CHILDREN OF ADAM MASON BATES

DONA NOBIS
PACEM
RALPH VAUGHAN
WILLIAMS

Inspired by Walt Whitman (1819-1892)

fresh REFERENCE RECORDINGS

### RICHMOND SYMPHOMY

STEVEN SMITH, CONDUCTOR

MICHELLE AREYZAGA, SOPRANO KEVIN DEAS, BASS-BARITONE

RICHMOND SYMPHONY CHORUS

ERIN R. FREEMAN, DIRECTOR

### CHILDREN OF ADAM SONGS OF CREATION, MASON BATES (1977–)

#### COMMISSIONED BY THE RICHMOND SYMPHONY FOR THEIR 60<sup>TH</sup> ANNIVERSARY

Children of Adam is a collection of exuberant celebrations of creation, from American poets to sacred and Native American texts. The title comes from a Walt Whitman poem that appears throughout the work in the form of brief "fanfare intermezzos." His celebrations of sensuality, considered provocative at the time, explore the connection of the body and the soul. Between these choral fanfares, each movement of the work offers a different perspective on creation.

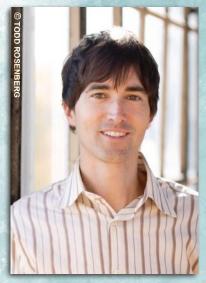
Presented as a pair, the two Psalms offer colorful imagery of fertility, from crops to children—who are compared to olive shoots sprouting around the kitchen table. The harp is given a prominent role as the "ten-stringed lyre" mentioned in the text. Later in the work, another biblical text comes in a darker vein, with the Book of Genesis' description of the creation of the world conjured in music both frightening and, ultimately, impassioned. An interesting secular complement to these sacred texts are two poems by Carl Sandburg, who describes the creations of the Industrial Age in a highly reverent manner in "Prayers of Steel."

The central movement of the cycle is a setting of "Tolepe Menenak" (Turtle Island) from the Mataponi Indians, whose reservation is close to my family's farm in King & Queen County, Virginia. It was incredibly inspiring to

explore a creation text whose roots are so close to that of my own family. The text, in native East Coast Algonquian, was sung to me by Sharon Sun Eagle at the reservation, where I visited with Hope Armstrong Erb—who has continued to be a mentor to me, well beyond my time with her at St. Christopher's School. She maintains a strong interest in the Mataponi, and it was thus very fitting that she introduced me to this text. Her guidance as chorus master, piano and composition teacher put me on the path to a musical life, and this piece is dedicated to her.

— ©2018 Mason Bates

Recently named the most-performed composer of his generation and the 2018 "Composer of the Year" by Musical America, Mason Bates serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. Championed by renowned conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds, and his opera The (R)evolution of Steve Jobs, won a GRAMMY® Award for "Best Opera Recording" and was hailed as one of the best-selling productions in





the history of the Santa Fe Opera. As both a DI and a curator, he has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his former residency with the Chicago Symphony Orchestra, or through his club / classical project Mercury Soul, which transforms commercial clubs into exciting hybrid musical events. He has also composed for films, including Gus Van Sant's The Sea of Trees (2015) starring Matthew McConaughey and Naomi Watts.

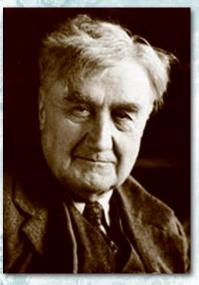
Bringing classical music to new audiences is a central part of Bates'

activities as a curator, whether as a composer or DJ. With composer Anna Clyne, he transformed the Chicago Symphony's *MusicNOW* series into an imaginative concert experience, drawing huge crowds with cinematic program notes and immersive stagecraft. Now serving as the first composer-in-residence of the Kennedy Center, Bates works with the Center's broad range of artistic constituents, from performances with the National Symphony to appearances with Jason Moran on Kennedy Center Jazz, often integrating DJs into the

Center's unique spaces. His KC Jukebox series presents new music in new formats, featuring immersive production and ambient information to educate the audience, as well as post-parties with DJs to allow people to debrief in a casual setting. This season includes appearances by famed German electronica duo Mouse on Mars and the spoken word artist Saul Williams. The Jukebox series includes two shows on the inaugural Direct Current festival and closes with a tribute to JFK featuring music in response to civil rights challenges.

Working in clubs under the name DJ Masonic, Bates has developed a postclassical rave that has integrated classical music and electronica to packed crowds in collaborations with clubs and orchestras around the country. Mercury Soul embeds sets of classical music into a fluid evening of DJing and immersive stagecraft. Sold-out performances from San Francisco's famed Mezzanine club to Miami's New World Symphony have brought a new vision of the listening experience to widespread audiences, and the project has been invited by the Chicago Symphony and Pittsburgh Symphony for events at local clubs. In addition to a show this season on the Kennedy Center's Direct Current festival, Mercury Soul presents three shows at San Francisco's DNA Lounge. Elsewhere around SF, Bates DJs on this year's LoveBoat party after a performance by Moby. A diverse artist exploring the ways classical music integrates into contemporary cultures, Bates was awarded the Heinz Medal by Teresa Heinz, who wrote that "his music has moved the orchestra into the digital age and dissolved the boundaries of classical music."

## DONA NOBIS PACEM (1936) RALPH VAUGHAN WILLIAMS (1872–1958)



The Scottish music critic Cecil Gray gave a colorful description of Ralph Vaughan Williams: "He flounders about in the sea of his ideas like a vast and ungainly porpoise, with great puffing and blowing; yet in the end, after tremendous efforts and an almost heroic tenacity, there emerges, dripping and exhausted from the struggle, a real and lovable personality, unassuming, modest, and almost apologetic."

Ralph Vaughan Williams' father was a minister and his mother was the great-granddaughter of the famous Wedgewood potter. His great uncle was Charles Darwin. He attended

Cambridge and the Royal College of Music but developed slowly as a composer, publishing his first composition when he was thirty. In that same decade of his life, he "discovered" English folk music and travelled throughout the country collecting and transcribing folk songs—many of which found their way into his compositions. He also edited *The English Hymnal*, "one of

the most influential hymnals of the 20th century," which contains some of his own hymns. He wrote articles for the *Grove's Dictionary of Music and Musicians* and travelled to France to study with Maurice Ravel. In 1909, he conducted the premiere of his *Fantasia on a Theme of Thomas Tallis* and a year later, when he was 38, the premier of his first symphony, called *A Sea Symphony*. By the end of his life, Vaughan Williams had written nine symphonies, five operas, several concertos, and numerous works for chamber ensembles, choruses, and bands, and was known as "The Grand Old Man of English Music."

Vaughan Williams wrote *Dona Nobis Pacem* for the Huddersfield Choral Society for its 100<sup>th</sup> anniversary. It was a celebratory time for the chorus, but Ursula, Vaughan Williams' widow, noted that while he was writing the piece:

The picture of Europe was a dark one. The Dictators were declaring their aims and intentions. Though Mussolini had drained the Pontine marshes and caused Italian trains to run on time... his threats in other directions were clear enough. More horribly, the Nazis were dividing the world between Aryans and Jews in hysterical discrimination against some of their greatest citizens.

For the text of the work, Vaughan Williams chose a portion of the Agnus Dei from the Roman Catholic Mass, passages from the prophets in the *Old Testament*, a speech given by John Bright to the House of Commons during the Crimean War, and three stunning poems by Walt Whitman—a poet that Vaughan Williams "never got over... I'm glad to say."

#### CHILDREN OF ADAM

#### I. "From Pent-Up Aching Rivers" from Children of Adam, Walt Whitman

From pent-up aching rivers, From that of myself without which I were nothing,

From what I am determin'd to make illustrious,

From my own voice resonant, singing the phallus,

Singing the song of procreation, Singing the need of superb children and therein

superb grown people,

Singing the muscular urge and the blending,

Singing the bedfellow's song,
(O resistless yearning!
O for any and each the body correlative attracting!
O for you whoever you are your correlative body!
O it, more than all else, you delighting!)

From the hungry gnaw that eats me night and day, From native moments, from

From native moments, from bashful pains, singing them!

#### II. Psalms 144 & 128

I will sing a new song to you, my God; on the ten-stringed lyre I will make music to you.

Our sons in their youth will be like well-nurtured plants, and

Our daughters will be like pillars carved to adorn a palace.

Our barns will be filled with every kind of provision.

Our sheep will increase by thousands, by tens of thousands.

Our oxen will draw heavy loads.

There will be no breaching of walls, no going into captivity, no cry of distress in our streets.

Blessed is the people of whom this is true; blessed is the people whose God is the LORD.

Your wife will be like a fruitful vine within your house;

Your children will be like olive shoots around your table.

You will eat the fruit of your labor; blessings and prosperity will be yours.

Blessed are all who fear the LORD, who walk in obedience to him.

May the prosperity of Jerusalem come to you, and to your children's children.

#### III. "I Sing the Body Electric" from Children of Adam, Walt Whitman

I sing the body electric, The armies of those I love engirth me and I engirth them,

They will not let me off till I go with them, respond to them,

And discorrupt them, and charge them full with the charge of the soul.

#### IV. Tolepe Menenak ("Turtle Island," from the Algonquian), Mataponi Indians of Virginia, as told by Sharon Sun Eagle, dictated by Hope Armstrong Erb

Tolepe O'saskway Tolepe Menenak Aneer Nonowa Tolepe Menenak O'keesemento Kenah

#### Translation:

I come from Turtle Island. O Great Spirit, thank you for Turtle Island.

#### V. "Prayers of Steel", Carl Sandburg

Lay me on an anvil, O God.
Beat me and hammer me
into a crowbar.
Let me pry loose old walls.
Let me lift and loosen old
foundations.

Lay me on an anvil, O God. Beat me and hammer me into a steel spike.

Drive me into the girders that hold a skyscraper together. Take red-hot rivets and fasten me into the central girders.

Let me be the great nail holding a skyscraper through blue nights into white stars.

#### "Smoke and Steel", Carl Sandburg

Smoke of the fields in spring is one,

Smoke of the leaves in autumn another.

Smoke of a steel-mill roof or a battleship funnel,

They all go up in a line with a smokestack,

Or they twist ... of the wind.

If the north wind comes they run to the south. If the west wind comes they run to the east. By this sign all smokes know each other

Smoke of the fields in spring and leaves in autumn,

Smoke of the finished steel, chilled and blue,

By the oath of work they swear: "I know you."

Hunted and hissed from the center Deep down long ago when God made us over,

Deep down are the cinders we came from—

You and I and our heads of smoke.

#### VI. from The Book of Genesis

In the beginning God created the heavens and the earth. The earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters.

And God said, "Let there be light," and there was light. God saw that the light was good, and he separated the light from the darkness.

And God said, "Let there be a vault between the waters to separate water from water." So God made the vault and separated the water under the vault from the water above it. God called the vault "sky."

And God said, "Let the water under the sky be gathered to one place, and let dry ground appear." God called the dry ground "land," and the gathered waters he called "seas."

Then God said, "Let the land produce vegetation." And the land produced plants and trees bearing seeds and fruit according to their kinds.

And God said, "Let there be lights in the vault of the sky to separate the day from the night, and let them mark sacred times, and days and years, and let them be lights in the vault of the sky to give light on the earth."

And so God made two great lights—the greater light to govern the day and the lesser light to govern the night.

He also made the stars.

And God said, "Let the water teem with living creatures, and let birds fly above the earth across the vault of the sky." God blessed them and said, "Be fruitful and increase in number and fill the water in the seas, and let the birds increase on the earth."

Then God said, "Let us make mankind in our image, in our likeness. God blessed them and said to them, "Be fruitful and increase in number."

God saw all that he had made, and it was very good.

#### VII. from "To the Garden, the World" from Children of Adam, Walt Whitman

To the garden, the world, anew ascending,

Potent mates, daughters, sons, preluding,

The love, the life of their bodies, meaning and being,

Curious here behold my resurrection.

The revolving cycles in their wide sweep having brought me again,

Amorous, mature, all beautiful to me, all wondrous,

My limbs and the quivering fire that ever plays through them, for reasons most wondrous,

Existing I peer and penetrate still, Content with the present, content with the past,

By my side or back of me Eve following,

Or in front, and I following her just the same.

Ages and ages returning at intervals,

Undestroy'd, wandering immortal, Lusty, phallic, with the potent original loins, perfectly sweet,

I, chanter of Adamic songs, Through the new garden the West,

the great cities calling,

Deliriate, thus prelude what is generated, offering these, offering myself,

Bathing myself, bathing my songs in Sex, Offspring of my loins.

#### **DONA NOBIS PACEM**

#### I. Agnus Dei

Agnus Dei qui tollis peccata mundi Dona nobis pacem.

#### Translation:

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

#### II. Beat! beat! drums! Walt Whitman

Beat! beat! drums! – blow! bugles! blow!

Through the windows – through the doors – burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet – no happiness must he have now with his bride.

Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,

So fierce you whirr and pound you drums – so shrill you bugles blow. Beat! beat! drums! – blow! bugles! blow! Over the traffic of cities – over the rumble of wheels in the streets;

Are beds prepared for the sleepers at night in the houses?

No sleepers must sleep in those beds,

No bargainers' bargains by day – would they continue?

Would the talkers be talking?
would the singer attempt to sing?

Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! –
blow! bugles! blow!
Make no parley –
stop for no expostulation,
Mind not the timid –
mind not the weeper or prayer,
Mind not the old man

beseeching the young man, Let not the child's voice be heard, nor the mother's entreaties,

Make even the trestles to shake the dead where they lie awaiting the hearses, So strong you thump O terrible drums – so loud you bugles blow.

#### III. Reconciliation, Walt Whitman

Word over all, beautiful as the sky, Beautiful that war and all its deeds of carnage must in time be utterly lost,

That the hands of the sisters

Death and Night incessantly,
softly, wash again and ever
again this soiled world;

For my enemy is dead, a man divine as myself is dead,

I look where he lies white-faced and still in the coffin – I draw near,

Bend down and touch lightly with my lips the white face in the coffin.

#### IV. Dirge for Two Veterans, Walt Whitman

The last sunbeam
Lightly falls from the
finished Sabbath,
On the pavement here,
and there beyond it is looking
Down a new-made double grave.
Lo, the moon ascending,

Up from the east the silvery round moon,

Beautiful over the house-tops, ghastly, phantom moon, Immense and silent moon.

I see a sad procession, And I hear the sound of coming full-keyed bugles, All the channels of the city streets

they're flooding
As with voices and with tears.

I hear the great drums pounding, And the small drums steady whirring,

And every blow of the great convulsive drums

Strikes me through and through.

For the son is brought with the father,

In the foremost ranks of the fierce assault they fell,

Two veterans, son and father, dropped together, And the double grave awaits them.

Now nearer blow the bugles, And the drums strike more convulsive, And the daylight o'er the pavement quite has faded, And the strong dead-march enwraps me.

In the eastern sky-up buoying, The sorrowful vast phantom moves illumined, 'Tis some mother's large transparent face, In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain!
O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and
the drums give you music,
And my heart,
O my soldiers, my veterans,
My heart gives you love.

#### V. The Angel of Death, John Bright

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old..... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

#### Dona nobis pacem.

'We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land..... and those that dwell therein.....

The harvest is past, the summer is ended, and we are not saved....

Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?'

(Jeremiah VIII. 15-22)

#### VI. 'O man greatly beloved

'O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'

(Daniel X. 19)

'The glory of this latter house shall be greater than of the former.... and in this place will I give peace.'

(Haggai II. 9)

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

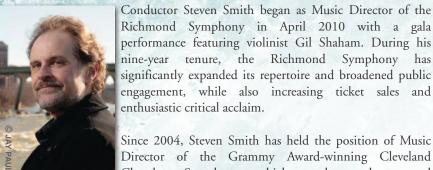
For as the new heavens and the new earth, which I will make, shall remain before me,

so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14)

#### STEVEN SMITH MUSIC DIRECTOR OF THE RICHMOND SYMPHONY LEWIS T. BOOKER MUSIC DIRECTOR CHAIR



performance featuring violinist Gil Shaham. During his nine-year tenure, the Richmond Symphony significantly expanded its repertoire and broadened public engagement, while also increasing ticket sales and

Since 2004, Steven Smith has held the position of Music Director of the Grammy Award-winning Cleveland Chamber Symphony, which produces the annual

NEOSonicFest, a festival of contemporary music. Previously, he was Music Director of the Santa Fe Symphony & Chorus from 1999 to 2013. From 1997 to 2003, Steven Smith served as the Assistant Conductor of The Cleveland Orchestra where he appeared on the subscription series at Severance Hall and Blossom Music Center. With a strong commitment to arts education, he assisted in the planning and conducting of The Cleveland Orchestra's educational and family concerts and hosted the orchestra's annual broadcast videoconference, which won an Emmy Award in 2001. For five seasons, he also served as Music Director of the Cleveland Orchestra Youth Orchestra, which performed by invitation at Carnegie Hall in 2001. From 2002–05, he was associate professor at Oberlin Conservatory, where he led both orchestral and opera performances.

During his time in Richmond, Steven Smith has collaborated with other performing groups in the region, including the Virginia Opera's production of Mozart's *Le nozze di Figaro* in 2013 and the Richmond Ballet's 30<sup>th</sup> anniversary celebration in 2014. He has appeared as guest conductor with orchestras such as San Francisco, Houston, Detroit, Jacksonville, Puerto Rico, Chautauqua, and the Aspen Music Festival. Abroad, he has performed with the Hong Kong Philharmonic, New Zealand's Auckland Philharmonia, Taiwan's National Symphony Orchestra, and Mexico's Orquesta Sinfónica de Xalapa. In addition, he has conducted numerous opera and orchestral performances at Indiana University, the Cleveland Institute of Music, and Brevard Music Center.

Steven Smith is an ASCAP award-winning composer, with commissions from The Cleveland Orchestra, Cleveland Orchestra Youth Orchestra, Grand Rapids Symphony, Eugene Youth Symphony, and solo artists. His works have been performed throughout the United States and in Europe. He was named Ohio Composer of the Year for 2008. A native of Toledo, Ohio, Steven Smith earned bachelor's and master's degrees from the Eastman School of Music and an additional master's degree from the Cleveland Institute of Music. He is the recipient of the CIM Alumni Association 1999 "Alumni Achievement Award" and the Geraldine C. and Emory M. Ford Foundation's "Conductor Career Development Grant."

# ERIN R. FREEMAN DIRECTOR OF THE RICHMOND SYMPHONY CHORUS JAMES ERB CHORAL CHAIR



Versatile, engaging, and energetic, conductor Erin Freeman serves in multiple positions throughout the Commonwealth of Virginia and maintains a national presence through guest conducting engagements. Freeman holds a joint position as Director of the award-winning Richmond Symphony Chorus and Director of Choral Activities at Virginia Commonwealth University. Additionally, she is the Artistic Director of Wintergreen Music, which presents the annual Wintergreen Music Festival in the Blue Ridge Mountains, and Resident Conductor of the Richmond Ballet, the State Ballet of Virginia.

Guest conducting engagements include the Buffalo Philharmonic Orchestra, South Carolina Philharmonic, Savannah Symphony, Charlottesville Symphony Orchestra, Virginia Symphony Orchestra, and additional ensembles in Massachusetts, Maryland, Virginia, Georgia, Missouri, North Carolina, and Illinois.

In recent seasons, Freeman made her Carnegie Hall debut with the Distinguished Concerts International Orchestra and Chorus, conducted a return engagement with Berkshire Choral International in Asheville, NC, and

made two recordings with the Richmond Symphony Chorus. The 2018-2019 season included her debut at Symphony Hall in Boston with Berkshire Choral International, a performance with the Orchestre Symphonique Bel'Arte at La Madeleine in Paris, multiple engagements with the Richmond Symphony, and three productions with the Richmond Ballet.

A recent finalist for *Performance Today*'s "Classical Woman of the Year", Freeman has also been named one of *Virginia Lawyers Weekly*'s "50 Most Influential Women in Virginia" and an "Extraordinary Woman Leader" by the VCU School of Business.

Freeman holds degrees from Northwestern University (BMus), Boston University (MM), and Peabody Conservatory (DMA). Instructors include Gustav Meier, Victor Yampolsky, Helmuth Rilling, Murry Sidlin, Ann Howard Jones, and Robert Shaw.

Twitter: @ErinFreeman1
Website: erinrfreeman.com
Facebook: ErinFreemanConductor



#### RICHMOND SYMPHONY

The Richmond Symphony is the largest performing arts organization in Central Virginia. The organization includes an orchestra of more than 70 professional musicians, the 150-voice Richmond Symphony Chorus and more than 260 students in the Richmond Symphony Youth Orchestra programs. Each season, more than 200,000 members of the community enjoy live concerts and radio broadcasts. The Symphony also provides educational outreach programs to over 55,000 students and teachers each year. The Symphony was recently named one of 21 American orchestras selected as a leader in orchestra innovation by the League of American Orchestras through its Futures Fund Initiative.

In addition, the Richmond Symphony has received special recognition and funding from the National Endowment for the Arts and the Virginia Commission for the Arts for its innovative programs, including the major initiative of the "Big Tent," which has made possible free outdoor concerts and new collaborations within the wider regional community. Richmond Symphony audiences have enjoyed a broad range of appearances by noted guest artists, such as Itzhak Perlman, Joshua Bell, Savion Glover, and Rihannon Giddens. The major commission of *Children of Adam* by Mason Bates brought the orchestra's 60<sup>th</sup> anniversary season of 2017-18 to a rousing conclusion and is now featured on this recording.

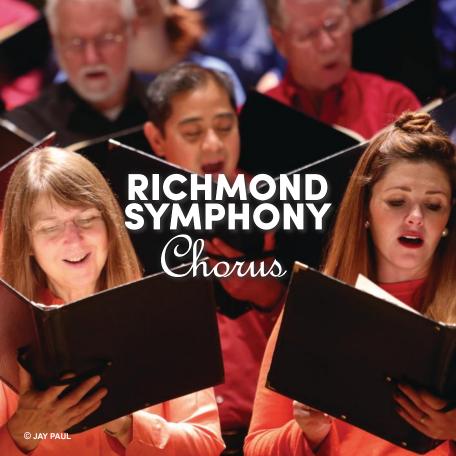
Special thanks to the 2019 Commemoration, AMERICAN EVOLUTION™, for its support of this project. This special State commission highlights events that occurred in Virginia in 1619 that continue to influence America today and commemorates the ongoing journey toward the key ideals of democracy, diversity, and opportunity. *Children of Adam* is one of the signature projects of the Commemoration, whose support was instrumental in the creation of this work.











#### RICHMOND SYMPHONY CHORUS

James Erb organized the all-volunteer Richmond Symphony Chorus in 1971 for a December performance of Beethoven's *Missa Solemnis*, under guest conductor Robert Shaw. For 36 years, Mr. Erb continued to direct and build the chorus to reflect the Symphony's high standards. Erin Freeman assumed leadership of the Chorus at the start of its 2007-08 season.

The repertoire for its auditioned volunteer membership has included most of the standard repertoire for chorus and orchestra: Bach's St. Matthew Passion, St. John Passion and Mass in B Minor, Haydn's Creation, Beethoven's Symphony No. 9 and Choral Fantasy, Mendelssohn's Elijah, Requiem settings by Mozart, Brahms, Verdi, and Fauré, Mahler's Symphony No. 2, Vaughan Williams' Sea Symphony, Berlioz's Romeo et Juliet and La damnation de Faust, and all of Ravel's Daphnis and Chloe. Over the years, the Chorus has also sung shorter choral-orchestral works by Handel, Mozart, Schubert, Brahms, Bruckner, Delius, Debussy, Barber, Britten, Richard Strauss, Vaughan Williams, Stravinsky, Messiaen, and Dallapiccola. Recent projects have included a performance and recording of Mahler's Symphony No. 8 with the Virginia Symphony Orchestra and Chorus under the direction of JoAnn Falletta, a performance with the Richmond Symphony at the Kennedy Center in Washington, D.C., and, in celebration of its 40th anniversary, and a recreation of the Chorus's inaugural performance of Missa Solemnis.

RICHMOND SYMPHONY

Steven Smith. Music Director and Lewis T Booker Music Director Chair Chia-Hsuan Lin. Associate Conductor and Jack & Mary Ann Frable Associate Conductor Chair VIOLIN Daisuke Yamamoto, Concertmaster. Tom & Flizabeth Allen Concertmaster

Chair

Adrian Pintea. Assistant Concertmaster Ellen Cockerham Riccio, Principal Second Violin Jeannette Jang, Assistant Principal Second Violin. Bob and Nancy

Hill Chair t

Anna Bishop

Flise Blake †

Alana Carithers

Catherine Cary

Linda Anderson ±

Alvssa Evans † Jill Foster Satoko Fukasawa † Treesa Gold ± Justin Gopal Alison Hall Margie Heath Timothy Judd Shelly Mathews ‡ Stacy Matthews Violaine Michel ± Francoise Moquin Matt Richardson ‡ Teresa Bjornes † Tava Ricker † Meredith Riley † Anna Rogers

Jocelyn Adelman

Vorenbera

Ross Monroe

Winter † Susy Yim VIOLA

Molly Sharp. Principal, The Mary Anne Rennolds Chair HyoJoo Uh, Ayn Balija † Johanna Beaver Zsuzsanna Fmodi Wavne Graham Emily Miller ‡ Jiyoung Nam † Derek Smith Stephen Schmidt Sandra VanderGeijn ‡

CELLO PICCOLO. Neal Cary, Amy Pintea

Principal Jason McComb. Assistant Principal, Shawn Welk, RSOL Chair Ryan Lannan

Schuyler Slack, Kenneth and Bettie Christopher Xiaodi Liu † Perry Foundation Chair

Adam Carter † Kaitlyn DeGraw ‡ Adrienne Gifford-Yang

Peter Grevdanus Charlotte Roberts **DOUBLE BASS** 

Paul A. Bedell, Principal Rumano Solano, Assistant Principal

Kelly Ali Matt Gold Ayça Kartari ‡ Assistant Principal Todd Matthews Peter Spaar

> FLUTE Mary Boodell. Principal †

Jennifer Debiec Lawson. Assistant Principal

Principal Amal Gochenour 

Martin Gordon. Assistant Principal

CONTRABASSOON TIMPANI Martin Gordon † Jim Jacobson. Elizabeth Roberts ‡

OBOF

Principal ^ Alexandra von der Embse, Assistant Erin Lano, Principal ^

**ENGLISH HORN** Alexandra von der Patrick Smith ±

**CLARINET** David Lemelin. Principal

Jared Davis. Assistant Principal † Eric Anderson, Assistant Principal ‡

E-FLAT CLARINET

Jared Davis. Principal † Eric Anderson. Principal ‡

BASS CLARINET Emily Cook †

BASSOON Thomas Schneider

TUBA Richard Serpa,

HORN

James Ferree. Principal Assistant Principal Michael Hall t Roger Novak Steven Slater †

Embse, Principal A Rachel Velvikis † TRUMPET

> Brian Strawley, Principal †, Assistant Principal ‡ Mary Bowdent Dave Dash † Rachel Duncan † Ayano Guiles ‡ Daniel Lewis +

TROMBONE Zachary Guiles,

Principal Scott Winger

BASS TROMBONE

Scott Cochran †

John McGinnis ‡

Principal

Principal PERCUSSION

Clifton Hardison. Principal Justin Alexander † Curt Duer ± David Foster Justin McConchiet Don Spinelli ‡

HARP

Lynette Wardle, Principal † Alicia Romeo ±

PIANO & CELESTE

Russell Wilson. Principal †, Quincy & Anne Owen Cole Chair

**ORGAN** 

Daniel Stipe ‡

#### RICHMOND SYMPHONY **CHORUS**

Frin R. Freeman. Director and James Frb Choral Chair Barbara Baker. Manager Michael Simpson, Accompanist and Deborah Assistant Director Kevin L. Barger, Assistant Accompanist

#### SOPRANO

Lisa C. Fusco, Music Section Leader Gerry Baldwin ± Lori F. Beck ± Delis Rediako Gabrielle Francesca Bergeret ‡ Kerry Blum Leslie Brewer † **Brittany Brooks** Kaylyn Carver † Lauren Lexa Crapanzano † Shirley B. Diggs Courtnei A. Fleming † Claire Foley

Sharon B Freude † Lisa C. Fusco Flizabeth C. Harper Cynthia Hickman Johanna Huddle Colleen James ‡ Flla Nelson .Johnson Leslie Anne Kay ‡ Klosterman ± Nina Lankin Cynthia Lee ‡ Lauren Lexa ‡ Ashley M. Love † Gail A. Lyddane Leslie Maloney Lucy Wagner Mitzner Terry Moffett Nova Moss ‡ Kari Nordvia ± Jeanne Patton † Samantha P. Sawyer

Chelsea Cockburn, Kenna Payne Music Section Leader Andrea Johnson Almoite † Jan Altman Barbara Baker Barbara C. Batson Faith D. Sartoris # Charles H. Marcia Becker † Erin Bolden ‡ Laura McBride Box t Elaina F. Brennan Melva Carle Laura Altman Carr † Linda H Castle t Pamela Cross † Kathryn Rawley Erhardt ± Maria J. K. Everett † Rachel Foster Fish Meredith Outlaw ‡ Vivienne Gire Flizabeth Goodwin ± Liz Holland Allison E. Schutzer Shannon Hooker † Jayne Sneed ‡ Liz Holland ± Margaret Duncan Elaine Johnson ‡ Storti ± Nancy W. Kraus ‡ Frin Stuhlman Cynthia Lee † Ann Voss Julia Martin Mary Ellen Judy Mawyer † Wadsworth Janna Maxev † Cora Wise t Sarah McGrath Melisse Menchel

ALTO

Kvndal Owens Emily Powers ± Lynne H. Read Patricia Reddington Nancy Reed \* Arianna M. Rose † Christine Smith Jayne Sneed † Mary Lou P. Sommardahl Darlene Walker Temple † Jane Koenig Terry Alexandria Vandervall t Sally Warthen † **TENOR** Steve Travers. Leader † Christopher

Rick Sample Aaron Todd † Steve Travers BASS Music Section Mike Champlin, Music Section Leader ± Crowley ‡, Music Stephen G. Read, Section Leader ‡ Music Section Leader t Benjamin T. Edward W. Almoite ‡ Ric Anderson Alexander Kevin L. Barger David G Brown Jody David Bruce John Byrne Joshua Ellis † M. Stephen Cates ± Carl J. Eng † John D. Finney ± Coltrane Ed Galloway Conklin +

David C

Cooley ‡

Roy A. Hoagland

Zachary James

Andrew J. Dolson Andrew Fo t Robert Gangwer † Duke Gosnell ‡ Arthur Grant ± James M. Minnix # Don Hall # Christopher Nixon Sam Holland + Charles Inch t Don Irwin John Luther Donald Makosky Martin McFadden Douglass Movers Joel D. Palmer ‡ Val Puster Stephen G. Read ‡ Alexei Staruk † Richard Szucs Jon A Teates Paul C. Tuttle

David Kehlenbeck Don Creach

Rondy Michael

Lazaro

William N.

Marshall

O'Neal +

Reginald H.

Potts IV

Jim Rakes

Wesley Pollard

Henry P. Robb

Sam Robinson †

Craig E. Ross ‡

William Miller †

- † Bates Recording Only
- ‡ Vaughan Williams Recording Only
- ^ Acting

John D. Watt

 Active Member since the Chorus's first performance in 1971

## Recorded Live at Carpenter Theatre, Dominion Energy Center, Richmond, Virginia April 8 – 9, 2017 (Vaughan Williams) and May 11 – 12, 2018 (Bates)

Producers: Ed Thompson,

Victor and Marina A. Ledin

Recording Engineer: Ed Thompson

Mastering Engineer: Mark Donahue, Soundmirror, Boston Production Assistance: Jeff Adams, Laura Adams, Kevin Estes,

Matthew Gold, Brent Klettke, Pete Mathis, Paul Pietrowski

Executive Director: Marcia Gordon Martin

Art Director: JoAnn Nunes

Whitman Cover Photo: G. Frank Pearsall, circa 1870, Brooklyn

Program Notes, Bates: ©2018 Mason Bates Program Notes, Vaughan Williams: ©2017 John P. Varineau

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## CHILDREN OF ADAM MASON BATES

1.	I. "From Pent-Up Aching Rivers" from Children of Adam, Walt Whitman	2:22
2.	II. Psalms 144 & 128	4:25
3.	III. "I Sing the Body Electric" from Children of Adam, Walt Whitman	2:07
4.	IV. Tolepe Menenak ("Turtle Island," from the Algonquian), Mataponi Indians of Virginia, as told by Sharon Sun Eagle, dictated by Hope Armstrong Erb	6:02
5.	V. "Prayers of Steel" & "Smoke and Steel", Carl Sandburg	5:07
6.	VI. from The Book of Genesis	5:24
7.	VII. from "To the Garden, the World" from Children of Adam, Walt Whitman	2:37
N. C.	DONA NOBIS PACEM VAUGHAN WILLIAMS	
8.	I. Agnus Dei	3:21
9.	II. Beat! beat! drums! Walt Whitman	3:45
10.	III. Reconciliation, Walt Whitman	6:05
11.	IV. Dirge for Two Veterans, Walt Whitman	9:47
12.	V. The Angel of Death, John Bright	3:03
13.	VI. 'O man greatly beloved	7:05