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cover art by Joseph Crilley
(1920-2008)
Concordia Chamber Players
Artistic Director, Michelle Djokic

SUNDAY
APRIL 8
3:00 PM

JOHN CORIGLIANO
Snapshot, Circa 1909
for string quartet

CLARICE ASSAD
Obrigado for mandolin
and string quartet

ERICH WOLFGANG KORNGOLD
String Quartet No. 2
in E-flat Major

Tien Hsin Cindy Wu & Siwoo Kim – violin,
David Benedict – mandolin,
Juan-Miguel Hernandez – viola,
Michelle Djokic – cello

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Free to the Public
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Our final concert of the season...

Concordia Chamber Players

Sunday - February 11, 2018

Program
Michelle Djokic, Artistic Director

Divertimento in E-flat Major
for viola, cello and contrabass
Adagio con Variazioni
Menuetto
Presto

Till Eulenspiegel - einmal anders! Op. 28
Grotesque musicale
for violin, clarinet, horn, bassoon, contrabass

Intermission

Septet in E-flat Major, Opus 20
for violin, viola, cello, bass, clarinet, horn, bassoon
Adagio-Allegro con brio
Adagio cantabile
Tempo di Menuetto ~ Trio
Andante con Variazioni
Scherzo. Allegro molto e vivace ~ Trio
Andante con moto alla Marcia ~ Presto

Artists
Carmit Zori – violin, Ayane Kozasa – viola, Michelle Djokic – cello,
Anthony Manzo – contrabass, Romie de Guise-Langlois – clarinet,
Eric Reed – french horn, Marc Goldberg – bassoon

Michael Haydn
(1737–1806)

Richard Strauss
(1864–1949)/
Franz Hasenöhrl
(1885–1970)

Ludwig van Beethoven
(1770–1827)

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Program Notes

Divertimento in E-flat Major

Michael Haydn

(1737-1806)

Michael Haydn was born in a rural part of Austria and, like his older brother, the much better known Joseph Haydn, went to Vienna as a youth to sing in the boys choir at St. Stephen's Cathedral. When Joseph's voice changed and he had to leave the celebrated choir, he happily took on part of the education of his younger brother. So Michael became a mentee of Joseph, and was seen as a member of a little two-person dynasty.

Like Joseph, when Michael's own voice change forced him to leave the St. Stephen's boys choir, he struggled to make ends meet. But in 1762 he got a major position in the little city of Salzburg, already home to the Mozart family. This began a long and mostly friendly relationship between the two families. There was one touchy moment when Leopold Mozart, Wolfgang's father, wrote that Haydn drank too much and even was tipsy at the organ for a Sunday service. This may be apocryphal!

Haydn's main responsibility in Salzburg was as Konzertmeister, for which he had to work with the church musicians and to compose music for worship. As a result, the vast majority of his oeuvre is sacred vocal music. It was very well received in his time and praised by the likes of both Mozarts (father and son), and even the Empress Maria Theresa who exclaimed "Bravo" when she herself sang some arias from a setting of a Mass written for her.

Unfortunately little is known about his secular music. His 43 symphonies received occasional performances, but their provenance is uncertain. And even less is known about his chamber music, much of which was never published in his lifetime. It is unfortunate that we don't know more about the Divertimenti especially, because they are unusual. For example, the E-flat Major trio heard on this concert was only preserved in a manuscript and was written for the highly unusual trio of viola, cello and...
contrabass (string bass). We can speculate that it was written for a specific occasion by request of one or more of the musicians involved.

The composition is in three movements. The first, Adagio con variazioni, is a theme with six variations. The contrabass carries a bass line which is repeated verbatim in each variation and serves as the glue that holds the movement together. Above that bass line, the cello and viola have polite conversations with one another, conversations that are usually led by the cello and then “parroted” by the viola. This lovely duet texture between the cello and viola is unusual in chamber music repertoire.

The second movement, a typical minuet and trio, is given new spark by the frequent syncopations in both the viola and cello. These are achieved by short notes on the downbeat followed by longer notes, or by off-beat notes played staccato (sharp and detached), to make them stand out. These clever rhythmic devices give this minuet and trio an added charm. The last movement, Presto, sustains the charm. Again there is a passing back and forth between the viola and cello, although the viola, the highest voice, is perhaps here the “first among equals.” There is one lovely passage where all the instruments play identical rhythms for four measures; this moment of unity stands out like a little spark.

In all, this work by a stylish and gifted composer, here writing for the highly unusual combination of just lower strings, is quite unique. And yet the texture never sounds muddy or dark as one might expect from this group of instruments. Due to Michael Haydn’s skill, it is always clear and bright.

Till Eulenspiegel einmal anders!
(Grotesque musicale), Op. 28
Richard Strauss/Franz Hasenöhrl
(1864-1949) / (1885-1970)

Richard Strauss (1864-1949) was one of the most prominent German composers in the late 19th and early 20th Centuries. He is known primarily for his operas and symphonic poems, large orchestral works which are based on some story or subject outside of the music itself. Among the most well-known of these is Till Eulenspiegel's lustige Striche (Till Eulenspiegel's Merry Pranks), written in 1895. When asked to give an interpretation of what the work is about, the composer responded that “it is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives which, in the most manifold disguises, moods, and situations, pervade the whole catastrophe, even after he has been condemned to death and when Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them.”

The listener should know that Till is a character in German folk tales who is constantly playing tricks on people. The listener should also know that Strauss identified some of the pranks represented in his tone poem in the margins of his own score even though he refused to divulge them in program notes. So after the opening melodies that represent Till himself, the listener will hear the character pull off some of the following pranks: ride on horseback through a marketplace full of screaming women; dress up as a priest and preach a mock sermon about bad omens; tear off his holy garb and play the role of amorous lover; get angry over unrequited love and decide to argue with the philistines; heat the argument up and exit with a giant grimace in derision of the academicians. The listener can also hear, toward the end, Till being brought to court for his misdeeds, followed by his whistle mocking the court, his sentence of death, his execution, his funeral march, and finally his return to life to resume his pranks! Strauss’ music is remarkably descriptive and most of the episodes enumerated above can be easily identified while listening to the music.

Franz Hasenöhrl (1885-1970) was an Austrian composer and school teacher whose most famous work is this arrangement of Strauss’ Till Eulenspiegel, which he subtitled “einmal anders” (once again). In effect, what he did was to reduce the

Why don’t people see what is new in my work, how in them, as is found only in Beethoven, the human being visibly plays a part in the work.”

— Richard Strauss
full orchestra to a chamber ensemble consisting of violin, contrabass, clarinet, bassoon and French horn. He also cut the 15 minutes of the original to approximately 8 minutes in the “einem anders.” This deconstruction is remarkable for the wonderful tone colors achieved with his small but diverse groups of instruments. Although Hasenörl didn’t include all the descriptive episodes of the Strauss original, there are enough discrete episodes that the listener can easily sense the little German imp upsetting women in the market place or mocking the picayune debates of the philistines.

As Strauss would wish, there is no specific program. But the listeners are encouraged to let their imaginations take over.

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_Art! Who comprehends her? With whom can one consult concerning this great goddess?_

—Ludwig van Beethoven

Octet for the same group of instruments with the addition of a second violin; this latter work was certainly commissioned to be like Beethoven’s septet which was enjoying great popularity in spite of the composer’s attitude toward it.

The septet is of four movements generally associated with string quartets or other standard chamber ensembles. In addition, it is light, effervescent, artfully composed, and a pure joy to hear. Throughout the work, the winds and strings are balanced with consummate skill. And although the violin and clarinet are first among equals, all the instruments get some important parts in the ensemble conversation.

The first movement, _Adagio; Allegro con brio_, opens with a slow introduction and soon gets to the charming _allegro_ melody. Here, the violin leads off with the main theme, but almost immediately the clarinet answers. A second theme, slower and more lyrical, is introduced by all the strings together, answered by all the winds similarly together. In the subsequent development section the listener will enjoy hearing little fragments of the melodies passed among the various instruments, even including the string bass toward the end.

The second movement, _Adagio cantabile_ (slow, songlike), is both slow and lyrical as the tempo indication would suggest. It opens with an exquisite melody for the solo clarinet which, with its consummate lyricism, reminds the listener of Mozart (particularly the slow movement of his clarinet quintet). In fact, Beethoven’s use of the clarinet in this context is certainly reminiscent of Mozart’s love for that instrument in his later works. This slow movement is again in sonata form; in this case the listener can clearly hear the demarcations between exposition and development, and development and recapitulation; between the first pair there is a strong cadence with a long rest, and between the second pair the clarinet plays a beautiful solo transition that leads back to the restatement of the memorable opening melody.

The third movement, _Tempo di Menuetto_, is a simple minuet and trio in the traditional classical mold. It is followed by one of the most striking movements of the work, however, the Andante con _variazioni_. Here we have a traditional folk song on which Bee-
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We applaud all our supporters for making it possible for us to share this wonderful music and these remarkably gifted musicians with our audience.

— Michelle Djokic, artistic director
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.

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 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.

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 Mozaic Festival.

Violinist Carmit Zori came to the United States from her native Israel at the age of fifteen to study with Ivan Galamian, Jaime Laredo and Arnold Steinhardt at the Curtis Institute of Music in Philadelphia. Ms. Zori is the recipient of a Levin-tritt Foundation Award, a Pro Musicus International Award, and the top prize in the Walter W. Naumburg International Violin Competition. Carmit Zori has appeared as a soloist with the New York Philharmonic, the Rochester Philharmonic, and the Philadelphia Orchestra, among many others, and has given solo recitals at Lincoln Center, the Los Angeles County Museum of Art, the Isabella Stewart Gardener Museum in Boston, the Phillips Collection in Washington.
D.C., the Tel Aviv Museum and the Jerusalem Center for the Performing Arts. She has performed throughout Latin America and Europe, as well as in Israel, Japan, Taiwan and Australia, where she premiered the Violin Concerto by Marc Neikrug. In addition to her appearances with the Chamber Music Society of Lincoln Center, Ms. Zori has been a guest at chamber music festivals and concert series around the world, including the Chamber Music at the “Y” series in New York City, Festival Casals in Puerto Rico, the Bridgehampton Chamber Music festival, the Bard Music festival, Chamber Music Northwest, the Santa Fe Chamber Music Festival, the Seattle Chamber Music Festival, the Cape Cod Chamber Music Festival, Bach Dancing and Dynamite chamber music festival in Madison, Wisconsin. Carmit continues her association with the Marlboro Music Festival in Vermont.

Ms. Zori, who for ten years was an artistic director at Bargemusic, founded the Brooklyn Chamber Music Society in 2002. She has recorded on the Arabesque, Koch International, and Elektra-Nonesuch labels. Ms. Zori is professor of violin at Rutgers University and at SUNY Purchase, where she also serves on the chamber music faculty.

Ayane Kozasa

Hailed for her “magnetic, wide-ranging tone” and her “rock solid technique” (Philadelphia Inquirer), violist Ayane Kozasa enjoys a career that spans a broad spectrum of musical personas. A violinist turned violist, she was inspired to dedicate herself to the alto clef when she discovered the beauty of playing the viola part in string quartets during her undergraduate studies at the Cleveland Institute of Music. Her commitment to pursue a life in viola led to a graduate degree from the Curtis Institute of music as well as a further masters degree from the esteemed Kronberg Academy Masters School in Germany.

Ayane’s solo career took off when she won the 2011 Primrose International Viola Competition, where she also captured awards for best chamber music and commissioned work performances. Following the competition, she joined the astral artists roster and became a grant recipient from the S&R Foundation, an organization recognizing and supporting young aspiring artists of all mediums. Her international solo opportunities have been a platform to unearth seldom heard works and commission new pieces, an aspect of viola playing that she loves. Most recently, she commissioned a work by Brooklyn composer Paul Wiancko for viola and cello, which she premiered in Washington DC at the S&R Foundation.

Chamber music has also been a vital part of Ayane’s musical career and her interests have led her to appearances at numerous festivals including the Marlboro Music Festival, the Caramoor Center for Music and the Arts, the Methow Valley Chamber Music Festival, The Kingston Music Festival, and The Ravinia Festival. She is a founding member of the Aizuri Quartet, the 2014-16 quartet-in-residence at the Curtis Institute of Music and prizewinner of the 2015 London Wigmore Hall International String Quartet Competition. The quartet has proved to be a multi-faceted group, commissioning and touring works by world renowned composers such as Caroline Shaw, Yvgeniy Sharlat, Paul Wiancko, and Gabriella Smith.

From 2012 to 2016, Ayane served as the principal violist of The Chamber Orchestra Of Philadelphia. She is also a member of the Iris Orchestra, and has played with notable ensembles such as the Jupiter Chamber Players, The Philadelphia Orchestra, A Far Cry, and the St. Paul Chamber Orchestra.

Ayane is deeply grateful for the mentorship she received from her past teachers, Nobuko Imai, Kirsten Docter, Roberto Diaz, Misha Amory, and William Preucil. Outside of music, she loves to bake pastries, create fonts, run long distances, and visit the ocean — all interests that fuel her musical creativity.

Ayane Kozasa
Viola
Anthony Manzo
Contrabass

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!).

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.
Eric Reed
*French Horn*

Eric Reed is an internationally recognized horn player, chamber musician, and educator. Based in New York City, he has played concerts and presented master classes on five continents and in a variety of ensembles and musical styles. He is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties of The Juilliard School and New York University. In addition to his work with the ABQ, he performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble ACJW. Additionally, he has been on the rosters of the Oregon, New World, and Harrisburg symphonies, and has performed with dozens of New York City’s diverse cultural organizations. He holds degrees from Rice University’s Shepherd School of Music and The Juilliard School. He is a member of the newly formed Ensemble Échappé, a sinfonietta dedicated to music of the 21st century. He has recently given world premiere performances of works by composers Eric Ewazen, William Bolcom, Robert Paterson, Kenneth Fuchs, Eric Nathan, and John Zorn. In addition to his endeavors in and around New York, he maintains an active performance and teaching schedule away from home. He is on the faculty of the Round Top Festival Institute and Aspen Music Festival and School, and has appeared at the Cape Cod Chamber Music Festival and the Strings Music Festival in Steamboat Springs, Colorado.

Marc Goldberg
*Bassoon*

Bassoonist Marc Goldberg’s work as musician and educator has taken him throughout the country and around the world with a host of premier ensembles. A member of the renowned New York Woodwind Quintet, he is currently principal bassoonist of Lincoln Center’s Mostly Mozart Festival Orchestra, American Ballet Theater, New York City Opera, and Riverside Symphony, having previously served as associate principal bassoonist with the New York Philharmonic.

A frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, Orchestra of St. Luke’s, and Orpheus chamber orchestra, he has toured with these ensembles across four continents and joined them on numerous recordings. Goldberg has also made guest principal bassoon appearances in Japan with Seiji Ozawa’s Tokyo Opera Nomuri, Saito Kinen Orchestra, Mito Chamber Orchestra, and in Korea with Myung Whun Chung and the Seoul Philharmonic Orchestra.

Solo appearances include performances with the Brandenburg Ensemble at Boston’s Symphony Hall and New York’s Avery Fisher (now David Geffen) Hall, and performances throughout the U.S., in South America, and across the Pacific Rim with the American Symphony Orchestra, Mostly Mozart Festival Orchestra, Jupiter Symphony, New York Chamber Soloists, Riverside Symphony, and New York Symphonic Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, St. Luke’s Chamber Ensemble, Musicians from Marlboro, the Brentano Quartet, Carnegie Hall’s Zankel Band, Boston Chamber Music Society, and the Eastern Shore Chamber Music Festival.
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