



New Orchestra of Washington

Alejandro Hernandez-Valdez, Artistic Director



CHORAL ARTS

AWAKEN YOUR WORLD

DÍA DE LOS MUERTOS

Featuring Brahms's Requiem

Saturday, October 31, 2020 | 7:30PM

Online Presentation



We welcome you to this very special program of Día de los Muertos. Normally, we would be presenting this program live at the beautiful Mexican Cultural Institute in Washington, D.C., but this year instead, we have put together a moving program that reflects our current reality.

Día de los muertos has a very special meaning to me, personally. I have fond memories of it from my childhood and I am thrilled and honored to be able to share a piece of Mexico, my country of origin, with you. We are eternally grateful to the wonderful Choral Arts Society of Washington for all they have done to make this performance possible.

We are dedicating this program to the millions that have perished worldwide due to the coronavirus. We hope this music, which is intended to bring comfort, offers a bit of solace to each and every one of you.

Please enjoy.

Alejandro Hernandez-Valdez
Artistic Director,
New Orchestra of Washington

We are thrilled to be collaborating with the New Orchestra of Washington for this unique performance of the Brahms Requiem on the Day of the Dead.

You will note that the movements differ in their presentation style. This is by design, meant to reflect the fractured sense of time and reality that we have all experienced since the pandemic struck. In movements two, five, and six, we remember the ease with which we performed side by side in close quarters not so long ago. Movements one and four reflect our life squeezed into a new online reality, and movements three and seven show us performing socially distanced, and the way in which that makes us feel isolated from one another.

This performance is dedicated to the over one million people world-wide who have lost their battle with Covid-19. Like Brahms, we think especially of those who mourn and fervently hope that they, and you, will be comforted.

Scott Tucker
Artistic Director, Choral Arts

New Orchestra of Washington
and
Choral Arts
Present

Día de los Muertos
Featuring
Brahms's Requiem

Alejandro Hernandez-Valdez, *conductor*

New Orchestra of Washington

Choral Arts Chamber Singers & Symphonic Chorus

Scott Tucker, *Artistic Director*

Laura Choi Stuart, *soprano*

Trevor Scheunemann, *baritone*

Brian Mextorf, *baritone*

*Recorded in part at The Music Center at Strathmore
and the Mexican Cultural Institute.*

PROGRAM

JOHANNES BRAHMS (1833-1897) *Ein deutsches Requiem*, Op. 40
Arranged for chamber ensemble by Joachim Linckelmann

- I. *Selig sind, die da Leid tragen*
- II. *Denn alles Fleisch, es ist wie Gras*
- III. *Herr, lehre doch mich*
- IV. *Wie lieblich sind deine Wohnungen*
- V. *Ihr habt nun Traurigkeit*
- VI. *Denn wir haben hie keine bleibende Statt*
- VII. *Selig sind die Toten*

Meet the Artists



Esteemed conductor and pianist, Dr. **Alejandro Hernandez-Valdez** is Artistic Director of Musica Viva NY and Director of Music at the historic Unitarian Church of All Souls in Manhattan. He is also Artistic Director and co-founder of the New Orchestra of Washington, and Artistic Director of the Victoria Bach Festival. He has earned accolades from *The Washington Post* as a conductor "with the incisive clarity of someone born to the idiom," as well as praise from *The New York Times* for leading

"a stirring performance" of Brahms' *Ein Deutsches Requiem*. At a concert commemorating the 100th Anniversary of the WWI Armistice (featuring the world premiere of Joseph Turrin's cantata, *And Crimson Roses Once Again Be Fair*) *Oberon's Grove* wrote: "Maestro Alejandro Hernandez-Valdez drew rich, warm sounds from the musicians" in "a beautiful and deeply moving program." He is featured in *El mundo en las manos/Creadores mexicanos en el extranjero* (The World in Their Hands/Creative Mexicans Abroad), a book by the Mexican Ministry of Foreign Affairs honoring Mexican nationals who are leading figures in diverse artistic fields. He is the recipient of a 2016 Shenandoah Conservatory Alumni of Excellence Award for his exemplary contribution to his profession, national level of prominence, and exceptional integrity. He resides in Maryland and New York City.

In 2016, during its 40th anniversary season, Hernandez-Valdez was named the third Artistic Director of the Victoria Bach Festival in Texas. As Mike Greenberg wrote in *Classical Voice America*: "A big question mark hung over the venerable Victoria Bach Festival two years ago when the brilliant Craig Hella Johnson, its artistic director since 1992, decided to give up the post...Johnson's successor has replaced the question mark with an exclamation point — perhaps more appropriately, given his Spanish name and Mexican provenance, two exclamation points: ¡Alejandro Hernandez-Valdez!" "The results," Greenberg continued, "were astonishing."

Founded in 1977, Musica Viva NY was recently praised by *The New York Times* as "an excellent chorus." The ensemble has a longstanding tradition of top-caliber performances, innovative programming, and a strong dedication to the commissioning of new music. Its alumni include Renée Fleming and Samuel Ramey. Since taking the helm at Musica Viva NY in 2015, Hernandez-Valdez has presented an exceptionally broad repertoire in each of the choir's seasons, engaging and inspiring audiences with remarkable interpretations of familiar and new works, and exploring the acoustical capabilities of the historic sanctuary of All Souls Church.

As the Artistic Director and co-founder of the New Orchestra of Washington (NOW), a chamber orchestra that "has constituted itself in the forefront of this smaller-is-better movement" (*The Washington Post*), Hernandez-

Valdez has led two performances for Trinity Wall Street's concert series: the New York premiere of Julian Wachner's *Chamber Symphony* (a NOW commission), and Gustav Mahler's Fourth Symphony, which the ensemble also recorded. In October of 2017, NOW released *Bespoke*, a CD featuring works by Joel Friedman (a Washington, D.C.-based composer), Elena Ruehr (a Boston-based composer), and Julian Wachner (a New York City-based composer) that were tailor-made for the innovative ensemble.

Hernandez-Valdez's guest conducting engagements include appearances at The Kennedy Center in Washington, D.C., Lincoln Center in New York City, and the Degollado Theatre in Guadalajara, Mexico, where he directed the Jalisco Philharmonic. As a pianist, Hernandez-Valdez performed for the 2013 Britten100 festival in New York, organized by the Britten-Pears Foundation to honor the 100th anniversary of the titular composer's birth. As a composer and conductor, he led the premiere of his own composition, *The Imaginary City*, a cantata inspired by the life of Ramzi Aburedwan, a violist who has opened schools throughout Palestine to teach music to children in refugee camps. He also arranged and premiered the chamber orchestra version of *A Song of Nature* by Seymour Bernstein. Mr. Bernstein, the subject of Ethan Hawke's 2014 documentary film, *Seymour: An Introduction*, is one of Hernandez-Valdez's most influential teachers and mentors.



Conductor **Scott Tucker** became the Artistic Director of Choral Arts Society of Washington in 2012 and prepares the choruses for performances with acclaimed ensembles and performers across the globe.

It is thrilling to conduct. I derive as much joy from it today as I did the first day I stepped onto a podium. Music on the page is essentially lifeless, like a butterfly pinned to parchment; performance is what breathes life into that beauty and allows it to take flight. While I love performing, it is what happens behind the scenes, leading up to a performance that brings me delight; intuiting a composer's intent and turning it into sound requires technique and hard work from each performer. Yet by the time the music reaches the audience, it has transcended that effort, connecting and transforming all involved – composer, performer, and listener alike.

I developed an interest in conducting at an early age; As an emerging trumpet player, I was afforded the opportunity to play for a number of fine directors who had three things in common: a command of the music, the ability to communicate clearly, and an inspiring passion. Despite my early interest, I would not be a conductor today were it not for the advantages my upbringing afforded me, and the encouragement I received from my teachers and mentors along the way. Among the many, I am grateful to Richard Given, who started me on my musical path; Sheila Heffernon who

gave me my first conducting gig at age 15; Ben Zander, who showed me what it means to unlock the secrets deep inside a score; Lorna Cooke DeVaron, who taught me to hear critically; and Jameson Marvin, who showed me how to bring a chorus to its full potential.

I have been lucky enough to conduct for a few decades now; I was a music teacher at Milton Academy, the Assistant Conductor at Harvard University, and a Professor of Music at Cornell University. I now hold the distinction of being Artistic Director of the Choral Arts Society of Washington, where I am honored to continue sharing the tremendous experience of choral music on the national stage.



Hailed as “a lyric soprano of ravishing quality” by the Boston Globe, **Laura Choi Stuart** has appeared on the mainstage with Boston Lyric Opera, Opera Boston, Annapolis Opera, Lake George Opera, the In Series, and Opera North in roles including Musetta, Adina, Gilda, Pamina, and Frasquita.

Equally comfortable in recital and concert settings, Laura was honored for art song performance as 2nd prize winner at both the 2010 and 2012 National

Association of Teachers of Singing Artist Awards and as one of the 2009 Art Song Discovery Series winners for the Vocal Arts Society. Based in the Washington, DC area,

Laura appears regularly with the Washington Bach Consort and the Washington Master Chorale, in addition to solo appearances with many area ensembles. Solo highlights of the past season include Messiah and St. Matthew Passion at the Washington National Cathedral, Brahms Requiem, a holiday celebration featuring Bach Cantata 51 and Bachianas Brasileiras No. 5 with the New Orchestra of Washington, and works of Tavener and Meador with Cantate. She received her training at The Santa Fe Opera Apprentice Program for Singers, Opera North, and Berkshire Opera, as well as The New England Conservatory and Dartmouth College.



Praised by *Opera News* for his “lovely timbre”, and “dramatic timing”, and by the *Washington Post* for his “rich and gleaming” voice, **Trevor Scheunemann** quickly established himself as one of opera’s leading baritones. Recent performances include Marcello in Florida Grand Opera’s production of *La bohème*, Handel’s *Messiah* with the National Philharmonic and Faure’s *Requiem* with The Choral Arts Society of Washington, both at the Kennedy

Center. Scheunemann is in demand at revered houses around the world for his thoughtful, original portrayals. Highlights of his career include

performances as Sharpless in *Madama Butterfly* with Théâtre du Capitoul de Toulouse, Washington National Opera, and Teatro Municipal Santiago; Count Almaviva in *Le nozze di Figaro* with San Francisco Opera, The Metropolitan Opera, Washington National Opera, and Opéra National de Bordeaux; Guglielmo in *Così fan tutte* with Oper Frankfurt and Washington National Opera; the title role in *Don Giovanni* with Washington National Opera and L'Opéra de Monte Carlo; Escamillo in *Carmen* with Ópera de Puerto Rico; and Marcello in *La bohème* at Atlanta Opera and Washington National Opera.

In the 2019-20 season, Scheunemann returned to The Metropolitan Opera in productions of *Manon*, *Le nozze di Figaro*, *La traviata*, and *La bohème*. After joining the roster of The Metropolitan Opera as Curio in *Giulio Cesare*, Scheunemann enjoyed several return engagements including a new production of *Un ballo in maschera* under Fabio Luisi, which was also broadcast as part of the Metropolitan Live in HD series; Morales in the new production of *Carmen* conducted by Music Director Yannick Nézet-Séguin; Schaunard in *La bohème*; a new production of *Guillaume Tell*; and Sid in *La fanciulla del West*. Additionally, he headlined The Met's Rising Stars Tour in concert across the United States.

In recent seasons, he made his San Francisco Opera début as Jake Wallace in *La fanciulla del West* conducted by Nicola Luisotti; appeared at L'Opéra de Monte Carlo as Donner in *Das Rheingold*; performed Rameau's Dardanus with Emmanuelle Haïm at *Opéra de Lille*; and joined the Glyndebourne Festival as *Mercurio* in *L'incoronazione di Poppea* conducted by Emmanuelle Haïm, in Graham Vick's *Eugene Onegin* under the baton of Vladimir Jurowski, and as *Melot* in *Tristan und Isolde*, which was commercially released on CD.

Mr. Scheunemann has also been actively involved in the emergence of new, American opera. He originated roles in several productions including: Joe in Christopher Theofanidis's *Heart of a Soldier*, inspired by the events of 9/11 and under the direction of Francesca Zambello at San Francisco Opera; der Graf F in René Koering's adaptation of Heinrich von Kleist's novella *Der Marquise von O* with L'Opéra de Monte Carlo; as well as Sgt. Marcum in Huang Ruo and David Henry Hwang's *An American Soldier* and Gary Tate in Douglas Pew and Dara Weinberg's *Penny*, both as part of the American Opera Initiative at Washington National Opera.

A seasoned concert artist, Scheunemann possesses a diverse repertoire of oratorio and recital work. Favorite engagements include *Carmina Burana* under the baton of Kent Nagano with the Montreal Symphony; Brahms' *Ein deutsches Requiem*, Dvořák's *Stabat Mater*, Vaughan Williams' *Dona nobis pacem*, Britten's *Cantata misericordium*, and Purcell's *Come, Ye Sons of Art* with The National Symphony; and Copland's *Old American Songs* with Kansas City Symphony and Fairbanks Symphony Orchestra. Other concert highlights include performances of Händel's *Messiah* and the Requiems

of Faure and Mozart. Last season he performed *Messiah* and Guglielmo in a concert performance of *Così fan Tutte* with the National Philharmonic; Count Almaviva in *Le nozze di Figaro* with Norwalk Symphony Orchestra; and Britten's *War Requiem* at Leigh University.

Awards to Mr. Scheunemann's credit include the Washington National Opera Artist of the Year, the third-place winner in Plácido Domingo's Operalia, and Sara Tucker Study Grant from the Richard Tucker Foundation.



Baritone **Brian Mextorf's** 2018/19 season included a role debut singing Raphael in *Creation*, a recital with the Brooklyn Art Song Society singing Barber's *Despite and Still*, op. 41, four iterations of the bass solos in Mozart's *Requiem* including a performance at Alice Tully Hall, a return to Carnegie Hall as bass soloist in Haydn's *Missa in Tempore Belli*, and additional performances with the New York Philharmonic, Detroit Symphony Orchestra, Grand Rapids Symphony, The Choir of Trinity Wall

Street, Santa Fe Desert Chorale, Sacred Music in a Sacred Space, and Musica Viva NY. His 2017/18 season featured solo debuts at Carnegie Hall (Schubert's Mass No. 2), Lincoln Center (*La traviata*) and National Sawdust (AIDS Quilt Songbook). Additional 2017/18 engagements included baritone soloist in Brahms' *Ein Deutsches Requiem*, recitals with pianists Seymour Bernstein and Brent Funderburk, and performances with the Brooklyn Art Song Society, New York Philharmonic, Choir of Trinity Wall Street, and New York City Ballet.

On the opera stage, Brian has performed roles such as Aeneas in Opera Saratoga's innovative and acclaimed outdoor production of *Dido and Aeneas*, Marcello in a production of *La bohème* performed in various non-traditional venues around the Hampton Roads, VA area, and the title role in a staged production of Handel's *Saul* in Russell, Kansas. Other recent highlights include Giorgio Germont in *La traviata*, a concert with the Richmond Symphony, and being named first place winner of the Metropolitan Opera National Council Auditions North Carolina District and second place winner of the Southeast Region. As a member of the Opera Theatre of St. Louis and Virginia Opera young artist programs, Brian has sung performances of Captain Corcoran and Bill Bobstay in *HMS Pinafore*, Anthony Hope (cover) in *Sweeney Todd*, Paris in *Roméo et Juliette*, and three roles in the North American Premiere of Unsuk Chin's *Alice in Wonderland*, in which he "excelled" (Opera News).

A native of Williamsport, Pennsylvania, Brian is an alumnus of The Oberlin Conservatory of Music (B.M. 2012) and Westminster Choir College (M.M. 2014).

Letra y Traducción

Brahms's *Ein deutsches Requiem* (Un Réquiem Alemán)

Coro

*Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.*

Bienaventurados los que padecen,
pues ellos serán consolados.

— Mateo 5:4

*Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.*

Los que siembran con lágrimas,
cosecharán con alegría.
Se han ido y lloran,
y portan la noble simiente,
y retornan con júbilo,
y traen sus gavillas.

— Salmo 125:5-6

Coro

*Denn alles Fleisch,
es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.*

Entonces toda la carne,
es como la hierba
y todo el esplendor del hombre
es como la flor de los prados.
La hierba está seca
y la flor está marchita.

— Primera epístola de S. Pedro 1:24

*So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.
So seid geduldig*

Así, amados hermanos, sed pacientes
y esperad la venida del Señor.
Mirad al campesino que aguarda
el fruto precioso de la tierra
y espera paciente
la llegada de la lluvia
del otoño y la primavera.
Así, sed pacientes.

— Epístola de Santiago 5:7

*Denn alles Fleisch,
es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
Aber des Herrn Wort
bleibet in Ewigkeit.*

Entonces toda la carne,
es como la hierba
y todo el esplendor del hombre
es como la flor de los prados.
La hierba está seca
y la flor está marchita.
Pero la palabra del Señor
perdura eternamente.

— Primera epístola S. Pedro 1:25

*Die Erlöseten des Herrn
werden wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden Sie ergreifen,
und Schmerz und Seufzen
wird weg müssen.*

Baritono y Coro

*Herr, lehre doch mich,
daß ein Ende mit mir haben muß
und mein Leben ein Ziel hat
und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor Dir,
und mein Leben ist wie
nichts vor Dir.*

*Ach,
wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen
und machen ihnen viel
vergebliche Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.
Nun Herr,
wess soll ich mich trösten?
Ich hoffe auf Dich.*

*Der Gerechten Seelen
sind in Gottes Hand,
und keine Qual rühret sie an.*

Los que han de ser salvados
por el Señor retornarán
y vendrán jubilosos hacia Sión;
La alegría, la alegría eterna,
reinará sobre ellos.
La alegría y el gozo se apoderarán de ellos,
y el dolor y el llanto
desaparecerán.

— Isaías 35:10

Revélame, por tanto, Señor,
que mis días deben tener un final,
que mi vida tiene un destino
y que estoy atado a él.
¡Mira!, en tu presencia, mis días son
como la palma de tu mano,
y mi vida, ante ti,
no es nada.

¡Ah!,
todos los hombres son apenas nada
y, sin embargo,
viven tan seguros.
Desaparecen como una sombra
y en vano se agitan;
Acumulan riquezas sin saber
a quién aprovecharán.
Y ahora Señor,
¿qué podrá consolarme?
En ti deposito mi esperanza.

— Salmo 38:5-8

Las almas de los justos
están en las manos del Señor
y ninguna pena podrá perturbarlas

— Sabiduría 3, 1

Coro

*Wie lieblich sind Deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt
und sehnet sich
nach den Vorhöfen des Herrn;
Mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen,
die in Deinem Hause wohnen,
die loben Dich immerdar.*

Qué dulces son tus moradas,
¡Señor Zebaot!
Mi alma se desespera
y suspira
por las cortes celestiales;
Mi cuerpo y mi alma
se alegran del Dios vivo.
Bienaventurados
los que habitan tus moradas,
que te alaban por siempre.

— Salmo 83:2-3, 5

Soprano y Coro

*Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand
von euch nemmen.*

Ahora estáis afligidos;
Pero yo os volveré a ver,
vuestro corazón se regocijará
y nada podrá privaros
de vuestro gozo.

— San Juan 16:22-23a

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

Os consolaré,
como una madre consuela a su hijo.

— Isaías 66:13

Sehet mich an:

*Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost gefunden..*

Mírame:

Qué escaso tiempo de fatigas
y trabajos he vivido
y he hallado un gran consuelo.

— Siracide o Eclesiástico 51:27

Baritono y Coro

*Denn wir haben hie
keine bleibende Statt,
sondern die zukunfftige suchen wir.*

Pues no tenemos en la tierra
una morada permanente,
por ello buscamos la del porvenir.

— Epístola a los hebreos 13:14

*Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle
verwandelt werden;
und dasselbige plötzlich
in einem Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden
auferstehen unverweslich;
und wir werden verwandelt werden.
Dann wird erfüllt werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen
in den Sieg.
Tod, wo ist dein Stachel!
Hölle, wo ist dein Sieg!*

*Herr, Du bist würdig
zu nehmen Preis un Ehre und Kraft,
denn Du hast alle Dinge erschaffen,
und durch Deinen Willen
haben sie das Wesen
und sind geschlaffen.*

Coro

*Selig sind die Toten,
Die in dem Herrn sterben,
von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.*

Mirad, que os revelo un secreto:
ciertamente, no moriremos todos,
pero todos seremos transformados;
En un instante,
en un abrir y cerrar de ojos,
a los acordes de la última trompeta.
Puesto que se escuchará la trompeta
y los muertos
resucitarán incorruptos;
Y nosotros seremos transformados.
Entonces se cumplirá lo escrito:
la muerte quedará cautiva
en la victoria.
Muerte,
¿dónde está tu aguijón?
Infiernos,
¿dónde está vuestra victoria??
— Primera epístola a los Corintios
15:51–52, 54–55

Señor, Tú eres digno
de recibir alabanza, honor y poder,
porque Tú eres el creador
de todas las cosas,
y por tu voluntad
son y han sido creadas.
— Apocalipsis 4:11

Bienaventurados los muertos
que mueren en el Señor.
Sí,
el espíritu dice
que reposa de sus fatigas,
porque sus obras van tras él.
— Apocalipsis 14:13

Text and Translation

Brahms's *Ein deutsches Requiem* (A German Requiem)

Chorus

*Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.*

Blessed are they that mourn:
for they shall be comforted.

— Matthew 5:4

*Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.*

They that sow in tears
shall reap in joy.
He that goes forth and weeps,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.

— Psalm 126:5–6

Chorus

*Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen*

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withers,
and the flower thereof falls away.

— I Peter 1:24

*So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe
den Morgenregen und Abendregen.
So seid geduldig*

Be patient, therefore, brethren,
unto the coming of the Lord.
Behold, the husband waits
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early
and latter rain.
Be ye also patient.

— James 5:7–8

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endures forever.

— I Peter 1:25

*Die Erlöseten des Herrn werden
wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude wird über ihrem
Haupten sein;
Freude und Wonne werden Sie ergreifen,
und Schmerz und Seufzen wird weg
müssen.*

And the ransomed of the Lord shall
return,
and come to Zion
with songs and everlasting joy upon their
heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

— Isaiah 35:10

Baritone and Chorus

*Herr, lehre doch mich, daß ein Ende
mit mir haben muß, und mein Leben
ein Ziel hat, und ich davon muß.
Siehe, meine Tage sind einer Handbreit
vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.*

Lord, teach me that there must be an
end of me,
and my life has a term,
and I must go hence.
Behold, my days are a handbreadth
before thee,
and my life is as nothing before Thee:
Ah, what vain things are all men, that yet
live so sure of themselves.
They go about like a shadow, and make
themselves much useless anxiety; they
amass possessions,
and know not who will enjoy them.
Now, Lord, in what shall I find solace?
My hope is in Thee.

— Psalm 39:4-7

*Der Gerechten Seelen
sind in Gottes Hand,
und keine Qual rühret sie an.*

The souls of the righteous
are in God's hand,
And no pain touches them.

— Wisdom 3:1

Chorus

*Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar!*

How amiable are Thy tabernacles,
O Lord of hosts!
My soul desires, yea, even longs
for the courts of the Lord:
my heart and my flesh
cry out for the living God.
Blessed are they that dwell in thy house:
they will still be praising Thee.

— Psalm 84:1-2, 4

Soprano and Chorus

*Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.*

Ye now therefore have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.
— John 16:22

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

I will comfort you,
as one whom his mother comforts.
— Isaiah 66:13

*Sehet mich an: ich habe
eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.*

Behold me: I have for a little while had
tribulation and labor, and have found
great comfort.

— Ecclesiasticus 51:35

Baritone and Chorus

*Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.*

For here have we no enduring city,
but we seek one to come.

— Hebrews 13:14

*Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem
Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

Behold, I shew you a mystery;
we shall not all sleep, but we shall all be
changed.

In a moment, in the twinkling of an eye,
at the last trumpet:

For the trumpet shall sound, and the
dead

shall be raised incorruptible,
and we shall be changed.

Then shall be brought to pass
the saying that is written:

Death is swallowed up in victory.

O death, where is thy sting?

O grave, where is thy victory?

— I Corinthians 15:51–52, 54–55

*Herr, du bist würdig,
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge erschaffen
und durch deinen Willen
haben sie das Wesen und sind geschaffen.*

Thou art worthy, O Lord,
to receive glory and honor and power:
for Thou hast created all things,
and for Thy pleasure
they are and were created.

— Revelation 4:11

Chorus

*Selig sind die Toten,
die in dem Herrn sterben, von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.*

Blessed are the dead which die in the
Lord
from henceforth.

Yea, says the Spirit, that they may rest
from

their labors;

and their works do follow them.

— Revelation 14:13



New Orchestra of Washington

Alejandro Hernandez-Valdez, Artistic Director



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 local 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.



AWAKEN YOUR WORLD



The Choral Arts Society of Washington

Experience. Passion. Harmony. Space. This is choral music – a story that soars from a composer’s intention to a conductor’s interpretation, from a chorus’ passion to an audience’s moment of awe. Leaping from the page to the lungs to the air, it reverberates in the chambers of the heart. Transporting us out of ourselves. Ushering us into ourselves. Mind. Breath. Sound. Heart. Choral singing is an elemental human experience, a sound with the power to crack open new worlds.

Choral Arts imbues every single performance with the promise of this experience. Based in the nation’s capital, we weave our shared passion, world-class repertoire, and radiant voices into a sound that changes people. We sing for a city with little time and high expectations, which compels us to transform a night out into a lifelong memory. We defy preconceived notions – exploring styles, arrangements, spaces, and collaborations that reimagine traditions and create surprising new ones.

At Choral Arts, we sing the music we love as a balm to frenzied days, an antidote to solitude, a union in an often-fractured world. As our conductor raises his baton, a moment is born. As our melody rises, spirits rise with it. As our notes weave intricate harmonies, the bonds between people are strengthened. And as our last note fades, in the heartbeat before the ovation, you will suddenly hear the story singing within you – a small awakening to take back into the world.

Choral Arts

Awaken your world.

New Orchestra of Washington

Alejandro Hernandez-Valdez, *conductor*

Akemi Takayama, *concertmaster*
 Jennifer Fritz Kim, *violin*
 Emily Konkle, *violin*
 Ivan Mendoza, *viola*
 Matt Consul, *viola*
 Valeriya Sholokhova, *cello*
 Alan Richardson, *cello*
 Yoshiaki Horiguchi, *double bass*
 Lizzie Burns, *double bass*

Rachel Choe, *flute*
 Conor Nelson, *flute*
 Stephen Key, *oboe*
 Jeremy Eig, *clarinet*
 Caitlin Beare, *clarinet*
 Erich Heckscher, *bassoon*
 Stephen Duncan, *bassoon*
 Katy Ambrose, *horn*
 David Constantine, *timpani*

Choral Arts

Scott Tucker, *Artistic Director*

SOPRANO

Lynda Adamson
 Julie Avetta
 Ashley Boam
 Susan Boggs
 Laura Bradford
 Marie Colturi
 Alison Cooper
 Shannon Corey
 Dana Crepeau
 Gloria DeCoste
 Julie Gilmore
 Heather
 MacDonald
 Jenny Nordstrom
 Alexandra
 Normile
 Julia Preseau
 Erika Rissi
 Lisa Sommers

Carolyn Sowinski
 Margaret
 Stromecki
 Amanda Thorne
 Alison Valtin
 Bonnie Williams
 Carolyn Wise
 Julie Wommack

ALTO

Barbara Barry
 Marty Brown
 Pat Byram
 Jan Clayberg
 Karen Coda
 Ariel Gold
 Karen Hopper
 Cindy Jensen
 Joyce Korvick
 My-Van Nguyen
 Sarah Penniston-

Dorland
 Joan Reinthaler
 Diedre Robinson
 Cindy Speas
 Candida Steel
 Kandie Stroud
 Lizabeth
 Tankersley
 Emily Townsend

TENOR

Shai Bronshtein
 Colin Brown
 John Clewett
 Tad Czyzewski
 David Flaxman
 Matthew
 Goldberg
 Ed Hoover
 Michael McKeon
 Paul Nooney

Byron Peters
 Rob Porter
 Jonathan
 Rajaseelan
 Dileep Srihari
 Rob Vogel

BASS

Charlie Cerf
 Michael Cook
 Brian Eriksen
 David Freeman
 Matt Garber
 Todd
 Leeuwenbergh
 Daniel Perkes
 Dennis Reece
 Brandon Straub
 Scott Tucker
 Chris Wilde

Production Staff

Alejandro Hernandez-Valdez, *Conductor*

Scott Tucker, *Artistic and Audio Producer*

Tad Czyzewski, *Executive Producer and Video Director*

Grace Cho, *Executive Producer*

Will Esterling, *Assistant Artistic Producer*

Caryn Fraim, *Deputy Director*

April Angilletta, *Associate Director of Communications*

Whitney McColley, *Artistic Manager*

Joe Aubry, *Artistic and Production Associate*

Dan Ahn, *Manager of Communications*

Laurel Bahar and Abby Carlson, *Patron relations and tickets*

David Gradin, DG Productions: Audio editing, video editing,
location assistant director

Domenic Sabol, Tympanic Media: Audio mixing & mastering,
video editing, location recording

Jason Chmiola: Additional video editing

Control Video LLC

New Orchestra of Washington and Choral Arts

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