Into the Light
MUSIC. SPACE. RESONANCE.

DUPONT UNDERGROUND

FRIDAY, APRIL 5, 2019 | 8:00 PM
SATURDAY, APRIL 6, 2019 | 8:00 PM
This concert will be performed without intermission.

Please turn off all cell phones and other electronic devices.

The taking of photographs, video, and audio recordings is strictly prohibited.

The Choral Arts Society of Washington
choralarts.org | 202.244.3669
Into the Light

Friday, April 5, 2019 | 8:00 pm
Saturday, April 6, 2019 | 8:00 pm
Dupont Underground

Choral Arts Chamber Singers
Scott Tucker, conductor

Choral Arts Youth Chorus
Brandon Straub, conductor

Jay D. Brock, director
JD Madsen, production designer

O Gloriosissimi Lux Vivens
Hildegard von Bingen (1098–1179)
Heather MacDonald, soprano

Miserere Mei
Gregorio Allegri (1582–1652)

Immortal Bach
Knut Nystedt (1915–2014)

Agnus Dei (choral) / Adagio for Strings
Samuel Barber (1910–1981)

Different Trains
Steve Reich (b. 1936)
Aeolus Quartet

The Moon and her Maidens*
Scott Tucker (b. 1957)
Robert Schroyer, marimba

Epitaph for Moonlight
Murray Schafer (b. 1933)

Past Life Melodies
Sarah Hopkins (b. 1958)

Flame
Ben Parry (b. 1965)

* The commission of The Moon and her Maidens by Scott Tucker is
underwritten by a generous gift from Karen Florini and Neil R. Ericsson.
O Gloriosissimi Lux Vivens
Text: Hildegard von Bingen

O gloriosissimi lux vivens angeli, qui infra divinitatem
divinos oculos
cum mistica obscuritate
omnis creature aspicitis
in ardentibus desideris,
unde numquam
potestis saciari:
O quam gloriosa
gaudia illa vestra
habet forma,
que in vobis est
intacta ab omni pravo opere,
quod primum ortum est
in vestro socio,
perdito angelo,
qui volare voluit
supra intus latens
pinnaculum Dei,
unde ipse tortuosus
dimersus est in ruinam,
sed ipsius instrumenta casus
consiliando facture
digitii Dei instituit.

O living light, O angels glorious!
Below divinity,
upon the eyes divine you gaze
within the darkness mystical
of all creation—
in yearnings set alight
where you can never
be quenched nor satiated:
How glorious too
are these, your joys
your form possesses—
that form that in your number
remains untouched by wicked deed
that first arose
in your companion,
that now lost angel
who wished to fly
above, within the hidden
pinnacle of God—
then twisted, tortured, he
was plunged into his ruin.
But yet, his fall’s devices
by cunning plot he laid against the craft
of God’s creative finger.

Miserere Mei
Text: Psalm 51

Miserere mei, Deus
Secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum:
Dele iniquitatem meam.

Amplius lava me ab iniquitate mea:
Et a peccato meo munda me:
Quoniam iniquitatem meam ego cognosco
Et peccatum meum contra me est semper.
Tibi soli peccavi
Et malum coram me feci:
Ut iustificeris in sermonibus tuis,
Et vincas cum iudicaris.

Ecce enim in iniquitatibus conceptus sum:
Et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
Incerta et occulta sapientiae tuae manifestasti mihi.
Asparges me hyssopo et mundabor:

Tunc acceptabis sacrificium iustitiae,
oblationes et holocausta.
Tunc imponent super altare tuum vitulos.

Have mercy on me, God
According to your great kindness.
And according to the multitude of your mercies,
Erase my iniquities.

Wash me completely from my iniquities:
And cleanse me of my sins:
For I know my iniquities
My sins are always before me.

Against you alone, I have sinned
And done evil before you
That you may be fair in your speech
And justified in your judgement

Behold, I was conceived in iniquity
And in sin did my mother conceive me.
Behold, you desire truth in the inward parts,
And you teach me wisdom in the hidden places

Purify me with hyssop and I will be clean:

Then you accept the sacrifices of righteousness,
In oblations and burnt offerings.
Then they will offer bulls on your altar.
**Immortal Bach**

Text: Traditional

*Komm, süßer Tod.*
*Komm, sel’ger Ruh.*
*Komm führe mich in Friede*

Come sweet death
Come celestial ease
Come lead me in peace

**Agnus Dei**

Text: from Latin Mass

*Agnus Dei,*
*qui tollis peccata mundi,*
*miserere nobis.*

*Lamb of God,*
*who takes away the sins of the world,*
*have mercy upon us.*

*Agnus Dei,*
*qui tollis peccata mundi,*
*dona nobis pacem.*

*Lamb of God,*
*who takes away the sins of the world,*
*grant us peace.*

**Different Trains**

Text: Interviews

**I. America—Before the War**

From Chicago to New York
One of the fastest trains
Crack train from New York
From New York to Los Angeles
Different trains everyday
From Chicago to New York
In 1939
1940
1941
1941 I guess it must’ve been

**II. Europe—During the War**

1940
On my birthday
The Germans walked
Walked into Holland
Germans invaded Hungary
I was in second grade
I had a teacher
A very tall man, his head was completely plastered smooth
He said, “Black Crows”
“Black Crows invaded our country, many years ago”
And he pointed right at me
No more school

**II. Europe (con’t)**

You must go away
And she said, “Quick, go!”
And he said, “Don’t breathe”
Into the cattle wagons
And for four days and four nights
And then they went through these strange sounding names
Polish-Polish names
Lots of cattle wagons there
They were loaded with people
They shaved us
They tattooed a number on our arm
Flames going up in the sky
It was smoky.

**III. After the War**

Then the war was over
Are you sure?
Going to America
To Los Angeles
To New York
From New York to Los Angeles
One of the fastest trains
But today, they’re all gone
There was one girl who had a beautiful voice
And they loved to listen to the singing
The Germans
And when she stopped singing, they said, “More! More!” and they applauded.

**The Moon and her Maidens**

Text: Sappho

The evening star is the most beautiful of all stars.
In the spring twilight the full moon is rising:
Maidens take their places
Awed by her splendor
The stars near the lovely moon cover their own bright faces
When she is roundest and lights the earth with silver.
Flame
Text: Garth Bardsley

A flame dispels the dark
Its delicate light repels the shadows.
A flame alone
Brings within its flicker
A welcoming warmth.
A single flame

That shares its light
Is but strengthened by this
splitting in two
And as each flame
Begets another
Its life and light is multiplied
To become unending
Forever burning
A beacon that both beckons
and guides
So to light the world.

ABOUT THE PROGRAM

From Jay D. Brock, director:
"I think what makes this special first and foremost is that the “Into the Light” event is a forward-thinking example of where the arts are headed in the 21st Century. Arts organizations all over the world are expanding beyond the traditional structures of their art form and moving into less binary interdisciplinary models. It’s exciting to be able to work on something essentially new in which I am unable to really define what it is in terms of arts genre – “Into the Light” is a choral concert, it’s performance art, it’s installation, it’s immersive theatre. The repertoire is also quite broad including works from the 12th Century as well as a brand new premier from Artistic Director Scott Tucker.

In terms of vision each of the nine pieces presented explores the many facets of darkness and light. Some pieces explore this idea visually while other take a much more symbolic approach to the theme. In each piece great care is given to how the audience experiences the music/visuals and how the story of darkness and light can be told in so many ways."

From Scott Tucker, conductor:
"I have been looking for opportunities to present choral music in a more interactive/immersive way. Tad [Czyzewski, Choral Arts executive director] and I had talked about this for a couple of seasons, and we have been on the lookout both for interesting spaces and for other artists to collaborate with who might be open to such a thing. We visited the Dupont Underground soon after it opened and thought it would be an interesting place to explore light and sound as well as some movement. The acoustics of the space, and the theme of light and darkness are what inspired my choices of the various pieces of the musical program. We have involved Jay D. Brock who, along with JD Madsen have been fantastic collaborators in creating a full sensory experience of this program. The resulting collaboration is just what I have been hoping for, and will enable the audience members to engage the music with a little more intensity than they would find in a traditional concert setting."

CHORAL ARTS CHAMBER SINGERS
Scott Tucker, conductor

Soprano
Shannon Corey
Merissa Driscoll
Heather MacDonald
Julia Preseau
Carolyn Wise
Julie Wommack

Alto
Marty Brown
Karen Coda
Karen Hopper
Cindy Jensen
My-Van Nguyen
Diedre Robinson
Danielle Sargent
Lisa Sommers

Tenor
Shai Bronshtein
John Clewett
Matt Goldberg
Ed Hoover
Michael McKeon
Dileep Srihari

Bass
Charlie Cerf
David Freeman
Matt Garber
Eric Holmes
Daniel Perkes
Bob Schiff
Will Theuer
Chris Wilde

CHORAL ARTS YOUTH CHOIR
Brandon Straub, conductor

Soprano
Arya Balian (NCS)
Grace Barnes (WLHS)
Lydia Danas (NCS)
Carly Passer (SFS)
Maggie Wang (NCS)

Alto
Samantha Douki (NCS)
Marissa McDonnell (WLHS)
Liza Harold (WLHS)
Anne Phan (SJCHS)

Tenor
David Donoghue (STA)
Tate Goldberg (WCHS)

Bass
Carson Barnes (WLHS)
Everett Davis (STA)
Sammy Dereje (STA)
Matthew Johnson (STA)
Harald Lundberg (SFS)
Gregory Roberts (WLHS)
Sameer Shaikh (SFS)
NEW ORCHESTRA OF WASHINGTON
Alejandro Hernandez-Valdez, conductor

Violin I
Nicholas Tavani
Ari Isaacman-Beck
Kah Yee Lee
Lydia Lui

Violin II
Doori Na
Amyr Joyner
Shaundra Culatta

Viola
Caitlin Lynch
Eva Mondragón
William Neri

Cello
Alan Richardson
Chelsea Bernstein

Bass
Jessica Powell Eig
Barbara Fitzgerald

AEOLUS QUARTET
Nicholas Tavani, violin
Doori Na, violin
Caitlin Lynch, viola
Alan Richardson, cello

MEET THE ARTISTS

The Choral Arts Chamber Singers is a small vocal ensemble comprised of approximately 30 members of the Choral Arts Chorus. Launched on the occasion of the Choral Arts’ 50th season in 2014, and now in their fifth season, the Chamber Singers allow the organization to provide audiences with two types of experiences: one that defines the grandeur and magnificence of the symphonic chorus for which Choral Arts is known, and one that breaks the barriers created by that very genre.

Each season the Chamber Singers present their own concerts in venues throughout the Washington, DC area in addition to receiving invitations from local embassies, the New Orchestra of Washington, Music at the Phillips (The Phillips Collection), the Alexandria Symphony, Dumbarton Concerts, Concerts at the Cathedral Basilica in Philadelphia, the Pan American Symphony Orchestra, and more. In 2015 the Chamber Singers celebrated the release of their first recording, a double-disc set of a collection of hymns by Charles Wesley, in English and Spanish.

Members of the Choral Arts Chamber Singers are selected based on their vocal prowess and sight-reading abilities, as well as their interest and availability. It is an intergenerational ensemble and includes members who are relatively new to the Choral Arts Chorus as well as singers who have been members for decades. In addition to volunteering as members of both the Choral Arts Chorus and Chamber Singers, many also volunteer for Choral Arts in other ways, including holding roles in the Choral Arts Chorus leadership and serving as members of the Board of Directors. They live throughout the DC metro-area and work in such sectors as education, music education, government affairs, law, nonprofit, or own their own businesses.
Under **Scott Tucker**’s artistic leadership, the acclaimed symphonic **Choral Arts Chorus** maintains its strong connection with the National Symphony Orchestra (NSO), continues its reputation as a sought-after choral ensemble, receiving invitations from a wide range of world-class artists and ensembles such as The Philadelphia Orchestra, Baltimore Symphony Orchestra, and the Jazz at Lincoln Center Orchestra and Wynton Marsalis.

Tucker has prepared the Choral Arts Chorus for such conductors as Christoph Eschenbach, Emil de Cou, John Mauceri, JoAnn Falletta, and Rossen Milanov to perform the NSO’s presentations of Beethoven’s Ninth Symphony and Missa Solemnis, Orff’s Carmina Burana, Handel’s Messiah, Hindemith’s When Lilacs Last in the Dooryard Bloom’d, NSO Pops concerts of music by Danny Elfman from Tim Burton’s movies, as well as Rachmaninoff’s The Bells for Vassily Sinaisky. He has also prepared large-scale symphonic works for other leading conductors including Gianandrea Noseda, Gustavo Dudamel, Marin Alsop, Yannick Nézet-Séguin, Peter Schreier, Fabio Mechetti, Daniel Hege, Carl St. Clair, Heiichiro Ohyama, Lanfranco Marcelletti, Jr., and Erich Leinsdorf.

In 2018 Tucker prepared the combined choruses, including the Choral Arts Chorus, for the Washington Performing Arts presentation of Beethoven’s Ninth Symphony with Gustavo Dudamel and the Los Angeles Philharmonic. This season Tucker prepared the Choral Arts Chorus for the NSO’s performances of Benjamin Britten’s War Requiem with conductor Gianandrea Noseda and Philip Glass’s Itaipú with conductor Teddy Abrams at the Kennedy Center.

Prior to his engagement with Choral Arts, Tucker was the P.E. Browning Director of Choral Music at Cornell University, where he directed the Men’s Glee Club and the Women’s Chorus, in addition to overseeing the activities of the Cornell Chorale, Chamber Singers, and Sage Chapel Choir. During his 17-year leadership, the Cornell choirs toured nationally and internationally. Tour highlights included an invitation to appear at the American Choral Director’s Association National Conference and a tour to Beijing, Shanghai, and Hong Kong, China. The Cornell choirs collaborated with such acclaimed artists as Anonymous 4, Peter Schreier, and Samite, and were featured on NPR’s A Prairie Home Companion.

Quickly gaining attention as one of the finest youth chamber ensembles in the DC area, the **Choral Arts Youth Choir**, founded in 2015, has been featured in Choral Arts’ annual Christmas concerts at the Kennedy Center as well as in recent performances by the Choral Arts Chamber Singers. The Youth Choir has also performed with Renée Fleming and as part of the chorus for A Capitol Fourth, broadcast nationally on PBS on July 4. In July 2017, the Youth Choir joined the Boston Symphony Orchestra and Tanglewood Festival Chorus to perform the Berlioz Te Deum. Of the performance, The Boston Musical Intelligencer praised the Youth Choir, stating “their sound made an ideal match for the ladies of the TFC, supporting complex textures and providing a foundation of pure, clean tone in the outer movements.”

Founded by Choral Arts’ Associate Conductor and Pianist, Brandon Straub, the ensemble is now in its fourth season and is comprised of “all-star” singers from area high schools, many of whom have choral directors or family who sing with the Choral Arts Chorus and Chamber Singers.

**Brandon Straub**, Associate Conductor and Pianist of the Choral Arts Society of Washington and Founding Director of the Choral Arts Youth Choir, is regularly in demand as a conductor, keyboardist, and singer. He serves as Director of Choral Music and Chair of Music for the coordinate programs at St. Alban’s School and the National Cathedral School in Washington, DC and has served on the faculties of Episcopal High School, The Hill School, the Royal School of Church Music (RSCM) DC Summer Course, the New York State Summer School for the Arts (NYSSSA), and Interlochen Arts Camp. He has also served as Associate Director and Organist at St. John’s Church Lafayette Square, the “Church of the Presidents.”

As a singer and keyboardist, Mr. Straub has performed throughout the DC area with professional ensembles from Washington National Cathedral, St. John’s Church Lafayette Square, the National Gallery of Art, the National Chamber Players, and the Air Force Strings.
New Orchestra of Washington (NOW) is a one-of-a-kind ensemble. As a small chamber orchestra with flexible instrumentation, NOW elevates every member to his or her highest potential as an individual virtuoso and an ensemble player, creating a unique and engaging live performance experience for its audience. NOW’s programming is neither strictly classical nor purely academic. Rather, each program is conceived to be attractive, inspirational, and memorable.

Founded in 2012 by rising stars of the DC-area’s professional community, including husband and wife team Alejandro Hernandez-Valdez (Artistic Director) and Grace Cho (Executive Director), NOW embodies mutual respect and admiration for one another’s artistry and a shared belief in the importance of revitalizing the role of music in our lives. NOW’s mission is to make music relevant to new generations of audiences through virtuosic performances that combine a range of genres with fresh interpretations of classic works. Unconstrained by the structure or repertoire of traditional orchestras, NOW is modern and sustainable, proving how orchestral and chamber music can survive and flourish in the 21st century.

NOW’s programming includes canonic works, commissioned pieces, and genre-bending adaptations; its current focus is on symphonic works adapted for chamber orchestra. This repertoire is of interest as an artistic challenge, as well as a practical solution to budgetary constraints. The chamber orchestra medium is especially suited to the challenges of the current arts economy. NOW expands and contracts to suit the needs of various repertoire and concert halls. NOW also streamlines its administrative overhead by utilizing musicians in administrative roles. Ensemble members serve as executive director, orchestra librarian/personnel manager, development director, and marketing director. NOW seeks out musicians who are first-tier performers with multiple skill-sets, to help the group continue to flourish in a highly competitive field.

NOW’s flexible size enables us to produce concerts at unique venues including: AMP by Strathmore (Rockville, MD) and the National Gallery of Art (Washington, DC). NOW has been presented at Bridgewater College (Bridgewater, VA), Shenandoah University (Winchester, VA) and Trinity Church Wall Street (New York, NY), First UCC (Washington, DC), Chuck Levin’s Washington Music Center (Wheaton, MD) and National Presbyterian Church (Washington, DC), to name a few.

Formed in 2008 at the Cleveland Institute of Music, the Aeolus Quartet consists of violinists Nicholas Tavani and Rachel Shapiro, violist Caitlin Lynch, and cellist Alan Richardson. Since its inception, the all-American quartet has been awarded prizes at nearly every major competition in the United States and performed across the globe with showings “worthy of a major-league quartet” (Scott Cantrell, Dallas Morning News). Mark Satola of the Cleveland Plain Dealer writes, “A rich and warm tone combined with precise ensemble playing [that managed also to come across as fluid and natural], and an impressive musical intelligence guided every technical and dramatic turn.” They were the 2013-2015 Graduate Resident String Quartet at the Juilliard School, and they currently make their home in New York City.

The Aeolus Quartet are Grand Prizewinners of the 2011 Plowman Chamber Music Competition and 2011 Chamber Music Yellow Springs Competition. They were awarded First Prize at the 2009 Coleman International Chamber Ensemble Competition, a Silver Medal at the 2011 Fischoff International Chamber Music Competition, and a Bronze Medal at the 2010 International Chamber Music Ensemble Competition in New England. The 16th Annual Austin Critics’ Table named the Aeolus Quartet their 2010-2011 “Best Ensemble,” and the...
“Best Touring Performance” in 2017. The Aeolus Quartet has released two critically acclaimed albums of classical and contemporary works through the Longhorn/Naxos label which are available on iTunes, Amazon, and major retailers worldwide. A third album of contemporary and classic American composers is schedule for worldwide release with Azica Records in spring of 2018.

The Quartet has performed across North America, Europe, and Asia in venues such as Alice Tully Hall at Lincoln Center, Weill Recital Hall at Carnegie Hall, Reinberger Recital Hall at Severance Hall, Merkin Hall, The Library of Congress, Renwick Gallery, St. Martin-in-the-Fields, and the Shanghai Oriental Arts Center.

Dedicated to bringing music into the community, the Aeolus Quartet has been widely recognized for their highly innovative and engaging outreach programs. For the 2015-2016 season, the Quartet was the recipient of a CMA Residency Partnership Grant. Named the 2015-2016 Guarneri Quartet Residency in recognition of Aeolus’ artistic achievement, the project involved extensive outreach and performance at Duke Ellington School for the Arts, the Sitar Arts Center, and George Washington University. The Fischoff National Chamber Music Association awarded the Aeolus their 2013 Educator Award in acknowledgment of the positive impact their educational efforts have had in diverse communities. Additionally, they were awarded the 2012 Lad Prize which culminated in large-scale community engagement work, performing in the Stanford area, and a masterclass residency at Stanford University. The Aeolus Quartet has also served as teaching faculty at Stanford University’s Education Program for Gifted Youth (EPGY), the Austin Chamber Music Workshop, and Da Camera of Houston’s Music Encounters Program. Working in collaboration with the University of Texas through the Rural Chamber Music Outreach Initiative, the Quartet has presented educational programs and performances in communities throughout the state of Texas.

The Aeolus Quartet has collaborated with many leading artists, including Renee Fleming, Ida Kavafian, Joel Krosnick, and Paul Neubauer. They studied extensively with the Juilliard, Guarneri, St. Lawrence, and Miró Quartets. Other mentors include artists such as William Preucil, Peter Salaff, Donald Weilerstein, Itzhak Perlman, Gerhard Schulz, and Mark Steinberg. Members of the Quartet hold degrees from the Juilliard School, the Cleveland Institute of Music, the University of Maryland, and the University of Texas at Austin, where they served as Graduate String Quartet-in-Residence.

Aeolus is the ensemble in residence at Musica Viva of NY on the Upper East Side. Thanks to the generosity of the Five Partners Foundation and Ruth Trampler, the four members play on a set of instruments by famed Brooklyn luthier Samuel Zygmuntowicz. The Quartet is named for the Greek god Aeolus, who governed the four winds. This idea of a single spirit uniting four individual forces serves as an inspiration to the members of the Aeolus Quartet as they pursue their art.

Jay D. Brock is a critically acclaimed award winning director of plays, musicals, and operas spanning both coasts. Recent credits include the OFF-BROADWAY revival of Spike Heels produced by Howl at the Moon Productions/Chase-Avon Productions, the regional premiere of F#@king Up Everything produced by Off the Leash Productions/New Musical Foundation at The Woolly Mammoth Theatre Company, and the regional premiere of Sisters of Swing with NYC’s Infinity Theatre Company. REGIONAL CREDITS: Dance for Her (Pasadena Playhouse 2nd Stage, CA); Life in Death (The Kennedy Center, DC); Souvenir, The Last Five Years, Do I hear a Waltz (1st Stage, VA); Assassins, Eurydice (Next Stop Theatre Company, VA); In the Beginning (The Fibonacci Center TX, and Tour); The Accident Bear (Bartlett productions MD & NYC); It’s a Wonderful Life: Radio Play, The Tempest (Annapolis Shakespeare Company, MD); West Side Story (Riverside Theatre Center, VA); The HP Lovecraft Nightmare Suite, Normal (Molotov Theatre Group, DC); The Rocky Horror Show (The Washington Savoyards, DC); After Hours in the Whole Room (Dana Point Theatre Company, CA); Zeno’s World (Ensemble Theatre, CA); Songs for a New World (Young Artists of America, MD); Naughty Marietta (Opera AACC, MD); Last Five Years, Closer Than Ever (Limelight Theatre, MD); When the Stars Go Out (Bright Alchemy Theatre Company, DC); Tango! Tango! (Opera Aurora, VA); Ubu Roi (Journeymen Theatre, DC); Romeo et Juliette, Cavalleria Rusticana, I Pagliacci (Marland Lyric Opera); Padreva, Dido & Aeneas, Signor Deluso, The Women, Magnum Opus (Opera Alterna, DC); Eleemosynary (Boo Box Productions, CA). EDUCATIONAL CREDITS: Legally Blonde: The Musical, Bloody Bloody Andrew Jackson, Little Women: The Musical, Into the Woods, Carousel, Sweet Charity, Pippin, The Pajama Game, Shakespeare in Hollywood, East of the Sun-West of the Moon, The Drowsy Chaperone, Cabaret, Suor Angelica, La Voix Humaine, The Serpent Woman, The Magic Flute, The Tragic History of Dr. Faustus, Trouble in Tahiti, The Medium, In Good King Charles’ Golden Days, and The Frogs. In addition he has directing credits with Folger Theatre, Synetic Theatre, Los Angeles Theatre Center, The Geffen Playhouse, Theatre J, and Anteus Classical Theatre Ensemble. Jay is the Associate Dean of Undergraduate Studies and an Associate Professor of Acting/Directing in the Rome School of Music, Drama, and Art at The Catholic University of America. He is an associate member of SDC. jaydavidbrock.com
In addition to freelance design, JD Madsen, production designer, teaches design at the Johnny Carson School for Theatre and Film at the University of Nebraska. JD is a proud member of Local USA 829, the national theatre designers’ union. He sends his love to his muse Elena, and their joy and inspiration: Huck and Harper. His work would have no meaning without their patience and willingness to share their husband and father with the world. He is excited to be a part of this innovative work with The Choral Arts Society of Washington. JD also wishes to recognize and publicly thank his design team for their talent, artistry, and dedication: Dylan Uremovich (Projections Design Associate), Bryce Basset (Lighting Design Associate), Marty Wolff (Production Design Assistant). JD’s other design credits: Sex With Stranger, Legally Blonde, The Wedding Singer, Abigail, The Serpent, Carousel, Pas de Deux, The Temperamentals, Cripple of Inishmaan, Sister Act, Death Trap, Richard III, Italian American Reconciliation, West Side Story, Middletown, 25th Annual Putnam County Spelling Bee, The Two Character Play, Reckless, It's a Wonderful Life: A Live Radio Play, The Binding Lady, The Crucible, Dracula, Aida, Alice in Wonderland, Beauty and the Beast, Songs for a New World, The Addams Family, King Lear, 1776, Big River, Suessical, Wizard of Oz, Forever Plaid, Culture! Culture!, Tales of Hoffman, Noises Off, Little Women, Eurydice, The Drowsy Chaperone, Sweet Charity, and Carousel.; Associate Design Credits: Shakespeare Theatre Gala ’12 & ’13, The Game’s Afoot, Cyrano, August Osage County Educational Theatre Design Credits: Enchanted April, Minotaur, A Child Shall Lead Them: The Making of the Night of the Hunter, Beidermann and the Firebugs, Cabaret, The Country Wife, Really Rosie, The Utter Glory of Morrissey Hall, A Mid-Summer Night’s Dream. www.jdmadsen.com

Robert Schroyer is a frequently sought-out international soloist, performer, pedagogue, and chamber musician in the Washington, DC metropolitan area. He is currently the Principal Percussionist and Director of Operations with the New Orchestra of Washington. He has recorded professionally with the Naxos, Centaur, and Acts labels.

As a marimba soloist, Robert has been showcased with the Choral Arts Chamber Singers, University of Maryland (UMD) Chamber Singers, UMD Symphony Orchestra, and the New Orchestra of Washington. He took prizes in the ENKOR, Symphony Orchestra League of Alexandria, UMD, and PASIC International Solo Marimba Competitions. Recently, Mr. Schroyer was a guest recitalist and clinician of the McCormick Marimba Festival and the 1st International Percussion Festival of Barranquilla, Colombia.

He earned his Master of Music in Percussion from the University of Maryland and holds a Bachelor of Music Education degree, summa cum laude, from Stetson University, where he was awarded the 2014 Presser Scholarship.
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Norman Scribner (1936–2015), Founder

Gabriel Fauré: Requiem
Florent Schmitt
Psalm 47
Lili Boulanger
Psalm 24 “La vie appartient à l’Éternel”

SUNDAY, MAY 19, 2019
5:00 PM
KENNEDY CENTER CONCERT HALL
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