Where Foodies, Cooks & Chefs Find Bling

Quality cookware, pot racks, gadgets, utensils, cookbooks, linens, pottery, ceramics, and barware to add dazzle to life in the kitchen.

COOKERY WARE SHOP

Shop #66, Peddler’s Village, Lahaska, PA

Concordia Chamber Players

P. O. Box 95
New Hope, Pennsylvania 18938
info@concordiaplayers.org
Telephone: 215-816-0227
concordiaplayers.org

Find us on Facebook!
@concordiachamberplayers

cover art by Joseph Crilley
(1920-2008)
Concordia Chamber Players
Sunday - November 5, 2017

Program
Michelle Djokic, Artistic Director

Songs
for voice and piano
Reynaldo Hahn
(1874–1947)
L’Automne
L’Enamourrée
Si mes vers avaient des ailes

Chaconne from Fantasie chromatique,
hommage à Johann Sebastian Bach
for string quartet
Dave Brubeck
(1920–2012)

Les Ariettes oubliées
for voice and piano
Claude Debussy
(1862–1918)
C’est l’extase langoureuse
Il pleure dans mon cœur
L’ombre des arbres
Paysage Belges – Chevaux de bois
Aquarelles I. Green
Aquarelles II. Spleen

Intermission

Quintet in F-sharp minor
for piano and strings
Reynaldo Hahn
(1847–1947)
Molto agitato e con fuoco
Andante (non troppo lento)
Allegro grazioso

ARTISTS
Laquita Mitchell – soprano, William Wolfram – piano, Jesse Mills – violin,
Danbi Um – violin, Mark Holloway – viola, Michelle Djokic – cello
Reynaldo Hahn was born in Caracas, Venezuela, but moved to Paris with his family when he was three. He eventually became a French citizen. Known as an intelligent, witty and brilliant artist and raconteur, he quickly became a “notable” in the heart of French intellectual and artistic life. He spent time with some of the most celebrated writers including Paul Verlaine, Stéphane Mallarmé and Marcel Proust. Although he was pursued vigorously by the most celebrated courtesans in Paris at the time, he and Proust, in fact, were dedicated but somewhat closeted lovers for a time. A true darling of the salon life in the Belle Époque (the wonderful, turn-of-the-century years in Paris), he was known for his colorful life style, to say the least.

Though his is not a “household name,” Hahn’s music is artistic, sophisticated, skillfully crafted and pleasing to most people’s musical sensibilities. He worked in both instrumental and vocal media and was sought after as a conductor. He was even the director of the prestigious Paris opera.

In his youth, Hahn composed many songs for piano and voice. In fact, he made his early debut as a singer accompanying himself on the piano at the age of six, shortly after his arrival in Paris. His most famous song, written when he was only 13, was undoubtedly Si mes vers avaient des ailes (“If my verses had wings”). Set to a lovely poem by the celebrated romantic writer of an earlier generation, Victor Hugo, the subject is the love of the poet flying to his lover. The setting is quite simple, with the same music for each verse. The accompaniment captures the spirit of the words. The broken chords or arpeggios in the left hand describe, musically, the flight of the
poet’s verses to his beloved and the vocal line meanders melodically as if it might also be seeing the distant beloved. After a disconcerting minor harmony early in each verse, the voice ascends to a high arch convincing us the love verses have hit their mark! (“My verses, gentle and fragile, would fly / To your beautiful garden / If my verses had the wings / Of a bird!”). See the complete text for this and the other Hahn songs in the appendix.

All Hahn’s songs are imbued with ineffable charm and a natural unity of music and poetry. In Hahn’s words, “the genuine beauty of singing consists in a perfect union, an amalgam, a mysterious alloy of the singing and the speaking voice,” or to put it better, the melody and the spoken word. Historically, however, his musical ease was to be swept away by the modernist trends in the songs of Debussy (heard later in this program) with their more daring harmonies and impressionistic melodies.

All Hahn’s songs are imbued with ineffable charm and a natural unity of music and poetry. In Hahn’s words, “the genuine beauty of singing consists in a perfect union, an amalgam, a mysterious alloy of the singing and the speaking voice,” or to put it better, the melody and the spoken word. Historically, however, his musical ease was to be swept away by the modernist trends in the songs of Debussy (heard later in this program) with their more daring harmonies and impressionistic melodies.

**Chaconne, from Fantasie chromatique, hommage à Johann Sebastian Bach**

*Dave Brubeck*

(1920-2012)

Dave Brubeck, one of the most famous pianists/composers of the “Cool” era of modern jazz, hardly needs any introduction. He was known for his stylistic and tasteful performances, and especially for his use of unusual meters and rhythms. During his long career he was one of the most prominent representatives of American jazz throughout the world and he left a rich legacy in the recordings of his original music.

The composition we will hear on this program evolved in a circuitous way. It was originally commissioned in 1988 by a German ensemble called *An die Musik* (oboe, violin, viola, cello, and piano), presumably a classical ensemble looking for a jazz fusion piece. In Brubeck’s words, “the original commission stipulated that I should write variations on a theme by a composer who had been of special significance to me. I chose J. S. Bach and used the opening bars of his Chromatic Fantasy as a point of departure.” Subsequently, Brubeck has rewritten and rearranged portions of this original work for a variety of ensembles, including the Brodsky String Quartet (the version we will hear on this program), the Dave Brubeck Quartet itself, and the London Symphony Orchestra. In 2003, jazz pianist John Salmon did a transcription for solo piano. That was, and is, the most commonly heard version. It bears the title “Chromatic Fantasy Sonata - Inspired by J. S. Bach.” In discussing the work, Brubeck liked to point out how he incorporated Bach’s name into the music. In the composer’s words, “throughout the composition you will find musical references to the spelling of Bach’s name, a device which he, himself, used.” In the German musical notation of his day, “B” was B-flat while “H” was our B-natural. Throughout the piece there are references to B-A-C-H in altered or transposed positions.

The original composition was probably in four movements, but often the last, the Chaconne, is performed by itself. It is weighty and worthy of being heard as a stand-alone composition. The chaconne genre originated in the late 16th Century. It was based on the repetition of a bass line or harmonic progression, over and over again, while other lines of music unfolded above and below the repeated idea. And that is exactly what happens in this work. There is a fast moving ostinato which may be thought of as the chaconne bass line. What happens around it in the other instruments is thrilling. While different melodic fragments come and go, Brubeck’s signature rhythmic complexities abound. At times there are brief passages of jagged and complex counter rhythms, and at times subtly shifting and irregular meters - one of Brubeck’s jazz trade marks. In the composer’s words, “this Chaconne is the most jazz oriented of the original four movements. The ostinato or bass figure appears throughout in various voices. The original Bach Chromatic Fantasy theme that we heard in the opening returns at the conclusion of the quartet.” This return is artistically done by slowing down the ostinato and closing the movement with a stunning denouement.

This is a unique opportunity for the audience of the Concordia Chamber Players. At the behest of Michelle Djokic, Chris Brubeck (one of Dave’s sons) looked through his father’s papers and found the only existing score of the string quartet. He gave Concordia permission to perform it just this once. Enjoy!

---

**There’s a way of playing safe, there’s a way of using tricks and there’s the way I like to play which is dangerously where you’re going to take a chance on making mistakes in order to create something you haven’t created before.”**

— *Dave Brubeck*
Claude Debussy, the French composer who was often associated with impressionist painting and with symbolist poets, remains one of the most significant composers whose music spanned the last gasps of 19th-century romanticism and the beginnings of 20th-century modernism. He composed much music for solo piano, orchestra, and voice. Besides his one opera, his more than 80 “melodies,” as he called his songs, were spread out over much of his life. His inspiration came often from his close friendship with contemporary poets. At this time, the arts were often created with resonance between one and another – painting, poetry and, of course, music – and musicians and poets were often close friends conspiring to achieve similar effects.

The *Ariettes oubliées* (Forgotten Ariettas) consist of 6 songs on poems by Debussy’s famous contemporary, poet Paul Verlaine (1844-1896). Verlaine led a very troubled life filled with anguish; after abandoning his wife he attempted to murder his male lover and fellow poet, Arthur Rimbaud (1854-1891). Debussy knew both Verlaine’s forlorn wife and his lover, and shared both his ecstasy and deep remorse. And these shared feelings are expressed with poignancy in the *Ariettes oubliées*.

Each one of the songs is a little gem. The first poem is about a kind of ecstasy that nearly defies words. As one writer put it, “the sliding chromatic scales of *C’est l’extase* … frankly portray post-coital languor.” And while that may be too graphic, it is the kind of ecstatic feeling that often permeates both symbolist poetry and music. The translations of each poem are in an appendix to these notes and the listener is encouraged to look at them and then decide how the music seems to share the space created by the vague poetic metaphors.

One of the most prominent themes of these songs is the feeling of longing; longing for something that can’t be achieved; longing for an idyllic love. This is an extremely romantic theme that often lingers in the poetry of Verlaine and one with which Debussy felt a connection. For example, the last song, *Spleen*, finds the lover “always afraid of what may come, of some cruel flight of yours?” Debussy’s music is at first very calm and morose, but as the song progresses it becomes more and more frantic to express the fear and anxiety of unrequited love. “Tears fall in my heart,” the second song, addresses how we can feel pain without knowing why. Debussy opens the song with fast high notes in the piano that gradually descend like falling rain. And they rather quickly descend to a somber and low diminished chord that, without reason, feels crushing to the heart.

Perhaps the one moment when there may be hope comes in *Wooden Horses*. This would appear to take place at a county fair with a carousel which turns round and round forever. The music is gay and lively for the various people one meets. We are lost in a flurry of sparkling music. But at the end, “the church tolls a mournful knell,” and the gaiety ends. Even the turning carousel, which we thought would go on forever, comes to a halt and the spell is broken in Debussy’s stunning melancholy melody and harmony.

One should be ready for Debussy’s general melodic style. It is often called “arioso,” music that sounds somewhere in between melodic arias and speech-like recitative. At one moment it may sound like the music is speaking, but then, when the words conjure a lush feeling, the music seems to flow in a lyrical phrase that captures the feeling “behind the bars” of the music.

Hahn’s Piano Quintet in F-sharp minor was composed in 1922. Musical taste in Paris at the time was somewhat regressive; post-war composers and the public wanted music that was more accessible — more melodic, with traditional harmonies and rhythms — than some of the modernist works of Stravinsky, Scriabin and others. And Hahn was able to deliver. His music is, to borrow a computer phrase, “listener friendly.”

The first movement of the Piano Quintet, *Molto agitato e con fuoco* (very agitated and with fire) opens with an intense theme that sounds Brahmsian, not only in its
nature, but in the way it is extended and treated contrapuntally by all players. There is a more lyrical and rhapsodic second theme heard first in a dialogue between violin and cello. The development of these themes is intense and exciting, yet seemingly done with ease. The second movement, Andante, opens with a soulful melody in the cello, soon answered by the viola and the violins. The lovely dark lyricism of this movement is very French, reminding the listener of Hahn’s older confrère, Gabriel Fauré. The movement builds to great intensity, sometimes achieved by outbursts of the piano playing big dramatic chords, or by all the instruments in intense conversation with one another, or even playing in unison. All these devices create powerful effects. Still the movement ends in a placid calm with the cello ending what it began 9 minutes earlier. The closing Allegretto grazioso begins with a charming scherzo-like melody that, by the end, builds itself into a frothy intensity that seems to change character, but which ends the composition with a dramatic flourish. Although a bit eclectic at times, the work has great appeal and kept late 19th-century romanticism alive and well.

*Please see separate handout for song lyrics and translations.*

"**Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us without any effort on our part.**"

— Claude Debussy

**This concert series is supported in part by:**

Pennsylvania Council on the Arts
Fostering the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

www.arts.pa.gov
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 “Sin-gular 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.

Soprano Laquita Mitchell consistently earns acclaim in eminent opera companies throughout North America and Europe. Already in her young career, she has sung leading roles with the Los Angeles Opera, San Francisco Opera, Houston Grand Opera, Lyric Opera of Chicago, New York City Opera, Washington National Opera, Opéra Comique in Paris, among many others. Of her compelling debut as Bess in Porgy and Bess with the San Francisco Opera, Opera News said “Soprano Laquita Mitchell, in her first outing as Bess, dazzled the SFO [San Francisco Opera] audience with her purity of tone and vivid theatrical presence.” She has since reprised the role with New Jersey State Opera, the Atlanta Opera, the Madison Symphony, the Boston Symphony Orchestra (at both Tanglewood and Symphony Hall), and also the Robert Russell Bennett Porgy and Bess Suite with the Cleveland Orchestra, Santa Barbara Symphony, Sheboygan Symphony and with the Polish Chamber Philharmonic Orchestra in Sopot, Poland. Hailed for her

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.

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.
portrayal of Violetta in Verdi’s *La Traviata* in New York City Opera’s 2012 season opener, *The New York Times* said “Ms. Mitchell’s voice was rich, shimmering and sizable, her singing was tender and expressive”. Other notable appearances include Micaela in *Carmen* at the New York City Opera; Leonora in *Il trovatore* in South Carolina as well as with Nashville Opera; the role of Sharon in Terrance McNally’s *Master Class* at the Kennedy Center; Musetta in *La bohème* in a return to the Los Angeles Opera; Mimi in *La bohème* with Cincinnati Opera and at the Utah Symphony and Opera; Donna Anna in *Don Giovanni* with Florentine Opera, Portland Opera; and Donna Elvira in *Don Giovanni* with Opera New Jersey. Also active as a concert artist, Ms. Mitchell most recently performed Barber’s *Knoxville: Summer of 1915* with the Louisville Orchestra, the world premiere of Steven Stucky’s *August 4, 1964* with the Dallas Symphony Orchestra under Jaap Van Zweden, her Boston Symphony Orchestra debut as the soprano soloist in Wynton Marsalis’ *All Rise* under Kurt Masur, and the soprano solo in Tippett’s *A Child of Our Time* with the Washington Chorus at the Kennedy Center. She has also performed with the Philadelphia Orchestra, New Jersey Symphony, the Princeton Symphony Orchestra, the New York Symphonic Ensemble at Alice Tully Hall, with Branford Marsalis and the Garden State Philharmonic, and with the New York Festival of Song “Salute to Arlen” concert at Carnegie Hall. Ms. Mitchell made her debut with the New World Symphony in Alberto Ginastera’s *Cantata para la America Magica*. Ms. Mitchell returned to the Cincinnati Opera in the role of Micaela in Bizet’s *Carmen*. Ms. Mitchell’s 2016-2017 season began with the opening night of the Philadelphia Orchestra’s 50th Anniversary at Saratoga Springs Performing Arts Center, conducted by Stephane Deneve. Mitchell sang excerpts from Hannibal’s “One Land, One River, One People” and was the soprano soloist for Beethoven’s Ninth Symphony. Ms. Mitchell debuted with the Arizona Opera in their 45th Anniversary Sapphire Celebration singing excerpts from Verdi’s *Aida* and Puccini’s *La bohème* and *Tosca*. She returns to Chicago where she was heard in recital at Roosevelt University with pianist Shannon McGinnis. She also made her role debut as the Countess in Mozart’s *Marriage of Figaro* with the Toledo Opera. In the early spring of 2017 Ms. Mitchell returned to the Sheboygan Symphony Orchestra for an evening of Opera Arias and Choruses. Ms. Mitchell made her Hungarian debut in June of 2017 in the role of Bess in Gershwin’s *Porgy and Bess* at the St. Margretsziget Festival.

Laquita Mitchell is a Metropolitan Opera National Council Auditions Grand Prize Winner, and was awarded a 2004 Sara Tucker Award. She was also the First Prize Winner of the Wiener Kammer Oper’s 2003 Hans Gabor Belvedere Competition, and the First Prize Winner of the Houston Grand Opera Eleanor McCollum Competition for Young Singers, as well as the winner of the Audience Choice award. Ms. Mitchell is an alumna of the San Francisco Opera’s Merola Program and the Houston Grand Opera Studio. She completed her Master’s and the Professional Studies Certificate at the Manhattan School of Music, and completed her Bachelor’s at Westminster Choir College. Ms. Mitchell is the recipient of the 2010 Distinguished Young Alumni Award from her alma mater the Manhattan School of Music. In May of 2015 Ms. Mitchell received the Alumni Award from her undergrad Westminster Choir College. Ms. Mitchell can be seen in San Francisco Opera’s 2014 DVD of Gershwin’s *Porgy and Bess* in the role of Bess.

William Wolfram

Piano

American pianist William Wolfram was a silver medalist at both the William Kapell and the Naumburg International Piano Competitions, a bronze medalist at the prestigious Tchaikovsky Piano Competition in Moscow and finalist in the Van Cliburn International Piano Competition.

Wolfram has appeared with many of the greatest orchestras of the world and has developed a special reputation as the rare concerto soloist who is also equally versatile and adept as a recitalist, accompanist and chamber musician. In all of these genres, he is highly sought after for his special focus on the music of Franz Liszt and Beethoven and is a special champion for the music of modernist 20th century American composers.

His concerto debut with the Pittsburgh Symphony under the baton of Leonard Slatkin was the first in a long succession of appearances and career relationships with numerous American conductors and orchestras. He has also appeared with the San Francisco, Saint Louis, Indianapolis, Seattle and New Jersey symphonies, the Buffalo Philharmonic, the National Symphony Orchestra (Washington D.C.), the Baltimore Symphony, the Colorado Symphony, the Rochester Philharmonic, the Nashville Symphony, the Oregon Symphony, the Utah Symphony, the Edmonton Symphony, the Columbus Symphony, the Florida Orchestra, and the
Grand Teton and San Luis Obispo Mozart festival orchestras, among many others. He enjoys regular and ongoing close associations with the Dallas Symphony, the Milwaukee Symphony, the San Diego Symphony and the Minnesota Orchestra in the United States.

Internationally recognized conductors with whom he has worked include Andrew Litton, Jerzy Semkow, Mark Wigglesworth, Jeffrey Tate, Vladimir Spivakov, Gerard Schwarz, Carlos Miguel Prieto, Jeffrey Kahane, James Judd, Roberto Minzczuk, Stefan Sanderling, JoAnn Falletta, James Paul, and Carlos Kalmar.

Abroad, Wolfram has appeared with the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, the RTE Symphony Orchestra of Ireland (Dublin), the Beethovenhalle Orchestra Bonn, the Warsaw, Moscow, and Budapest Philharmonics, the Capetown and Johannesberg symphonies of South Africa, L'Orchestre de Bretagne, and the National Symphony of Peru.

An enthusiastic supporter of new music, he has collaborated with and performed music by composers such as Aaron Jay Kernis, Kenneth Frazelle, Marc Andre Dalbavie, Kenji Bunch, and Paul Chihara. His world premiere performance of the Chihara re-orchestration of Chopin's Piano Concerto No. 1, with the Milwaukee Symphony under the baton of Andreas Delfs, was met with great critical attention and acclaim.

In print and other media Wolfram was the focus of a full chapter in Joseph Horowitz's book, The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition. On television, he was a featured pianist in the documentary of the 1986 Tchaikovsky International Piano Competition.

A graduate of The Juilliard School, William Wolfram resides in New York City with his wife and two daughters.

Two-time Grammy nominated violinist Jesse Mills enjoys performing music of many genres, from classical to contemporary, as well as composed and improvised music of his own invention.

Since his concerto debut at the Ravinia Festival in Chicago, Mr. Mills has performed throughout the U.S. and Canada. He has been a soloist with the Phoenix Symphony, the Colorado Symphony, the New Jersey Symphony, the Green Bay Symphony, Juilliard Chamber Orchestra, the Denver Philharmonic, the Teatro Argentino Orchestra (in Buenos Aires, Argentina), and the Aspen Music Festival's Sinfonia Orchestra.

As a chamber musician Jesse Mills has performed throughout the U.S. and Canada, including concerts at Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, the Metropolitan Museum, the Kennedy Center in Washington, DC, Boston's Gardener Museum, Chicago's Ravinia Festival, and the Marlboro Music Festival. He has also appeared at prestigious venues in Europe, such as the Barbican Centre of London, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan, and the Palais des Beaux Arts in Brussels. Mills is co-founder of Horszowski Trio and Duo Prism, a violin-piano duo with Rieko Aizawa, which earned 1st Prize at the Zinetti International Competition in Italy in 2006. With Ms. Aizawa, Mills became co-artistic director of the Alpenglow Chamber Music Festival in Colorado in 2010.

Mills is also known as a pioneer of contemporary works, a renowned improvisational artist, as well as a composer. He earned Grammy nominations for his performances of Arnold Schoenberg’s music, released by NAXOS in 2005 and 2010.
He can also be heard on the Koch, Centaur, Tzadik, Max Jazz and Verve labels for various compositions of Webern, Schoenberg, Zorn, Wuorinen, and others. As a member of the FLUX Quartet from 2001-2003, Mills performed music composed during the last 50 years, in addition to frequent world premieres. As a composer and arranger, Mills has been commissioned by venues including Columbia University’s Miller Theater and the Chamber Music Northwest festival in Portland, OR.

Jesse Mills began violin studies at the age of three. He graduated with a Bachelor of Music degree from The Juilliard School in 2001. He studied with Dorothy DeLay, Robert Mann and Itzhak Perlman. Mr. Mills lives in New York City, and he is on the faculty at Longy School of Music of Bard College and at New York University. In 2010 the Third Street Music School Settlement in NYC honored him with the ‘Rising Star Award’ for musical achievement.

Danbi Um  
Violin

Violinist Danbi Um has appeared as soloist with the Israel Symphony, Vermont Symphony, Herzliya Chamber Symphony, Auckland Philharmonic, and Dartmouth Symphony, and in venues such as the Kennedy Center, Perelman Theater at Kimmel Center, the Isabella Stewart Gardner Museum, Kumho Arts Hall, the Tel Aviv Museum of Art, Bennett Gordon Hall of the Ravinia Festival, and for the Seattle Chamber Music Society. She is a winner of Astral Artists’ 2015 National Auditions, and is a member of Chamber Music Society Two of Lincoln Center. With CMS, she has performed at the Saratoga Performance Arts Center, Alice Tully Hall, Harris Theater, and St. Cecilia Music Center.

An avid chamber musician, she has made appearances at Marlboro, Ravinia, Music@Menlo, Yellow Barn, Prussia Cove, Caramoor, Moab, and North Shore Chamber Music Festival. She tours frequently with Musicians from Marlboro including a national tour, and has played with the Jupiter Chamber Players and Omega Ensemble. She received second prize in the Young Artists Division of the Menuhin International Violin Competition, and third prize at the Michael Hill International Violin Competition. At age ten she was admitted to the Curtis Institute of Music, where she graduated with a bachelor’s degree. She also holds an Artist Diploma from Indiana University. Her teachers include Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays on a 1683 “ex-Perschek” Nicolo Amati violin, on loan from a private collection.

Mark Holloway  
Viola

Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He has appeared at prestigious festivals such as Marlboro, Ravinia, Caramoor, Music@Menlo, Cartagena, Taos, Music from Angel Fire, Mainly Mozart, and the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays regularly at Musique de Chambre à Giverny in France, Musikkdorf Ernen in Switzerland, and at the International Musicians Seminar in Prussia Cove, England. He also frequently appears as a guest with the New York Philharmonic and Orpheus. Mr. Holloway has been principal violist at Tanglewood and of the New York String Orchestra, and has played as guest principal of the American Symphony, the Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, the 92nd Street Y, the Casals Festival in Puerto Rico, and on radio and television throughout the United States and Europe, most
recently a Live From Lincoln Center broadcast. Hailed as an “outstanding violist” by American Record Guide, and praised by Zürich’s Neue Zürcher Zeitung for his “warmth and intimacy,” he has recorded for the Marlboro Recording Society, CMS Live, Naxos, Music@Menlo LIVE and Albany labels. An artist of the Chamber Music Society of Lincoln Center, Mr. Holloway was a student of Michael Tree at The Curtis Institute of Music and received his bachelor’s degree from Boston University.

Brian R. Keyes
Attorney at Law in Pennsylvania & New Jersey since 1978
31 N. Sugan Road, New Hope, PA
(215) 862-5695 | www.briankeyes.com
Wills - Trusts & Estates - Real Estate – Business Law

Bravo Concordia!

Bucks County Symphony Orchestra
65th Season
COMING EVENTS

FAMILY CONCERT
Sunday, December 3, 2017 • 3:00 pm
Central Bucks High School East
Youth Concerto Competition Winner:
Lea Wang, violin
Bridge Valley, Doyle, Kutz, and Warwick Elementary School Strings

WINTER CONCERT
Sunday, February 25, 2018 • 3:00 pm
Central Bucks High School East
Brahms: Piano Concerto No. 1 in D Minor
Tomer Gewirtzman, piano
Ravel: Daphnis and Chloé Suite No. 2

POPS CONCERT
Saturday, March 17, 2018 • 7:30 pm
Delaware Valley University
Robert White, Irish Tenor

SPRING CONCERT
Saturday, April 28, 2018 • 8:00 pm
Central Bucks High School South
Borodin: “Polovetsian Dances” from Prince Igor
Korngold: Violin Concerto in D Major
Simone Porter, violin
Tchaikovsky: Symphony No. 5 in E Minor

Kale’s
Nursery & Landscape Service Inc.
Providing Beautiful Landscapes in the Princeton Area for Over 60 Years
609-921-9248 133 Carter Road Princeton, NJ www.kalesnursery.com
Thank You as always Concordia!

Thank you to people & organizations that support Concordia Chamber Players

Key of B
Kevin & Peggy Zhang
Jane Perkins
Pamela Kerr
Hunterdon Family Practice & Obstetrics
Doug & Wendy Kale
Candace Jones & Stephen Phillips
Charles Kerr Foundation
Fox Rothschild LLP

Key of E
Dr. Neil & Dana Cohen
Kathleen Hurley
Jacqueline & Dave Griffith
Joan & John Cutnell
Diana & Jim Resek
Suzanne Crilley
Susan Smith in honor of Helen Saunders

Key of A
Nancy Levie
Doreen Wright & Robert Beck
David & Mair La Touche
Judy & Adeoye Olukotun MD
Sally & Richard Henriques
Teresa & John Hopkins
Mehmet Unsal Calis
Brian Keyes
& Lisa Gladden Keyes
Kathy & Michael Kennerley

Key of D
Debra Weier & Bill Bridgers
Richard & Sonja Irwin
Rachel Finkle
Margaret & Bob Krist
Cynthia & Mark Baum Baiker
Mark & Sue Eveland
David & Nancy Rhodes
Markell Shriver
Russell & Helene Kulsrud
Stephanie Jones
Kathleen & Jim Amon
Wendy & Eugene Gladstone
Ted & Victory Chase
Aline Johnson
Marty & Jim Moss-Coane
Stuart & Ellin Hirsch
Benita Ryan
Frank & Judith Norris

Key of G
Kevin Nakashima
David Hewitt
Laurie Duval
Gregory Henig

JACOBS MUSIC IS PROUD TO SUPPORT THE CONCORDIA CHAMBER PLAYERS
Jacobs Music is the area’s only representative for New and Steinway Factory authentically restored Steinway & Sons Pianos and the finest production line piano. Steinway’s Boston Performance Edition.
Jacobs Music also represents Yamaha, Roland, Pearl River and has the largest selection of used pianos in the region.
Visit one of our six convenient locations where one of our experienced consultants will help you discover the piano of your dreams!

Call 1-888-887-8888
www.jacobsmusic.com

PA - Philadelphia, West Chester, Willow Grove, Ephrata
NJ - Cherry Hill, Lawrenceville
BACH'S FRENCH TASTE
Works by Bach, Couperin, Marais, and D’Anglebert
Saturday, November 18, 2017 at 7:30 pm
Miller Chapel, Princeton Theological Seminary
Sunday, November 19, 2017 at 3:00 pm
Trinity Episcopal Church, Solebury, Pennsylvania

BACH CANTATA FEST
Three glorious cantatas and selected arias
for voices, oboes, strings, and continuo
Saturday, February 10, 2018 at 7:30 pm
Trinity Episcopal Church, Solebury, Pennsylvania
Sunday, February 11, 2018 at 3:00 pm
Miller Chapel, Princeton Theological Seminary

BACH & BEYOND
Chamber music by Bach, Telemann, Janitsch, and J. C. Bach
for flute, oboe, and strings
Saturday, April 21, 2018 at 7:30 pm
Trinity Episcopal Church, Solebury, Pennsylvania
Sunday, April 22, 2018 at 3:00 pm
Miller Chapel, Princeton Theological Seminary

TWO BACH RECITALS AT MILLER CHAPEL
Bach’s Goldberg Variations
Harpischordist Adam Pearl performs Bach’s monumental work
Sunday, March 4, 2018 at 3:00 pm (Miller Chapel, Princeton)

Organic Bach
Featuring organist Eric Plutz in an all-Bach program
Sunday, April 8, 2018 at 3:00 pm (Miller Chapel, Princeton)

Tickets available online, by mail, or at the door:
General admission: $25; students free with ID;
3-concert subscriptions: $70 • 5-concert subscription: $110
www.drydenensemble.org • drydenensemble@gmail.com

Tickets available online, by mail, or at the door:
General admission: $25; students free with ID;
3-concert subscriptions: $70 • 5-concert subscription: $110
www.drydenensemble.org • drydenensemble@gmail.com

www.drydenensemble.org • drydenensemble@gmail.com

Tickets available online, by mail, or at the door:
General admission: $25; students free with ID;
3-concert subscriptions: $70 • 5-concert subscription: $110
www.drydenensemble.org • drydenensemble@gmail.com

Tickets available online, by mail, or at the door:
General admission: $25; students free with ID;
3-concert subscriptions: $70 • 5-concert subscription: $110
www.drydenensemble.org • drydenensemble@gmail.com
2018 concerts at Solebury Trinity Church:

Vivaldi & Company
Sparkling instrumental works in the Italian style for oboe and strings
Sunday, March 18 at 3 pm

Délices de Versailles
French bonbons with renowned early music soprano Laura Heimes
Sunday, June 3 at 3 pm

Volunteer Opportunities
Volunteer opportunities are always available.
If you’d like to help, please contact Candace at 215-816-0227 or eamil us at info@concordiaplayers.org
Enjoy the beauty; beat the crowds, New Hope and Lambertville’s premier country inn is just a short, beautiful drive up the river. Stop in today!

Concordia Board Members
Michelle Djokic—Artistic Director
Candace Jones—President
Diana Resek—Treasurer
Mira Nakashima-Yarnall—Secretary
Suzanne Crilley
Douglas Kale
Kathleen Kennerley
Linda Kenyon
Brian Keyes
Susan Smith
Teresa Hopkins

Advisory Board
John Schucker
Kate Hanenberg

A special thank you to the Hospitality Committee
Linda Kenyon
Kathy Kennerley
Wendy Kale
Doug Kale
Lisa Gladden Keyes
Brian Keyes
JaQuinley Kerr
Birgitta Bond

We applaud the Concordia Chamber Players for bringing the beauty of live chamber music to the community.

J.P. Morgan
Fox Rothschild’s
Bucks County and Princeton Offices
are proud to support the
Concordia Chamber Players

Fox Rothschild LLP
ATTORNEYS AT LAW

700+ attorneys | 22 offices nationwide

Jeffrey H. Nicholas
Bucks County Office Managing Partner
2700 Kelly Road
Suite 300
Warrington, PA 18976
215.345.7500

Douglas J. Zeltt
Princeton Office Managing Partner
997 Lenox Drive, Building 3
Princeton Pike Corporate Center
Lawrenceville, NJ 08648
609.896.3600