

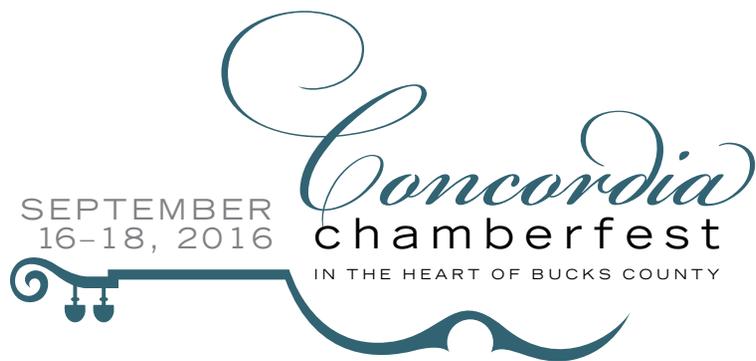
the Newness of it all...

Concordia
chamberfest
IN THE HEART OF BUCKS COUNTY



SEPTEMBER 16-18, 2016

Michelle Djokic, Artistic Director



THE ARTISTS

Piano - Anna Polonsky
Clarinet - Romie de Guise-Langlois
Violin - Philippe Djokic, Emily Daggett-Smith
Viola - Molly Carr, Juan-Miguel Hernandez
Cello - Michelle Djokic



Concert 1

Friday, September 16, 2016

7:00 pm

The Barn at Glen Oaks Farm, Solebury, PA

“Oh Gesualdo, Divine Tormentor”

for string quartet

Bruce Adolphe

(b. 1955)

Deh, come in an sospiro

Belta, poi che t'assenti

Resta di darmi noia

Gia piansi nel dolore

Moro, lasso

Adolphe - More or Less

Momenti

Clarinet Quintet in A major, K. 581

for clarinet and string quartet

Wolfgang A. Mozart

(1756 – 1791)

Allegro

Larghetto

Menuetto

Alllegretto con variazione-Adagio-Allegro

—w— INTERMISSION —w—

String Quintet in C major, Opus 29

for two violins, two violas and cello

Ludwig van Beethoven

(1770 – 1827)

Allegro moderato

Adagio molto espressivo

Scherzo -Allegro

Presto

—w—

Open Rehearsal

Saturday, September 17, 2016

10:30 am-1:00 pm & 2:00-5:00 pm

The Barn at Glen Oaks Farm, Solebury, PA

**Open rehearsal will feature works from
Sunday's program of Bach, Copland and Schumann**



Concert 2

Sunday, September 18, 2016

3:00 pm

The Barn at Glen Oaks Farm, Solebury, PA

Art of the Fugue, BWV 1080 Contrapunctus I-IV
for string quartet

Johann S. Bach
(1685 – 1750)

Contrapunctus I - Allegro

Contrapunctus II - Allegro moderato

Contrapunctus III - Allegro non tanto

Contrapunctus IV - Allegro con brio

Sextet

for clarinet, piano and string quartet

Aaron Copland
(1900 – 1990)

Allegro vivace

Lento

Finale

— INTERMISSION —

Piano Quartet in Eb Major, Opus 47
for piano, violin, viola and cello

Robert Schumann
(1810 – 1856)

Sostenuto assai - Allegro ma non troppo

Scherzo, Molto vivace

Andante cantabile

Finale, Vivace



*For today's performance we are using a Steinway piano selected
from Jacobs Music Company*

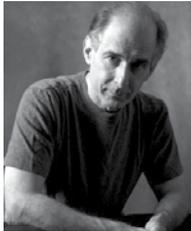
PROGRAM NOTES

by Michael Grace

Professor, Music Department - Colorado College



FRIDAY, SEPTEMBER 16, 2016



Oh Gesualdo, Divine Tormentor

Bruce Adolphe

(b. 1955)

Carlo Gesualdo (1566-1613) was an iconic composer of the Renaissance. He was also Prince of Venosa, a region in southern Italy, although he was known to be more interested in his composition than in his princely duties. Besides his music, he is well known for catching his wife, Donna Maria d'Avalos, with another man in flagrante delicto and killing them both on the spot. Incidentally, he got off.

Bruce Adolphe (b. 1955) is another rather unique composer who is still alive today and whose life is free of any such controversy. In fact, he has had a wildly successful career as a composer and has written three books on musical aesthetics. His music is always interesting as well as beautiful. He often focuses on some important musical style or feature; In *O Gesualdo, Divine Tormentor!*, he explores the core features of the Renaissance composer's music. These include strong dissonances (always used to express powerful affections) and extreme chromaticism. The latter is the use of sharps and flats to achieve notes that are not a part of the home key. The effect on the listener is powerful and can be an expression of longing associated with unrequited love.

Adolphe has explained his work articulately:

"O Gesualdo, Divine Tormentor! is a collection of seven pieces by and about Gesualdo. First, there are five of his most arresting madrigals (that is, madrigals for which some thought he should be arrested) arranged from the five-voice vocal works to fit on four instruments; then an original composition in which I use fragments of his most famous madrigal, Moro lasso (I die, alas, of sorrow, and she who could give me life slays me and will not help me — perhaps I should be arrested for giving my movement the title More or Less); and last, a quiet yet disturbing finale I have called

Momenti, which consists of some of the strangest moments in Gesualdo's music organized into a mini tone-poem for string quartet.

"The title refers to the typical sentiment in the madrigal texts of Gesualdo's time, when it seemed that nearly all poets were dying of unrequited love, and their ladies were all cruel and fair. [The other four madrigals are Deb, come invan sospiro (Ah! How I sigh in vain), Belta, poi che t'assenti (Beauty, since you are leaving with my heart, take also my suffering), Resta di darmi noia (O cease tormenting me, cruel, deceiving thought, for what you most desire never more shall be), and Gia piansi nel dolore (As I wept in my sorrow).] Gesualdo perfectly depicted all this suffering and yearning in his music, far better than any composer with the possible exception of Robert Schumann. The texts become redundant quickly, but the music remains fresh, immediate, and surprising.

This is a really interesting piece that bridges a nearly 5-century gap between two great composers. The chromatic harmonies and dissonances, if thought of as expressing the pains of unrequited love, are powerful and moving.



Clarinet Quintet in A Major, K.581

Wolfgang Amadeus Mozart

(1756 – 1791)

Mozart biographer Eric Blom wrote "the [Clarinet] Quintet has that quality of clairvoyance which so often surprises and gently oppresses us when we are confronted with his best work, the kind of infallibility in doing precisely the right thing at precisely the right moment which must often have made him stand back, not to say stagger back, from his work and ask himself in happy consternation: 'How did I do it?'"

We will never know if Mozart ever truly wondered how he did what he did. But this quintet, composed in 1789, just two years before his death, undeniably possesses that inscrutable quality that results from genius at work. Perhaps most stunning is the way Mozart combines the varied sounds of the clarinet - clear in its high register, lyrical and warm in the middle, and darkly colorful in the lower, or *chalumeau*, register - with the strings. This instrument, for which Mozart had

a particular affinity, can either blend with or contrast the bright violins and the darker viola, and in this Quintet the composer explores a multitude of tonal combinations. In fact, this quintet remains an outstanding example of Mozart's interest in a sheer beauty of sound that characterizes many of his late works.

The opening *Allegro* begins with the clarinet in charge of the thematic content. But in the development section we hear a truly memorable passage in which the strings play fast arpeggios, passed around from one to another, while the clarinet plays slower and wider arpeggios which seem to wrap around the entire string consort. This is one of the striking moments when Mozart gives the effect that a soloist is accompanying the entire ensemble, kind of like the tail wagging the dog.

The second movement, *Larghetto*, simply contains, among other things, one of the most sublimely beautiful melodies Mozart ever wrote, here given over entirely to the soft, sweet breath of the clarinet. One does wonder, at this moment, "how *did* he do it?" The third movement, *Menuetto*, is curious for the presence of two *trios* (short sections that come after the *minuet* proper); the first of these is for strings alone, the second is a *Ländler* (an Austrian folk-dance) for the clarinet; the quality of the melody reminds the listener of the rustic origins of the instrument itself.

The final movement, *Allegretto*, is a theme with six variations. In each one, Mozart creates a different character or feeling and often features just one or two of the instruments.

The first variation, in a cute mood, gives the clarinet "cute" two-octave leaps; the third offers the cello an expressive, plaintive, sighing melody in a melancholy mood, while the fourth returns to joviality and puts the clarinet and first violin through a little speed drill in arpeggios and scales. After a pensive fifth variation, this stunning work closes with a bright and positive *Allegro* that clearly recalls the original theme.



String Quintet in C Major, Op. 29

Ludwig van Beethoven

(1770 – 1827)

The original publication of Beethoven's C Major Quintet was surrounded by controversy, temperamental behavior and, ultimately, litigation. It seems that one publisher got a copy

of the score from the count who commissioned it by, as Beethoven put it, "oily misrepresentation." In the meantime, the composer had already offered it to another publisher. Beethoven found mistakes in the "illicit" publication and demanded that the publisher give him all copies to correct by hand. He then instructed his secretary to deface them with so many blotchy ink marks that they could never be sold, and also published a notice in the papers stating that the edition was too full of errors to be of any value. All of this resulted in a huge controversy, several litigations, and reveals to us the temperamental side of the composer's personality.

The year in which Beethoven wrote this work - 1801 - was a difficult one for him in many ways. He was becoming progressively more aware of his deteriorating hearing and was often thrown into fits of depression or anxiety. The music of this quintet itself can be felt as an expression of his general mood. In the first three movements, one hears the more conservative composer, still imitating the styles of Haydn and Mozart. In the last movement, one hears the Beethoven to come — the innovative, daring composer who experimented boldly with new vital sounds and ideas.

The idea of composing for this group of instruments (string quartet with an extra viola) is in itself interesting. Although it certainly pays homage to Mozart who wrote six famous quintets for this medium, it also serves Beethoven's potent aesthetic ideals at this stage in his musical development. The added viola gives power and body to the lower register (it often doubles the cello), makes the harmony more solid, and allows for a richer sonority, particularly in the middle range.

The opening *Allegro* is in a traditional sonata form and opens with a charming classical melody. Although the development section is intense and some of the modulations are unusual, the movement is quite normal for the time. Similarly, the second movement, *Adagio*, suggests a composer still learning his lessons. The opening melody here sounds like a study of Mozartian elegance. The sonority of the opening passage, with the melody in the first violin, the cello playing a bass line *pizzicato*, and the second violin and two violas filling in the harmony, is rich and satisfying. The third movement, *Scherzo*, is similarly traditional; its opening could be a minuet from the 18th Century, although there is an untypically long development of the second part of the opening Scherzo before the middle "trio" section.

The last movement, *Presto*, is dramatically different from the others and shows the stormy side of Beethoven's personality. It opens with a motive that inspired the nickname - *Storm* - often given to the quintet as a whole. Agitated 16th-note chords are heard in the lower instruments under lightning-flash scales in the first violin. And later there are driving rhythmic syncopations in all the instruments giving the listener a sense of mild pandemonium. On the other hand, there are two short interruptions of this movement for a silly, old-fashioned minuet-like passage, almost as if the composer wanted to remind the listener that the year is, still, only 1801!





Contrapunctus I – IV from *The Art of the Fugue*

Johann Sebastian Bach

(1685 – 1750)

Johann Sebastian Bach was the undisputed master of German music during the Baroque era and certainly one of the most important composers in the entire history of western music. While he wrote great concertos and sacred vocal works, often musicians remember him best for his abstract forms such as the fugue. His magnum opus of this form was to be *Der Kunst der Fuga* (“The Art of the Fugue”) which was left unfinished at the time of his death in 1750.

A fugue is a composition in which one voice or instrument plays a theme which is then imitated by the other voices, one after another. Such an imitative texture in which we listen to each voice separately is usually called counterpoint. And in the four “Contrapunctus” we will hear on this program (the first four of the grand work), we will get a sense of the variety that Bach could bestow on the fugue. This is particularly astounding when one realizes that there are 14 fugues in this incomplete collection all based on the same subject!

Here is a brief description of each of the four movements to be heard today:

- *Contrapunctus I*: 4-voice fugue on the principal subject
- *Contrapunctus II*: 4-voice fugue on the principal subject, accompanied by a ‘French’ style dotted-rhythm (jerky) motif
- *Contrapunctus III*: 4-voice fugue on the principal subject in inversion (i.e. the melody is upside down), employing intense chromaticism
- *Contrapunctus IV*: 4-voice fugue on the principal subject in inversion, employing counter-subjects (additional melodies)

We might note that Bach did not specify what instruments should be used in performing *The Art of the Fugue*. He was less interested in the instrumentation than in the intricacies of counterpoint. But strings seem most appropriate to present this amazing music to the listener.



Sextet

Aaron Copland

(1900 – 1990)

Aaron Copland, a nationalistic composer from the U.S., was interested in Mexico and in Hispanic music. He befriended Carlos Chávez, a Mexican composer and conductor of the National Orchestra of Mexico, who invited him to compose a piece for the orchestra that would reflect U.S. musical styles. In 1934 he completed his *Short Symphony* which used some indigenous music traditions from the U.S. Some of these include syncopated rhythms with roots in ragtime, broad tunes that remind us of Copland’s western prairie music tunes, and irregular phrases. But these are disguised and made more difficult in his moderately modernistic style. The difficulty of the work was, in fact, legendary. When the famous conductor, Serge Koussevitzky, programmed the piece he had to cancel it at the last moment. When asked by Copland if it was too difficult, the conductor replied “No, not too difficult - impossible!”

One solution that Copland came up with was to arrange the work for a small group of virtuosic professionals who could deal with the musical difficulties. The “American flavored” musical difficulties were a little more manageable by a small group of soloists. We might also note that nowadays, professionally trained musicians can navigate what once was super challenging.

Copland provided his own brief program notes for this work:

“The first movement’s main impetus is rhythmic, with a scherzo-like quality. All melodic figures result from a nine-note sequence a kind of row from the opening two bars. The second movement, tranquil in feeling, contrasts with the first movement and with the finale, which is again rhythmically intricate, bright in color and free in form.”



Piano Quartet in E-flat Major, Op. 47

Robert Schumann

(1810 – 1856)

Schumann's life is often seen as emblematic of early romanticism. His dreams of being the piano virtuoso of his age (like the revival of Mozart and Beethoven) were cut short by a hand injury. Then, he had to sue Friedrich Wieck, his piano teacher and father of his beloved Clara, to gain the right to marry her. Thereafter he devoted much of his life to writing love songs for her, piano music for her to play, and other works that were often suggested by her. Their profound love was unfortunately cut short by Robert's untimely death brought on by the incurable ravages of syphilis (the romantic malady of the 19th Century!).

This piano quartet was composed in the fall of 1842, often thought of as his year of chamber music (he completed no less than three string quartets, the famous piano quintet, a piano trio, and the quartet all in that year!). It is certain that the works with piano were written for Clara to play in her busy schedule as a concert pianist. It is, by the way, generally surmised that she became his pianistic voice after his hand injury. So it is no wonder that the piano declares a strong presence throughout; it often doubles the strings when they might have taken the lead by themselves and its accompaniments are occasionally perhaps a bit too strong. The husband clearly wanted his wife to be prominent in the performance. We might also note that the piano itself was emerging as a more powerful and expressive instrument at this time, and most early romantic composers couldn't resist giving it an assertive role in chamber music.

The first movement opens with a slow introduction, *Sostenuto assai* (quite sustained), which anticipates the theme of the main section of the movement, *Allegro ma non troppo*. The first and most distinctive theme of this movement is introduced by four vigorous, staccato chords followed by a lively melodic figure in the piano.

The second movement consists of a *scherzo* and two trios. The *scherzo*, marked *Molto vivace* (very fast), is extremely effective and difficult; the scoring of all four parts in unison *staccato* (detached) eighth notes requires great precision from all players. The two *trios* are contrasting in character, the first with more lyrical scale-like melodies, the second with slow chords. Motives from the fast *scherzo* return from time to time, and close the movement as well.

The third movement, *Andante cantabile* is pure, lush romantic song at its best. The opening melody, heard first in the cello and later gently taken over by the violin, is the essence of dreamy, tender lyricism. It is followed by a hymn-like section which reminds the listener of some of Schumann's little piano pieces written for children. The return to the original melody is made distinctive by another texture; here the melody is heard in the viola with a fast, delicate and light counter melody hovering above in the violin. The movement comes to a most effective close with the cello playing a very low and long held note; in order to reach this note, the player must tune the lowest string one step lower than normal.

The finale, *Vivace*, opens with a little fugue on a theme that is derived from the first movement. The second theme is heard in the lyrical tenor voice of the cello before being picked up by the violin and viola. Giving a lyrical theme to the cello with just harmony in the upper strings creates a lush texture and was to become a romantic trait. The development section of this movement is led by the piano, with one particularly striking ten-note fragment that generates much musical excitement and intensity. After the recapitulation, the work closes with a stunning coda; it begins as another little fugue, but builds steadily to a most exciting climax. Schumann, when he wrote about music, had a fantasy hero named Florestan; in this closing we can hear him riding his trusty steed to the height of his exuberance.



“So long as the human spirit thrives
on this planet, music in some living
form will accompany and sustain it
and give it expressive meaning.”

— Aaron Copland

The Artists



Michelle Djokic, Artistic Director

Cello

Cellist Michelle Djokic is Founder and Artistic Director of the Concordia Chamber Players. Since its inception in 1995 this series has brought together the brightest talents of the chamber music world in thoughtful and adventurous programming with their performances broadcast regularly on WWFM in Princeton, NJ. Concordia Chamber Players commissioned “Obrigado”, Quintet for mandolin and string quartet by young Brazilian superstar, Clarice Assad, which received its world premier in the spring of 2011 with Mike Marshall on the mandolin. Michelle joined pianist, John Novacek at the 2011 Festival Mozaic for the world premier of Novacek’s “Singular Piece” for cello and piano commissioned by the Seattle Commissioning Project. Her recording with Quartet San Francisco entitled “QSF Plays Brubeck” earned a 2010 Grammy Nomination in Best Classical Crossover. In 2007 she became a member of the New Century Chamber Orchestra with whom she released the highly acclaimed recording “Together” in 2009. Upon moving to Northern California from the East Coast in 2005 Michelle served as Assistant Principal Cellist of the San Francisco Symphony for two seasons.

Her greatest passion is chamber music collaborations with her colleagues around the world and sharing in the development of young musicians. Michelle’s 2013-2014 concert season includes collaborations with Brooklyn Chamber Music Society, Festicamara in Medellin, Colombia, Ensemble Matheus of France, Princeton Festival, Mainly Mozart, Music in the Vineyards and the Mozaic Festival.

Michelle made her debut as soloist with Philadelphia Orchestra at the age of 12 and made her Carnegie Hall debut as soloist with the New Jersey Symphony in 1985. She was awarded the coveted People’s Prize in the 1981 International Casals Competition and the Prince Bernard Award for Excellence at the Scheveningen International Cello Competition in addition to capturing first prize in numerous young artist competitions in the US.

Michelle received her Bachelor of Music and Master of Music Degrees from The Juilliard School as a student of Leonard Rose and Channing Robbins.



Romie de Guise-Langlois

Clarinet

Praised as “*extraordinary...*” and “*a formidable clarinetist*” by the New York Times, Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. Ms. de Guise-Langlois performed as soloist with the Houston Symphony, Ensemble ACJW, the Burlington Chamber Orchestra, the Yale Philharmonia, McGill University Symphony Orchestra, at Music@Menlo and at the Banff Center for the Arts. She is a winner of the Astral Artists’ National Auditions and was awarded the First Prize in the Houston Symphony Ima Hogg Competition;

she was additionally a First Prize winner of the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, the Canadian Music Competition, and was the recipient of the Canadian Broadcasting Corporation Award. An avid chamber musician, Ms. de Guise-Langlois joined the roster of Chamber Music Society Two in 2012 and has toured with Musicians from Marlboro. She has appeared at the Metropolitan Museum of Art, the Philadelphia and Boston Chamber Music Societies, 92nd Street, and Chamber Music Northwest among many others. She has performed as Principal Clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the New Haven and Stamford symphony orchestras and The Knights Chamber Orchestra. A native of Montreal, Ms. de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She has completed her fellowship at The Academy-A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, and is currently Adjunct Professor of clarinet at Montclair University.



Emily Daggett Smith

Violin

Violinist Emily Daggett Smith has been praised as having “*a very beautiful tone*” (thegatheringnote.com) and giving performances with “*poised elegance*” (seenandheard-international.com) and “*irrepressible élan*” (The Seattle Times). With regular performances as soloist and chamber musician throughout the United States and abroad, Ms. Smith is emerging as one of the most compelling artists of her generation. Highlights of the 2013-2014 season include a debut recital in Chicago

including the commission and world premiere of Dan Visconti’s *Silvertone*, performances of Vivaldi’s *Four Seasons* with Lionel Party and the Lenape Chamber Ensemble, a performance of Mozart’s *Sinfonia Concertante* with the Festival Mozaic Orchestra in California, and appearances as guest Principal Second Violin of the St. Paul Chamber Orchestra.

Ms. Smith won first place in the Juilliard concerto competition and at 21 years old made her New York concerto debut in Alice Tully Hall, playing the Beethoven Violin Concerto with the Juilliard Orchestra and conductor Emmanuel Villaume. A native of Boston, MA, she won various competitions in New England and has performed concerti with the Brockton, Newton and Waltham Symphonies. Other concerto appearances include the New York Classical Players and the Landmark Orchestra series at the Hatch Shell in Boston.

Equally passionate about chamber music, Ms. Smith has appeared at various festivals including the Seattle Chamber Music Society, Ravinia’s Steans Institute, the Olympic Music Festival, The Jupiter Chamber Players and Lenape Chamber Series, and the Festival Mozaic. Ms. Smith has performed in the most prestigious venues around the world including Carnegie Hall, Zankel Hall, Alice Tully Hall, the Shanghai Grand Theatre and the Vienna Konzerthaus. She has collaborated with world renowned musicians including Toby Appel, Andrés Diaz, James Ehnes, Claude Frank, and Joseph Kalichstein. Of her performance last season of Brahms’ String Sextet in B-flat at the Seattle Chamber Music Society, Dana Wen of The-SunBreak.com writes: “Up-and-coming youngster Emily Daggett Smith shone on first violin, bringing energy and eagerness to the hefty role. Her bright, clear tone provided a fascinating contrast with first violist Toby Appel’s bold, rich sound, especially in the call-and-response sections of the first movement.” Ms. Smith’s performances have been featured on PBS’s national broadcast *Live from Lincoln Center*, NPR’s *From the Top*, and Classical King FM in Seattle.

Ms. Smith is the founding first violinist of the Tessera Quartet, who recently recorded a world-premiere album of Harold Brown’s complete works for String Quartet on Albany Records. Other highlights for the quartet include performances at (le) Poisson Rouge, the New School (Schneider) Concerts series, Brooklyn Friends of Chamber Music, and the Tri-I Noon Recital Series at Rockefeller University, as well as recital appearances with renowned pianists Claude Frank and Hamish Milne and multiple performances of Lowell Liebermann’s Piano Quintet with the composer at the piano.

Ms. Smith holds Bachelor and Master of Music degrees from The Juilliard School. She performed as Concertmaster of the Juilliard Orchestra under the direction of many renowned conductors including Michael Tilson-Thomas, Leonard Slatkin and Nicholas McGegan. Her teachers have included Soovin Kim, Joel Smirnoff, Laurie Smukler, Masuko Ushioda, and Donald Weilerstein. Ms. Smith plays on a Johannes Cuyppers violin and a Vuillaume bow, both generously donated by Dr. Marylou Witz.



Philippe Djokic

Violin

Philippe Djokic is one of Canada's leading soloists and chamber musicians whose career has brought him recognition throughout Canada and abroad. Having completed his studies at The Juilliard School, he subsequently won several prizes at major international competitions, most notably, the Nicolo Paganini and Jacques Thibault international violin competitions. This led to many recital tours and appearances with orchestra.

His performances have been heard on CBC Radio and in recordings for the CBC and Naxos labels. He has an active career as chamber music performer, and has performed at important international festivals in Dubrovnik, Munich, Ottawa, Colorado and Alaska. He has been invited to give masterclasses at several prestigious institutions, among them, Northwestern University, the Glenn Gould School and the Domaine Forget Academy. Several of his former students currently hold positions in Canada's major orchestras and leading music schools. Philippe has been professor of violin at Dalhousie University in Halifax, Nova Scotia since 1975, and performs on a rare Guarnerius violin made in the year 1740.



Molly Carr

Viola

Violist Molly Carr, praised for her "ravishing sound" (STRAD) and her "passionate talent and beautiful poise... all in one package" (AVS), was a top Prize Winner in the 2008 Primrose International Viola Competition. As winner of the 2010 Juilliard Viola Concerto Competition, Ms. Carr made her New York Concerto debut with the Juilliard Orchestra under Xian Zhang in Alice Tully Hall. She is the recipient of top prizes and major scholarships from the Davidson Institute, the Virtu Foundation, ASTA, NFAA-ARTS and The Juilliard and Manhattan Schools of Music.

An avid soloist, recitalist, and chamber musician, Ms. Carr has appeared across the US, Canada, Mexico, Europe, Israel and Asia. Her 2014-15 concert season includes solo and chamber performances in Brussels, Malaga and Jaen, as well as New York, Sarasota and Washington, D.C. She is currently an artist of the Marlboro Music Festival and has performed at Ravinia's Steans Institute, Music@Menlo, the International Musicians Seminar and Open Chamber Music at Prussia Cove (Cornwall, UK), Bari International Music Festival (Italy), Mozartfest (Wurzburg, Germany), Nevada Chamber Music Festival, Music from Angel Fire, Yellow Barn Music Festival, YAP Ottawa, and the Perlman Music Program. She has collaborated with Itzhak Perlman, Carter Brey, Peter Wiley, Ida Kavafian, Pamela Frank, Donald and Alisa Weilerstein, the Orion Quartet, the American Quartet, and the Attacca Quartet, performing at Carnegie Hall, Lincoln Center, Chicago's Symphony Center, Princeton's McCarter Theatre, New York's Metropolitan Museum of Art, and the Jerusalem Music Center in Israel. She is a former

member of the Serafin Quartet, whose 2013 NAXOS recording of Jennifer Higdon's Early Chamber Works featured Ms. Carr's performance of the Viola Sonata. She performs regularly with the New York-based Omega, Solisti and Salome Chamber Ensembles, and has toured Korea with the Sejong Soloists.

A native of Reno, Nevada, Ms. Carr holds a B.M. and M.M. from the Juilliard School, having studied with Heidi Castleman, Steven Tenenbom, and Pinchas Zukerman. She is on the Viola Faculties of The Juilliard precollege program and the Academia Internacional de Música IVAN GALAMIAN in Málaga, Spain. Ms. Carr is the founding and artistic director of Project: Music Heals Us, a new series of chamber music and outreach concerts on the Connecticut Shoreline. www.projectmusichealsus.com



Juan-Miguel Hernandez

Viola

An artist defined by the critics as *"tender, lyrical, loaded with personality"* (Atlanta Journal Constitution, Pierre Ruhe), violist Juan-Miguel Hernandez is also recognized for drawing *"the sweetest, most sonorous tone"* (Washington Post, Charles T. Downey). In September 2009, Juan-Miguel won the First Prize at the 16th International Johannes Brahms Competition in Austria, adding to other top prizes won at the National Canadian Music Competition, and the 9th National Sphinx Competition in 2006, presented by JPMorgan Chase. As a featured guest soloist, Juan-Miguel has appeared with the Atlanta, Seattle, Colorado Symphonies, as

well as the Rochester Philharmonic and the Chicago Sinfonietta. Performances in recent seasons have brought Juan-Miguel on tour throughout Europe, the Middle East, Asia, Africa, South America, Canada and the United States. In 2010, he was honored with the medal of the National Assembly of Quebec.

Juan-Miguel has collaborated with distinguished artists such as Itzhak Perlman, Lynn Harrell, Kim Kashkashian, Gérard Caussé, Nicolas Dautricourt, Misha Dichter, the Weilerstein trio, Chick Corea, Gary Burton, Stanley Clark and Paquito D'Rivera to name a few. Recent festival and program appearances as guest artist and teacher include the Festival Pablo Casal (Prades, France), the Festival Des Arcs (France), the Amalfi Coast Music Festival (Italy), Festival Des Graves (Bordeaux, France), Stellenbosch International Chamber Music Festival (South Africa), the Salzburg Festival, the Brevard Summer Institute, the Mozaic Festival, Festicamara (Colombia), Montreal Jazz & Panama Jazz Festivals and Musica Mundi International Festival (Belgium).

A dedicated chamber musician, Juan-Miguel is the newest member of the legendary Fine Arts Quartet and a founding member of the Harlem Quartet with whom he performed from 2006 to 2012. Juan-Miguel is also a founder and member of the "Trio Virado" (Flute, Viola, Guitar) as well as the "Boreal Trio" (Clarinet, Viola, Piano), both specializing in the creation of new repertoire. From 2005 to 2010, he was also an active member of the I Palpiti orchestra, a cast of international laureates forming a world class string orchestra based in Los Angeles.

On radio airwaves and television broadcasts, Juan-Miguel has been heard and seen on nationally-syndicated programs throughout Canada, and the United States including NBC's Good Morning America, The Today Show and the Telemundo Network. His discography includes four quartet CDs, released on the Naxos, Cedille records, the White Pine and Navona labels as well as multiple collaborations on various other labels including the album "Hot House" playing alongside Chick Corea and Gary Burton for which they won a Grammy, as well as Norah Jones' album "Broken Little Hearts". 2015 saw the release of Trio Virado's debut album, "Mangabeira", featuring music by Piazzolla, Leo Brouwer and original music by Sergio Assad.

His strong commitment to educate and engage new audiences all around the globe has brought him to reach young musicians and various communities through art convoys in South Africa and Venezuela, various music festivals in South America and outreach projects in Europe and North America. In the Fall of 2016 Juan-Miguel was appointed to the faculty of the prestigious Royal Academy of Music (London) as Professor of Viola.

Juan-Miguel Hernandez was born in Montreal, Canada in 1985 and began studying the violin at age seven, then switched to viola at age twelve under the tutelage of Jean McRae. He received his Bachelor degree from the Colburn

Conservatory in 2010 studying with Paul Coletti and Graduate Diploma in the Professional String Quartet program in 2012 with Paul Katz at the New England Conservatory, working privately with Kim Kashkashian and Dimitri Murrath. He also worked before Pinchas Zukerman, Roberto Diaz, Paul Neubauer, Karen Tuttle, Steven Dann, James Dunham, Barbara Westphal and Robert Vernon. Juan-Miguel plays a beautiful 2008 Miralles viola from Altadena CA.



Anna Polonsky

Piano

Anna Polonsky is widely in demand as a soloist and chamber musician. She has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, the Columbus Symphony Orchestra, the Memphis Symphony, the Chamber Orchestra of Philadelphia, the St. Luke's Chamber Ensemble, and many others. Ms. Polonsky has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Cho-Liang Lin, Arnold Steinhardt, Anton Kuerti, Peter Wiley, and Fred Sherry. She is regularly invited to perform chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor, as well as at Bargemusic in New York City. Ms. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively throughout the United States, Europe, and Asia. A frequent guest at the Chamber Music Society of Lincoln Center, she was a member of the Chamber Music Society Two during 2002-2004. In 2006 she took part in the European

Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas, and in the spring of 2007 she performed a solo recital at Carnegie Hall's Stern Auditorium to inaugurate the Emerson Quartet's Perspectives Series.

Anna Polonsky made her solo piano debut at the age of seven at the Special Central Music School in Moscow, Russia. She emigrated to the United States in 1990, and attended high school at the Interlochen Arts Academy in Michigan. She received her Bachelor of Music diploma from The Curtis Institute of Music, where she worked with the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her Master's Degree from The Juilliard School. Polonsky was a recipient of the 2003 Borletti-Buitoni Trust Fellowship, and of the 2011 Andrew Wolf Chamber Music Award.

With the violist Michael Tree and clarinetist Anthony McGill, she is a member of the Schumann Trio. Polonsky also collaborates in a two-piano duo with her husband, pianist Orion Weiss. In addition to performing, she serves on the piano faculty of Vassar College. She is a Steinway Artist.



*Tickets for the
2016-17 Concert Season
are available online at
concordiaplayers.org*



Glen Oaks Farm

A visit to Glen Oaks Farm provides you with a glimpse of an early Bucks County farm. Recently painstakingly restored, this building is a piece of history. In addition to the main barn, other significant buildings include a three story stone house circa 1769, smokehouse, cottage, wood shop and at the entrance to the property, a limekiln.

There is much to discover in the complex of barn buildings.

As you walk along the barn to the bank entrance, you will see JRF 1874 in the hand-chiseled stonework; the initials are those of early property owner James Remington Fell. Take a look at the cucumber pump outside a lower entrance to the dairy barn.

Notice the lintels over the windows and doors; the triangular shape formed by cut stones is a departure from the keystone shape typically used.

The original stone four-bay barn is the anchor for the additions made over the years to accommodate the changing uses of the farm.

You can trace the progression of time and the introduction of later technology as you walk through the barn, whose interior reaches almost 40 feet tall. The names of carpenters and painters who worked on the barn are stenciled on an interior wall.

The most recent restoration of the barn was completed in 2013 and since then it has been used for family weddings and gatherings. The present owners, who operate a nursery and landscape business, bought Glen Oaks Farm in 1986. Over half of the farm's 94 acres is used for ornamental tree production.

Mark your calendars for the 2016-17 Concert Season

October 23, 2016, 3 pm

String Trio in G Major – Ernest J. Moeran
Sonata No. 3 for cello and piano – Bohuslav Martinu
Piano Quartet in D minor – William Walton

Susan Langlas Grace – piano, *Daniel Phillips* – violin,
Toby Appel – viola, *Michelle Djokic* – cello

Annual Winter Gala

January 13, 2017

Cradle Valley Farm

February 26, 2017, 3 pm

String Quartet No. 2, "Company" – Phillip Glass
String Quartet in G minor, Opus 10 – Claude Debussy
String Quintet in Eb Major, Opus 97, "American" – Antonio Dvorak

Francisco Fullana, Jessica Lee – violin, *Mark Holloway,*
Sharon Wei – viola, *Michelle Djokic* – cello

April 23, 2017, 3 pm

Meditation and Processional for viola and piano – Ernest Bloch
Piano Quartet in C minor, Opus 60 – Johannes Brahms
Piano Trio in G minor, Opus 15 – Bedrich Smetana

John Novacek – piano, *Carmit Zori* – violin,
Dimitri Murrath – viola, *Michelle Djokic* – cello

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