

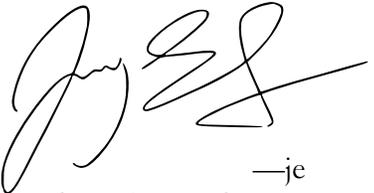
Throughout my tenure with Northwest Chamber Chorus, we have aimed to present concerts that speak to the world in which we live, and tell stories about how it feels to be here. But these are fraught times: with worry for the economy or geopolitics or human rights, with sober reflection on the legacy of our nation during its 250<sup>th</sup> year, or with fear for the impending developments in technology, privacy, corporate greed, and beyond. This winter, the story we choose to tell is one of refuge in beauty and art, as a channel to embrace one another with two extraordinary works that reimagine ancient material in a new context. A way for us to engage with history alongside our contemporary malaise, and to offer warmth as a response to sadness, hope as a response to despair.

In 2016, Philadelphia-based choir The Crossing mounted a project called [Seven Responses](#), which engaged seven contemporary composers (including Caroline Shaw) to respond to the seven cantatas of Dieterich Buxtehude's iconic 1680 work about Christ's suffering on the cross, *Membra Jesu Nostris*. The result was *To the Hands*, her refugee cantata partly inspired by the Syrian refugee crisis, but also thinking more broadly about the hands as symbols: hands that embrace and hands that labor, wounded hands and hands that suffer. The work starts in Buxtehude's 17<sup>th</sup> century sound before unraveling and expanding into the colorful, rhythmic language for which she is so well-known. Her masterful blend of musical borrowing and funhouse mirror mutation is transfixing, allowing us to see small musical motives from a new angle, or underneath the surface. With a text she crafted herself, Shaw moves through images as grandiose as the inscription on the Statue of Liberty, as intimate as an old woman setting her table alone, and as coldly objective as statistics from the Internal Displacement Monitoring Centre. In Caroline's words, "sometimes data is the cruelest and most honest poetry." It all comes together in the urgent, tender final movement, which soberly begins with the line "I would hold you." The strings march forward and soon begin to swirl before giving way to Buxtehude—finally resolving its cadence from 15 minutes earlier. The culminating lines, though, come amid the ecstatic acceleration from the singers and string players: "ever ever will I hold you, ever ever will I enfold you." Again from Caroline: "they could be the words of Christ, or of a parent or friend or lover, or even of a nation."

Similarly inspired by music from much earlier in time, Maurice Duruflé's *Requiem* elaborates on the Gregorian chants of the traditional Roman Catholic Requiem mass, recast in a quintessentially 20<sup>th</sup> century French idiom. The ritual, and the musical ideas, can be traced back as far as the 8<sup>th</sup> century, and Duruflé's intimate knowledge of and deep passion for it comes through clearly in his setting. Unlike the famous Requiems by Mozart and Verdi (but much like his French predecessor, Fauré), Duruflé does not emphasize the *Dies irae*, or day of wrath, in his version. Instead, he aims to capture the totality of the human experience in the face of death; he writes that his Requiem "is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending. It is often dramatic, or filled with resignation, or hope, or terror, like the same words of the scripture used in the liturgy. It tries to translate the human feeling in front of their terrifying, inexplicable or consoling destiny." Both emotionally and musically, his music evokes a feeling of eternity—that the music has been happening since long before the performers and listeners experience it, and it will continue long after them. The ancient Gregorian chants, often at the melodic forefront, flow freely and naturally, surrounded by a halo of lush harmony and rich orchestration, passed around between the choir, organ, strings, and soloists.

Our program's journey ostensibly has just two stops, but below the surface, there's more to be revealed. Along the way, we catch glimpses from 900 and 1680 and 1947 and 2016, discovering something timeless and contemporary in these two pieces that speaks to the eternal need and desire

for comfort in the face of loss, or distress, or displacement, tragedy, hopelessness, despair. We all need an embrace sometimes—beauty, calm, and quietness can be the antidote. Today, that’s what we offer: a chance to brush up against the sublime. To bring us ever closer to one another and our shared humanity. To take a moment to step back from the intensity of life and resistance to simply breathe.



—je  
Seattle, WA; March 2026

**Northwest Chamber Chorus**  
Jeremy Edelstein, artistic director  
Youngjin Joo, collaborative keyboards

**Sopranos**

Dori Baunsgard  
Mary Beth Bennett  
Betsy Brockman  
Sarah Elliott  
Christi Everett  
Paige Foelber  
Joni Hafner  
Annelise Harlan  
Auralee MacColl Carter  
Molly Middaugh  
Taryn Wagner Jones  
Catie Wilson

**Altos**

Wendy Boeker  
Marissa Caraballo  
Shireen Deboo  
Nancy Fisher  
Kayla Gerken  
Susan Jenkins  
Decatur Macpherson  
Sydney Mullins  
Lauren Sandven  
Cindy Shultz  
Maggie Smith  
Carly Thornburg

**Tenors**

Michael Bonner  
Neal Eaden  
Matt Everett  
Tim Gallagher  
Pete Jones  
Ian Kim  
Mark Lee  
Kamal Raslan  
Ben Rider  
Will Tollefson  
Alan Zhu

**Basses**

Alex Bachwich  
Adam Brown  
Joshua Horowitz  
Michael Huber  
Matthew Peterson  
Ethan Roday  
Mark Sandstrom  
Chris Shultz  
Steve Tanimoto

**ACT I: we will be your refuge**

To the Hands

Caroline Shaw (b. 1982)

- I. Prelude
- II. *in medio* / in the midst
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

Alex Bachwich, Neal Eaden, Sarah Elliott, Lauren Sandven, Maggie Smith, *solo quintet*

Blayne Barnes and Lea Fetterman, *violin*

Kelly Moore, *viola*

Maria Scherer Wilson, *cello*

Ross Gilliland, *double bass*

—intermission—

**ACT II: into paradise**

*Requiem*, Op. 9

Maurice Duruflé (1902-1986)

1. Introit (*Requiem aeternam*)
2. *Kyrie*
3. Offertory (*Domine Jesu Christe*)
4. *Sanctus*
5. *Pie Jesu*
6. *Agnus Dei*
7. Communion (*Lux aeterna*)
8. *Libera me*
9. *In paradisum*

Rose Beattie, *mezzo-soprano*; Jacob Herbert, *bass-baritone*

Blayne Barnes and Lea Fetterman, *violin*

Kelly Moore, *viola*

Maria Scherer Wilson, *cello*

Ross Gilliland, *double bass*

Ed Castro, Zachary Lyman, and Peter Nelson-King, *trumpet*

Jared Parsons, *harp*

Frank Ronneburg, *timpani*

Youngjin Joo, *organ*

## To the Hands (2016), by Caroline Shaw

### I. Prelude

[wordless]

### II. *in medio*/in the midst

|   |  |
|---|--|
| <i>quid sunt plagae istae</i>                           | what are those wounds                            |
| <i>quid sunt plagae istae in medio manuum tuarum</i>    | what are those wounds in the midst of your hands |
| <i>in medio</i>   | in the midst                                     |
| <i>quid sunt plagae istae</i>                           | what are those wounds                            |
| <i>quid sunt plagae istae in medio manuum nostrarum</i> | what are those wounds in the midst of our hands  |

[text from Buxtehude's *Ad manus*—Zechariah 13:6—adapted by Caroline Shaw, with the addition of *in medio manuum nostrarum* (“in the midst of our hands”)]

### III. Her beacon-hand beckons

Her beacon-hand beckons:

give  
give to me  
those yearning to breathe free  
tempest-tossed they cannot see  
what lies beyond the olive tree  
whose branch was lost amid the pleas  
for mercy, mercy  
give  
give to me your tired fighters  
fleeing flying  
from the  
from the  
from  
let them

i will be your refuge  
i will be your refuge  
i will be  
i will be  
we will be  
we will  
we will be your refuge

[text by CS, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

#### **IV. ever ever ever**

ever ever ever  
in the window sills or  
the beveled edges  
of the aging wooden frames that hold  
old photographs  
hands folded  
folded  
gently in her lap

ever ever  
in the crevices  
the never-ending efforts of  
the grandmother's tendons tending  
to her bread and empty chairs  
left for Elijahs  
where are they now

*in caverna*  
*in caverna*

[text by CS — the final line, *in caverna*, is from Buxtehude's *Ad latus*—the line from the Song of Songs, *in foraminibus petrae, in caverna maceriae*, or “in the clefts of the rock, in the hollow of the cliff”]

#### **V. Litany of the Displaced**

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

#### **VI. i will hold you**

i would hold you  
i would hold you  
ever ever will i hold you  
ever ever will i enfold you

*in medio*  
*in medio*  
*in medio*  
*in medio*  
*in medio manuum tuarum*

[text by CS — The final line is a reprise from the Zechariah text.]

## **Requiem, Op. 9, by Maurice Duruflé**

### **I. Introit**

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi redetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine:  
Et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.  
A hymn befits thee, O God in Zion,  
and to thee a vow shall be fulfilled in Jerusalem:  
Hear my prayer,  
For unto thee all flesh shall come.

Rest eternal grant to them, O Lord,  
And let perpetual light shine upon them.

### **II. Kyrie**

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### **III. Offertoire (Domine Jesu Christe)**

*Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:*

*sed significet sanctus Michael  
repraesentet eas in lucem sanctam:*

*Quam olim Abrahae promisisti,  
et semini ejus.*

*Hostias et preces tibi,  
Domine, laudis offerimus:  
tu suscipe pro animabus illis,  
quarum bodie memoriam facimus:  
fac eas, Domine,  
de morte transire ad vitam.*

*Quam olim Abrahae promisisti,  
et semini ejus.*

Lord Jesus Christ, King of glory,  
liberate the souls of all the faithful departed  
from the pains of hell and from the deep pit;  
deliver them from the lion's mouth;  
let not hell swallow them up,  
let them not fall into darkness:

but let Michael, the holy standard-bearer,  
bring them into the holy light,

which once thou promised to Abraham  
and to his seed.

Sacrifices and prayers of praise,  
O Lord, we offer to thee.  
Receive them, Lord, on behalf of those souls  
We commemorate this day.  
Grant them, O Lord,  
to pass from death unto life,

which once thou promised to Abraham  
and to his seed.

#### IV. Sanctus

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra  
gloria tua.  
Hosanna in excelsis.*

*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

#### V. Pie Jesu

*Pie Jesu Domine,  
dona eis requiem.*

Merciful Lord Jesus,  
grant them rest.

#### VI. Agnus Dei

*Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.*

Lamb of God,  
who takest away the sins of the world,  
grant them rest.

*Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.*

Lamb of God,  
who takest away the sins of the world,  
grant them rest.

*Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.*

Lamb of God,  
who takest away the sins of the world,  
grant them rest everlasting.

#### VII. Communion (Lux aeterna)

*Lux aeterna luceat eis, Domine:  
cum sanctis tuis in aeternum:  
quia pius es.*

May light eternal shine upon them, O Lord,  
in the company of thy saints forever and ever;  
for thou art merciful.

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

### VIII. Libera me

*Libera me, Domine, de morte Aeterna,  
in die illa tremenda:  
quando coeli movendi sunt et terra:  
dum veneris judicare saeculum per ignem.*

*Tremens factus sum ego, et timeo  
dum discussion venerit,  
atque ventura ira.*

*Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.  
Dum veneris judicare saeculum per ignem.*

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

*Libera me, Domine, de morte Aeterna,  
in die illa tremenda:  
quando coeli movendi sunt et terra:  
dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from death eternal,  
on that dreadful day:  
when the heavens and the earth shall quake,  
when thou shalt come to judge the world by fire.

I am seized by trembling, and I fear  
until the judgement should come,  
and I also dread the coming wrath.

O that day, day of wrath,  
day of calamity and misery,  
momentous day, and exceedingly bitter,  
when thou shalt come to judge the world by fire.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

Deliver me, O Lord, from death eternal,  
on that dreadful day:  
when the heavens and the earth shall quake,  
when thou shalt come to judge the world by fire.

### IX. In paradisum

*In paradisum deducant te Angeli:  
in tuo adventu suscipiant te Martyres,  
et perducant te in civitatem sanctam Jerusalem.*

*Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.*

May the angels lead you into paradise;  
May the Martyrs welcome you upon your arrival,  
and lead you into the holy city of Jerusalem.

May a choir of angels welcome you,  
and, with poor Lazarus of old,  
may you have eternal rest.