



DC STRINGS
WORKSHOP

BROADWAY BEYOND CONCERT

A FAMILY CONCERT FILLED WITH MUSIC WE LOVE FROM
BEETHOVEN TO BERNSTEIN!

SUNDAY, JULY 30TH
5PM

The Chrysalis, Merriweather Park at Symphony Woods

FEATURING

Ayanna Freelon, Soprano
Fairouz Foty, Soprano
Anitra McKinney, Mezzo
Jim Williams, Baritone

JoAnna Cochenet, Guest Conductor
Dr. Juan A. Gallastegui, Music Director/Conductor
Andrew M. Lee, Artistic/Executive Director

THE ACCORD SYMPHONY ORCHESTRA





DEAR FRIENDS OF THE ARTS,

On behalf of DC Strings Workshop and the Board of Directors, I would like to welcome you to this evening's concert in partnership with Inner Arbor Trust. I am Andrew Lee and am the founder and artistic executive director of DC Strings Workshop. A non-profit organization with a mighty mission to bring music to all parts of our region and inspire the next generation.

This organization, only 6 years ago - has achieved a lot - we have performed hundreds of concerts and recitals, engaging local and nationally renowned artists, including performances with The National Park Service, The Kennedy Center, DC Public Schools and many others.

We believe in ensuring that every student has access to a strong music education, join us in helping to fulfill this mission so that many of the youth today can one day join us on stage - helping to make a difference through the power of music.

Visit our website - dcstrings.org - follow us on social media and YouTube to see more of what we do!

Enjoy tonight's concert!

Yours in the Arts,

A handwritten signature in dark ink, reading "Andrew M. Lee". The signature is written in a cursive, flowing style.

Andrew M. Lee
Artistic Executive Director
DC Strings Workshop



THIS EVENING'S PROGRAM

Orchestra Suite

- ▶ Mozart, Marriage of Figaro // Dr. Juan Gallastegui
- ▶ Beethoven, Symphony 5, 1st movement // Dr. Juan Gallastegui
- ▶ Borodin, Prince Igor: Polovtsian Dances // JoAnna Cochenet

- ▶ Star Wars Saga // JoAnna Cochenet
- ▶ ET // Dr. Juan Gallastegui
- ▶ Jaws // Dr. Juan Gallastegui
- ▶ "Soul of Remembrance", Mary D. Watkins, 2nd movement // JoAnna Cochenet

INTERMISSION

- ▶ Summertime, from Porgy and Bess // Soprano Ayanna Freelon // JoAnna Cochenet
- ▶ La Mamma Morta // Soprano Fairouz Foty // JoAnna Cochenet
- ▶ Lakme, Flower Duet // Sopranos Fairouz and Ayanna // Dr. Juan Gallastegui
- ▶ Puccini, O Mio Babbino Caro // Soprano Fairouz Foty // Dr. Juan Gallastegui
- ▶ Carmen, Toreador // Baritone Jim Williams // Dr. Juan Gallastegui
- ▶ Traviata, Libiamo, ne Lieti Calici // (Full Cast) // Dr. Juan Gallastegui

- ▶ Ragtime, Wheels of a Dream // Mezzo Anitra McKinney and Baritone Jim Williams // JoAnna Cochenet
- ▶ Westside Story, Bernstein, I Feel Pretty // Female Cast // JoAnna Cochenet
- ▶ Westside Story, Somewhere // Soprano Anitra McKinney // Dr. Juan Gallastegui



FEATURING

Juan Gallastegui
Music Director & Conductor,
Accord Symphony Orchestra

Juan Gallastegui is the Music Director of the Rockville Concert Band (Rockville, MD), and Music Director of The Accord Symphony Orchestra (Washington DC). He is an ASCAP member as arranger of many works for concert band and other small ensembles. He is also member of the League of American Orchestras, the National Bands Association, the National Association of Concert Band and the International Conductors Guild.

Since 2016, Gallastegui has established a reputation throughout the Washington, D.C., Maryland, and Virginia area as a conductor and educator and he is in demand to work with community groups, semi-professional orchestras, and youth groups. He has conducted the Loudoun Symphony Orchestra (Ashburn, VA) and the Pro Arte Chamber Orchestra of Greater Washington D.C. From 2019 to 2021, he was the Prince Williams Youth Orchestras Music Director.

An accomplished euphonium player, Gallastegui played in different wind bands in Spain (e.g. Castro Urdiales Municipal Band, Llodio Wind Band, La Pamplonesa Wind Band) for more than twenty years before moving to the United States where he began to study conducting.

Gallastegui holds a Ph.D. in Music History (University of La Rioja), a Master in Music in Orchestral Conducting (Bard College, NY), and a Master in Education (University of Cantabria). Previously, he earned a B.A. in Musicology (University of La Rioja, Spain) and a double B.M in Tuba Performance and Pedagogy of Tuba (Navarre Conservatory). Among other awards, Dr. Gallastegui was a "Rafael Del Pino Foundation" Scholarship Recipient in 2014. His main conducting teacher and mentor was the late Harold Farberman. Other teachers include Jorma Panula, Lawrence Golan, Mark Gibson, and Leon Botstein in conducting, and Dr. Laurence Wallach and Dr. Kyle Blaha in composition.



FEATURING

Joanna Cochenet

Guest Conductor

Known for her inspiring leadership, creativity, and an infectious spirit for music-making, JoAnna Cochenet is establishing herself in the conducting world as a sensitive and versatile artist. An ambitious and passionate conductor who knows

well both sides of the podium, she enjoys exploring and sharing a wide range of repertoire and music-making experiences with both musicians and audiences in the orchestra and opera worlds.

Most recently, Cochenet was Conductor of the Nevada Chamber Opera's Spring 2023 production of Handel's *Acis and Galatea*, and was the Assistant Conductor for Mozart's *Die Zauberflöte* at the Alexandria [Prague] Summer Nights Young Artists Music Festival in Alexandria and Castleton, Virginia in June 2023. She was selected as a Full Conducting Participant in the 2023 Cascade Conducting Master Class (Tacoma, WA), conducting Tchaikovsky's *Rococo Variations* in concert, and was a recent Conducting Fellow with the Allentown Symphony Orchestra in Pennsylvania.

Cochenet has conducted professional orchestras and soloists in master class competitions, concerts, and rehearsals in the United States and Ukraine, studying under prominent working conductors, and working with both instrumental and opera soloists. Orchestras conducted in master classes have included: Omaha Symphony, Baltimore Chamber Orchestra, National Presidential Orchestra of Ukraine, Bard Conductors Institute Orchestra, members of Tacoma, Asheville, Allentown, Norwalk Symphonies, and several others.

Cochenet has held conductor and director positions for several community organizations with orchestra and choir and has been engaged numerous times as Guest, Cover Conductor, and Clinician, including for several orchestra festivals and other concerts and rehearsals around the United States, and as a music lecturer. She will finish her DMA in Orchestral Conducting studies at the University of Nevada, Reno in Spring 2024.



La Mamma Morta from Andrea Chénier
by Umberto Giordano

La mamma morta.
m'hanno alla porta della stanza mia
Moriva e mi salvava!
poi a notte alta io con Bersi errava,
quando ad un tratto
un livido bagliore guizza
e rischiarò innanzi a' passi miei
la cupa via!
Guardo!
Bruciava il loco di mia culla!
Così fui sola!
E intorno il nulla!
Fame e miseria!
Il bisogno, il periglio!
Caddi malata,
e Bersi, buona e pura,
di sua bellezza ha fatto un mercato,
un contratto per me!
Porto sventura a chi bene mi vuole!
Fu in quel dolore
che a me venne l'amore!
Voce piena d'armonia e dice
Vivi ancora! Io son la vita!
Ne' miei occhi è il tuo cielo!
Tu non sei sola!
Le lacrime tue io le raccolgo!
Io sto sul tuo cammino e ti sorreggo!
Sorridi e spera! Io son l'amore!
Tutto intorno è sangue e fango?
Io son divino! Io son l'oblio!
Io sono il dio che sovra il mondo
scendo da l'empireo, fa della terra un ciel! Ah!
Io son l'amore, io son l'amore, l'amore
E l'angelo si accosta, bacia,
e vi bacia la morte!
Corpo di moribonda è il corpo mio.
Prendilo dunque.
Io son già morta cosa!

They killed my mother
At the door of my room;
She died and saved me!
Later, in the dead of night
I was wandering with Bersi
When suddenly
A pale glow flashes
And it lightens ahead of me
The dark street!
I look!
My home was burning!
So I was alone!
And all around me, nothing!
Hunger and misery!
Deprivation, danger!
I fell ill,
And Bersi, so good and pure
Made a market of her beauty
For my sake -
I bring misfortune to all those who loves me!
It was in that grief
That love came to me!
A voice full of harmony and it says:
"You have to live! I am the life itself!
Your heaven is in my eyes
You're not alone!
I'll collect all your tears!
I'll walk with you and support you!
Smile and hope! I am love!
Are you surrounded by blood and mud?
I am divine! I am oblivion!
I'm the God that descends on Earth
From the Empyrean, I turn Earth
Into heaven! Ah!
I'm love, I'm love, love
And the angel approaches with a kiss
And the Death is kissing you.
My body is a dying body.
So take it
I've already died!

The Flower Duet from Lakme
by Leo Delibes

LAKME

(goiement)

Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacré qui coule, calme et
sombre,
Eveillé par le chant des oiseaux tapageurs!

MALLIKA

Oh! maîtresse,
C'est l'heure où je te vois sourire,
L'heure bénie où je puis lire
dans le cœur toujours fermé de Lakmé!

LAKME

Dôme épais le jasmin,
A la rose s'assemble,
Rive en fleurs frais matin,
Nous appellent ensemble.
Ah! glissons en suivant
Le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Gagnons le bord,
Où l'oiseau chante, l'oiseau, l'oiseau chante.
Dôme épais, blanc jasmin,
Nous appellent ensemble!

MILLIKA

Sous le dôme épais, où le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs riant au matin,
Viens, descendons ensemble.
Doucement glissons
De son flot charmant
Suivons le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Viens, gagnons le bord,
Où la source dort
Et l'oiseau, l'oiseau chante.
Sous le dôme épais,
Sous le blanc jasmin,
Ah! descendons ensemble!

LAKME

Mais, je ne sais quelle crainte subite,
S'empare de moi,
Quand mon père va seul à leur ville maudite;
Je tremble, je tremble d'effroi!

MALLIKA

Pourquoi le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

LAKME

Oui, près des cygnes aux ailes de meige,
Allons cueillir les lotus bleus. Ensemble

LAKME

(Cheerful)

Come, Mallika, the vines in bloom

Already cast their shadow
On the sacred stream flowing, calm and dark,
Awakened by the song of the boisterous birds!

MALLIKA

Oh! mistress,
It's time I see you smile,
The blessed hour where I can read
in the still closed heart of Lakmé!

LAKME

Thick dome jasmine,
At the rose assembles,
Fresh flowering shore in the morning,
We call together.
Ah! slide next
The current running away:
In the quivering one,
With a nonchalant hand,
Let's win the edge,
Where the bird sings, the bird, the bird sings.
Thick dome, jasmine white,
Call us together!

MILLIKA

Under the thick dome, where the jasmine
white
At the rose assembles,
On the bank in blooming laughing in the
morning,
Come, let's go down together.
Gently gliding
From its charming flow
Let's follow the current running away:
In the quivering one,
With a nonchalant hand,
Come, win the edge,
Where the source is sleeping
And the bird, the bird sings.
Under a dome,
Under the jasmine white,
Ah! let's go down together!

LAKME

But, I do not know what sudden fear,
Take hold of me,
When my father goes alone to their cursed
city;
I tremble, I tremble with terror!

MALLIKA

Why the God Ganeça protects him,
Up to the pond where frolic
Swans with snow wings,
Let's go pick the blue lotus.

LAKME

Yes, near the swans to the eves of meige,
Let's go pick the blue lotus.

Toreador from Carmen
By Georges Bizet

Votre toast, je peux vous le rendre,
Senor, senors car avec les soldats
Oui, les Toreros, peuvent s'entendre;
Pour plaisirs, pour plaisirs,
Ils ont les combats!
Le cirque est plein,
c'est jour de fete!
Le cirque est plein du haut en bas;
Les spectateurs, perdant la tete,
Les spectateurs s'interpellent
a grand fracas!
Apostrophes, cris et tapage
Pousses jusques a la fureur!
Car c'est la fete du courage!
C'est la fete des gens de co
Allons! en garde! Allons! Allons! ah!
Toreador, en garde! Toreador, Toreador!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde,
Et que l'amour t'attend,
Toreador, L'amour t'attend!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde,
Et que l'amour t'attend,
Toreador, L'amour t'attend!
Tout d'un coup, on fait silence...
Ah! que se passe-t-il?
Plus de cris, c'est l'instant!
Plus de cris, c'est l'instant!
le taureau s'elance
En bondissant hors du Torill
Il s'elance! Il entre,
Il frappe! un cheval roule,
Entrainant un Picador,
Ah! bravo! Toro! Hurle la foule!
Le taureau va, il vient,
il vient et frappe encore!
En secouant ses banderilles,
Plein de fureur, il court!
Le cirque est plein de sang!
On se sauve, on franchit les grilles!
C'est ton tour maintenant! allons!
En garde! allons! allons! Ah!
Toreador, en garde! Toreador, Toreador!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde,
Et que l'amour t'attend,
Toreador, L'amour t'attend!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde
Et que l'amour t'attend,
Toreador, L'amour t'attend!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde
Et que l'amour t'attend,
Toreador, L'amour t'attend!
L'amour! L'amour! L'amour!
Toreador, Toreador, L'amour t'attend!

Your toast, I can give it to you
Sirs, sirs, for along with the soldiers
Yes, the Toreros, can understand;
For pleasures, for pleasures
They have combats!
The arena is full,
it is the feast day!
The arena is full, from top to bottom;
The spectators are losing their minds,
The spectators began a big fracas!
Apostrophes, cries, and uproar grow to a
furor!
Because it is a celebration of courage!
It is the celebration of people with heart!
Let's go, en guard! Let's go! Let's go! Ah!
Toreador, en guard! Toreador, Toreador!
And dream away, yes, dream in combat,
That a black eye is watching you,
And that love awaits you,
Toreador, love awaits you!
And dream away, yes dream in combat,
That a black eye is watching you
And may love await you,
Toreador, love await you!
All of a sudden, it is silent...
Ah, what is happening?
More cries! It is the moment!
More cries! It is the moment!
The bull throws himself out
Bounding out of the bullpin!
He throws himself out! He enters.
He strikes! A horse rolls,
Dragging a picador,
Ah, Bravo! Bull! The crowd roars!
The bull goes, he comes,
He comes and strikes again!
Shaking his dart-stabbed neck,
Full of fury, he runs!
The arena is full of blood!
They save themselves, they pass the gates
It is your turn now. Let's go!
En guard! Let's go! Let's go! Ah!
Toreador, en guard! Toreador, Toreador!
And dream away, yes, dream in combat,
That a black eye is watching you,
And that love awaits you,
Toreador, Love awaits you!
And dream away, yes, dream in combat,
That a black eye is looking at you
And that love awaits you
Toreador, love awaits you!
And dream away, yes, dream in combat,
That a black eye is looking at you
And that love awaits you
And that love awaits you.
Toreador, love awaits you!
Love! Love! Love!
Toreador, Toreador, love awaits you!

O Mio Babbino Caro *from Gianni Schicchi*
by Giacomo Puccini

O mio babbino caro
Mi piace, è bello, bello
Vo' andare in Porta Rossa
A comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno,
Andrei sul Ponte Vecchio,
Ma per buttarmi in Arno!
Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo, pietà, pietà!
Babbo, pietà, pietà!

Libiamo ne lieti calici *from La Traviata*
by Giuseppe Verdi

Alfredo]
Libiamo, libiamo ne' lieti calici
che la bellezza infiora.
E la fuggevol ora s'inebria a voluttà
Libiam ne' dolci fremiti
che suscita l'amore,
poiché quell'occhio al core onnipotente va.
Libiamo, amore, amor fra i calici
più caldi baci avrà

[Coro] Ah! Libiam, amor, fra' calici più caldi
baci avrà

[Violetta]
Tra voi tra voi saprò dividere
il tempo mio giocondo;
Tutto è follia, follia nel mondo
ciò che non è piacer
Godiam, fugace e rapido
è il gaudio dell'amore,
è un fior che nasce e muore,
ne più si può goder
Godiamo, c'invita, c'invita un fervido
accento lusinghier.

[Coro]
Godiamo, la tazza, la tazza e il cantico,
la notte abbella e il riso;
in questo paradiso ne scopra il nuovo dì

[Violetta] La vita è nel tripudio

[Alfredo] Quando non s'ami ancora...

[Violetta] Nol dite a chi l'ignora,

[Alfredo] È il mio destin così...

Oh my dear papa
I like him, he is so handsome.
I want to go to Porta Rossa
To buy the ring!
Yes, yes, I want to go there!
And if my love were in vain,
I would go to the Ponte Vecchio
And throw myself in the Arno!
I am pining, I am tormented!
Oh God, I would want to die!
Father, have pity, have pity!
Father, have pity, have pity!

Let's drink, let's drink from the joyous chalices
that beauty blossoms.
And may the fleeting moment
be elated with voluptuousness.

Let's drink from the sweet thrills
that love arouses,
because that eye aims straight
to the almighty heart.

Let's drink,
my love: the love among chalices
will have warmer kisses.

Ah! Let's drink,
my love: the love among chalices
will have warmer kisses.

With you, with you I'll be able to share
my cheerful times.
Everything is foolish in the world
which is not pleasure.

Let's enjoy ourselves, for fleeting and quick
the delight of love is:
it's a flower that blooms and dies
and can no longer be enjoyed.

Let's enjoy ourselves, fervent
flattering voice invites us!

Ah! Let's enjoy the cup, the cup and the
chants,
the embellished night and the laughter;
let the new day find us in this paradise.

Life means celebration,
If one hasn't known love,
Don't tell someone who doesn't know,
But this is my fate...

Ah, yes! Let's enjoy the cup, the cup and the
chants,
the embellished night and the laughter;
let the new day find us in this paradise.

Featured Soloists



Hailing from the Baltimore/Washington Metro Regions, soprano **Anitra Raquel McKinney** has performed as a soloist and chorister extensively with the renowned Morgan State University Choir, Opera at Morgan, and a number of celebrated artists. She is known for her versatile vocal abilities in a wide range of musical genres including classical, opera, musical theater, gospel, R & B and jazz.

As a singer of great versatility, Anitra McKinney has collaborated on stage in a duet with Stevie Wonder and has sang background vocals with Valerie Simpson, Patti Labelle, Karen Clark-Sheard, Denyce Graves and Earth, Wind, and Fire. She made her musical theatre debut performing the

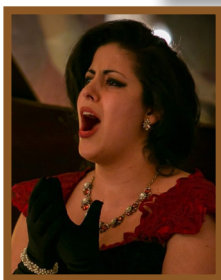
role of "Effie" in the Broadway show *Dreamgirls* and in April 2013 she performed the role of "Sofia" in Morgan State University's production of the Broadway musical sensation *The Color Purple*. In the summer of 2015, she was double casted as "Aunt Em" and "Glinda the Good Witch" in George Faison's production of *The Wiz* at the Summer Stage in Central Park. In December 2015, she was a featured artist in a Christmas special titled *The Soul Now Sings*, produced and led by multi-genre artist Damien Sneed at The Greene Space with New York Public Radio. A mentee of Maestro Sneed, McKinney has been a featured artist in multiple tours including Sneed's *We Shall Overcome* (2019-20) and Aretha Franklin Legacy tours (2022). McKinney has performed multiple roles with Baltimore based theatre company ArtsCentric including the role of "Joanne" in *RENT* and most recently "Velma" in their 2023 production of *CROWNS*. Anitra McKinney is a graduate of the Duke Ellington School for the Arts in Washington, DC where she studied voice and is a recent graduate of Morgan State University where she received a B.A. and M.A. in Music. She is also a member of Sigma Alpha Iota International Music Fraternity Incorporated. While pursuing her career as a performing artist, McKinney also works as a vocal coach, arranger, and producer.



Ayanna Freelon is a classically trained Soprano from Grenada, Mississippi. She began her formal studies as a music student and theater minor at Texas Southern University. While pursuing her undergraduate degree, she was afforded many opportunities to travel the world. One of her proudest accomplishments includes being selected as a young artist in the *Lingua e' Canto* summer program in St. Angelo in Vado, Italy. Some highlights of her undergraduate career included being cast as Lorell understudy in *Dreamgirls*, and the role of Madame Goldentrill in *The Impresario*. After graduating with honors, she went on to pursue her Masters of Arts Degree in Music from Morgan State University. While

attending Morgan, she was afforded the opportunity to sing as the soprano soloist in Bach's *Magnificat*, as well as Mary Leila Wright in the opera *Lyrics Of Sunshines and Shadows*, composed by Steven Allen. Upon graduating from Morgan State in the spring of 2018, she attended the summer program "Singing in Sicily," curated by world renowned pianist Mark Markam. Aside from singing in Italy, Ms. Freelon has sung in China and Spain. Miss Freelon also takes pride in curating recitals and concerts in the Baltimore/ DMV area. Her most recent curration included a collaboration with the Coalition for African Americans in the Performing Arts, where she paid homage to Women Suffragists by performing music composed by African American Women. Other collaborations include the Free Library of Philadelphia with ENA Ensemble, and the Walters Art Museum in Baltimore, Maryland. When Ms. Freelon is not singing, she takes pride in being the DEI Coordinator of Baltimore School for the Arts, and Programs Coordinator for DC Strings Workshop, based in Washington, D.C.

Featured Soloists



Fairouz Foty is an opera singer, community organizer, educator, teaching artist, cellist, choir director, and the Artistic Director and Co-Founder of Quartertonez Music. She has sung in leading musical performance centers in the DC area such as The Kennedy Center, The Millenium Stage, The REACH Center, Strathmore Hall, the Verizon Center, The Croatian, French, Slovenian, Argentinian, Bulgarian, Egyptian, Italian and Czech Embassies, The Watergate, The Anderson House, The Arts Club of Washington, the Atlas Theatre, the Gala Theatre, amongst many others and internationally in Cairo, Egypt, Lome, Togo, Sharm El Sheikh, Egypt, Pinar del Rio, Cuba, San Jose, Costa Rica, Damascus, Syria amongst others. While

Fairouz is a classically trained opera singer, she merges her classical training and her commitment to social justice by helping to decolonize opera and make it more accessible to an inclusive audience. She contributes to changing the Western classical lens of voice pedagogy and connects students to their authentic voice by learning about the scientific and healing capabilities of vocal study rooted in indigenous musical traditions. Her musical foundation began through Arabic music and she is a pioneer of fusing interesting genres of music by working with different DJs in the DMV area to fuse EDM, Arabic, and Indie styles of music with opera. She uses her art as a way of making statements of social justice and equity and has expanded her work to dance forms by starting an all women's Arabic dance troupe, Malikat Al-Dabke, that focuses on Arab American identity through dance, an identity that is historically erased from the American narrative. For more information please visit www.fairouzfoty.com



Jim Williams, bass, is a versatile performer known for his powerful classical voice and his adept ability to handle multiple genres on stage. While studying at Oakwood University, Jim joined the now Grammy-nominated group, The Aeolians, under the direction of Dr. Jason Max Ferdinand. He was privileged to travel nationally and internationally with the group as a soloist and choir member and shared the stage with iconic artists including Kathleen Battle, Take 6, Richard Smallwood, and others. At Oakwood, Jim studied voice with mezzo soprano Dr. Julie Moore-Foster. As a young artist with New York Lyric Opera Theater's summer program, he

appeared as Colas from *Bastien und Bastienne*, and as Bartolo from *Le Nozze di Figaro*, and performed at the Lincoln Center, Carnegie Hall, and Opera America. In 2016 he graduated from Oakwood with a Bachelor of Music, with emphasis in Vocal Performance and Pedagogy. At the end of that year, he relocated to Maryland where he now resides. Jim made his Washington D.C. debut as Sarastro in Mozart's *The Magic Flute* with The IN Series. He returned to the company Fall 2018 as Figaro in their production of *Figaro in Four Quartets*, based on Mozart's *Le Nozze di Figaro*. He joined the Washington National Opera Chorus (WNO) during the 2018-2019 season and performed with them at the John F. Kennedy Center for the Performing Arts in *Faust* and *Tosca*, as well as the 2019 WNO Gala. During Summer 2019, he joined the Coalition for African Americans in the Performing Arts (CAAPA) for their annual *Men In Black: From Mozart to Motown* concert as one of eight featured soloists.

ACCORD SYMPHONY ORCHESTRA

Dr. Juan A. Gallastegui, Music Director & Conductor
Wayman McCoy, Concertmaster
Bill Hoggard, Orchestra Manager
Jillian Uzuegbu, Strings Coordinator
Rebecca Welch, Orchestra Librarian

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