Concordia ChamberFest
IN THE HEART OF BUCKS COUNTY

SEPTEMBER 8th & 9th 2017

Music of the Motherlands

Michelle Djokic, Artistic Director
ChamberFest Open Rehearsals

Friday, September 8th, 2017
2:00 – 5:00 pm
Free Open Rehearsal at New Hope Public Library

Saturday, September 9th, 2017
10:00 am–1:00 pm
at The Barn at Glen Oaks Farm

ChamberFest Concert

Saturday, September 9th, 2017
7:00 pm
The Barn at Glen Oaks Farm, Solebury, PA

Como el Agua  JP Jofre
for cello and bandoneon

Bailongo (world premier)  JP Jofre
for solo cello

Metamorfosis  JP Jofre
for violin and bandoneon

Shio  JP Jofre
for violin and bandoneon

Tangdromo Suite  JP Jofre
for bandoneon and string quintet
   Allegro
   Lento
   Allegro

—— INTERMISSION ——

String Quintet in G major, Opus 77  Antonin Dvorak
(1841-1904)
for two violins, viola, cello and double bass
   Allegro con fuoco
   Intermezzo (Nocturno)
   Scherzo
   Poco Andante
   Finale: Allegro assai
Antonín Dvořák (1841-1904) is arguably the most famous and often-performed composer of Czech heritage. In his early years, he was a musical nationalist, but later, after achieving recognition in Western Europe, was in command of the styles championed by the great composers of France and Germany. Still, he often imbued his music with certain traits, particularly rhythmic ones, of his native Moravian and Bohemian music.

The String Quintet in G Major, Op. 77, has a complex and somewhat controversial history. Dvořák wrote the work originally in 1875 when he was a comparatively young and inexperienced composer. He cast it in five movements, the second of which was marked “Nocturno.” This movement had a prior life as an Andante religioso in an earlier string quartet. When the full quintet was published later in 1888, this movement was dropped at the composer’s insistence. It had, in the meantime, been published separately as ‘Nocturne for Strings,” Op. 40. This information may seem trivial, but it is of direct interest because this performance will revive the original Nocturno: Andante religioso, as the second movement.

Antonín Dvořák (1841-1904) is arguably the most famous and often-performed composer of Czech heritage. In his early years, he was a musical nationalist, but later, after achieving recognition in Western Europe, was in command of the styles championed by the great composers of France and Germany. Still, he often imbued his music with certain traits, particularly rhythmic ones, of his native Moravian and Bohemian music.

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Also controversial is the opus number used by Simrock, the original publisher of the quintet. Simrock wanted the work to be marketed as new and mature, so he gave it a late number – Op. 77. But Dvořák had originally given it Op. 18 and wanted that to stay so it would be understood as a youthful and less experienced composition. In spite of the composer’s anger, the publisher stuck with the later number and it has remained in use ever since.

When the quintet was first composed, it was likely for a competition run by the Artists’ Society in Prague. The notes from the jury included these comments: “Of the pieces submitted to us, as concerns import of ideas, technical knowledge of polyphonic composition, mastery of form, and also knowledge of instruments, the quintet . . . with the code ‘To My Nation,’ decidedly deserves priority over the other four pieces.” It won the competition. (The use of the pseudonym “To My Nation” occurred because of the requirement of anonymity for the contestants.)

Then, at a premiere performance in 1876, the work scored “splendid success.” The review continued “even with all their combinatorial richness, all the movements are distinguished by clear texture and nobility of ideas; especially beautiful are the Scherzo and the finely-drawn Intermezzo. The new work was received with high praise.” Note that the “finely-drawn Intermezzo” was, in fact, that “Nocturno” which was withdrawn in the 1888 publication.

The string quintet medium - string quartet with contrabass - is a curious one for which not many works have been written. Earlier string quintets, such as those by Mozart, had a second viola but no string bass. Perhaps the most striking earlier example that uses string bass with the higher strings is Schubert’s “Trout” Quintet. The texture, a string quartet with added contrabass, has the tonal range and sonority of a string orchestra but retains the chamber music feeling of solo performers on each part. One advantage is that the composer can give the cello melodies without sacrificing its usual role as the bass foundation of the entire ensemble – that role is now picked up by the bass. This textural benefit is heard throughout the quintet as we hear many beautiful solos for the cello.

In the opening movement, Allegro con fuoco, after a slow introduction, there are several themes. It is noteworthy how the cello both carries melodies of its own and shares them with the violin; in both circumstances, the contrabass does indeed provide a solid harmonic foundation that would otherwise be lacking. The second movement, Nocturno: Andante religioso, is the restored nocturne omitted in the 1888 publication. This beautiful slow movement suggests both a nocturne and a work of religious spirit. The slow rich harmonies and the beautiful sustained melody in the violin remind us of both Chopin’s emblematic nocturnes and a religious hymn.

The third movement, Scherzo: Allegro vivace, reveals Dvořák’s Czech background. It opens with a vigorous melody that has a folk-like character and is presented in the context of open modal harmonies. It also stands out by being in a minor key. The second melody of this movement is slower, more lyrical, and accompanied by unexpected chord juxtapositions. Both of these themes suggest Slavic origins. The fourth movement, Poco andante, opens with a contrapuntal treatment of the melody, again with the contrabass supporting the texture. The second theme is
perhaps the most lyrical of the entire work and allows the first violin to soar to its higher registers. This movement is often considered the best of the work and is compared favorably with Dvořák’s later, more mature compositions. The Finale: Allegro assai revives the energy of earlier movements and again sounds Slavic with aggressive rhythms and another folk-like melody in the first violin. It closes with a suitably exciting climax.

Concordia believes in the importance of classical music and building connections to the youth. ChamberFest 2017 is so pleased to welcome students from the Foundation Academies to our open rehearsals and to have students from the Grand Music School sit side by side with Concordia players for a of reading a Brahms sextet.

Foundation Academies ensures that all of their students secure the academic knowledge and skills to prepare them for the nation’s finest colleges and to instill in them the core values of caring, respect, responsibility and honesty.

FOUNDATIONACADEMIES.ORG

The Grand School of Music delivers an unrivaled source of classical music instruction from internationally acclaimed musicians and teachers. Their dedicated staff ensures that every student is able to reach their full potential and carry with them a passionate love of music.

GRANDSCHOOLOFMUSIC.COM

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. Previous concert seasons have included collaborations with Brooklyn Chamber Music Society, Festicamara in Medellin, Colombia, Ensemble Matheus of France, Princeton Festival, Mainly Mozart, Music in the Vineyards and the Mosaic Festival.

Michelle made her debut as soloist with the 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 Schependingen 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.

J.P. Jofre
Bandoneon-Composer

A native of San Juan, Argentinean bandoneon player and composer “J.P.” Jofre has been repeatedly highlighted by the New York Times and praised as one of today’s leading artists by Great Performers at Lincoln Center. His music has been recorded by 16 Grammy Winner Paquito D’Rivera and choreographed/performed by ballet star Herman Cornejo (Principal Dancer of the American Ballet Theatre). A recipient of the National Prize of the Arts grant in Argentina, Mr. Jofre has taken his form of contemporary tango to some of the most important venues in Asia, Europe, America and the Caribbean as soloist and composer. He has collaborated with many famous musicians in a wide range of musical styles, including Paquito D’Rivera, Kathryn Stott, Gloria Estefan, Symphony Silicon Valley, Santa Rosa Symphony Orchestra, Orquesta Sinfónica Nacional de Argentina, Sacramento Philharmonic, Philippe Quint, Fernando Otero, Westchester Jazz Orchestra, Dallas Symphony, Napa Symphony, Michael Guttman and Fred Sturm among others. Mr. Jofre has received commissions and been part of many prestigious festivals including the Celebrity Series of Boston, Umbria Jazz Festival, Great Performers at Lincoln Center, Seattle Town Hall’s Global Rhythms, Borislav Strulev’s Belgorod Music Festival, Sudtirol Jazz Festival, American Virtuosi, Nina Beilina and Bachanalia Taiwan. For the world premiere of his Bandoneon Concerto, the Mercury News wrote: “…he is an electrifying composer-bandoneon player.” In 2012, Jofre was invited by the Free University of Bolzano and SudTirol Festival (Italy) to perform for the homage to Argentinean Nobel Peace Prize winner, Adolfo Perez Esquivel. He proudly uses the New AA by Bandonion Fabrik Klingenthal. Mr. Jofre has recently received two commissions by violinist-conductor Michael Guttman and violinist Francisco Fullana in collaboration with the San Antonio Chamber Orchestra and Metropolis Ensemble to write two double concertos for violin and bandoneon.

J.P. Jofre began playing percussion and guitar at the age of 14 and later attended the Escuela de Musica de la Universidad Nacional de San Juan, Argentina, where he studied drums, guitar, piano, voice, and composition, before deciding to dedicate himself to the bandoneón. In 2003, Jofre gave his debut performance as arranger and solo bandoneonista at the First International Festival of Chamber Music. For this event, Jofre arranged pieces for 12 Cellos and Bandoneon. In 2004 Jofre took privates classes with Martin Ferres and one year later auditioned for Daniel Binelli, one of the world’s most sought after bandoneonists and composers. With Binelli’s recommendation, Jofre studied under Julio Pane, world-renowned educator and former bandoneonista for the legendary “Astor Piazzolla Sextet” through the financial endorsement of the Juan Victoria Auditorium and Autotransportes San Juan Mar del Plata. At the 2005 Clasura Concert of the Master Class given by Ingrid Zur and George Heyer (Germany) in San Juan, Jofre performed solo works of Bach and Piazzolla. That same year, he performed alongside Latin America’s most important musical figures Jairo, Horacio Ferrer, and Garello at the presentation ceremony for the book Adventures and Triumphs of Argentines in Paris at the Hall Café Tortoni in Buenos Aires. After winning the National Prize of the Arts Grant, Jofre traveled to Florence, Italy, performing as a soloist and arranger. In 2006, he toured Spain with the Mendocino Tango Sextet, giving both solo and group performances at the International Tango Festival of Granada and the International Tango Festival of Almérie.
At the inauguration ceremony for the Granada School for the Bandoneón, Jofre performed with bandoneon master Rodolfo Montironi. In 2008 Jofre appeared on NBC’s Rosie O’Donnell Live, performing alongside the Lombard Twins and violinist Nick Danielson. He is the founder of the JP Jofre Hard Tango Chamber Band, one of New York City’s hottest in-demand ensembles, which focuses on his own works as well as authentic interpretations of legendary composers such as Astor Piazzolla. Recently, the band has welcomed four outstanding performers to its ranks: violinist Eric Silberger, prizewinner at the Tchaikovsky Competition, cellist Amy Kang, double bassist Ron Wasserman, principal bass of the New York City Ballet Orchestra, and Argentinian pianist Pablo Cafici with guests Christopher Johnson (double bass) and Siyi Fang (piano).

Daniel Kim
Viola

Violist Danny Kim joined the Boston Symphony Orchestra at the start of the 2016-17 season. A native of St. Paul, MN, he earned his Master of Music degree in viola performance from The Juilliard School under the tutelage of Samuel Rhodes. He began his musical studies at a young age on the violin with his mother, Ellen Kim, and then transitioned to the viola in high school under Sabina Thatcher. Danny completed his undergraduate at the University of Wisconsin-Madison where he studied with Sally Chisholm, and received a BA in viola performance and a certificate in East Asian Studies.

A 2013–2015 participant of the Marlboro Music Festival, Danny has spent past summers at the Pacific Music Festival, Tanglewood Music Center, the Aspen Music Festival where served as the principal violist of the festival orchestras, and Kneisel Hall.

As a chamber musician, Danny has performed with the Chamber Music Society of Minnesota, members of the Saint Paul Chamber Orchestra, Pro Arte Quartet, and collaborated in performances with many distinguished artists including Joseph Silverstein, Peter Wiley, Marc Rosen, Richard O’Neill, Charles Neidich, Anthony McGill, Nathan Hughes, and others. He also was a tenured member of Madison Symphony Orchestra and was awarded a position on the substitute list for the Minnesota Orchestra and the Saint Paul Chamber Orchestra.

Danny has performed with several distinguished ensembles and artists including the
Metropolis Ensemble where he collaborated with Questlove and The Roots, New York Classical Players, Camerata Virtuosi New Jersey, Symphony in C and appeared on Sesame Street with Maestro Alan Gilbert of the New York Philharmonic. Danny also recently completed a tour of South Korea with his string quartet, Quartet Senza Misura, and Richard O’Neill for his 10th anniversary concerts.

Past honors include advancing to the finals of the Juilliard concerto competition, and being a prizewinner of the 2011 Neale-Silva Young Artist Competition which was broadcast live on national radio. Additionally, Danny was the winner of the 2011 Tanglewood Music Center Maurice Schwartz Prize, the UW-Madison concerto competition, the Aspen Festival Orchestral String Fellowship, the UW School of Music Alumni Association scholarship and the Kato Perlman scholarship. He was also the recipient of the Juilliard Alumni Scholarship during his graduate studies.

An ardent supporter of teaching and working with young people, Danny took part in a residency in May of 2013 with El Sistema in Caracas, Venezuela, coaching chamber groups and performing with his string quartet, Quartet Senza Misura. He has also served as viola faculty at the Northern Lights Chamber Music Institute in Ely, MN and has led orchestra sectionals for The Juilliard Pre-College Division.

“

The music of the people is like a rare and lovely flower growing amidst encroaching weeds. Thousands pass it, while others trample it under foot, and thus the chances are that it will perish before it is seen by the one discriminating spirit who will prize it above all else. The fact that no one has as yet arisen to make the most of it does not prove that nothing is there.”

— Antonin Dvorak

Kristin Lee

Violin

Named the recipient of a 2015 Avery Fisher Career Grant, Korean-American violinist Kristin Lee has been praised by The Strad for “mastery of tone,” and “one of the most satisfying concerts in years.” A violinist of remarkable versatility and impeccable technique, Ms. Lee enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator.

Ms. Lee’s recent engagements include her debut with the Milwaukee Symphony Orchestra and at Washington, D.C.’s Phillips Collection, recitals in New York’s Merkin Concert Hall and Florida’s Kravis Center, and appearances with the Guiyang Symphony Orchestra of China and the St. Paul Chamber Orchestra. She recently curated a program that premiered at Philadelphia’s World Cafe Live, in which she commissioned composer/performers to write works for the violin and steelpan, guitar, theremin, spoken word, and carnatic South Indian singing. The program was also performed at New York’s (Le) Poisson Rouge. She also tours with the Chamber Music Society of Lincoln Center, in California, New York, Michigan, and Pennsylvania.

A winner of Astral Artists’ 2010 National Auditions and a top prizewinner of the 2012 Walter W. Naumburg Competition, Ms. Lee has appeared as soloist with The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony,
Rochester Philharmonic, New Mexico Symphony, West Virginia Symphony, the Ural Philharmonic of Russia, the Korean Broadcasting Symphony of Korea, and many others. She has appeared on the world’s finest concert stages, including Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Philadelphia’s Kimmel Center, the Metropolitan Museum, Steinway Hall’s Salon de Virtuosi, the Louvre Museum in Paris, and Korea’s Kumho Art Gallery. She has been featured on the Ravinia Festival’s Rising Stars Series, and has toured throughout northern Italy. In April 2012, Ms. Lee organized a memorial concert at the Menlo-Atherton Performing Arts Center for the victims of the Oikos University shooting.

An accomplished chamber musician, Ms. Lee is a member of the Chamber Music Society of Lincoln Center, following her completion of a three-year residency as a CMS Two artist. This season, she makes her debut appearance with the Camerata Pacifica of Santa Barbara. She has appeared at the Ravinia Festival, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival, among many others. She is the concertmaster of the groundbreaking Metropolis Ensemble, with whom she premiered Vivian Fung’s Violin Concerto, written for her, and which appears on Ms. Fung’s CD Dreamscape, released for the Naxos label CD in 2012.

Ms. Lee has received many honors, including awards from the 2011 Trio di Trieste Premio International Competition, the SYLFF Fellowship, Dorothy DeLay Scholarship, the Aspen Music Festival’s Violin Competition, the New Jersey Young Artists’ Competition, and the Salon de Virtuosi Scholarship Foundation. She is also the unprecedented First Prize winner of three concerto competitions at The Juilliard School—in the Pre-College Division in 1997 and 1999, and in the College Division in 2007.

Born in Seoul, Ms. Lee began studying the violin at the age of five, and within one year won First Prize at the prestigious Korea Times Violin Competition. In 1995, she moved to the U.S. and continued her musical studies under Sonja Foster. Two years later, she became a student of Catherine Cho and Dorothy DeLay in The Juilliard School’s Pre-College Division. In January 2000, she was chosen to study with Itzhak Perlman, after he heard her perform Mendelssohn’s Violin Concerto with Juilliard’s Pre-College Symphony Orchestra. Ms. Lee holds a Master’s degree from The Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein, and served as an assistant teacher for Mr. Perlman’s studio as a Starling Fellow. She is a member of the faculty of the Aaron Copland School of Music at Queens College, and has served on the faculties of the LG Chamber Music School in Seoul, Korea, El Sistema’s chamber music festival in Caracas, Venezuela, and the Music@Menlo Chamber Music Festival.

Anthony Manzo
Bass

Anthony Manzo enjoys performing in a broad variety of musical forums—despite the ever-present complications of travel with a double bass! An artist with the Chamber Music Society of Lincoln Center, Mr. Manzo is a sought-after chamber musician who performs regularly at such noted venues as Lincoln Center in NYC, and the Spoleto Festival in Charleston, SC. Mr. Manzo is also the Solo Bassist of San Francisco’s New Century Chamber Orchestra, and a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he’s at home in Washington DC. Formerly the Solo Bassist of the Munich Chamber Orchestra, he has also been a guest principal with Camerata Salzburg in Austria, where collaborations have included their summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff, performing Mozart’s “Per questa bella mano”.

Mr. Manzo is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing has been lauded as “endowed with beautiful and unexpected plaintiveness” by the Boston Musical Intelligencer), and Philharmonia Baroque in San Francisco. Additionally, Mr. Manzo is a member of the double bass and chamber music faculty of the University of Maryland.

Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).

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Francisco Fullana
Violin

Acclaimed for his performances in both Europe and the US, Spanish violinist Francisco Fullana is enjoying a diverse international career of concerto and recital appearances as well as a wide array of collaborations as a chamber musician. Praised by Gustavo Dudamel as a "remarkable talent", The Boston Globe called him "a very special violinist". Performance highlights include Brahms Concerto under Gustavo Dudamel and his recital at Carnegie’s Weill Recital Hall as the winner of the 2015 Pro Musicais International Award. Francisco has also recently made his concerto debuts with Alabama, Dana Point, Guanajuato, Irvine, Maryland and Pacific Symphonies and the State Chapella of Saint Petersburg, Russia.

Francisco is currently in his second season as artist in residence for the Balearic Islands Symphony Orchestra, performing Bartok 2nd Violin Concerto under Eivind Gullberg Jensen. Other upcoming engagements include debuts with the Buffalo Philharmonic, San Antonio and Xalapa Symphony Orchestras, the Saint Paul Chamber Orchestra, Lyra Chamber Orchestra (Switzerland) and return concerto performances with the Guanajuato (Mexico), Central Aichi (Japan) and Atlantic Symphonies. Recital and chamber music appearances include Music in the Vineyards, Liquid Music and Newport Music Festivals, Concordia and Jupiter Chamber Players, as well as a recital tour of Japan with pianist David Fung.

Next winter, Orchid Classics will release Fullana’s new recording, which includes Max Richter’s “Four Seasons Recomposed” with the City of Birmingham Symphony Orchestra under Carlos Izcaray. Looking ahead, his ongoing collaboration with Argentinian bandoneonist JP Jofre will culminate in 2018 with the premiere of Jofre’s Double Concerto for bandoneon and violin, a work commissioned by the Balearic Islands Symphony, San Antonio Chamber Orchestra and NYC’s Metropolis Ensemble to honor Bernstein’s Centennial.

The First Prize winner of the 2015 Munetsugu International Violin Competition in Japan, Francisco was also awarded all four special prizes, including the Audience and Orchestra awards. He was also awarded First Prize at the 2014 Johannes Brahms and the Julio Cardona International Violin Competitions, the Pablo de Sarasate National Violin Competition, as well the Maria Paula Alonso Award.

An accomplished chamber musician, Francisco was recently invited to join the roster of the prestigious Lincoln Center’s Chamber Music Society Two starting in 2018. He has been part of Marlboro Music and “Musicians from Marlboro” tours and has performed in the Da Camera Society, Music@Menlo, Perlman Music Program, Yellow Barn, Concordia and Jupiter Chamber Players, alongside members of the Guarneri, Juilliard, Takacs and Cleveland Quartets. He has also performed with renowned artists Viviane Hagner, Nobuko Imai, Charles Neidich and Mitsuko Uchida and others. Fullana is the co-founder of COSA’s Chamber Music Institute in San Antonio and since 2016, the Principal Violinist of the Saint Paul Chamber Orchestra.

A graduate of The Juilliard School, where he obtained Bachelor and Master degrees with Don Weilerstein and Masao Kawasaki, he is currently pursuing an Artist Diploma at the University of Southern California under the renowned violinist Midori Goto. Francisco started violin with Bernat Pomar in his hometown of Palma de Mallorca, Spain, and is also a graduate of the Royal Conservatory of Madrid, where he studied with Manuel Guillén.

Francisco currently performs on the 1735 “Mary Portman” ex-Kreisler Guarneri del Gesu violin, kindly on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

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Mark your calendars for the 2017-18 Concert Season

November 5, 2017, 3 pm
Fantaisie Chromatique, Hommage a J.S. Bach – Dave Brubeck
Les Ariettes Oubliées for soprano and piano – Claude Debussy
Selection of songs for soprano and piano – Reynaldo Hahn
Piano Quintet in F-sharp minor – Reynaldo Hahn

Annual Winter Gala
Friday – January 12, 2018
Cradle Valley Farm
“Songs of Brazil”
Clarice Assad – voice and piano, Joao Luiz Rezendeest – guitar

February 11, 2018, 3 pm
Divertimento in E-flat Major for viola, cello and bass – Michael Haydn
Till Eulenspiegel einmal anders! – Richard Strauss/Franz Hasenohrl
Septet in E-flat Major, Opus 20 – Ludwig van Beethoven

April 8, 2018, 3 pm
Snapshot, Circa 1909 for string quartet – John Corigliano
Obrigado for mandolin and string quartet – Clarice Assad
String Quartet No. 2 in E-flat Major – Erich Wolfgang Korngold
David Benedict – mandolin, Danbi Um, Siwoo Kim – violin, Juan Miguel Hernandez – viola, Michelle Djokic – cello

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.
**Concordia Board Members**

Michelle Djokic—*Artistic Director*

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Diana Resek—*Treasurer*

Brian Keyes—*Secretary*


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Brian and Lisa Gladden Keyes

Sally Drayer

Valerie Siciliano

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