



SOLI
DEO
GLORIA

Concerts



THE GOSPEL ACCORDING TO BACH

TOM ELLIOTT, TROMBONE
CHERYL ELLIOTT, VIOLIN
RICHARD AMOROSO, CELLO
WITH STRING ENSEMBLE,
CONTINUO & NARRATOR



SUNDAY
FEBRUARY 26, 2023
4:00 P.M.

Experience sublime music and drama
in a refreshing performance of selections
from J.S. Bach's *St. Matthew Passion*.

Free Admission ■ Donations Accepted

INTRODUCTION

“Music is the handmaiden of the Gospel” - *Martin Luther*



It is the combination of sublime music and biblical text from Bach's *St. Matthew Passion* that inspired me to adapt it for trombone, strings, keyboard and narrator, and name it *The Gospel According to Bach*. It is our hope that in this performance you will follow the text closely, experiencing the interplay of this great music with God's Word. You will have the opportunity to sing these marvelous chorales and be an integral part of tonight's musical experience. By participating in the chorales, you are responding as a congregation to what you have heard in the reading of Scripture, recitatives, and arias played by the trombone. It is historically believed that chorales were sung by the congregation in the time of Bach, yet today they are usually sung by the choir.

Some unique aspects of this performance that we would like to highlight are:

- This is not the complete Saint Matthew Passion as Bach wrote it, but only a small part. If you have never experienced the work performed as it was intended, we hope this will spark the interest for you to do so.
- The trombone is playing the music sung by either a tenor, countertenor, soprano or bass in five arias and three recitatives. The text should be read by you when the trombone plays a recitative or aria.
- “Halo Effect” — Whenever Jesus speaks in the St. Matthew Passion, his words are accompanied by a string quartet playing more ethereal sounds to represent his deity, as in red lettering in the Bible.

I fell in love with this work just a few years ago even though I had heard it many times before. It was like a musical conversion. Even though I came to Christ in my youth while a student at the Curtis Institute of Music and performed one of these arias many times, I did not connect the significance of this great music with Bach's intention to glorify God in such a profound way. When I actually studied the poetry of the arias and recitatives and how they were acting as a response to God's inerrant word, combined with the greatest music man has ever known, I became excited about this composer I already knew so well.

— *Tom Elliott*



PROGRAM

† Stand as directed for all chorales

Welcome

Dr. Kevin Koslowsky, *Senior Pastor,*
Faith Presbyterian Church

Introduction

Tom Elliott, *Trombonist*

†No. 63 CHORALE:

In This, Thy Bitter Passion

Assembly, Strings, Continuo

In this, Thy bit - ter Pas - sion, Good Shep - herd, think of me

with Thy most sweet com - pas - sion, un - wor - thy though I be;

Be - neath Thy cross a - bid - ing, for - ev - er would I rest,

In Thy_ dear love con - fid - ing, and with Thy pre - sence blest.

EVANGELIST Matthew 26:30, 55a

And when they had sung a hymn, they went out to the Mount of Olives.

At this point in the narrative of Matthew, Jesus tells the disciples that very night they will desert Him and tells Peter he will outright deny Jesus three times before the rooster crows.

Following their time with Jesus in Gethsemane, Peter and the two sons of Zebedee fail to stay awake to keep watch with their Lord as he prays to His Father that the Father's will be done. Then Judas comes with a great crowd with swords and clubs from the chief priest and the elders.

At that hour Jesus said to the crowd,

JESUS Matthew 26:55b-56a *Baritone, Strings (halo)*

“Have you come out as against a robber, with swords and clubs to capture me? Day after day I sat in the temple teaching, and you did not seize me. But all this has taken place that the Scriptures of the prophets might be fulfilled.”

EVANGELIST Matthew 26:56b-63a

Then all the disciples left him and fled.

Then those who had seized Jesus led him to Caiaphas the high priest, where the scribes and the elders had gathered. And Peter was following him at a distance, as far as the courtyard of the high priest, and going inside he sat with the guards to see the end. Now the chief priests and the whole council were seeking false testimony against Jesus that they might put him to death, but they found none, though many false witnesses came forward. At last two came forward and said, "This man said, 'I am able to destroy the temple of God, and to rebuild it in three days.'" And the high priest stood up and said, "Have you no answer to make? What is it that these men testify against you?" But Jesus remained silent.

NO. 40 Recitative My Jesus Is Silent *Trombone, Strings, Continuo*

*My Jesus is silent
at false lies,
in order to show us
that his merciful will
is bent on suffering for us, and that we, in the same trouble, should be like him
and keep silent under persecution.*

NO. 41 Aria Patience, Patience

Trombone, Cello, Continuo

[Cello solo]

[Cello solo]

* Patience, patience

*Suffer, suffer though in faith secure by
scourge and rod, scourge and rod,
wait until justice of our God,
smite their hearts with sword avenging

[Cello solo]

*Patience – when false tongues pierce,
have patience, when false tongues pierce,
have patience

[Cello solo]

[Cello solo]

* Patience, patience even when false tongues pierce,
have patience

*When suffering though in faith secure suffer
in faith secure by scourge and rod. Wait for the
justice of our God, He will smite their hearts
with sword avenging –
God will smite their hearts with sword avenging

[Cello solo]

(Trombone vocal text)*

EVANGELIST

Matthew 26:63b-64a

And the high priest said to him, “I adjure you by the living God, tell us if you are the Christ, the Son of God.”
Jesus said to him,

JESUS

Baritone, Strings (halo)

“You have said so. But I tell you, from now on you will see the Son of Man seated at the right hand of
Power and coming on the clouds of heaven.”

EVANGELIST

Matthew 26:65-68

Then the high priest tore his robes and said, “He has uttered blasphemy. What further witnesses do we need? You
have now heard his blasphemy. What is your judgment?” They answered, “He deserves death.” Then they spit in
his face and struck him. And some slapped him, saying, “Prophecy to us, you Christ! Who is it that struck you?”

†NO. 44 CHORALE:

O Lord, Who Dares to Smite Thee Assembly

Strings, Continuo

O Lord, who dares to smite Thee, and_ false - ly to in - dite Thee,

De - ride and mock_ Thee so? Thou canst not need_ con - fes - sion,

Who know - est not trans - gres - sion, As we and all our_ chil - dren know.

EVANGELIST

Matthew 26:69-75

Now Peter was sitting outside in the courtyard. And a servant girl came up to him and said, “You also were with Jesus the Galilean.” But he denied it before them all, saying, “I do not know what you mean.” And when he went out to the entrance, another servant girl saw him, and she said to the bystanders, “This man was with Jesus of Nazareth.” And again he denied it with an oath: “I do not know the man.” After a little while the bystanders came up and said to Peter, “Certainly you too are one of them, for your accent betrays you.” Then he began to invoke a curse on himself and to swear, “I do not know the man.” And immediately the rooster crowed. And Peter remembered the saying of Jesus, “Before the rooster crows, you will deny me three times.” And he went out and wept bitterly.

No. 47 Aria

Lord, Have Mercy

Trombone, Violin, Strings, Continuo

[Violin solo]

*Have mercy — have mercy on me Lord. Regard my weeping my bitter weeping
have mercy on me Lord. (violin) Regard my weeping my bitter weeping

[Violin solo]

*Look on me — look on me. Heart and eyes both weep to thee. They weep bitterly, have mercy Lord, have mercy

[Violin solo]

*Have mercy — have mercy on me Lord. Regard my weeping my bitter weeping
have mercy on me Lord. Regard my weeping my bitter weeping

[Violin solo]

†NO. 48 CHORALE:

Lamb of God, I Fall Before You

Assembly, Strings, Continuo

Lamb of God, I fall be - fore Thee, Hum - bly trust - ing_ in Thy cross;

That a - lone be all my glo - ry, All things else I_ count but loss.

Je - su, all_ my_ hope and joy flow from Thee, Thou_ sov' - reign good,

Hope and love and faith and pat - ience, All were pur - chased by Thy_ blood.

EVANGELIST

Matthew 27:1-6

When morning came, all the chief priests and the elders of the people took counsel against Jesus to put him to death. And they bound him and led him away and delivered him over to Pilate the governor.

Then when Judas, his betrayer, saw that Jesus was condemned, he changed his mind and brought back the thirty pieces of silver to the chief priests and the elders, saying, "I have sinned by betraying innocent blood." They said, "What is that to us? See to it yourself." And throwing down the pieces of silver into the temple, he departed, and he went and hanged himself. But the chief priests, taking the pieces of silver, said, "It is not lawful to put them into the treasury, since it is blood money."

NO. 51 Aria

Give Me Back My Jesus

*Trombone, Violin, Strings, Continuo**[Violin Solo]**[Violin Solo]*

*Give me back my Jesus! Oh...Give me back my Jesus! See the silver, the murderer's fee at your feet thrown by the lost betrayer

*Give me back my Jesus! Oh...Give me back my Jesus! See the silver, the murderer's fee at your feet thrown by the lost betrayer

*[Violin Solo]**[Violin Solo]*

*See the money, the murderer's fee, tossed at your feet by the lost son!

EVANGELIST

Matthew 27:7-11

So they took counsel and bought with them the potter's field as a burial place for strangers. Therefore that field has been called the Field of Blood to this day. Then was fulfilled what had been spoken by the prophet Jeremiah, saying, "And they took the thirty pieces of silver, the price of him on whom a price had been set by some of the sons of Israel, and they gave them for the potter's field, as the Lord directed me."

Now Jesus stood before the governor, and the governor asked him, "Are you the King of the Jews?" Jesus said,

JESUS

Baritone, Strings (halo)

"You have said so."

EVANGELIST

Matthew 27:12-14

But when he was accused by the chief priests and elders, he gave no answer. Then Pilate said to him, "Do you not hear how many things they testify against you?" But he gave him no answer, not even to a single charge, so that the governor was greatly amazed.

†NO.53 CHORALE:

Commit Thy Way to Jesus

Assembly, Strings, Continuo

Com - mit thy way to Je - sus, Thy bur - dens and thy cares;

He from them all re - leas - es, He all thy sor - row shares.

He gives the winds their cour - ses, and bounds the o - cean's shore;

He suf - fers not temp - ta - tion to rise be - yond thy power.

EVANGELIST

Matthew 27:15-22

Now at the feast the governor was accustomed to release for the crowd any one prisoner whom they wanted. And they had then a notorious prisoner called Barabbas. So when they had gathered, Pilate said to them, "Whom do you want me to release for you: Barabbas, or Jesus who is called Christ?" For he knew that it was out of envy that they had delivered him up. Besides, while he was sitting on the judgment seat, his wife sent word to him, "Have nothing to do with that righteous man, for I have suffered much because of him today in a dream." Now the chief priests and the elders persuaded the crowd to ask for Barabbas and destroy Jesus. The governor again said to them, "Which of the two do you want me to release for you?" And they said, "Barabbas." Pilate said to them, "Then what shall I do with Jesus who is called Christ?" They all said, "Let him be crucified!"

†NO.55 CHORALE:

O Wondrous Love

Assembly, Strings, Continuo

O won - d'rous love, that suf - fers this cor - rect - ion!

The first system of the chorale is in 4/4 time, key of D major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "O won - d'rous love, that suf - fers this cor - rect - ion!"

The Shep - herd dy - ing for His flock's pro - tect - ion,

The second system continues the melody and bass line. The lyrics are: "The Shep - herd dy - ing for His flock's pro - tect - ion,"

The Mas - ter pays_ the_ debts His ser - vants owe Him,

The third system continues the melody and bass line. The lyrics are: "The Mas - ter pays_ the_ debts His ser - vants owe Him,"

And they be - tray Him!

The fourth system concludes the chorale. The lyrics are: "And they be - tray Him!"

EVANGELIST Matthew 27:23a

And Pilate said, "Why? What evil has he done?"

NO. 57 Recitative

He Has Done Good Things for All of Us

Trombone, 2 Violas, Cello

*To all men Jesus good has done:
The blind man hath He given sight,
The lame man made to walk,
He told us of His Father's word,
He cast the devils forth,
The mourners He hath comforted,
In Him the sinner found.
Save good, my Jesus naught done.*

NO. 58 Aria

Out of Love My Savior is Dying

Trombone, Solo Viola, 2 Violins

[Viola Solo]

[Viola Solo]

*Out of love my Savior is dying. For love my
savior is dying. He knows nothing of a single sin;
in Him is no guilt

*So that the eternal destruction and the punish-
ment of judgment would not remain upon my
soul, for love my savior now is dying.

[Viola Solo]

EVANGELIST

Matthew 27:23b-30

But they shouted all the more, "Let him be crucified!

So when Pilate saw that he was gaining nothing, but rather that a riot was beginning, he took water and washed his hands before the crowd, saying, "I am innocent of this man's blood; see to it yourselves." And all the people answered, "His blood be on us and on our children!" Then he released for them Barabbas, and having scourged Jesus, delivered him to be crucified.

Then the soldiers of the governor took Jesus into the governor's headquarters, and they gathered the whole battalion before him. And they stripped him and put a scarlet robe on him, and twisting together a crown of thorns, they put it on his head and put a reed in his right hand. And kneeling before him, they mocked him, saying, "Hail, King of the Jews!" And they spit on him and took the reed and struck him on the head.

†NO.63 CHORALE:

O Sacred Head, Surrounded

Assembly, Strings, Continuo

O Sa - cred Head, sur - round - ed by crowns of pier - cing thorn!

O bleed - ing Head, so wound - ed, re - viled, and put to scorn!

Death's pal - lid hue comes o'er Thee, the glow of life de - cays,

Yet an - gel hosts at - tend Thee, and trem - ble as they gaze.

EVANGELIST Matthew 27: 31-32

And when they had mocked him, they stripped him of the robe and put his own clothes on him and led him away to crucify him.

As they went out, they found a man of Cyrene, Simon by name. They compelled this man to carry his cross.

NO.65 Recitative

Yes, Willingly

Trombone, Strings, Continuo

*Yes, willingly are flesh and blood
compelled to the Cross:
The better it is for our souls,
the more bitter it feels.*

NO. 66 Aria

Come, Healing Cross

Trombone, Cello, Bass, Continuo

(Cello Solo)

[Cello Solo]

Come healing cross, come healing cross, come healing cross.

O joy to share it. My savior, lay on me its weight.

Come healing cross, for me prepare it.

My savior, lay on me its weight.

Come healing cross, come healing cross,
come healing cross. O joy to share it.

My savior, lay on me its weight.

Come healing cross, for me prepare it.

My savior, lay on me its weight.

[Cello Solo]

[Cello Solo]

And if the burden grow too great, too great,
too great, the burden grow too great, too great,
too great, then help me Lord to bear it,
then help me Lord to bear it

EVANGELIST

Matthew 27:33-45

And when they came to a place called *Golgotha* (which means Place of a Skull), they offered him wine to drink, mixed with gall, but when he tasted it, he would not drink it. And when they had crucified him, they divided his garments among them by casting lots. Then they sat down and kept watch over him there. And over his head they put the charge against him, which read, "This is Jesus, the King of the Jews." Then two robbers were crucified with him, one on the right and one on the left. And those who passed by derided him, wagging their heads and saying, "You who would destroy the temple and rebuild it in three days, save yourself! If you are the Son of God, come down from the cross." So also the chief priests, with the scribes and elders, mocked him, saying, "He saved others; he cannot save himself. He is the King of Israel; let him come down now from the cross, and we will believe in him. He trusts in God; let God deliver him now, if he desires him. For he said, 'I am the Son of God.'" And the robbers who were crucified with him also reviled him in the same way.

Now from the sixth hour there was darkness over all the land until the ninth hour. And about the ninth hour Jesus cried out with a loud voice, saying,

JESUS

Matthew 27:46

Baritone and Organ

"Eli, Eli, lema sabachthani?" that is, "My God, my God, why have you forsaken me?"

EVANGELIST

Matthew 27:47-50

And some of the bystanders, hearing it, said, "This man is calling Elijah." And one of them at once ran and took a sponge, filled it with sour wine, and put it on a reed and gave it to him to drink. But the others said, "Wait, let us see whether Elijah will come to save him." And Jesus cried out again with a loud voice and yielded up his spirit.

†NO.72 CHORALE:

Be Near Me, Lord, When Dying

Assembly, Strings, Continuo

Be near me, Lord, when dy - ing, O part not— Thou from me!

And to my suc - cour fly - ing, Come, Lord, and— set me— free!

And when my heart must lan - guish in death's last aw - ful throe,

Re - lease me from my an - guish by Thine own pain and woe.

EVANGELIST

Matthew 27: 51-58

And behold, the curtain of the temple was torn in two, from top to bottom. And the earth shook, and the rocks were split. The tombs also were opened. And many bodies of the saints who had fallen asleep were raised, and coming out of the tombs after his resurrection they went into the holy city and appeared to many. When the centurion and those who were with him, keeping watch over Jesus, saw the earthquake and what took place, they were filled with awe and said, "Truly this was the Son of God!"

There were also many women there, looking on from a distance, who had followed Jesus from Galilee, ministering to him, among whom were Mary Magdalene and Mary the mother of James and Joseph and the mother of the sons of Zebedee.

When it was evening, there came a rich man from Arimathea, named Joseph, who also was a disciple of Jesus. He went to Pilate and asked for the body of Jesus. Then Pilate ordered it to be given to him.

NO. 74 Recitative

In the Evening

Trombone, Strings, Continuo

*At evening hour of calm and peace,
Was Adam's fall made manifest;
At evening too the Lord's redeem in love;
At evening homeward turned the dove
And bore the olive leaf as token.*

*O beauteous time! O evening hour.
Our lasting peace is now with God made sure,
For Jesus bath His cross endured.
His body sinks to rest.
Go, loving servant ask thou it
Go, be it thine, the lifeless Savior's body,
O wondrous gift
O precious, Holy burden!*

NO. 75 Aria

Make it Clean, My Heart from Sin

*Trombone, Strings, Continuo**(Violin Solo)*

Make it clean, my heart from sin. Make it clean, my heart from sin. Unto
Jesus give Him welcome. Unto Jesus give Him welcome.
World depart! Let Jesus come in.

[Violin Solo]

And Joseph took the body and wrapped it in a clean linen shroud and laid it in his own new tomb, which he had cut in the rock. And he rolled a great stone to the entrance of the tomb and went away. Mary Magdalene and the other Mary were there, sitting opposite the tomb.

The next day, that is, after the day of Preparation, the chief priests and the Pharisees gathered before Pilate and said, "Sir, we remember how that impostor said, while he was still alive, 'After three days I will rise.' Therefore order the tomb to be made secure until the third day, lest his disciples go and steal him away and tell the people, 'He has risen from the dead,' and the last fraud will be worse than the first." Pilate said to them, "You have a guard of soldiers. Go, make it as secure as you can." So they went and made the tomb secure by sealing the stone and setting a guard.

NO.78 Chorus

We Sit Down with Tears

Trombone, Strings, Continuo

*In tears of grief, dear Lord, we leave thee,
Hearts cry to thee, O Savior dear.
Lie thou softly, softly here.
Rest thou worn and bruised body
At thy grave, O Jesus blessed.*



DISMISSAL

At the conclusion of the concert, please depart the sanctuary in silence. The artists look forward to greeting you in the atrium in back of the sanctuary.

Following tonight's concert, an offering may be placed in the donation box at the back of the sanctuary.





THE ARTISTS



Tom Elliott, *trombone*
Cheryl Elliott, *violin and viola*

Tom and Cheryl Elliott are newlyweds as of 2015. They first met as students at the Curtis Institute of Music in the early 70's and became very dear friends. Their careers and family led them in different directions. Cheryl performed with Orpheus Chamber Orchestra in NYC for 3 years before joining the Minnesota Orchestra's first violin section in 1980. She appeared as soloist with the Minnesota Orchestra on two occasions. In several of the orchestra's Sommerfest seasons, she performed on both violin and viola in chamber music concerts with artists Lynn Harrell, Gil Shaham, and Joseph Silverstein. For her last three seasons with the orchestra, she served as assistant concertmaster.

Tom has performed as a substitute with the Philadelphia Orchestra and the Pittsburgh Symphony both on trombone and euphonium. He founded the Westminster Brass that has performed internationally in conjunction with Tenth Presbyterian Church, Ligonier Conference in Orlando and the Philadelphia Conference on Reformed Theology. In 1989 Tom became full time music director at Lower Merion High School where he developed the feline cartoon character Maestro the Lion that introduced thousands of young children to classical orchestral music throughout the Delaware Valley.

Now they have teamed up as a most unlikely combination of violin and trombone to perform music of their favorite composer, Johann Sebastian Bach.



Joel Porter, *Evangelist*

Joel Porter is a Wilmington, DE native serving Immanuel Church since 2004 as an elder sharing in worship leading and guest preaching capacities. An articulate and eloquent speaker, he has engaged in public speaking and voiceover recording opportunities as a corporate trainer for much of his professional career.

Joel grew up in a home that embraced the performing arts. At the age of 5, he insisted his parents buy him a used trombone, which would become a life-long passion. Shortly thereafter, he began taking piano lessons at the Music School of Delaware. Joel has been involved in concert, symphonic, marching, jazz, and pit bands, and earned seats in the Delaware All-State Concert and Jazz bands as well as the American Music Abroad Concert and Jazz bands. In his junior year of high school, he took on the worship-leading role for Immanuel Church's youth group, adding guitar to the mix, and also finding his voice. After graduation, Joel set down the trombone and focused on developing his guitar, bass guitar, and vocal skills, joining Immanuel's worship team.

He currently resides in the Pike Creek area with his wife and their three children. Outside of his professional and servant-leader roles, Joel is an avid motorsports enthusiast, honey-do list fulfiller, and LEGO aficionado."



Richard Amoroso, *cello*

Mr. Amoroso attended the Philadelphia College of the Performing Arts as a scholarship student and studied with Samuel Mayes and William Stokking, former first chair members of the Philadelphia Orchestra and Lorne Munroe, former first chair with the New York Philharmonic. He has a Bachelor's Degree in Music and a Master's Degree in Performance.

Prior to entering college he joined the Air Force and became a member and solo cellist of the Air Force Band, performing frequently throughout the United States. As a chamber music artist, Mr. Amoroso has appeared with the Concerto Soloists of Philadelphia and the Davisbund Trio and presently has joined forces with his son, Richard Jr, a violinist with the Philadelphia Orchestra and two other members of the Orchestra, performing throughout the east coast of the U.S. as the Amoroso String Quartet. Richard Amoroso is also a retired member of the Philly Pops Orchestra and has performed with his son, Richard Jr. as guest soloists with Peter Nero and the Philly Pops at the Academy of Music in 1989 and 1991. Currently, Mr. Amoroso substitutes with the Philadelphia Orchestra and is an adjunct professor of music at Eastern University.



Christopher Kraus, *organ*

Christopher Kraus is an active accompanist and solo artist in the Delaware and Philadelphia areas, currently residing in N. Delaware with his wife and young son. As an organist/pianist/accompanist/choral director, Christopher has made his mark in the Delaware Valley performing with such organizations as Tenth Presbyterian Church in Center City, Philadelphia, and with Bootless Artworks, CoroAllegro, AstraZeneca Corporate Choir, Capitol Brass, and Brandywine Valley Baptist Church in Delaware. Christopher is currently the Director of Traditional Music at Faith Presbyterian Church in Wilmington, also coordinating the Faith Concert Series where he can often be found accompanying/collaborating with professional musicians from all over the eastern United States.



Emilie Park, *violin*

Emilie Park began her study of the violin at the age of nine under the instruction of Mr. Lee Snyder of Settlement Music School of Philadelphia. As a young artist, she won First Prize in the Ambler Symphony Orchestra Competition and the Outstanding Young Christian Artist Competition. As a result, she has performed as soloist with both Ambler Symphony Orchestra and the Philadelphia Biblical University Orchestra.

Upon entering college, Mrs. Park studied with renowned violinist Xiao-Fu Zhou. She has performed in various countries of Eastern Europe and has taught and performed in Namibia, Africa. She has collaborated on many occasions with distinguished pianist, Erikson Rojas.

Emilie Park, *violin (continued)*

Mrs. Park is a graduate of Philadelphia Biblical University and was a violin faculty member of Settlement Music School of Philadelphia for 12 years. She currently teaches privately in Schwenksville where she lives with her husband Sam and their sons, Ari and Addison.



Ana Tsinaradze, *viola*

Violist Ana Tsinaradze was born in Tbilisi, Republic of Georgia and began her music education there at the age of six. She benefited from intensive studies at the Zakharia Paliashvili Special Music School for exceptionally gifted children, where she worked with renowned Soviet musicians including professors Alexander Begalishvili and Boris Chiaureli. Graduating with the Gold Medal in 1987, Ms. Tsinaradze performed with various ensembles and was a prize-winner in numerous solo competitions, winning the Tbilisi Solo Instrumental Competition. These successes established her resolve to choose music over her other passion, biology.

After entering Tbilisi State Conservatory, Ms. Tsinaradze continued with viola studies from the celebrated Soviet Georgian pedagogue, Shota Shanidze. During the conservatory years (1987-93) she took another major prize and performed as a soloist with the State Symphony Orchestra. By 1989, Ms. Tsinaradze had been offered assistant principal positions with the State Symphony Orchestra and the Tbilisi Philharmonic Chamber Orchestra, both of which toured extensively throughout the world. In 1994, she accepted a full teaching position at the Tbilisi State Conservatory.

Ms. Tsinaradze left her native country a year later due to the difficult economic situation in the Republic of Georgia, and moved to the United States to join the Honors String Quartet at Rowan University (NJ). Under the tutelage of Dr. Bertram Greenspan, this award-winning quartet performed extensively in the tri-state area. Her American education includes a Master of Music degree from Louisiana State University, where she studied with Dr. Jerzy Kosmala and a Doctor of Musical Arts degree from Temple University's Boyer College of Music and Dance.

Dr. Tsinaradze is an active chamber musician, recitalist, soloist and orchestral player. A former member of the Serafin String Quartet, she currently is a Principal violist with the Bay-Atlantic Symphony. Despite her busy performance schedule, Dr. Tsinaradze maintains an active studio and is devoted to the development of young musicians. Her performances were showcased by WXPB Radio and can be heard on the Centaur label.



Dan McDougall, *double bass*

Dan McDougall joined the Delaware Symphony Orchestra in 1996 and has been its principal double bassist since 2008. Following his 2014 performance of the Koussevitzky concerto, Gail Obenreder of the *Neus Journal* wrote: "He played the technically and physically demanding work with impressive and expressive technique and great delight, treating the audience to the unexpectedly lyrical qualities of this orchestral foundation instrument." He is the principal bassist with the PostClassical Ensemble, assistant principal of the PA Ballet Orchestra, and plays regularly with the Chamber Orchestra of Philadelphia, Philly Pops, Opera Philadelphia, the Bach Choir of Bethlehem, and others. Eclectic freelancing has placed him on stage with Julie Andrews, Luciano Pavarotti, Peter Gabriel, The Who, and others. After graduating from Philadelphia's Curtis Institute of Music, he remained on staff and faculty, most recently as Associate Dean. He left in 2018 to focus more time on performing and travel beginning with a 14,000-mile road trip to Alaska with his Airstream trailer that summer.



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