Man** by Aaron Copland
- **Young Person's Guide to the Orchestra** by Benjamin Britten

[www.concordorchestra.org](http://www.concordorchestra.org)  
**414.750.4404**

**Tickets: \$18**  
**\$12 seniors/students**

Concert sponsored in part by

**Stan's**  
FIT FOR YOUR FEET

