Minnesota Orchestra

Osmo Vänskä, conductor | Marni J. Hougham, English horn | Alban Gerhardt, cello
Goitsemang Lehobye, soprano | Dashon Burton, bass-baritone
Minnesota Chorale, Kathy Saltzman Romey, artistic director
Gauteng Choristers, Sidwell Mhlongo, conductor
29:11, New Hope International Exchange, Brendon Adams, artistic director

With these concerts we gratefully recognize an anonymous couple for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Jean Sibelius  
*The Swan of Tuonela*, No. 2 from *Legends*, Opus 22  
*Minnesota Orchestra*  
Marni J. Hougham, English horn  
ca. 10’

Brett Dean  
Concerto for Cello and Orchestra  
[in one movement]  
Alban Gerhardt, cello  
ca. 25’

INTERMISSION  
ca. 20’

Ralph Vaughan Williams  
*Dona Nobis Pacem*, Cantata for Soprano and Baritone Soli, Chorus and Orchestra  
Agnus Dei  
“Beat! beat! drums!”  
Reconciliation  
Dirge for two veterans  
“The Angel of Death…”  
“O man greatly beloved…”  
Goitsemang Lehobye, soprano | Dashon Burton, bass-baritone  
Minnesota Chorale | Gauteng Choristers | 29:11  
ca. 40’

CD Signing: Join us in the Orchestra Hall lobby following the November 14, 15 and 16 concerts as Osmo Vänskä will sign the Orchestra’s Mahler symphony CDs, including the newly-released album of Mahler’s First Symphony.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Osmo Vänskä, conductor
Profile appears on page 6.

Goitsemang Lehobye, soprano
Goitsemang Lehobye, a native of Gaborone, South Africa, joined the Black Tie Ensemble's “Incubator” Scheme to train for a career as an opera singer. She subsequently won a scholarship to study singing at the University of Cape Town's College of Music. Her performances there included roles in La Bohème, Postcards from Morocco, Don Giovanni and, most recently, La Traviata in the joint UCT/Cape Town Opera production, in which she portrayed Violetta to great acclaim. She often performs as soloist with the Cape Town Philharmonic Orchestra, and in 2015 she premiered a new song cycle by South African composer Bongani Ndodana-Breen. In 2018 she performed the world premiere of Ndodana-Breen’s Harmonia Ubuntu with the Minnesota Orchestra, then joined the ensemble for its historic South Africa tour. Minnesota Orchestra audiences heard her most recently as a soloist in two Sommerfest concerts in July 2019.

Marni J. Hougham, English horn
Marni J. Hougham joined the Minnesota Orchestra in 1997 and has since been featured multiple times in performances of Sibelius' The Swan of Tuonela under the baton of Osmo Vänskä; she also performed and recorded the work with the Orchestra and former Music Director Eiji Oue. In October 2008 she was a soloist in performances of Copland's Quiet City under the direction of Sarah Hicks. She has often been a guest player with the Los Angeles Philharmonic, and she has also served as assistant principal oboe and English horn player of the San Antonio Symphony and was a member of the New World Symphony. Additionally, she has played with the Cape Town Opera and Ballet Orchestra, Joffrey Ballet, Santa Barbara Chamber Orchestra, Pasadena Symphony and Honolulu Symphony. More: minnesotaoorchestra.org.

Alban Gerhardt, cello
Alban Gerhardt made his Minnesota Orchestra debut in April 2017, performing Elgar’s Cello Concerto. He recently premiered Brett Dean’s Cello Concerto with the Sydney Symphony and Berlin Philharmonic and gives the work its first U.S. performance in this week's concerts with the Minnesota Orchestra. This season, he has solo engagements in North America with the New York Philharmonic and Cincinnati Symphony Orchestra as well as the Orchestre Symphonique de Montréal. He also performs in Asia with the Yomiuri Nippon Symphony Orchestra, Macao Orchestra, National Symphony Orchestra of Taiwan and Hong Kong Sinfonietta, and in Europe with the Orchestre National de France, Swedish Radio Symphony, London Philharmonic and City of Birmingham Symphony Orchestra. In 2015 he won the BBC Music Magazine Award and was shortlisted for a Gramophone Award for his recording of Unsuk Chin's Cello Concerto. His collaboration with Deutsche Bahn, involving live performances on the main commuter routes in Germany, demonstrates his commitment to challenging traditional expectations about classical music. More: harrisonparrott.com, albangerhardt.com.
The Minnesota Chorale, principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades. Founded in 1972 and led since 1995 by artistic director Kathy Saltzman Romey, the Chorale is Minnesota's preeminent symphonic chorus and ranks among the foremost professional choruses in the U.S., best known for its work with the two major orchestras of the Twin Cities. Among the Chorale’s multi-generational initiatives are the acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children’s Choir, the Voices of Experience choir for older adults, Men in Music for high-school boys, InChoir open rehearsals, and an Emerging Conductor training program. More: mnchorale.org.

Gauteng Choristers
Sidwell Mhlongo, conductor
Since the group’s inception in 1988, the Gauteng Choristers have become a cornerstone in choral music and related genres in South Africa. The choir has performed with internationally-acclaimed artists such as the Afro-Tenors, the Bala Brothers, Andrea Bocelli, Renée Fleming, Sello Galane, Sibongile Khumalo, Aubrey Lodewyk, Siphosthaza Maraqana, Sibongile Mngoma, Concord Nkabinde, Musa Nkuna, the Parlotones, Sally Silver, Pretty Yende and Karen Zoid, and in August 2018 it performed Beethoven’s Ninth Symphony with the Minnesota Orchestra and Minnesota Chorale in Soweto and Johannesburg, South Africa. The Gauteng Choristers were one of three South African choirs invited to sing at the memorial service of the late Nelson Mandela in Johannesburg.

29:11, New Hope International Exchange
Brendon Adams, artistic director
The members of musical ensemble 29:11 come from the areas of the Cape Flats in Cape Town, South Africa. They have been trained by world-renowned musician Camillo Lombard and are currently under the direction of Brendon Adams, co-founder of New Hope International Exchange. The ensemble recently completed a four-month U.S. tour, sharing their musical talents and serving the community with stories of triumph and reconciliation. They performed at Orchestra Hall during the Minnesota Orchestra’s 2018 Sommerfest. More: nhiexchange.org.

Artists

Dashon Burton, bass-baritone
Bass-baritone Dashon Burton—a frequent guest with major orchestras of North America, Europe and Japan—makes his Minnesota Orchestra debut in these concerts. His 2019-20 season includes returns to the Carmel Bach Festival and the Salzburg Festival in a reprise of Strauss’ Salome. He sings the world premiere of Caroline Shaw’s The Listeners, first with the Philharmonia Baroque and then with the North Carolina Symphony, where he also sings Beethoven’s Symphony No. 9. He returns to the Cleveland Orchestra to sing Michael Tilson Thomas’s Rilke Songs, with the composer conducting, and to the San Francisco Symphony to perform Brahms’ A German Requiem. He is an original member of the vocal ensemble Roomful of Teeth, which won a Grammy for its recording of Caroline Shaw’s Pulitzer-winning Partita for 8 Voices. More: dashonburton.com.

Sibelius: The Swan of Tuonela
English horn portrays a swan singing mournfully on a mythical river, its surface shimmering with strings and harp.

Dean: Cello Concerto
This new concerto, co-commissioned by the Minnesota Orchestra, spotlights the talents of its dedicatee, cello soloist Alban Gerhardt, in music that crackles with extremes, particularly of pitch and volume. The listener is brought from one colorful sound world to the next over the course of a single 25-minute movement until the music vanishes mysteriously into silence.

Vaughan Williams: Dona Nobis Pacem
Vaughan Williams’ choral-orchestral cantata, an urgent cry for peace composed on the cusp of World War II, sets text from the Bible, the poetry of Walt Whitman and a speech to British Parliament, with each section flowing together without pause in a moving journey from darkness to light.
Artists

** Combined Choir **

Justin Abens *
Brendon Adams ^
Gaylene Adams ^
Eric Alman *
Laura Amos *
Jill H. Apple *
Dillon April ^
Judy Arnstein *
Charlie Barrett *
Mark Bergaas *
Kristi Bergland **
Ivy S. Bernhardson *
Kate Biederwolf *
Mark Billy **
Jevon Bindman **
Peder Bolstad *
Penny Bonsell *
Sara Boss *
James Bowen *
Alyssa K. Breece **
Nan Buler *
Alyssa Burdick **
Deborah Carbaugh **
Scott Chamberlain *
Sabrina Cherrington *
Ryan Cogswell **
Patrick Coleman *
Douglas Cotton *
Catherine Crosby-Schmidt **
Chris Crosby-Schmidt *
Kadee Crottier *
James J. D'Aurora *
Paolo Debuque **
Deyhdra Dennis-Weiss **
Reyon Douglas *
Laurel Drevelow **
Elisabeth M. Drost **
Laura DuSchane *
Kenneth D. Duvio *
Xolile Dyani +
Alyssa Ellson **
Janine Ernsting **
Kirsten Esterhuizen ^
Marcia Evans **
Heather Ford *
Gloria Fredkove *
Peter Frenz **
Cheryl M. Friedrichs *
Miseka Jacqueline Gaqa +
Debra Gilroy **
David Goudzwaard-Vaught **
Clarenzo Grootboom ^
Avela Gungqwa +
Michelle Hackett *
Tricia Hanson *
Dee Hein *
Renaldo Hendricks ^
John R. Henrich *
James Hild **
Steven Hodulik **
Thomas Hollenhorst *
Heather Hood **
Steve Hughes *
Adam Irving *
Thomas Jermann *
Namaqhawe Kananda +
Matthew Keranen *
Evan Kerr *
Steven Kim *
Claire Klein *
Cassie Noll Kopietz *
Yangming Kou *
Jon C. Lahann **
Steven W. Landby **
Patrick Lekala +
Lerato Yvette Letlape +
Maureen Long *
Wendy Lukaszewski *
Bob Magil *
Rich Maier *
Donald Toloka Makofane +
Erika Malpass *
Anthony Manfredi *
Emmanuel Maqoma +
Shana Marchand *
Buyi Masikane +
Ginger Mateer *
Margaret Matejcek *
Mbal Mathe +
Cingisizwe Saba Mbane +
Elizabeth Motswadikgomo +
Mbathe +
Sommer Mcinerney *
Scott D. McKenzie *
Thulani Mdumbe +
Jessica Mehlhoff *
David Mennicke **
Yondela Mlambo +
Bonisa (Dudu) Mlondleni ^
Mokhuoa Alexandra Molete +
Xolani Mootane +
Puselesto Charlotte Motaung +
Merilu Narum *
Nhlangano Nkosinomusa Ndlolvu +
Linda Neuman *
Lara Solveig Newman *
Sandile Nkosi +
Sizwe Nkwanyana +
David Nordli **
Mduduzi Aubrey Ntetha +
Thulisile Ntetha +
Robert Oganovic *
Nathan Oppedahl *
Molly Palmer *
Kristine Parker *
Sharon Cogley Paulson *
Rebecca Pearson *
William Pederson **
Erica Perl **
Bob Peskin **
Noelle Peters ^
Busisiwe Cecilia Phetoe +
Mark Pladson *
Laura Potratz *
Liam Powan +
Barbara S. Prince **
Deborah Richman *
Paul Riedesel *
Anthony Rohr **
Patrick Romey **
Jerry Rubino **
Baetile Sabata +
Peter Scholtz *
Mary Schultz *
Patricia Seidl *
Meagan L. Seubert **
Becky Shaheen *
Bob Simon *
Luke Slivinski *
Jonathan Socha *
Linda Sokanyile +
Roshane Solomons ^
Erick Sood *
Shari Speer **
Elizabeth Sullivan **
Deaven Swaine **
Adam Tecken *
Maya Tester *
Katherine Thompson *
Brenda Thulo +
Molemoji Alfred Tjemolane +
Michael R. Tomlinson **
Mark Trease *
Makhosonke Tshabalala +
Julia Udell *
Cassie Uit *
Russ Vander Wiel *
Rick Wagner **
Alexander Webb *
Heather Worthington *
Emma Youngquist *
Joanna Zawislak *
Mandla Solomon Zulu +
Mfana’fikile Samuel Zwane +

* Minnesota Chorale
** Minnesota Chorale Section Leader
^ Gauteng Choristers
+ 29:11
brett Dean was not always a composer by trade. He began his musical career as a violist, joining the illustrious Berlin Philharmonic in his mid-20s. In this position at the center of the string section, he was perfectly situated to absorb the orchestral repertoire from the inside out. Profoundly inspired by what he was hearing, Dean began composing, often in the middle of the night after his concert performances. His compositional experimentation accelerated, and after 14 years, he left the Philharmonic to write music. As a composer, he is almost entirely self-taught.

a “family” connection
One of Dean’s colleagues in Berlin was violinist Axel Gerhardt, whose son is the renowned cellist Alban Gerhardt. Their bond became close, and Dean has referred to the Gerhardts as “musical family.” The connection proved fruitful in recent years when Dean was commissioned by six orchestras—including the Berlin Philharmonic and the Minnesota Orchestra—to write a cello concerto which Alban Gerhardt would premiere. The

Jean Sibelius
Born: December 8, 1961, Brisbane, Australia; now living in London

Concerto for Cello and Orchestra
Premiered: August 22, 2018

Inland’s struggle for independence—first from Sweden and later from Russia—was long and difficult, and the emerging Finnish national consciousness took strength from the publication in 1835 of the Kalevala, the Finnish national epic. This was the work of philologist Elias Lönnrot, who compiled his text from ancient verses, songs and folk tales, which he eventually expanded to an epic poem of about 23,000 lines. The Kalevala tells of the adventures of three sons of Kalevala, the mythic land of heroes: Väinämöinen, the wise enchanter and singing musician; Ilmarinen, the magic smith; and the gallant but reckless Lemminkäinen.

An ardent Finnish nationalist, Sibelius fell in love with the Kalevala while a teenager and found the inspiration for much of his own music in these mythic tales. An early major work in this vein was Four Legends from the Kalevala, written from 1893 to 1895 when the composer was in his late 20s. These four tone poems focus on the adventures (and misadventures) of the handsome Lemminkäinen, who first sets out to win the hand of the beautiful Kyllikki, from the island of Saari, but is mocked by the maidens of that island.

Lemminkäinen marries Kyllikki—but soon he becomes interested in the Maid of Pohjola, the forbidden icy land to the north. When that maid’s mother challenges him to shoot with a single arrow the black swan of Tuonela (Tuonela being the underworld in Finnish mythology), Lemminkäinen instead is hacked to death by an aged, blind cowherd and his shattered body thrown into the river that flows around Tuonela. Lemminkäinen’s mother turns to one of the Kalevala’s other heroes, the magic smith Ilmarinen, who makes her a bronze rake with which she retrieves Lemminkäinen’s body from behind a waterfall and brings him back to life—and the two return home triumphantly.

A haunting song
The famous second movement of the suite, The Swan of Tuonela, is often performed separately. In a note in the score, Sibelius writes: “Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings.”

This movement, cast in the unusual meter 9/4, is scored imaginatively: the haunting song of the swan is assigned to the plaintive English horn, accompanied with divided strings (sometimes in 17 separate voices), individual winds and a timpani part that at times asks for two notes sounded at once.

The swan’s song rises to a broad restatement by the strings, and then Sibelius offers one of his most magical effects as the strings bow with just the wood of their bows and gradually this music fades into silence.

Instrumentation: solo English horn with orchestra comprising oboe, bass clarinet, 2 bassoons, 4 horns, 3 trombones, timpani, bass drum, harp and strings

Program note by Eric Bromberger.

Program Notes nov 14, 15, 16

Brett Dean
Born: October 23, 1961, Brisbane, Australia; now living in London

Concerto for Cello and Orchestra
Premiered: August 22, 2018
first performance took place on August 22, 2018, with David Robertson conducting the Sydney Symphony Orchestra in the composer’s home country of Australia.

For this work, Dean rejected a concrete program and instead embraced an ideal of abstraction; consequently, the soloist's conception of the part would prove crucial. In the composer's words: “I knew from the onset that this would be the purest of my concertos, focusing on the personality at the front of the orchestra, without any programmatic or spatial theatrics.” The concerto may not have an obvious or overt program, but it is certainly dramatic enough to suggest one (or maybe many). It is a work crackling with extremes, particularly of pitch and volume. And yet every one of those extremes is painstakingly executed and effortlessly woven into the larger whole. This is by necessity, since the concerto consists of a single 25-minute movement.

**the music: a journey through sound worlds**

The soloist begins alone, playing a series of tentative birdlike chirps in the cello’s highest register. Immediately we hear Dean’s fascination with the push and pull of silence and suspension: a fascination that will permeate the entire work. Haunting, questioning sounds begin drifting out from the orchestra: woodwind drones, eerily repeating pulses, fluttering flutes, violins playing unnaturally skeletal notes with the wood, rather than the horsehair, of their bows.

It’s not long before the soloist breaks out into a rebellious display of virtuosity, sawing away with all the panache of a Romantic-era virtuoso. We see blurry-bowed string crossings, hysterical galloping rhythms, wild tremolos. But just as quickly as we arrive in one sound world, we’re swept away into the next. The solo cello plays a falling, unrelentingly wistful theme, once again in the instrument's highest register. An especially striking gesture occurs roughly halfway through the concerto, when the solo instrument starts a furious series of fast repeated down-bows, suggesting the frenzied fury of Shostakovich or Bartók. This manic, organic cycling through themes continues for the duration of the work.

Throughout the chaos, the orchestra is sympathetic to the soloist's mercurial moods, seeming to support his narrative rather than distract him from it. The orchestral texture includes several timbres unusual for a cello concerto, including a Hammond B3 organ that bubbles up to contribute a few tumbles of broken chords. If you listen closely, you might even hear crinkling bubble wrap (to be “delicately rustled,” according to the score).

Twenty minutes into the concerto, the orchestra's final big outburst ends with notes so low and so visceral that they seem to make the very floor growl. The solo cello seems chastened now, cycling through the work's earlier themes, but discarding each in turn. The bass players make ominous rumbles by sounding their strings with timpani mallets. The solo instrument also speaks unconventionally, its bow dusting the strings in a wide rapid motion, creating a weak and wispy sound in between firm rhythmic interjections. The harp lends a heavenly timbre; the soloist protests with strained whistling notes bowed adjacent to the cello bridge. All through the orchestra, there is a sense of a great rickety machine shutting down. Distant tubular bells ring; the organ returns; together, the two sonic snippets call to mind a church funeral, with an attendant sense of finality. After so much struggle, we have all come full-circle, back to an atmosphere of mysterious suspense, hearing notes vanish into silence.

**Instrumentation:**

- Solo cello with orchestra comprising 3 flutes (2 doubling piccolo and 1 doubling piccolo and alto flute), 3 oboes (1 doubling English horn), 4 clarinets (1 doubling bass clarinet and 1 doubling contrabass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, 4 suspended cymbals, hi-hat cymbal, sizzle cymbal, bubble wrap, tuned gongs, mark tree, sandpaper, tambourine, tambourine, tamtam, temple blocks, tom-toms, wood block, marimba, vibraphone, chimes, harp, piano, Hammond B3 organ and strings

Program note by Emily Hogstad.

Ralph Vaughan Williams was intimately familiar with the horrors of war. When World War I broke out, the 42-year-old British composer immediately volunteered for service as an ambulance driver on the front lines, where he witnessed unspeakable carnage. He later served as an artillery officer, and the thundering of the big guns would ultimately destroy his hearing. Vaughan Williams’ wartime experiences affected him profoundly, shaping his entire view of human nature. After the war, he grappled with these experiences through his music, seeking to come to terms with all that he had seen and to rediscover his place in civil society.

During the 1930s, however, his journey toward healing was interrupted, as the tides of war threatened to overtake the world again. Vaughan Williams watched the rise of fascism with growing...
alarm, and was particularly horrified by Italy's 1935 invasion of Ethiopia. In 1936, the Huddersfield Choral Society commissioned Vaughan Williams to write a large-scale work in honor of its centennial year. The composer threw himself into the project, titled Dona Nobis Pacem—Latin for “grant us peace,” a phrase familiar from its use in the traditional Christian mass—using the opportunity to create a work that would encapsulate his feelings on war, serve as a warning against violence, and implore us to recall the better angels of our nature.

**art in a time of war**

The first performance was given in Huddersfield on October 2, 1936, with Renée Flynn and Roy Henderson as soloists, along with the Huddersfield Choral Society and the Hallé Orchestra conducted by Albert Coates. It was an immediate success; a month later Vaughan Williams conducted a performance broadcast on the BBC, and the work was performed frequently across Britain over the next 10 years. The work clearly captured the anxious mood in Britain in the years leading up to the war, and in particular served as a rallying cry for the anti-war movement. On the eve of the Blitz, the BBC tried unsuccessfully to broadcast the work throughout Germany as a piece of musical propaganda. During the war itself, dozens of British ensembles performed it across the country to help maintain war-time morale, and assure the population that Britain—and humanity—would survive.

Like Beethoven's Ninth Symphony, Dona Nobis Pacem is a work that begins in darkness before rising toward the light. The intent, however, is very different. It delivers an urgent cry for universal harmony in the face of looming horror, and a call to take a stand for peace—before it is too late. Vaughan Williams lived out the message of the work personally. Shortly after its premiere, he founded the Dorking Refugee Committee to assist victims of Nazi persecution and resettle them in Britain. During the war he personally escorted Jewish schoolchildren to a safe haven in Surrey, and housed refugees in his own home.

**the music: a cry for peace**

Dona Nobis Pacem is structured as an “anthology” cantata—a work which brings together very different texts to make a unified whole. As such it directly foreshadowed, and partially inspired, Benjamin Britten’s War Requiem. The words come from the Bible, from poems by Walt Whitman, and even from a speech to British Parliament, with each section flowing together without pause.

Agnus Dei. The work opens with a fearful prayer in Latin sung by solo soprano, taken from the final line of the traditional Christian Mass: “Lamb of God, who takes away the sins of the world, grant us peace.” This prayer becomes the emotional foundation of the work, reappearing throughout and linking its various sections together. The soprano’s prayer is immediately taken up by the chorus, rising into a cry of desperation before sliding into silence.

**Beat! Beat! Drums!** Distant drums shatter the stillness, imitating the artillery guns Vaughan Williams knew all too well. Suddenly, the chorus erupts with great intensity heralding the arrival of war, pounding out words to the first of three Walt Whitman settings that harken to the poet’s experience as a combat nurse during the American Civil War. Vaughan Williams uses the chorus to create massive blocks of sound, sung with percussive clarity amidst twisting chromatic harmonies that clash against each other, while brass fanfares rip across the orchestral texture. Finally exhausted by the onslaught, the music subsides into stillness.

**Reconciliation.** As the violence fades, Vaughan Williams calls forth a quieter section that grapples with a key idea of the work: reconciliation. In this second Whitman setting, the baritone describes a landscape so beautiful that all violence done there must be forgotten. He then sees the body of his one-time enemy; too late, he recognizes their shared humanity. As the body is prepared for burial, the baritone provides a final kiss of benediction. The chorus reprises the earlier theme of a lovely landscape, but it is now shadowed by remorse.

Dirge for Two Veterans. The slow beating of drums introduces the “Dirge for Two Veterans,” the final Whitman poem. This is the work’s most extended section, which lays bare the cost of violence in personal terms. The scene is one of exceptional pathos, describing a funeral cortege for a father and son who fell together in battle. The chorus narrates the action in richly-harmonized vocal lines, against accompaniment that emphasizes trumpets and drums.

**The Angel of Death.** The tragedy of the previous movement gives way to despair. The baritone sings out lines from John Bright’s famous 1855 speech given in opposition to the Crimean War, draped with chilling imagery from the Bible’s Old Testament. The mood is heightened further when the chorus enters with words from the Book of Jeremiah, fearing that peace itself is dead. At this emotional nadir of the work, the people ask, where is healing? Where is hope?

O Man Greatly Beloved. And there comes an answer. In a gesture similar to that of Beethoven’s Ninth, the baritone stands up and calls us back to ourselves, asking us to be brave. His words blossom into a radiant call for rejuvenation and a renewed sense of shared humanity. Peace is possible. Together, we can remake the broken world. As in Beethoven, the chorus answers, and with growing fervor describes a new world where we have learned the lessons of the violent past, and committed ourselves to a more humane future. The orchestra sparkles like fireworks and a
multitude of bells ring out together, while the chorus soars like a host of angels welcoming a new dawn. Finally, the chorus and soprano close the work with an exquisite, yet hushed return to the opening prayer—grant us peace.

Program note by Scott Chamberlain.

Vaughan Williams: Dona Nobis Pacem Text

I. Agnus Dei
Agnus Dei, qui tollis peccata mundi, Dona nobis pacem. (Lamb of God, who takes away the sins of the world, Grant us peace.)

II. Beat! Beat! Drums!
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;
Leaver not the bridegroom quiet—
Nor the mother's entreaties, nor the soft sleepers must sleep in those beds, Nor the plain farmer any peace,
For the son is brought with the plow, 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 bearers, So strong you thump O terrible drums—so loud you bugles blow.

—Walt Whitman

III. Reconciliation
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.

—Walt Whitman

Dona nobis pacem. (Grant us peace.)

IV. Dirge for Two Veterans
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 wraps me.

In the eastern sky-up buoying, The sorrowful vast phantom moves illuminated, '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.

—Walt Whitman

V. The Angel of Death
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. And my heart, O my soldiers, my veterans, My heart gives you love.

—John Bright

Dona nobis pacem. (Grant us peace.)

VI. Reconciliation
O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong. —Daniel 10: 19

The glory of this latter house shall be greater than of the former… and in this place will I give peace. —Haggai 2: 9

Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither 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.


Dona nobis pacem. (Grant us peace.)

Program Notes and Text

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Instrumentation: solo soprano and baritone, four-part mixed chorus and orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 4 trombones, bass trombone, timpani, snare drum, tenor drum, bass drum, cymbals, tambourine, tamtam, triangle, glockenspiel, chimes, harp, organ and strings