Concordia Chamber Players

March 6, 2022
Trinity Church
Solebury, PA
The Concordia Concert Series is supported in part by contributions from:

Arthur Judson Foundation

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
Concordia Chamber Players
Sunday - March 6, 2022 - 3pm

PROGRAM
Michelle Djokic, Artistic Director

Entr'acte
Caroline Shaw
{ a minuet & trio }
(b. 1982)

The Trojan Women
Lisa Bielawa
1. Hecuba - mournful
2. Cassandra - with mad intensity
(b. 1968)

Impressions
Jennifer Higdon
Quiet Art
(b. 1962)

Leyendas: An Andean Walkabout
Gabriela Lena Frank
1. Toyos - Semplice
2. Tarqueada - Wild, free
3. Himno de Zampoñas - Unyielding and somewhat remote
4. Chasqui - Fleet
5. Canto de Velorio
6. Coquesteos - Festive
(b. 1972)

Artists
Gabriela Diaz – violin
Tien-Hsin Cindy Wu – violin
Ayane Kozasa – viola
Michelle Djokic – cello

UPCOMING CONCERTS

EAST COAST PREMIERE
Seven Pillars
by Andy Akiho
Performed by Sandbox Percussion Ensemble
April 24, 2022
The Solebury School
Nominated for a 2022 Grammy Award for Best Chamber Music/Small Ensemble Performance

SummerFest 2022
Featuring Sam Reider & The Human Hands
June 10th, 2022
Cradle Valley Farm

More information to follow, but be sure to mark your calendars!

Tickets on sale at our website:
concordiaplayers.org
We celebrate International Women's Day with a carefully crafted program of compositions for string quartet by some amazing female composers, including Caroline Shaw's *Entr'acte*, Lisa Bielawa's *Trojan Women – Hecuba and Cassandra*, Jennifer Higdon's *Quiet Art* from "Impressions" for string quartet, and Gabriela Lena Frank's *Leyendas*.

Throughout mainstream cultures worldwide, artistic works of openly named women have been minimized if not largely absent prior to modern times. Art critic and feminist studies professor Dr. Griselda Pollock of Leeds University explains, "A renewed … feminist consciousness initially mandated the historical recovery of the contribution of women as artists to art's international histories to counter the effective erasure of the history of women as artists by the modern discipline of art history. This has also led to a rediscovery of the contributions of women as art historians to the discipline itself. Gender analysis raises the repressed question of gender (and sexuality) in relation both to creativity itself and to the writing of art's necessarily pluralized histories."

Our 21st Century has experienced a resurgence of gender and creativity considerations in the fresh emergence of women's voices, both for the visual and performing arts. Such a statement in the performance arts is made by the string quartets presented today by Caroline Shaw, Lisa Bielawa, Jennifer Higdon, and Gabriela Lena Frank.

All four share a sense of thoughtfulness, intimacy, even understatement with an implicit trusting of the listener's inner journey through the listening experience. Herein, one may behold a deep connection with community, even in the moments of seemingly personal emptiness expressed in the various movements, especially in the *Trojan Women* by Lisa Bielawa. The music seems not to take the audience into silos of sentimental serenity or explosive outrage. Rather it seems to connect the audience with a pulsing curiosity in the context of community, tribe, and relationship.

This program of soulful, reflective journeying is especially the domain of string players: reverberating beauty, shimmering silences, and sometimes, rasping sensation. Violins, viola, and cello fill the room with the musical breath of these extraordinary women musicians, who exalt in the tensions and releases of bows or fingers on string and wood. Musical expressions elevated by a more inclusive expression of gender and sexuality fosters a deeper creativity, as illustrated in this masterful program fashioned by Maestro Michelle Djokic.

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**CAROLINE SHAW**

Shaw is a New York-based musician — vocalist, violinist, composer, and producer — who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for Partita for 8 Voices, written for the Grammy-winning Roomful of Teeth, of which she is a member.

Shaw has studied at Rice, Yale, and Princeton universities; she currently teaches at New York University and is a creative associate at The Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Ms. Shaw loves yellow, otters, Beethoven Opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

**Entr'acte**

(2011)

After hearing the Brentano Quartet play Haydn's Op. 77, No. 2, Shaw structured the score similar to a minuet and trio, riffing on that classical form but taking it a little further. "The music suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition," writes Shaw.

Art critic Michael Fink writes, "The music develops a refreshing blend of traditional harmony, contrasting dissonance, and impressive string effects. The piece also contrasts the rhythmic strictness of the Minuet with the free, riffing style..."
of the Trio, riffing against the viola's strict broken chord repetitions. Shaw’s instructions to players are unusually warm and conversational...like a sigh."

The piece seems to explore the art of conversation within self and with another. There are expressive moments of initial “talk” suspended by periods of introspection, which then give way to a renewed and a deepening conversation developed in rhythmic pulsations and jazz-like syncopations. Episodes of fun interrupt the work of a thoughtful conversation. It appears the talkers find themselves on a nature jog in the midst of the conversation, and there, find intervals of romps and lightness. The conversation engages the listener’s curiosity with a peer into the “looking glass.” Ah Ha! moments of discovery abound!

LISA BIOLEWA

Composer, producer, and vocalist Lisa Bielawa (b.1968) is a Rome Prize winner in Musical Composition. Her music has been described as “ruminative, pointillistic, and harmonically slightly tart,” by The New York Times, and “fluid and arresting... at once dramatic and probing,” by the San Francisco Chronicle. She executes work that incorporates community-making as part of her artistic vision. She has created music for public spaces in Lower Manhattan, the banks of the Tiber River in Rome, on the sites of former airfields in Berlin and in San Francisco, and to mark the 30th anniversary of the fall of the Berlin Wall. Born in San Francisco into a musical family, she played the violin and piano, sang, and wrote music from early childhood. She moved to New York two weeks after receiving her B.A. in Literature in 1990 from Yale University and became an active participant in New York musical life. Bielawa became the inaugural Composer-in-Residence and Chief Curator at the new Philip Glass Institute (PGI) at The New School’s College of the Performing Arts in 2019.

Trojan Women – Hecuba and Cassandra (2000)

Bielawa takes inspiration for her work from literary sources and close artistic collaborations. She explores the ritual and phenomenological nature of music-making and listening, employing instrumental forces in ways that are both dramatic and intimate in their use of time and space.

The score was composed for Euripides’ tragedy The Trojan Women, a production directed by JoAnn Akalaitis. A string quartet based on some of the musical material from that score was premiered in 2000 by the Miami String Quartet at the Chamber Music Society of Lincoln Center. The string orchestra version was created expressly for the String Orchestra of New York City (SONYC).

“The special musical challenge of this project was to identify and convey, in three movements, three variegated forms of grief, each one a consequence of one woman’s particular sufferings: “Hecuba,” “Cassandra,” and “Andromache.” These women lost husbands and sons in the notorious brutality of the Trojan War,” says Lisa Bielawa.

We listen to music inspired by two of the three Trojan women referenced in Bielawa’s work, Hecuba and Cassandra, mother and daughter. Hecuba was the wife of the ill-fated King Priam of Troy. Both mother and daughter attempt to warn the war-bent men about diplomatic decisions and war tactics, but neither woman is heeded. While the theme of impending doom befitting a disaster movie pervades both movements, Bielawa creates an effective range of emotional contrasts. Hecuba is anxious and alienated as she absorbs the intense pain of impending loss. Her grief in the face of war’s brutality is gentle, not destructive to self or others. The Cassandra movement begins with an expression of driving, jaggedly rhythmic lines indicating power and authority—Cassandra with her powers of prophecy is “large and in charge” (myth has it she was also intimate with the god Apollo). Her driving productivity and engagement—in the light of the impending disaster—illustrates a strength of character “to keep on” even in the face of the consequences caused by others’ poor decisions.

“One of my guilty secrets is that I was a literature major at Yale, not a music major.”

— Lisa Bielawa
Dr. Higdon is the Milton L. Rock Chair in Composition Studies and a 1988 graduate of Curtis. A Pulitzer Prize and three-time Grammy-winner, Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Higdon has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral, and opera. Her music has been hailed by Fanfare Magazine as having “the distinction of being at once complex, sophisticated but readily accessible emotionally,” with The Times of London citing it as “…traditionally rooted yet imbued with integrity and freshness.” The League of American Orchestras reports that she is one of America’s most frequently performed composers. Higdon enjoys more than 200 performances a year of her works. Her orchestral work, blue cathedral, is the most performed contemporary orchestral work in the repertoire with more than 600 performances since its premiere in 2000. Higdon received a bachelor’s degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.

**Quiet Art from Impressions**

(2003)

Dr. Higdon writes of her work, “Impressions is a musical response to the artists of the Impressionist period in both music (Debussy and Ravel) and painting (Monet and Seurat). This work, like the Debussy and Ravel quartets, is in four movements. Bright Palette, the first movement, refers both to the bright harmonic language of these composers and the brilliance of the paintings from this era, where light and bright colors are the focus.” Today we listen to the second movement, “Quiet Art.” Higdon continues, “Quiet Art is about the solitude in which artists work, and the passion and consistency that help to create a work of art.” Musical materials from both the first and second movements are recalled in tribute to Debussy’s and Ravel’s craftsmanship in their own thematic development."

Several commentators have compared Higdon’s work in Quiet Art with recognizable American sound textures reminiscent of Aaron Copeland or Samuel Barber. The movement begins with a pensive consideration of “where to start,” befitting the visual artist’s journey, as if we are in the mind of that artist, striving to understand and feel for the specific shape, color, and texture of the work that is ahead. As the movement progresses, the sound gains an energetic focus, interspersed with phrasing moments of curiosity and further reflection. As ideas in the artist’s imagination might take shape, the sound seems to reflect such progress with longer, more expansive phrasing, continually energized by the underlying movement of the inner voices.

**Gabriela Lena Frank**

Her work has been described as “crafted with unself-conscious mastery” (Washington Post), “brilliantly effective” (New York Times), “a knockout” (Chicago Tribune) and “glorious” (Los Angeles Times). Gabriela attended Rice University in Houston, Texas, where she earned a B.A. (1994) and M.A. (1996). She studied composition with Sam Jones, and piano with Jeanne Kierman Fischer. At the University of Michigan, where she received a D.M.A. in composition in 2001, Gabriela studied with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton. She currently resides in Boonville, CA, a small rural town in the Anderson Valley, with her husband Jeremy on their mountain farm, has a second home in her native Berkeley in the San Francisco Bay Area, and has traveled extensively in Andean South America. Civic outreach is an essential part of Gabriela’s work. She has volunteered extensively in hospitals and prisons, with her current focus on developing the
music school program at Anderson Valley High School, a rural public school of modest means with a large Latino population in Boonville. Gabriela is also a climate activist, co-authoring a regular column on climate action within the music industry for Chamber Music America Magazine and creating a Climate Commitment for the award-winning Gabriela Lena Frank Creative Academy of Music which she founded in 2017.

Leyendas (Legends): An Andean Walkabout; (2001)

Gabriella writes, “There’s usually a story line behind my music; a scenario or character.” The enjoyment of her works can be obtained solely from her music, but this composer relishes her own program notes in order to guide listeners into a better understanding of a multi-cultural experience reflected in her music.

Gabriella’s Notes:

Leyendas: An Andean Walkabout draws inspiration from the idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

“Toyos” depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power, and is often played in parallel fourths or fifths.

“Tarqueda” is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

“Himno de Zampoñas” features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown fatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

“Chasqui” depicts a legendarly figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

“Canto de Velorio” portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism. Her presentation of lloronas is incredibly dynamic, passing through stages, beginning with the profession of “getting the job done” and then transforming the listener into the engagement of the actual person in the feeling of the other’s grief.

“Coqueteos” is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras (“storm of guitars”). —Gabriela Lena Frank

FINAL NOTE

As I listened through these movements, I came away impressed with Gabriella’s fluency to expand the “vocabulary” of stringed instruments in unique ways: to mimic South American instruments and sounds, as well as express exquisitely all manners of motion: walking, running, riding, hopping, playing, working, and while doing this, also seeming to illustrate the landscapes and mammalian motion that might take place over and through them. One feels the wind, hears the raindrops, sees the undulating peaks of the Andes. As I was writing my notes while listening to the Taraqueda movement, I wrote down the image of “being chased or harassed by bees.” In my subsequent research, upon opening her website, there I saw her lead photograph—portraying her as a beekeeper on her Anderson Valley Farm! Art imitating life!

“I realized that I had found my mission,” Frank explained. “I wanted to, in a very general way, be as mestiza in my music as I was in my person: I’m multiracial, I’m multicultural, and I think that that’s something deeply American.”

— Gabriela Lena Frank
Michelle Djokic

Artistic Director

Cello

Grammy-nominated cellist Michelle Djokic enjoys a versatile career as chamber musician, soloist, and orchestral player. Michelle’s lifelong passion for chamber music and the collaborative process of rehearsing was her inspiration for the launching of Musikiwest in 2017. Musikiwest harnesses the collaborative power of chamber music to engender empathic awareness, promote conflict resolution, and build peaceful 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.

In 1997, Michelle founded Concordia Chamber Players based in New Hope, PA and remains the artistic director. Concordia Chamber Players has produced five exceptional film/recordings during the 2020-2021 season shared with the public free of charge. Since its inception, Concordia has presented remarkably gifted and generous artists with creative programming in the bucolic setting of Bucks County. Concordia is very proud to have commissioned a new chamber work from the sought-after, Brooklyn-based composer, Paul Wiancko. This new work for clarinet, violin, viola, and cello was premiered in September, 2021 as part of Concordia ChamberFest.
Michelle recently launched a multidisciplinary performing arts space in the warehouse district of Sand City, CA. Studio A440 will be the home of countless collaborations and sharing in a vibrant and eclectic community long known for attracting artists.

Michelle has enjoyed being a member of the New Century Chamber Orchestra in San Francisco since 2010. 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 was always part of their lives and Michelle believes it very much contributed to their positive and empathic engagement with the world.

musikiwest.org | concordiaplayers.org | sandboxsandcity.com

Gabriela Diaz
Violin

Georgia native Gabriela Diaz began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father.

As a childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment in her capacity as a musician. In 2004, Gabriela was a recipient of a grant from the Albert Schweitzer Foundation, an award that enabled Gabriela to create and direct the Boston Hope Ensemble. This program is now part of Winsor Music. A firm believer in the healing properties of music, Gabriela and her colleagues have performed in cancer units in Boston hospitals and presented benefit concerts for cancer research organizations in numerous venues throughout the United States.

A fierce champion of contemporary music, Gabriela has been fortunate to work closely with many significant composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Unsuk Chin, John Zorn, Joan Tower, Roger Reynolds, Chaya Czernowin, Steve Reich, Tania León, Brian Ferneyhough, and Helmut Lachenmann. Gabriela is a member of several Boston-area contemporary music groups, including Sound Icon, Ludovico Ensemble, BMOP, Dinosaur Annex, Boston Musica Viva, and Callithumpian Consort. She plays regularly with Winsor Music, Castle of our Skins, Radius Ensemble, and Emmanuel Music and frequently collaborates with Alarm Will Sound, the International Contemporary Ensemble (ICEensemble), and A Far Cry. In 2012 Gabriela joined the violin faculty of Wellesley College. Gabriela is co-artistic director of the much beloved Boston-based chamber music and outreach organization Winsor Music. Please visit winsormusic.org for more information!

Gabriela's recording of Lou Harrison's Suite for Violin and American Gamelan was highlighted in the New York Times Article "5 Minutes That Will Make You Love Classical Music."

Critics have acclaimed Gabriela as "a young violin master," and "one of Boston's most valuable players." Lloyd Schwartz of the Boston Phoenix noted, "... Gabriela Diaz in a bewitching performance of Pierre Boulez's 1991 Anthèmes. The come-hither meow of Diaz's upward slides and her sustained pianissimo fade-out were miracles of color, texture, and feeling." Others have remarked on her "indefatigably expressive" playing, "polished technique," and "vivid and elegant playing."

Gabriela can be heard on New World, Centaur, BMOPSound, Mode, Naxos, and Tzadik records.

Gabriela plays on a Vuillaume violin generously on loan from Mark Ptashne and a viola made by her father, Manuel Diaz.

Gabriela is proud to be a core member of the team that created Boston Hope Music, bringing music to patients and frontline workers during the pandemic. More info can be found at bostonhopemusic.org
Praised by the Seattle Times as "simply marvelous" and Taiwan's Liberty Times as "astonishingly capturing the spirit of the music," violinist Tien-Hsin Cindy Wu enjoys a versatile career as a soloist, chamber musician, and educator throughout North America, Europe, and Asia. Wu has collaborated in concert with renowned artists such as Teddy Abrams, Gary Graffman, Kim Kashkashian, Ida Kavafian, Midori, Thomas Quasthoff, Yuja Wang, and members of the Alban Berg, Brentano, Cleveland, Guarneri, Miró, and Tokyo string quartets at prominent venues such as The Kennedy Center, Library of Congress, Carnegie Hall, Lincoln Center, and festivals such as the La Jolla Summerfest, Santa Fe Chamber Music Festival, Bridgehampton Chamber Music Festival, Mainly Mozart, and the Marlboro Music Festival. She has also collaborated as a guest violist with the Dover Quartet, Formosa Quartet, Orion Quartet, and Shanghai Quartet. Among Ms. Wu's many awards are the Milka Violin Artist Prize from the Curtis Institute of Music, and third prize at the International Violin Competition of David Oistrakh. She taught violin, chamber music, and string pedagogy at the Thornton School of Music of the University of Southern California from 2010 to 2015, and has coached chamber music at the Encore School for Strings and Hotchkiss Summer Portals. She is currently the Artist in Residence of the Da Camera Society in Los Angeles.

Wu plays on a 1734 Domenico Montagnana violin, and a 2015 Stanley Kiernoziak viola.

Ayane Kozasa
Viola

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

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

Chamber music has also been a vital part of Ayane's musical career, and her interests have led her to appearances at numerous festivals including the Marlboro Music Festival, the Caramoor Center for Music and the Arts, the Methow Valley Chamber Music Festival, and the Ravinia Festival. She is a founding member of the Aizuri Quartet, the 2014-16 Quartet-in-Residence at the Curtis Institute of Music, and prizewinner of the 2015 London Wigmore Hall International String Quartet Competition. They will also be the 2017-18 Quartet-in-Residence at
the Metropolitan Museum of Art. The quartet has proved to be a multi-faceted group, commissioning and touring works by world-renowned composers such as Caroline Shaw, Yevgeniy Sharlat, Paul Wiancko, and Gabriella Smith.

From 2012 to 2016, Ayane served as the principal violist of the Chamber Orchestra of Philadelphia. She is also a member of the IRIS Orchestra and has played with notable ensembles such as the Jupiter Symphony Chamber Players, The Philadelphia Orchestra, East Coast Chamber Orchestra, Orpheus Chamber Orchestra, and the Saint Paul Chamber Orchestra.

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

VISIT OUR WEBSITE

We have a website full of articles, information, music, and videos—plus, you can now buy your tickets in advance directly on the site. We also invite you to join our email list so you can receive all the latest news from Concordia Chamber Players.

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A Musical Celebration

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50 Walnut Lane
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Tickets $25 - Students $10 - cash or check at the door
Masks and vaccines required.

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Sunday, March 27, 2022 at 3:00 p.m.
Trinity Episcopal Church
6587 Upper York Road
Solebury, PA

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Christ Congregation
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Bravo Concordia! Viva la Musica!

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Concordia would like to thank Mark and Janice Waldman for generously providing a residency for our musicians.
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