



# Concordia Chamber Players

## SILENCED VOICES

**October 27, 2019**

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# Concordia Chamber Players

Sunday - October 27, 2019 - 3pm

## PROGRAM

Michelle Djokic, Artistic Director

**String Quartet in C Major**

Moderato  
Allegro molto

**Theo Smit Sibinga**  
(1899-1958)

**Grand Duo for violin and cello**

Andante  
Allegro giocoso

**Pál Hermann**  
(1902-1944)

**Quintet in E-flat Major**

Allegro moderato  
Rondo: Scherzando

**Giacomo Meyerbeer**  
(1791-1864)

## ☺ INTERMISSION ☺

**Tanec (Dance) for string trio**

Presto

**Hans Krása**  
(1899-1944)

**String Quartet No. 8, Opus 110**

*In Memory of the Victims of Fascism and War*

Largo  
Allegro molto  
Allegretto  
Largo  
Largo

**Dmitri Shostakovich**  
(1906-1975)

## ARTISTS

Sibbi Bernhardsson – violin, Alexi Kenney – violin, Richard O'Neill – viola,  
Michelle Djokic – cello, Romie de Guise-Langlois – clarinet



## THE ZIFFS

### Leonard Barrie Ziff

September 5, 1937 - December 8, 2018

### Sallie Anne Ziff

April 20, 1938 - May 22, 2019

It is with sadness that Concordia Chamber Players acknowledges the passing of both Barry and Sallie Ziff. Barry and Sallie were present at the beginning of Concordia Chamber Players and their support and hard work helped us to grow and flourish. Barry was an original board member and Sallie, among other things, helped put up posters and set up the receptions at intermission. Sallie, the former comptroller for the Philadelphia Orchestra, would famously say, "If you want to lose some money, have another concert!" They both contributed their time and talents to many of the arts and cultural organizations in this community. They are missed.

## Program Notes

by Michael Grace

Colorado College



For one reason or another, often a composer's "voice" is silenced before its time. In this concert, we will hear compositions by composers who suffered such silencing. One is left wondering how many works, possibly great works, were never heard, or even composed, because of external forces. Each composer on this program met a different fate; some suffered the ultimate penalty, while some endured a less severe form of silencing. In most cases, however, the composer was silenced because of what he chose to believe in his religion, in his politics, or in his culture. Perhaps we can still learn from these dark times of our history.



### String Quartet in C Major (selected movements)

*Theo Smit Sibinga*

(1899 - 1958)

The first composer on the program is Theo Smit Sibinga, born in Bandung, Indonesia in 1899. When he was still very young his family returned to the Netherlands where he received a solid education in music as a cellist and a composer. In 1921 he returned to the Dutch East Indies and began his professional career as a performer and composer. From then on, cello performance was at the heart of his musical career. But in 1923 he developed a tumor on his left hand. After unsuccessful surgery, he could no longer perform and was forced to work for a petroleum company. Then, when the Japanese invaded the Dutch East Indies in

1941, he joined a militia, was captured and interned in a Japanese prison camp in Java. He described the conditions:

*"Squeezed together inside a rickety shed we are the prisoners of war, leading a marginal existence, hardly surviving the days of drudgery, humiliation and endless bullying, hunger, punishment, fooled by randomness; we slowly disintegrate."*

Eventually he was liberated from the camp and was able to return to the Netherlands to recuperate from the horrors of his incarceration and to resume a career as a composer. Unfortunately, many of his compositions, still in manuscript form, had been lost in the prison camp. But some were preserved and give us a sense of his musical style in his earlier life. Not surprisingly, many of his works reveal some influences of Indonesian music, while others are more continental, often sounding particularly French. It is hard to imagine what he might have composed if he had been able to remain happily in his beloved Dutch East Indies.

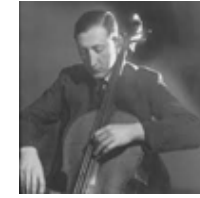
The *String Quartet in C Major* was composed in 1933 while he was still working productively in Indonesia. Some critics recognized Javanese melodies in this work. And the daily *Indische Courant*, a local newspaper, published the following comments on the quartet:

*"It is a modern quartet, never slipping into excessive notation. The influence of contemporary French music is undeniable, yet it expresses a unique personality. This is passionate music contrasted by delicate pianissimos which make it quite engaging despite its modern adaptation. The composer's rich array of musical skills is apparent, especially in the last movement. It is probably no coincidence that the cello has the starring role, developing new ideas from each entrance of beautiful motifs."*

It will be exciting to hear this rarely performed and never recorded work.

“When a man is in despair, it means  
that he still believes in something.”

— Dmitri Shostakovich



## Grand Duo for Violin and Cello (2nd and 3rd movements)

*Pál Hermann*

(1902 - c. 1944)

Pál Hermann was born to a Jewish family in Budapest in 1902. While little is known about his early years, by the 1920s he had achieved fame as a cellist and was invited to perform all over Europe. His fame is perhaps best understood by the epithets that followed him around – "one of the best cellists of our times," or "a cellist of first magnitude," or my favorite, "the Hungarian Casals." Soon he was not only playing cello in concerts but also composing. His reputation grew rapidly as he was supported by his most famous compatriots, including Zoltan Kodály and Béla Bartók. For years he moved around, living from time to time in Berlin, Brussels, Paris, and other smaller cities. In 1931, he married a Dutch woman named Ada with whom he had a daughter, but Ada was tragically killed in a drowning accident two years later, leaving Hermann distraught. And with the rising power of the Nazis, he was forced to try and protect his daughter and himself in the dangerous political environment.

Eventually he found a haven in Paris, but soon that too became unsafe. He joined the resistance against the Germans who were occupying France, but when the country was completely taken over, Hermann's resistance regiment was demobilized. He fled to the south of France, and with an inner compulsion to make music, began playing under a false name. In April, 1944, he was caught in a street raid in Toulouse, arrested and deported to a "transit" camp, usually a stopover for the ultimate trip to the extermination facility at Auschwitz. He was never heard of again.

It is hard to judge his music outside of his tragic life. But this "Grand duo for violin and cello," from which we will hear the second and third movements, is a terrific composition worthy of its own place. The second movement, *Andante*, opens with a plaintive solo for the cello soon joined and imitated by the violin. The two instruments, continuing in a melancholy style, seem to discuss the various possibilities of melodic extension. Sometimes they climb to a high range which nearly evokes a sense of weeping. Their voices are heartfelt as they devise variations on the original melody, which returns once more toward the end.

The third movement, a sparkling and fast *Allegro giocoso* (a playful or jocular allegro), is an exciting Polka with its characteristic rhythmic patterns. In the

middle of this movement, there is a slow section that recalls the melody of the prior movement. But with a desire to bring the music to an exciting close, the faster, dance-like opening returns. Our first premonition of this return is heard as fast repeated notes, then fast scales, and finally a whirling combination of rhythms and melodic ideas in an exciting climax. The music has a modernistic sound, but always sticks to its roots in nineteenth-century tonality. And while this last movement seems like fun on the surface, there is a sense of serious urgency underlying the rhythmic activity.



**Clarinet Quintet in E-flat Major**  
*Giacomo Meyerbeer*  
(1791 - 1864)

Giacomo Meyerbeer was one of the most successful composers of opera of his time. His fame rested on his development of what became known as grand opera, works that were on a huge scale musically, as well as in their stories and spectacular productions. However, in the 2nd half of the 19th Century, when he was at the peak of his fame, he was singled out by some, particularly German nationalists, for being Jewish. Led by the German opera composer and notorious anti-Semite, Richard Wagner, he was subjected to vitriolic attacks that connected his religion with his music. Ironically, when Wagner was young, Meyerbeer had supported his career and helped him on the road to recognition. By the time of Meyerbeer's death, his fame was greatly diminished, thanks in large part to Wagner, and his works were later banned in Germany after 1933. While his composer's voice was not silenced during his lifetime by the nineteenth-century criticism, it was certainly muted.

Like so many successful composers of grand works, Meyerbeer started with smaller compositions that reveal his interest in fellow composers and performers, and his cultivation of his own musical skills and good taste. Such is the case with his Clarinet Quintet (for solo clarinet and string quartet) composed in 1813 when he was 22 years old and still a student in Berlin. Curiously, a friend and fellow student, Carl Maria von Weber (who later, like Meyerbeer, built his fame mainly on opera) also wrote a quintet for clarinet and strings. Both young men undoubtedly knew each other and the seminal clarinet quintet by Mozart, composed 24 years earlier in 1789. And both had heard the great clarinetist of their time, Heinrich Bärmann. His playing was allegedly so brilliant that he was considered one of the greatest musicians in the world. So, it was natural that

both young composers were inspired to write works for him. In hearing this work, we might imagine how Meyerbeer may have been trying to please the famous Bärmann.

One of the first things we notice is that the clarinet stands out as the most important of the five instruments. Most of the melodies are heard first and foremost in the clarinet while the strings tend to serve as "back up." They do occasionally have passages where they participate in the melodic themes, but these are relatively rare. Another important concern Meyerbeer may have had would be giving Bärmann music that allowed him to show off. Indeed, the clarinet part is quite virtuosic. There are lots of fast scales, tricky little figurations and high notes that should satisfy the great soloist. Meyerbeer seems to have succeeded in giving Bärmann what he would have wanted.

But there is another side to this composition. In the spirit of Mozart, the first parent of the clarinet quintet genre, the work is often charming and elegant. Much of the music by "silenced" composers on this program expresses the tragedy of their lives. Meyerbeer, from a wealthy and supportive family, had not yet experienced much hardship. He was able to write music that could entertain. The first movement is in sonata form and, as such, begins with two pleasant themes. These are followed by a gentle development which wanders into a minor key, after which we have a recapitulation of the themes in the bright, major key of the opening. The second movement, a rondo, has the typical memorable "rondo" theme that comes back from time to time to give the listener a sense of continuity and order.

Meyerbeer did suffer from cruel antisemitic attacks later in his life and was, in one case, legally "silenced." But at this early stage in his career, the 22-year-old was quite positive. We can feel remorse that considerably later (and posthumously, as well) he had to suffer a big fall.

“Preserve my artistic creativity and  
ennoble my artistic fame.”

— Giacomo Meyerbeer



## Tanec (Dance) for String Trio

*Hans Krása*

(1899 - 1944)

Hans Krása was born into a wealthy Jewish family in Prague in 1899. His father supported his musical studies with eagerness and generosity. He actually purchased a genuine Amati violin for Hans at age 10, and also hired professional musicians to play his compositions for him so he could hear how they sounded. He studied at the best academies and with the best composers. He went to Berlin for a while to work with the conductor of the orchestra, and then had a brief stint in Paris where he met the celebrated Albert Roussel. The young man had the best possible opportunities for learning, and that he did. After his brief stay in Paris, he returned to Prague to resume his professional career as a composer.

The years leading up to WWII were, while not prolific for Krása, a time when he freely explored a variety of artistic possibilities. But it is interesting to note that rather than associate with fellow Czech composers, Krása often preferred to socialize and work in partnership with artists, writers, and those involved in avant-garde theater. These associations led to his composing some operas, stand-alone arias, and lengthy pieces of incidental music for preexistent plays. His one opera that became very successful was titled *Brundibár*, written for kids and to be sung by kids; this work brought a lot of attention to Krása.

In 1942 Krása was moved to Terezín, a shorter name for Theresienstadt. This was formerly one of the biggest ghettos in Czechoslovakia and subsequently converted to a concentration camp and extermination facility. However, the Germans wanted to use it as an example of how well they treated the interns, so there were opportunities for plays, concerts, and even operas. When Krása arrived, there was immediately interest in putting on a performance of *Brundibár*. That took place with great success. It was performed over 50 times during the years 1942-1944. How much that success had to do with the next events in Krása's fate is not known, but we do know that he was deported to Auschwitz in 1944 and murdered there in October of that year. Was this persecution triggered by his success as a composer?

During the two years he was at Terezín, he had the opportunity and the encouragement to compose some other works. Five of these were preserved and they were labeled "degenerate art." To qualify for this Nazi denunciation, one's work could be any one of the following: atonal, jazzy, or simply by a Jewish author.

Krásá qualified by the third condition. The work we hear today – *Tanec* (which just means dance) – was written for a string trio of interns at Terezín. The short work opens with a repeated rhythmic figure in the cello (a basso ostinato, or obstinate bass) which is soon joined by the violin with a rhythmic melody. Later, the viola comes in with its own more lyrical melody. After this opening, there is a thrilling voyage through different tempos, melodies, and instrumental combinations. Each change is refreshing. In the middle there is even an elegant waltz, as if to say there is always some beautiful traditional cultural event waiting to give us moments of pleasure. But such nostalgia always gives way to a more intense if not menacing dance lurking in wait for the unsuspecting audience. This is an especially poignant and beautiful composition that is rarely heard.



## String Quartet No.8 in C minor, Op. 110

*Dmitri Shostakovich*

(1906–1975)

Of the great Russian composer/musicians of the 20th Century, including the likes of Rachmaninov, Prokofiev, and Shostakovich, the latter seems to have had the most troubling relationship with his country, with its politics, its leaders, and its music critics. His 1934 opera *Lady Macbeth of the Mtsensk District* was so severely criticized he had to issue a humiliating public apology. Then his Fifth Symphony, premiered a few years later in 1937, was such a phenomenal success that he was again in good standing with the powers that be. In 1960, however, he suffered his second major public denunciation for composing music that was "formalistic." (This usually meant it was too western and not directed toward the taste of the great Bolshevik working class listeners. In addition, he was coerced to join the Communist Party. He viewed his submission to this system with what one biographer has described as "self-loathing." He was so hurt that for a time he stopped composing works that would be vulnerable to such criticism and wrote mostly film scores. However, one of his first heartfelt compositions after his 1960 denunciation was the celebrated *String Quartet No. 8 in C minor*. He let us know in his own words what it meant to him.

*"I have been considering that when I die, scarcely anyone will write a work in my memory. Therefore, I have decided to write one myself. Then on the cover they can print: 'Dedicated to the author of this Quartet.' The main theme of the Quartet is the notes D-S-C-H, my initials. The Quartet contains*

themes from my works and the revolutionary song '*Zamuchon tyazholoy nevoley*' (Tormented by Heavy Captivity). My themes are the following: from the *First Symphony*, the *Eighth Symphony*, the [Second Piano] Trio, the [First] Cello Concerto and from **Lady Macbeth**. I have made allusions to Wagner (*Funeral March from Götterdämmerung*) and Tchaikovsky (second theme from the first movement of the *Sixth Symphony*). Oh yes, I forgot my *Tenth Symphony*. A nice mish-mash."

So it was, in fact, a true musical autobiography. Not only does it quote some musical themes from his own earlier compositions, but it opens with the four-note motive that comes from the first four letters of his name in a German spelling – DSCH – which in German musical terminology stand for D - E-flat - C - B. We can all hear vividly how this motive permeates the entire composition. It is the motto that announces the opening movement and most of the various quotations throughout the work. It is first played by the cello, then picked up by the other instruments. If the listeners are ready for this simple 4-note motive, they will hear it again and again and be gratified by its unifying effect on the entire quartet. It is not unlike the celebrated germinal motive of Beethoven's *Fifth Symphony* (Da-Da-Da-Dum)

The quartet has five movements, but they are played without pause. In fact, there is some beautiful overlap between some of them. After the first movement which introduces the germinal motive, the second is relatively fast and loud. Here he quotes a Jewish theme taken from his own *Second Piano Trio*. The main theme of the third movement changes the motto into what one commentator called a "grotesque waltz." It includes a thematic quotation from his *First Cello Concerto* which then becomes the main theme of the fourth movement. The fifth movement has quotations from his opera, *Lady Macbeth of the Mtsensk District*, but more importantly, a revolutionary funeral march for prisoners of war called "Tormented by Heavy Captivity." Though this might seem a bit complicated, the listeners will probably be able to hear the quotations because they are often set up by the germinal motive.

In the articulate words of musicologist Kai Christiansen, "Shostakovich's *String Quartet No. 8* is not pretty, nor beautiful in a traditional sense. It is riveting, immensely powerful, profoundly moving, and, in parts, achingly lyrical. In a domain that is idiosyncratically and brilliantly Shostakovich's own, the music explores the complex aesthetics of the darkest aspects of human experience: sorrow, terror, violence, death, shock, grief, and a sardonic gallows humor. Regardless of its program, the music is a distillation of visceral emotion with astonishing impact. With or without knowledge of its intricate topical and musical references, the quartet delivers an unforgettable, epic experience."

I hope the audience finds this work powerful and moving. And it is all the more so when we know that it came from a voice that was often silenced for all the wrong reasons.



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

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## The Artists



### **Michelle Djokic**

*ARTISTIC DIRECTOR*

Cello

Grammy nominated cellist Michelle Djokic enjoys a versatile career as chamber musician, soloist, and orchestral player. After appearing with Emerald City Music in 2018, a review in Seattle's *Sunbreak* stated, "Bloch's Prayer for cello and piano from his Jewish Life No. 1 was a moving and beautiful evocation of Jewish life in the hands of Michelle Djokic... Her sound had warmth, depth, and gentleness..." Michelle's lifelong passion for chamber music and the collaborative process of rehearsing was her inspiration for the launching of Musikiwest in 2017 based in Palo Alto, CA. Musikiwest harnesses the collaborative power of chamber music to engender empathic awareness, promote conflict resolution, and build peaceable communities. Using scripted "open rehearsals" in a unique and creative format, Musikiwest addresses difficult issues in young people's lives such as bullying, shaming, and exclusion. The most sought after performing artists of today gather for this meaningful opportunity to share with adolescents through their incredible artistry and generosity of spirit. Hundreds of lives continue to be impacted by this powerful experience.

Michelle is also the founder and director of Concordia Chamber Players based in New Hope, PA since 1997. Concordia has commissioned and premiered new works by Clarice Assad as well as J.P. Jofre. Since its inception, Michelle has presented the most gifted artists with creative programming in the bucolic setting of Bucks County. In addition to her Concordia appearances on the east coast, Michelle men-

tors young students of the Foundation Academy Charter Public School in Trenton, NJ through the Stand Partners program.

Michelle is the last of seven children born to survivors of WWII. Michelle's French mother lived in occupied France and her Serbian father, part of the underground forces, was liberated by the Americans from a concentration camp in occupied France. Despite neither parent having gone to college and Michelle's father having to work in a steel mill most of his life in the US, many sacrifices were made for all seven children to be provided with music lessons. Education was the most valued element of their upbringing. Music was only intended to be part of their education and so the eldest went on to pursue their studies at Rutgers, Harvard, Oberlin and Princeton. The love for music instilled in the children however, could not be denied. The last three children pursued their studies in music receiving their degrees at The Juilliard School.

Michelle made her debut as soloist with the Philadelphia Orchestra at 12 years of age and went on to win numerous competitions. She has worked as principal cellist with several orchestras throughout the country. She is currently a member of the New Century Chamber Orchestra in San Francisco.

She is married to squash legend, Mark Talbott who is the founder and director of the squash program at Stanford University. They have two children, one of whom is in medical school at Duke University and the other works alongside his father at Stanford as a squash coach. Music has always been part of their lives and Michelle believes it very much contributed to their positive and empathic engagement with the world.

[musikiwest.org](http://musikiwest.org) | [concordiaplayers.org](http://concordiaplayers.org)



## Sibbi Bernhardsson

Violin

Icelandic violinist Sibbi Bernhardsson joined the faculty of Oberlin Conservatory in 2017. Previous to that as a member of the Pacifica Quartet from 2000 to 2017 he performed over 90 concerts a year worldwide in many of the leading concert halls including Wigmore Hall, the Vienna Konzerthaus, the Concertgebouw in Amsterdam, Suntory Hall, New York's Alice Tully Hall, and Carnegie Hall. Sibbi has performed at festivals including the Edinburgh Festival, Ravinia, Music@Menlo, and the Iceland Art Festival. With the Pacifica Quartet he has received several honors including the Grammy Award, the Musical America Ensemble of the Year, and the Avery Fisher Career Grant. Collaborations include those with Menahem Pressler, Yo-Yo Ma, Jörg Widmann, Lynn Harrell, Leon Fleisher, The Emerson Quartet, Johannes Moser, and members of the Guarneri and Cleveland Quartets. His television appearances include the Tonight Show, Saturday Night Live, and the MTV Europe Music Awards with award-winning rock artist Björk.

He was previously on the faculty of the Indiana University Jacobs School of Music. Sibbi gives regular concerts and master classes in the USA, Europe, and Asia and has appeared as a soloist with the Iceland Symphony Orchestra and the Reykjavik Chamber Orchestra. Sibbi was recently appointed as the Artistic Director of The Harpa International Music Academy or HIMA.

Sibbi's teachers include Gudny Gudmundsdottir, Almita and Roland Vamos, Matias Tacke and Shmuel Ashkenasi.



## Alexi Kenney

Violin

The recipient of a 2016 Avery Fisher Career Grant, violinist Alexi Kenney has been named "a talent to watch" by the *New York Times*, which also noted his "architect's eye for structure and space and a tone that ranges from the achingly fragile to full-bodied robustness."

The 2018/19 season sees Alexi returning as soloist with the Indianapolis Symphony, debuting with the St. Paul Chamber Orchestra, the Orchestre de Chambre de Lausanne, and the Asheville, Omaha, Wheeling, and Bay Atlantic symphonies, and in recital at Wigmore Hall, Union College, Portland 'Ovations,' and the Mecklenburg-Vorpommern festival, among others. He also appears as guest concertmaster of both the Pittsburgh Symphony and the Mahler Chamber Orchestra.

Alexi has performed as soloist with the Detroit, Columbus, Jacksonville, Santa Fe, Portland, California, and Amarillo symphonies, and appeared in recital on Carnegie Hall's 'Distinctive Debuts' series, Lincoln Center's Mostly Mozart Festival, at the Phillips Collection in Washington D.C., the Dame Myra Hess Concerts in Chicago, and at the Isabella Stewart Gardner Museum and Jordan Hall in Boston. He is winner of the 2013 Concert Artists Guild Competition and laureate of the 2012 Menuhin Competition. Alexi has been profiled by *Strings* magazine and the *New York Times*, written for *The Strad*, and has been featured on Performance Today, WQXR-NY's Young Artists Showcase, WFMT-Chicago, and NPR's From the Top.

Chamber music continues to be a major focus of Alexi's life, performing at festivals including Marlboro, Bridgehampton, ChamberFest Cleveland, Festival Napa Valley, Kronberg, the Lake Champlain Chamber Music Festival, Music@Menlo, Open Chamber Music at Prussia Cove (UK), Ravinia, and Yellow Barn. He is a member of The Bowers Program at the Chamber Music Society of Lincoln Center (formerly CMS 2).

Born in Palo Alto, California in 1994, Alexi is a graduate of the New England Conservatory in Boston where he received his Artist Diploma and BM under the tutelage of Donald Weilerstein and Miriam Fried. Previous teachers include Wei He, Jenny Rudin, and Natasha Fong. He plays on a violin made in London by Stefan-Peter Greiner in 2009.

Outside of music, Alexi enjoys hojicha, hygge interiors, baking for friends, and walking for miles on end in whichever city he finds himself, listening to podcasts and Bach on repeat.

[alexikenney.com](http://alexikenney.com)



**Richard O'Neill**

Viola

Praised by *The London Times* as "ravishing," by *The New York Times* for his "elegant, velvety tone," by *The Los Angeles Times* as "energetic and sassy... exceptional," and by *The Seattle Times* as "sublime," violist Richard Yongjae O'Neill has distinguished himself as one of the great instrumentalists of his generation. An Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient, he has achieved recognition and critical acclaim not only as a champion of his instrument but as a social and musical ambassador as well. He has appeared as soloist with the London, Los Angeles, Seoul, and Euro-Asian Philharmonics; the BBC, KBS, Hiroshima and Korean Symphonies; the Moscow, Vienna, and Württemberg Chamber Orchestras; Alte Musik Köln, Kremerata Baltica, and Sejong with conductors Andrew Davis, Miguel Harth Bedoya, Vladimir Jurowski, Nicholas McGegan, Eiji Oue, Francois Xavier Roth, Vassily Sinaisky, Leonard Slatkin, and Yannick Nezet-Seguin. Highlights of this season include

collaborations with Gidon Kremer, concertos with Kremerata Baltica and the Vienna Chamber Orchestra, a European tour and a complete Beethoven String Quartet cycle with the Ehnes Quartet, and the 10th anniversary of DITTO, his chamber music project and festival in South Korea.

As a recitalist he has performed in many of the greatest halls of the world including Carnegie, Alice Tully, Avery Fisher, Kennedy Center, San Francisco's Herbst Theater, Wigmore Hall, Salle Cortot, the Louvre, Madrid's National Concert Hall, Buenos Aires' Teatro Colon, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and Seoul Arts Center. An Artist of the Chamber Music Society of Lincoln Center as well as Principal Violist of Camerata Pacifica, he frequently collaborates with the world's greatest musicians including Emanuel Ax, Jeremy Denk, Leon Fleisher, Gidon Kremer, Warren Jones, Garrick Ohlsson, Menahem Pressler, Daniil Trifonov, James Ehnes, Boris Giltburg, Steven Isserlis, Edgar Meyer, and The Juilliard, Emerson, Borromeo, Symanovski String Quartets, among many others. Festival appearances include Marlboro, Aspen, Bridgehampton, Casals, Chamber Music Northwest, Dresden, Great Mountains, La Folle Journée, La Jolla, Mecklenburg, Menlo, Moritzburg, Mostly Mozart, Music Academy of the West, Prussia Cove, Saint Barthélemy, Saratoga, Seattle, and Tongyeong.

A UNIVERSAL/Deutsche Grammophon recording artist, he has made ten solo albums and many other chamber music recordings which have sold more than 200,000 copies. He has remained one of the best selling South Korean recording artists for over a decade with multiple platinum disc awards. His recordings of Schoenberg were twice nominated for a GRAMMY in 2006 and 2010.

Dedicated to the music of our time, he has worked with composers Mason Bates, Elliott Carter, Paul Chihara, Unsuk Chin, Mario Davidovsky, John Harbison, Jo Kondo, Chris Paul Harman, Matthias Pintscher, Huang Ruo, George Tsontakis, Melinda Wagner, John Zorn, and has premiered works commissioned and composed for him by Carter, Harbison, Ruo, and Chihara. In 2018 he will premiere composer Lera Auerbach's 24 Preludes with the composer at the piano for Camerata Pacifica.

A popular figure in South Korea, he has appeared on virtually all major television networks and newspapers and publications. His 2004 appearance in the KBS documentary series "Human Theater" was viewed by over 12 million and led to a second series and his popularity with the Korean public. In 2013, he led a documentary series featuring his work with a multicultural youth orchestra for MBC, "Hello?! Orchestra" which led to an International Emmy in Arts Programming and a feature length film that debuted at the Busan International Film Festival. Recently he has been partnering with MBC and OXFAM, which brought him to the northern Rift Valley of Kenya in 2015 where he explored clean water access.

In his tenth season as artistic director of DITTO he has introduced tens of thousands to chamber music in South Korea. On its first two international tours, DITTO sold out Tokyo's International Forum and Osaka Symphony Hall as well

as the Shanghai Concert Hall. The first violist to receive the Artist Diploma from Juilliard, he holds a Bachelors of Music from The USC Thornton School of Music magna cum laude and a Masters from The Juilliard School: Donald McInnes, Karen Tuttle and Paul Neubauer were his mentors. In 2007 he was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, The Special Olympics, UNICEF and OXFAM, runs marathons for charity and serves on the faculty of the Music Academy of the West in Santa Barbara.

He performs on two rare violas: one made by Matteo Goffriller of Venice, the ex-Trampler, made in 1727, and the other, a Gasparo da Salo, ex-Iglitzin, the Count of Flanders.

[richard-oneill.com](http://richard-oneill.com)



## 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 U.S., Canada, Europe, and Asia. She has performed as soloist with the Houston Symphony, the Burlington Chamber Orchestra, the Guanajuato Symphony Orchestra, Ensemble ACJW, and at Festival Mozaic, Music@Menlo, and Banff Center for the Arts. Ms. de Guise-Langlois is a winner of the Astral Artists' National Auditions and a recipient of the Canadian Broadcasting Corporation award. She was also awarded First Prize in the Ima Hogg Competition, the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from

Marlboro and has appeared at numerous chamber music series, including the Chamber Music Society of Lincoln Center, the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest. She has performed as principal clarinetist for the Orpheus and Saint-Paul Chamber Orchestras, the Orchestra of St. Luke's, the New Haven and Stamford Symphony Orchestras, NOVUS NY 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 is an alumnus of Ensemble Connect and The Bowers Program, and is Assistant Professor of Clarinet at University of Massachusetts, Amherst, after having previously served on the faculty of Montclair State University.

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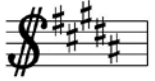
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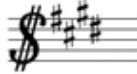
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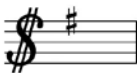
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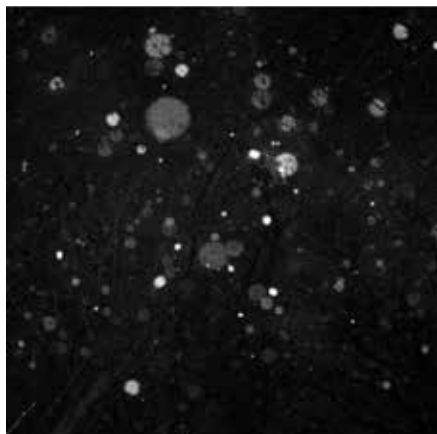
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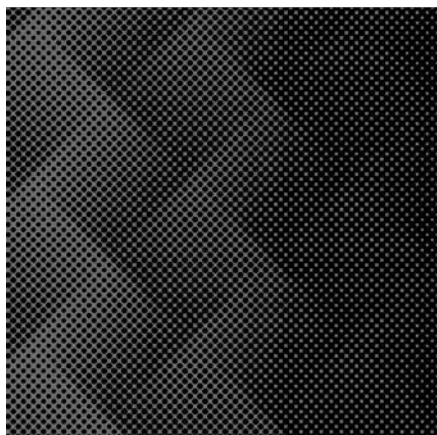
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