



The Imaginary City

Concert inspired by the life and music of Ramzi Aburedwan

Saturday, December 6, 2014

7:00 pm

Westmoreland Festival Chorus and Orchestra
Alejandro Hernandez-Valdez, Conductor and Artistic Director
Ramzi Aburedwan, bouzouk and viola soloist
Tareq Rantisi, percussionist
Lena Seikaly, mezzo-soprano
Zeina Azzam, reader
Timothy Tutt, librettist
Sandy Tolan, journalist

WELCOME

Since 1886 Westmoreland Congregational United Church of Christ has been engaging hearts and minds with acts of justice and works of beauty. Tonight's concert continues that tradition. We are glad you are here. Please join us for Sunday services or other opportunities. More information about the church may be found at westmorelanducc.org.

OFFERING

A freewill offering will be taken to benefit the Al Kamandjâti Association. Please make checks payable to "WCUCC" with memo "Al Kamandjâti Music Schools." You may place your check and cash donations in collection baskets at doors and at the reception. You may also donate on-line. Go to westmorelandgiving.org and select "Al Kamandjâti Music Schools."

ABOUT AL KAMANDJATI ▪ OFFERING RECIPIENT

Al Kamandjâti Association was created in October 2002 by Ramzi Aburedwan, a Palestinian violist from the Al Amari refugee camp, Ramallah. Al Kamandjâti's mission is to support the education of Palestinian children by making music more accessible to them, especially those living in refugee camps and villages throughout Palestine and Lebanon. This project encourages them to make music and thus transcend the daily hardships due to the military occupation. Al Kamandjâti currently teaches approximately 500 students. Al Kamandjâti means The Violinist. To support Al Kamandjâti on an ongoing basis, contact Alwan for the Arts, 16 Beaver Street, 4th Floor, New York, NY 10004; Phone 646-732-3261. Email: info@alwanforthearts.org.

RECEPTION

You are invited to a reception downstairs in the social hall after the concert.

PALESTINIAN CRAFT SALE

Folk Art Mavens is holding a sale of handmade Palestinian crafts in the church parlor after the concert this evening and from 11:45am to 2:00 pm tomorrow. Each purchase helps artisans living under difficult conditions produce traditional art while receiving fair compensation. Folk Art Mavens donates 10% of gross profits to causes that benefit Middle East refugees or students. The parlor is downstairs.

PROGRAM

Welcome	Timothy Tutt
Introduction to “Children of the Stones”	Sandy Tolan
“I Come From There”	by Mahmoud Darwish translated by Fady Joudah read by Zeina Azzam
Selections of traditional Arabic music	Ramzi Aburedwan and Tareq Rantisi
“I Shall Sing”	by Fouzi El-Asmar translated by G.Kanazeh, Uri Davis, and Fouzi El-Asmar read by Zeina Azzam
“Imagine: Reimagined”	music by Alejandro Hernandez-Valdez (after John Lennon)
“And We Love Life If We Find a Way to It” <i>United States Premiere</i>	music by Ramzi Aburedwan, poem by Mahmoud Darwish translated by Fady Joudah read by Zeina Azzam
“Sodfa” (Coincidence) Concerto for Bouzouk and Orchestra <i>United States Premiere</i>	music by Ramzi Aburedwan

INTERMISSION

Introduction to “The Imaginary City”	Timothy Tutt
The Words Under the Words <i>for Sitti Khadra, north of Jerusalem</i>	by Naomi Shihab Nye read by Zeina Azzam
“The Imaginary City” Cantata for soloists, choir, and orchestra <i>World Premiere</i>	music by Alejandro Hernandez-Valdez libretto by Timothy Tutt

“This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”
-- Leonard Bernstein

MEET THE ARTISTS

Dr. Alejandro Hernandez-Valdez is an accomplished pianist, conductor, composer, and arranger. He is the Artistic Director, co-founder, and conductor of the New Orchestra of Washington (NOW).

The recipient of numerous awards, he holds Master and Doctor of Music degrees in performance from the Sarah and Ernest Butler School of Music at the University of Texas at Austin.

Since 2006 he has also served as Director of Music at Westmoreland Congregational Church, where he oversees a dynamic and widely respected music program. In the past, he has served as Associate Conductor and pianist of the Choral Arts Society of Washington and was a faculty member of Shenandoah Conservatory and the Washington Conservatory of Music.

Ramzi Aburedwan was born in Bethlehem in 1979 and grew up in the Al Amari refugee camp in Ramallah, to which his family was forced to relocate in 1948.

The first intifada, the violence, and the occupation greatly marked his childhood and his adolescence. At age 16, he participated in a music workshop, an experience that changed his life.

From 1996 to 1998 he studied at the Edward Said National Conservatory of Music in Ramallah. In 1998 Ramzi received a scholarship to study viola at the National Regional Conservatory of Angers (France), where he earned a DEM in viola and chamber music. While at the Conservatory, he and other students created Ensemble Dal'Ouna in 2000, dedicated to both Palestinian music and causes.

Today Ramzi is a concert performer, leader of Ensemble Dal'Ouna, musical director of the Palestine National Arabic Music Ensemble, composer and arranger. In parallel, Ramzi's deep engagement with humanity led him to create the Al Kamandjâti Association in 2005. Al Kamandjâti's mission is to bring music education to Palestinian children, in particular, to those who are most vulnerable – the children of the refugee camps.

Lena Seikaly is a native of Falls Church, Virginia. She holds a B.M. in vocal performance from the University of Maryland School of Music, and appeared as a featured mezzo-soprano and alto soloist in several choral and orchestral performances. Professionally, she has served as the alto soloist and choral section leader at Westmoreland Congregational Church since 2006.

As a jazz vocalist, Lena performs regularly with several D.C.-area jazz bands and leads her own ensembles. Dubbed “one of Washington’s preeminent jazz singers” (The Washington Post), she has sold out performances at D.C.’s top venues, including Blues Alley, the Strathmore Mansion, the Kennedy Center Millennium Stage, Carlyle Club, and various Smithsonian venues. She has recorded three jazz albums – “Written in the Stars” (2009), “Lovely Changes” (2011) and “Looking Back” (2013) – the most recent of which was called “the work of a supremely confident master of her instrument” by the Washington City Paper.

Tareq Rantisi was born in Jerusalem, Palestine. Self-taught, he began his career playing Middle-Eastern percussion at the age of 12 and has performed in concerts and music festivals throughout the Arab world and Europe. Tareq has shared the stage with some of the most distinguished musicians and groups in the region, including Kudsi Erguner, Manfred Leuchter, Ilham Al Madfai, Edward Said National Conservatory, the Popular Arts Center and Alkamandjati Association.

In 2008, Tareq received the Al-Qattan Foundation Music Scholarship to attend the prestigious Berklee College of Music in Boston, receiving a degree in Percussion Performance and graduating with honors while he studied with numerous legendary musicians and educators.

Alongside his career as a performer, Tareq has developed a body of educational work, offering master classes, workshops and private lessons throughout the world in collaboration with Arabic Music Retreat, Brandeis University, The Center for Arabic Culture, NAFDA, The Gaza Music School, Qattan Foundation, Al Kamandjâti Association, Kufiyyeh Center of Music, and the Yamaha Music School.

Zeina Assam is fluent in Arabic and English and has studied French and German. She now works at the Qatari Foundation after a long career leading the educational outreach program at Georgetown University's Center for Contemporary Arab Studies. She has published articles, poems, book and film reviews, and curricular materials and has served as an editor and translator. Her academic background includes an MA in Arabic Literature and Linguistics from Georgetown.

Timothy Tutt, the librettist for "The Imaginary City," is the senior minister of Westmoreland Congregational United Church of Christ. Tim's writing has appeared in *OnFaith* and the *Austin American-Statesman*.

Sandy Tolan is a teacher and radio documentary producer. He is the author of two books, *Me and Hank: A Boy and His Hero, Twenty-Five Years Later* and *The Lemon Tree: An Arab, a Jew, and the Heart of the Middle East*. His new book, *Children of the Stones*, about the Al Kamandjati Association and Ramzi Aburedwan, is expected in April.

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Jurij Aston
Ralph Atchison
Zeina Azzam
Ed Barber
Alan Barnett
Penelope Barnett
David Batson
David Bennett
Robert Benton
Suzie Burbage
Kyle Burke, tenor soloist
Grace Cho
Bridgette Cooper
Marie Louise Deutchoua
Kayambit
Christine Feintheil
Paul Fekete
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Leon Goodson
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Bonnie Hetzel

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Janet Hofmeister
Genie Holmes
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Larry Kolp
Karen Lackey

Stephanie Lange, soprano

Nancy La Vigne
Christine Lawrence
Jennifer Leach
Jan Lilja
Julieta Machado
Ines Menge
Patricia Neu
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John Rogers
Judy Sarriot

Lena Seikaly, alto soloist **George Singleton, bass soloist**

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Sophie Toujas
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Sarah D'Angelo, violin I
Derek Powell, violin I
Jina Lee, violin II
Kei Sugiyama, violin II
Eunice Kim, violin II
Shelley Matthews, violin II
Ramzi Aburedwan, viola
Heidi Remick, viola
Stephanie Knutsen, viola
Alicia Ward, cello
Dan Shomper, cello
Jessica Eig, bass
Alec Hiller, bass
David Lonkevich, flute
Alison Lowell, oboe
Kathy Mulcahy, clarinet
Sam Blair, bassoon
Wei-Ping Chou, horn
Neil Brown, trumpet
Lee Rogers, trombone
Doug Wallace, timpani
Tareq Rantisi, percussion
Grace Cho, piano

NOTES

“IMAGINE: REIMAGINED”

English songwriter John Lennon wrote one of the most popular and recognizable songs of all times in early 1971. *Imagine*, with its utopian message of a brotherhood detached of all possessions, became an instant hit and an anthem to people around the world. In *Imagine* the author proposes an existence without divisiveness:

*Imagine there's no heaven
It's easy if you try.
No hell below us
Above us only sky.
Imagine all the people living for today.*

*Imagine there's no countries
It isn't hard to do.
Nothing to kill or die for
And no religion too.
Imagine all the people living life in peace.*

*You may say
I'm a dreamer, but I'm not the only one.
I hope some day you'll join us
And the world will be as one.*

*Imagine no possessions
I wonder if you can.
No need for greed or hunger
A brotherhood of man.
Imagine all the people sharing all the world.*

*You may say
I'm a dreamer, but I'm not the only one.
I hope some day you'll join us
And the world will live as one.*

Lennon was inspired by the concept of positive prayer as he conceived of the lyrics for this song. Lennon explains: “If you can *imagine* a world at peace, with no denominations of religion—not without religion but without this my God-is-bigger-than-your-God thing—then it can be true ... the World Church called me once and asked, “Can we use the lyrics to ‘Imagine’ and just change it to ‘Imagine *one* religion?’” That showed [me] they didn’t understand it at all. It would defeat the whole purpose of the song, the whole idea.”

My reimagining of *Imagine* is not a transcription or an arrangement. It is more like deconstruction of the song. In *Imagine: Reimagined* I used some of the motives and some of the harmonic structure of the song to create a new tapestry of sounds. My attempt is to present the song as if we were hearing it in a dream - all the colors and images are there, some more present than others but, just like in a dream, reality takes a back seat and fantasy takes over.

“THE IMAGINARY CITY”

In the summer of 2013, Rev. Timothy Tutt introduced me to the inspiring story of Ramzi Aburedwan, a Palestinian violist who, having grown up in a refugee camp, became internationally known thanks in part to a photograph that was taken of him throwing rocks at a tank during the first intifada in 1987. In that now famous picture he is eight years old. Ramzi grew up to become an accomplished musician who uses music to stir children away from violence. Inspired by this story and using a libretto by Rev. Tutt, I began composing *The Imaginary City*, a cantata in five movements for soloists, chorus, and orchestra. This work takes Ramzi’s story and re-tells it in a universal way.

The great composer and conductor Gustav Mahler once said “composing is like playing with building blocks, continually making new buildings from the same old blocks.” For the music of *The Imaginary City* I

chose lullabies from around the world as the musical building blocks with which my original material mashes to create new structures. For the libretto Tim's building blocks includes lines of scripture from the sacred texts of Judaism, Christianity and Islam; global poets; and speeches.

I. Prologue –Sunrise

The music begins with a low pedal-tone that rumbles continuously as the Arabic lullaby *Yalla tnam Rima* (Sleep Rima) is being intoned by a solo viola. The music builds momentum, phrase by phrase, and the chorus enters with the word "Arise."

The word, "Arise," is a call heard in in Jewish, Christian and Muslim scriptures. The Quran (3: 104) says, "Let there arise out of you a band of people inviting to all that is good, enjoining what is right, and forbidding what is wrong: They are the ones to attain felicity." Isaiah 60:1 says, "Arise, shine, for your light is come." In Matthew 17:7, Jesus tells his disciples to arise and not be afraid. The word arise has both physical and theological meaning. This work starts as an echo of a call to prayer – a call to be alive, awake and prayerful.

After a strong cadence, voices unite to chant the Yiddish lullaby *Oyfn Pripetshik* (On the cooking stove). After the lullaby has been quoted, the coda of this short prologue mixes the Welsh Lullaby *Suo Gân* (lullaby) with an original tune, which is sung by a mezzo-soprano soloist. This mezzo-soprano tune will be the main material of the third movement. My Mexican ancestry has no connections with



Wales however, *Suo Gân* played a prominent role in Steven Spielberg's film *The Empire of the Sun*, which was my mother's favorite movie. I cherish childhood memories of *mamá*, constantly humming this tune as she went through her daily chores.

As you listen to Movement I, you are invited to imagine a city – Jerusalem or any city – coming to life early in the morning.

II. Nefarious War

Nefarious War is inspired by a Chinese poem by Li Po (c. 750) that describes the horrors of war. The movement's rhythmic energy is driven by its asymmetrical rhythm and the jagged nature of its framing sections, which are written in 7/8 time. The middle part of the movement brings back the Arabic lullaby *Yalla tnam Rima*, as a call to prayer is heard in the distance. The middle part of this movement quotes the English World War I poet, Wilfred Owen's "Dulce et Decorum Est" (written in 1917-1918). The relentless movement concludes violently as the words "Arise" and "Nefarious" are shouted by the choir one last time.

The sad fact of this movement is the universal desolation and dislocation of war, conflict and occupation. Ramzi Aburedwan spent his childhood in the Al Amari refugee camp near Ramallah, where his grandparents took refuge after they were expelled from their home in Naani in 1948.

III. Lament

After war there is desolation. This movement is written for solo mezzo-soprano, strings, oboe and bassoon obligato. The outer sections of the movement are treated like a *chaconne*, a compositional technique in which a repeated harmonic pattern is used throughout. The middle section brings back the Arabic lullaby *Yalla tnam Rima*. The movement ends quietly with the sequence of chords with which it started, and that are used as harmonic pillars throughout the moment.

The words to the third movement are inspired by Chapter 3 of the Book of Ecclesiastes and by “We Refugees,” a poem by Benjamin Zephaniah (b.1958). The questions, “When is the time to laugh, the time to dance?” turn the certainty of Ecclesiastes on its head. The adaptation of Zephaniah’s poem (“the stones cry out”) reminds us again of the city.

The lament helps us experience Ramzi’s story. When he was eight, he witnessed the fatal shooting of a classmate, a 12 year old girl, by a soldier. His response was to take up stones. Movement III captures something of the grief of everyone who has seen a friend or loved one killed.

IV. Joy – The City Comes Alive Again

As a street fighter, Ramzi seemed destined for either prison or death. But fate decided otherwise. He was given a new way to express himself—music. This movement is about possibility—the listener is invited to hear a city being reborn, a life being repurposed.

The movement begins simply by quoting the Mexican lullaby *Arriba en el cielo* (Up in heaven), which my grandmother used to sing to me. In this lullaby a mother promises her child abundance in heaven and it was probably composed during the harsh times of the Mexican Revolution in the early 20th century, when food was extremely scarce and famine was rampaging the country. The lullaby is intoned against the word “Arise.” This short introduction gives way to a type of Mexican dance known as *Huapango*. Over this dance the choir describes all creation praising a higher entity. After an abrupt return of the Mexican lullaby *Arriba en el cielo*, the *Huapango* dance comes back, this time functioning as the accompaniment to the song “Jerusalem of Gold” by Naomi Shemer. This song was much present in my teenage years, for my mother also loved Spielberg’s film *Schindler’s List*, in which this song is prominently featured. The coda of the movement brings together the *Lament* theme and the Welsh lullaby *Suo Gân* in a conclusion that aims to inspire hope. This hope however, is abruptly shut down by silence.

The lyrics to Movement IV come from the Book of Revelation and from lines in the writing of Rumi (1207-1273). The images of olive trees, birds singing praise, whispering clouds are inspired by Rumi’s words. The sections, “There is a river...never again...” are based on the description in the Book of Revelation of God’s Holy City (Chapters 21 and 22).

In 1996, Mohammed Fadel, a Palestinian music teacher, went looking for promising students. He tracked down the famous rock-throwing boy from the intifada photograph. Ramzi was by then a teenager. “He never played before,” Fadel said. “He never knew the viola; he just knew occupation violence.” Fadel introduced Ramzi to the viola, and slowly he put down the stones. Peter Sulski, a former member of the London Symphony Orchestra, then discovered Aburedwan as he was touring in the Middle East. Sulski was so impressed with Aburedwan’s potential that he offered him a summer workshop at the Apple Hill Center for Chamber Music in New Hampshire. The following year, Aburedwan was granted a scholarship to the Conservatory in Angers, France, where he played classical music. This coincided with one of the worst periods, the second Palestinian uprising that erupted in 2000.

Rather than build a career of a musician in Europe, Aburedwan chose to return to Palestine and establish Al Kamandjâti music school. His aim was to give the same chance, a chance to Palestinian children. Today, Al Kamandjâti, run by Aburedwan, has evolved from a small group of international musicians playing Bach for Palestinians waiting at Israeli checkpoints into a respected nonprofit organization that teaches classical music from Europe and the Arab World to more than 500 students in refugee camps from Beirut to Ramallah. The organization currently draws funding from American, European, Arab and other charities. It presents an annual Sacred Music Festival that brings the work of Johann Sebastian Bach and other European composers to cities and towns across the Palestinian Occupied Territories. Among Al Kamandjati teachers, British-born Julia Katarina, founded a unique youth choir, which includes Muslim girls in headscarves, singing

Christian chorales by Bach in German at Latin churches across the Palestine.

All of these images inform Movement IV and its invitation to new ways of expression. Imagine a teenaged violist learning to make music amid a life that has been disrupted.

V. Peace – Let There Be No More Despairing

The final and most extended movement of *The Imaginary City* begins again with the word “Arise.” This short passage serves as an introduction to the complete version of the Welsh Lullaby *Suo Gân*, which was quoted inconclusively in earlier movements. The words to *Suo Gân* are quoted freely in this movement as is the music. *Suo Gân* gives way to a final quotation of the Arabic lullaby *Yalla tnam Rima*, this time intoned by the mezzo-soprano soloist. In this passage a mother talks directly to her child and attempts to soothe her amidst the chaos that surrounds them. The lyrics to this section “the sounds of fire... blast far away...wailing sirens” were written during the bombing of Gaza in the summer of 2014.

After a quiet but dynamic transition, the climactic point of the movement arrives. This passage is based on two ideas: an agitated rhythm that demands peace in the world (“Peace is the love of a mother and a father,” “Peace is like war and like war it must be waged”) and a plea for peace on a sequence of ascending whole-notes (“Let there be no more despairing”). The words for the section are an intertwining of words from the speeches of the Camp David Accords in 1978.

The music returns to calmness with *Suo Gân*, the Welsh lullaby, which, this time, is accompanied by ethereal string chords. The movement concludes with quite *ostinato* chords, eventually dissolving into eternity.

About the Title

A July 2013 *Al Jazeera* article tells the story of Al Kamandjâti students making their way to Jerusalem for a music festival. The story reported that orchestra members had to climb the wall to reach the concert venue. The reporter wrote, “For Palestinians,

Jerusalem is becoming an imaginary city.”

In thinking about this piece of music, Tim Tutt said, “As I read that sentence, it dawned on me that at various times in history Jerusalem has been an imaginary city for Jews, for Christians and for Muslims. The Jewish scriptures written during the Babylonian captivity describe a yearning for Jerusalem. The Christian Book of Revelation describes a longing for a new Jerusalem. The Al Kamandjâti students experienced a city almost beyond their grasp. The title of this piece reflects Jerusalem—a city of peace—as the imagination that fills all of our lives.”

Concluding Thoughts

I am not sure whether this is the best or the worst time to have written a piece of this sort. When we first started working on this project, the Palestinian-Israeli conflict was not at the boiling point that it has been in the past few months. Admittedly, I approached the piece with the naiveté of a westerner hoping for peace and understanding. I have never lived in a place where war and violence are part of my daily existence. I am not in a position to judge, take sides, or pretend that I know what it is like to go through conflicts such as those occurring presently in the Middle East or in other parts of the world. In the past year I have learned so much from my interactions with Ramzi Aburedwan, Zeina Azzam, as well as from friends in the Jewish community. My goal as a musician and a spiritual person is to be empathetic and, through my music, to inspire others to do the same. *The Imaginary City* is not a political statement but a musical one. It paints a perhaps naive, yet sincere picture of hope for a more empathetic and humane world.

- Alejandro Hernandez-Valdez

LYRICS AND SOURCES ▪ THE IMAGINARY CITY

Libretto by Timothy Tutt

I. PROLOGUE - SUNRISE

Arise!

Clothe yourself in the hope of a new day.
Clothe yourself in splendid light.
Clothe yourself in peace

II. NEFARIOUS WAR

In the battlefields they grapple
Sowing soil with blood
Rivers roil with raucous thrashing
All our streets have turned to mud.

Ravens soar above the battle
Dessert grass, dead tree limbs,
Circling round the fields of dead,
Burning homes, salted fields.
Hear our voices, hear our voices,
Crying out to God in heav'n.

Smold'ring stumps of dead trees,
Fields untill'd in the breeze.
Weeping and mourning
But who is there to hear our pleas?

Nefarious!

We march as if asleep,
We have lost our boots,
But still limp on blood shod,
Some went lame, some went blind, some will die.

Ten thousand miles from our homes and our beds
Olive trees, grape arbors:
This is what fills my head.
Armies march on and on
and our world's filled with dread.
Will I see home again? Am I live or dead?

Nefarious!

III. LAMENT

A time to be born,
A time to die.
A time to gather stones,
A time to toss them far.

But when is the time to laugh?
But when is the time to dance?

A time to weep,
A time to mourn.

We are all wand'ers upon this earth.
We are all refugees.
The stones cry out.
The city suffers silently.

A time to weep,
A time to mourn.

IV. JOY – THE CITY COMES ALIVE AGAIN

Arise!

Olive trees give alms
And the birds sing in praise.
Irises kneel with their hearts full of grace.

Mountains big and small
Sing a song full of love.
Rivers, oceans, lakes
Whisp'ring clouds up above.

Listen to me little children
I'll sing you a song.
Listen all people
Let earth sing along.

Olive trees give alms
And the birds sing in praise.
Irises kneel with their hearts full of grace.

Mountains big and small
Sing a song full of love.
Rivers, oceans, lakes
Whisp'ring clouds up above.

Listen to me little children
I'll sing you a song.
Listen all people
Let earth sing along.

Olive trees give alms
And the birds sing in praise.
Iris es kneel with their hearts full of grace.

Listen little children
I'll sing you a song.
Listen all people
Let the earth sing along.

Mountains big and small
Sing a song full of love.
Rivers, oceans, lakes,
Whisp'ring clouds up above

There is a river that flows.
The source of life.
There is a sun that shines
There will be no more night.

Never again shall you thirst.
Never again shall you starve.
And all the tears will be washed
away from your eyes.

There is a river that flows.
The source of life.
There is a sun that shines
There will be no more night.

Never again shall you thirst.
Never again shall you starve.
And all the tears will be washed
away from your eyes.

V. PEACE – LET THERE BE NO MORE DESPAIR

Arise!

Hush my darling, hush my baby,
Harm will never come to you.
Mother's arms hold you safely,
Mother's heart always true.

Do not fear the sound of the fire
Do not weep, I am near.
Do not dread the blasts fare away in the distance,
Hush my child have no fear.

Don't weep at the sound of the wailing sirens,
Don't cry, nothing can bring harm
while you're with me,
This shall pass you will see.

Hear the city, hear the people sing.
Hear their song in congregation sing.
Hear the noise that hammers beating brings.
Turning swords to tools of peaceful things.

Give yourself and every living thing
Love, and pray for everlasting spring.
Sing to God a never-ending hymn.
A hymn of peace, a hymn of love,
a song for all humanity.

Is there no end to war?
Is there no end to this senseless war?

Peace is the beauty of life, it is the sunshine.
Peace is the smile of a child, the face of grace.
Peace is the love of a mother and a father.
Peace is like war and like war it must be waged.
Let there be no more despair.

Nefarious!

Let there be no more despairing.
Let there be no more guns blaring.
Let no mother sing with grief.
Peace is the beauty of life, it is the sunshine.
Peace is the smile of a child, the face of grace.
Peace is the love of a mother and a father.
Peace is like war and like war it must be waged.

Hush my darling, hush my baby,
Harm will never come to you.
Mother's arms hold you safely,
Mother's heart always true.

Hush my darling, hush my baby,
Harm will never come to you.

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A Holiday Concert**

Saturday, December 13 at 7 pm
First Congregational UCC, Washington, DC

Sunday, December 14 at 5 pm
Church of the Redeemer, Bethesda, MD

neworchestraofwashington.org
240-235-5088

 **New Orchestra
of Washington**
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- 9:00 am Youth Group for grades 6-12
- 9:00 am Adult Advent Study
- 9:00 am Chancel Choir Rehearsal
- 10:00 am Worship
with Church School classes for ages 3 through grade 5
- 11:30 am Fellowship Hour
- 11:30 am Fellowship of the Ringers intergenerational handbell choir
- 12:15 pm JuBELLation adult handbell choir

Sunday, December 21 Carols and Brass

- 10:00 am A Festive Service of Christmas carols accompanied by organ and brass quintet

Thursday, December 24 Christmas Eve

- 5:00 pm Christmas Eve Pageant
- 11:00 pm Carols, Candles and Communion



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