

View the streaming video beginning February 1, 2016 www.virginiachamberorchestra.org

Produced by:

Virginia Chamber Orchestra David Grandis, Music Director

Featuring:

Robert Aubry Davis, Narrator Alexandria Choral Society Meghan McCall, Soprano Grand Contraband Jubilee Singer

Video distribution funding provided by



Music in the Life of

President Lincoln

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Special Thanks to: Robert Aubrey Davis, Narrat Betty Monkman and Elizabeth Smith Brownsteir Authors



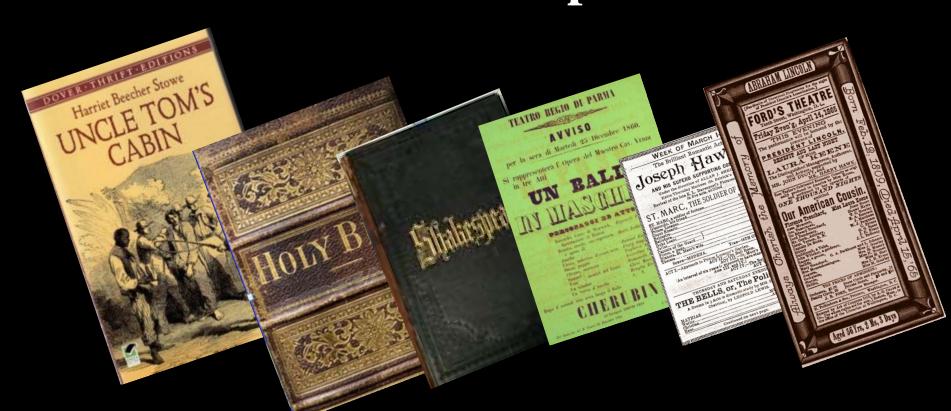


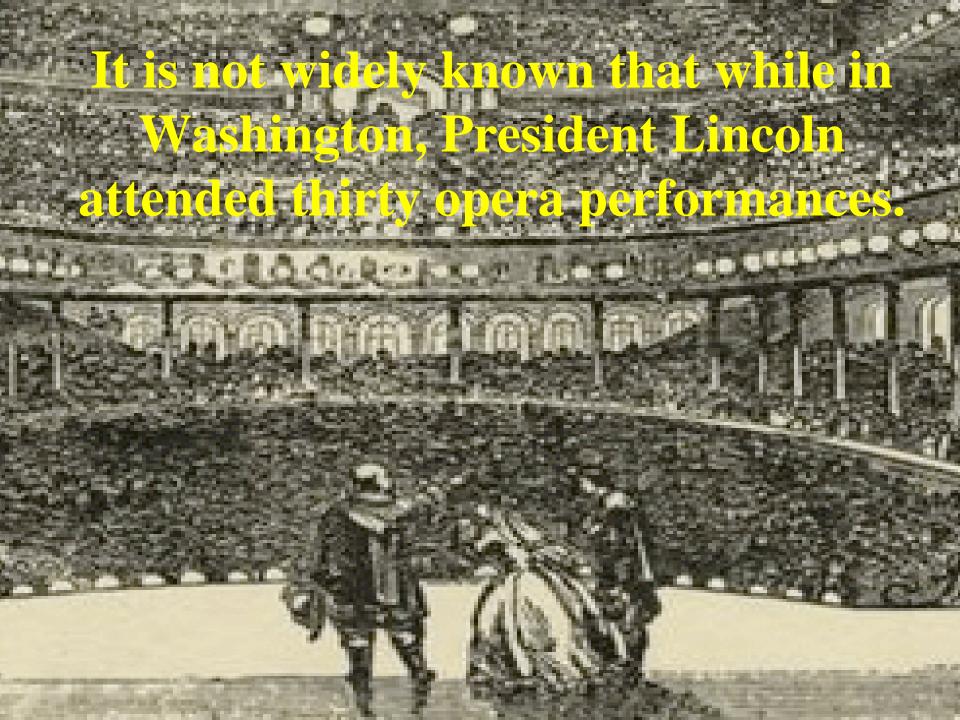
"The Virginia Chamber Orchestra hopes to illuminate the important role music played in President Lincoln's life."-- Maestro David Grandis

Musical highlights in this production will include an aria from A Masked Ball by Verdi, a song by Stephen Foster, and a trio singing familiar spirituals -- selections which lifted Lincoln's spirits and strengthened him for what he described as "the great task remaining before us."

The chorus and orchestra will also perform a contemporary work, Gettysburg, by the award-winning composer David Kneupper. This work was commissioned by the Abraham Lincoln Presidential Library and Museum. Kneupper has poignantly combined the two iconic songs of the North and South, Dixie's Land and Battle Hymn of the Republic, to express the tragedy of Gettysburg.

President Lincoln had very little time to do what he liked. When not reading a book, he enjoyed going to the theater or musical performances.

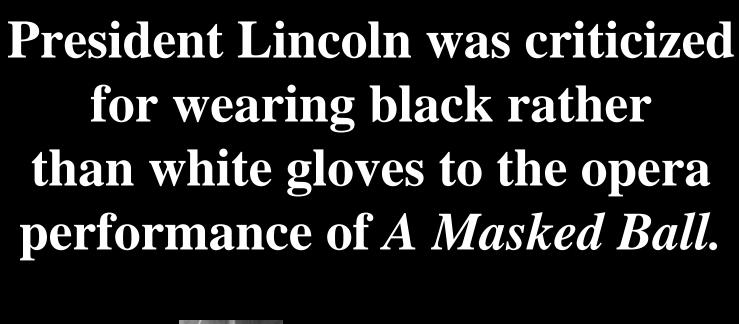




Just a week before he was assassinated, President Lincoln attended a performance of Mozart's *The Magic Flute*.





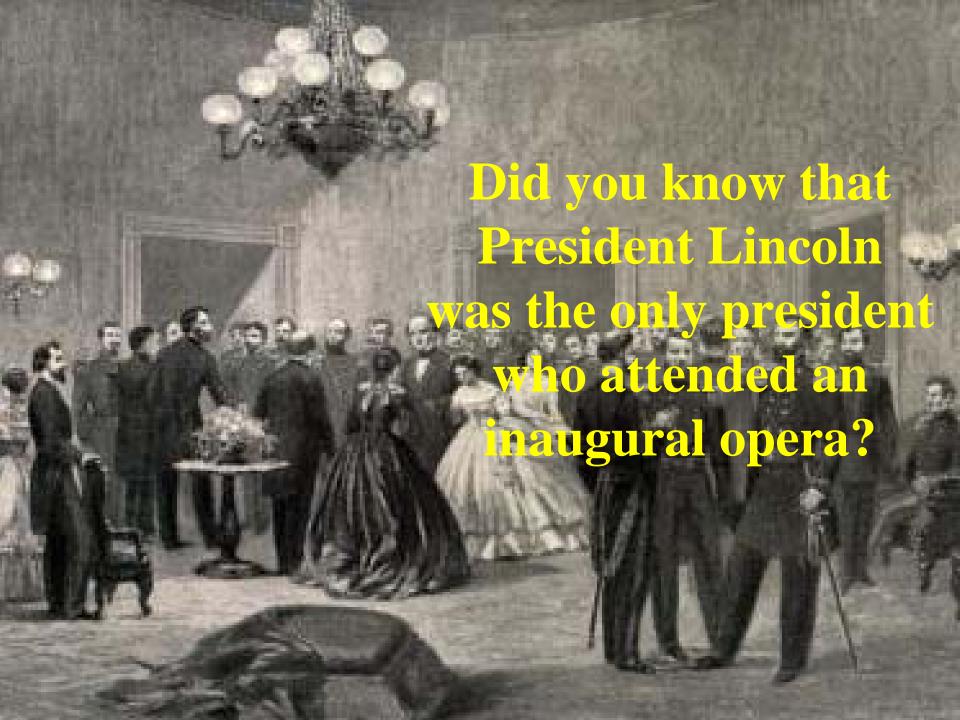




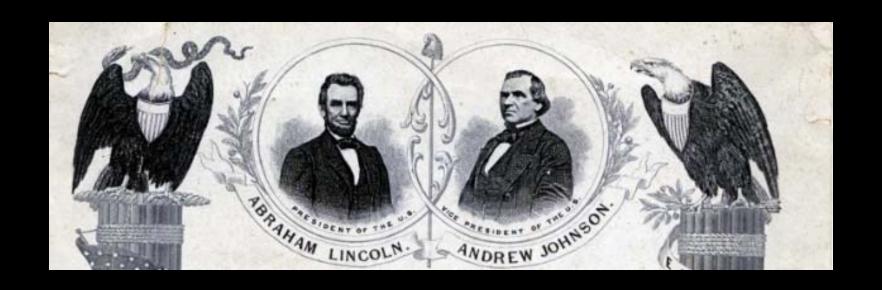




Excerpt: Overture to Martha



Friedrich von Flotow (1812-1883) was a German composer. In the Virginia Chamber Orchestra's performance of Martha (or The Market at Richmond) Overture, listen for the slow A minor introduction that quickly evolves to agitated C major, to A major, and back to relative minor again.



And in fact, historians note the opera *Martha* was played at his second inaugural in March of 1865.

President Lincoln's presence at Un ballo in Maschera caused such excitement that he literally stopped the show when he entered a little bit after the opening curtain.

Lincoln most likely attended a performance of Verdi's *Un ballo in maschera* shortly after he became the 16th President of the United States in 1861.





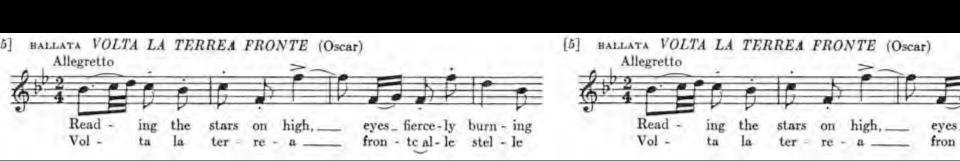
Un Ballo in Maschera

Volta la terrea





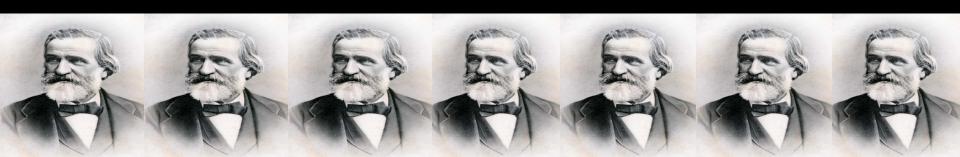
An opera is a dramatic work with one or more acts, set to music for singers and instrumentalists.





Un ballo in maschera, A Masked Ball, (composed in 1859) is in three acts.

Un ballo in maschera was one of Verdi's 28 operas.







Un Ballo in Maschera





Ms. McCall is a coloratura soprano. A coloratura is the highest soprano voice. The coloratura vocally performs runs, trills, and other florid decorations. Listen for Ms. McCall's operatic solo accompanied by the Virginia Chamber Orchestra.

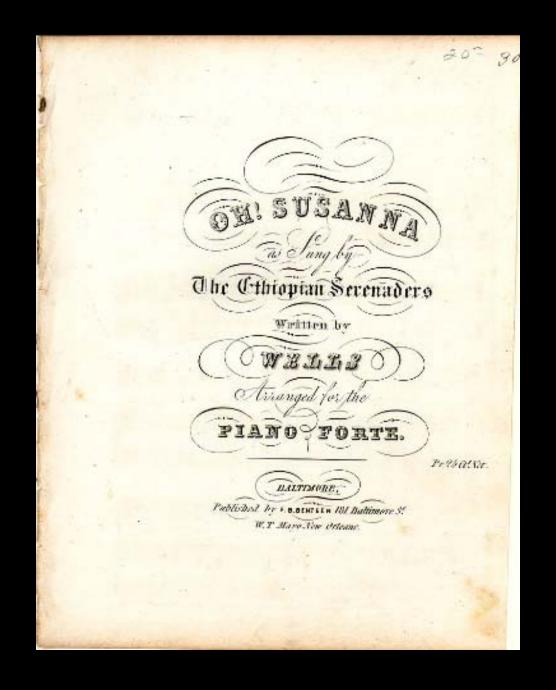
You may wish to watch this excerpt of *Un Ballo in Maschera* as performed by the Royal Opera House in London.

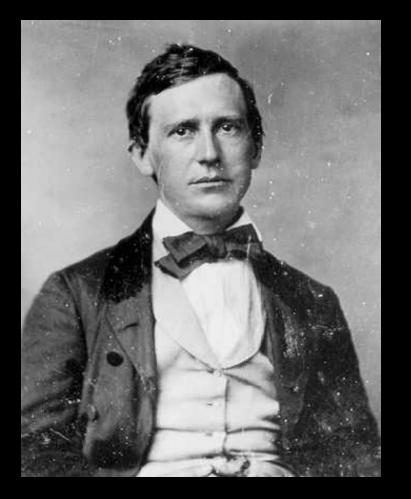
https://www.youtube.com/watch?v=-oFABCHlEpA



Abraham Lincoln had a wide variety of musical tastes. He enjoyed Stephen Foster's music both before he became president and while he was living in the White House.

Oh! Susanna is a minstrel song by Stephen Foster. It is among the most popular American songs ever written.





You will find several lesson plans about Stephen Foster and Oh! Susanna on the VCO's webpage.

Stephen Collins Foster "Father of American Music" 1826 – 1864

The Alexandria Choral Society will perform *Oh! Susanna* accompanied by the Virginia Chamber Orchestra.



Maestro Grandis will conduct the Alexandria Choral Society in their performance of *Annie Laurie*. Their performance will be a capella -- not accompanied by the VCO.

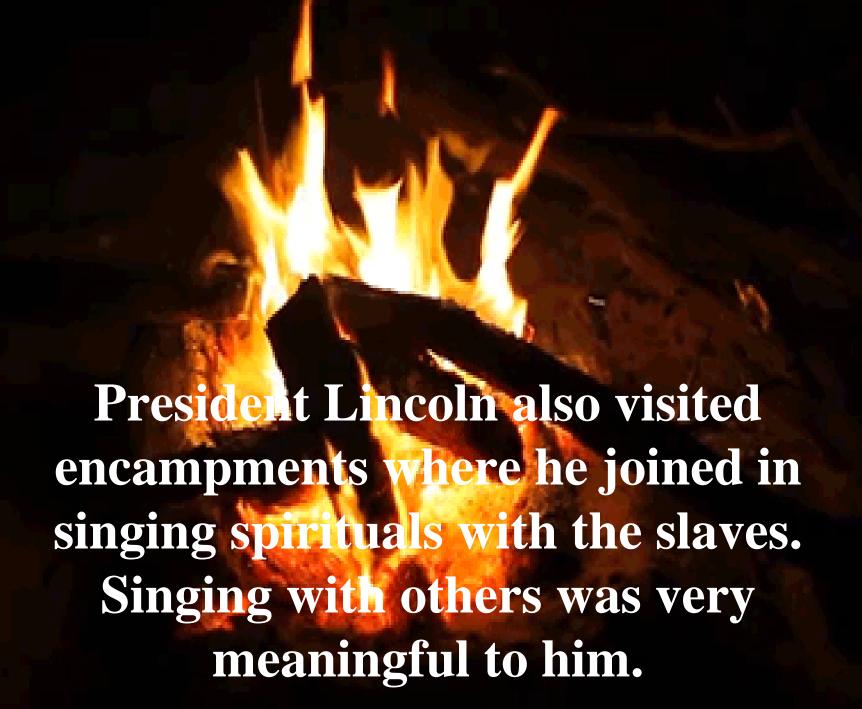




You will meet Taylor and Kevin, our host, Robert Aubrey Davis, and author Betty Monkman.



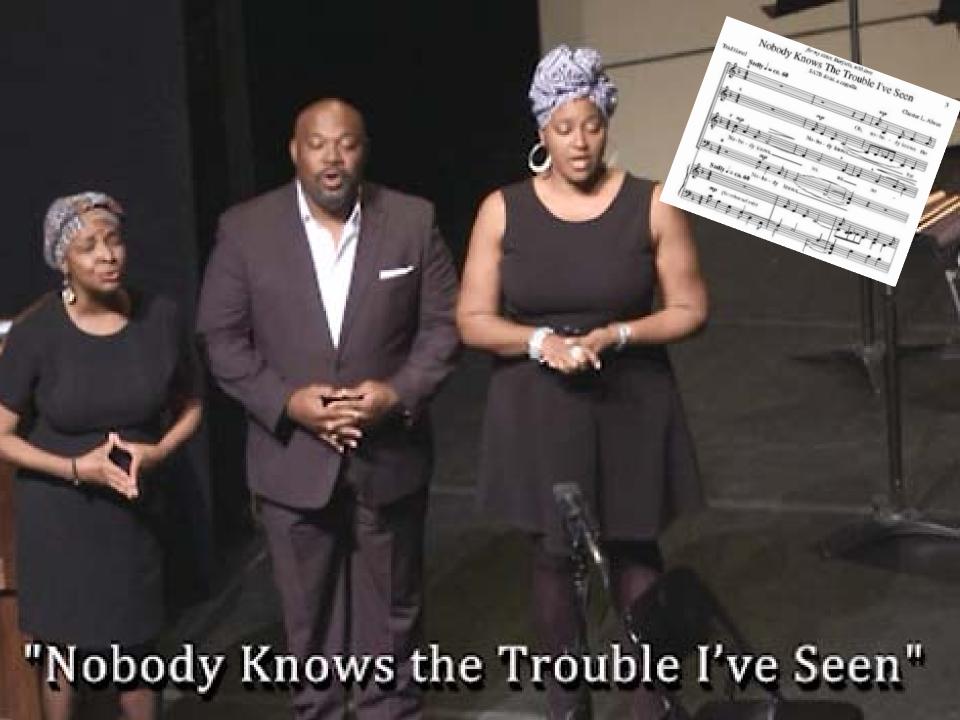
You will have the opportunity to hear Elizabeth **Brownstein talk** about the Lincoln's Summer House and other interesting musical and historical facts.



You will hear Mr. Davis say President Lincoln's singing voice was monotone at best. This means his singing was more like a chant -- all on one note.



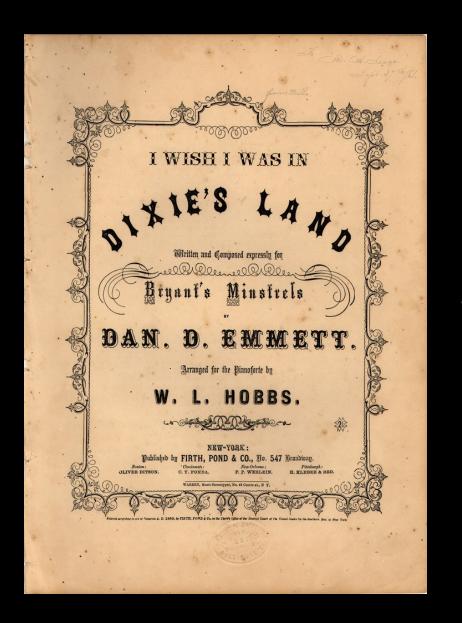
Next you will hear the Grand Contraband Jubilee singers perform two spirituals. Spirituals are songs created and sung by African slaves and their children born in the United States in the 1800s. Spirituals were originally shared in the oral tradition and imparted Christian values while also describing the hardships of slavery.







Abraham Lincoln liked the song Dixie's Land because of the happiness he experienced while either singing by himself or listening to someone else perform it.



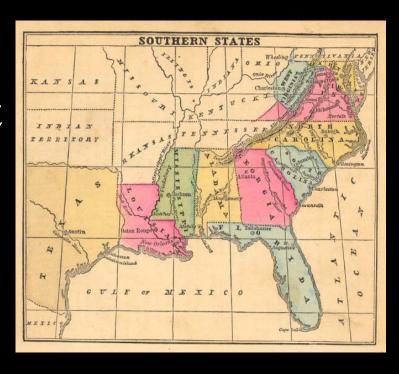
President Lincoln expressed the hope that 'Dixie' would become a symbol of reconciliation as a national song after the Civil War ended.

A minstrel show was most often three acts that included dancing, singing, slapstick humor and wisecrack jokes. Daniel Emmett, (most likely) the composer of (I Wish I Was in) Dixie's Land, was one of the early producers of the minstrel show style.



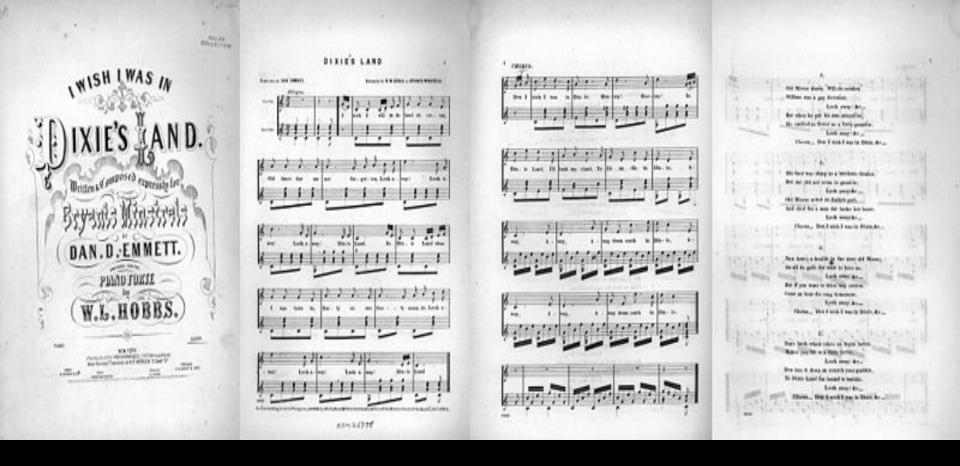
Daniel Decatur Emmett 1815-1904

Dixie was defined as the eleven southern states that seceded in late 1860 and early 1861 to form the Confederate States of America.



They are (in order or secession) South Carolina, Mississippi, Florida, Alabama, Georgia, Lousisiana, Texas, Virginia, Arkansas, North Carolina and Tennessee.

In minstrel shows, actors painted their faces and hands black and impersonated caricatures of African-American men and women. Although minstrel shows were a popular form of entertainment during President Lincoln's time, minstrel show performances are no longer seen as an appropriate kind of entertainment.



(I Wish I Was in) Dixie's Land was popular and soon became a Confederate war song.

Some people consider Dixie's Land controversial because of the song's lyrics and the minstrels shows in which it appeared and became popular. You should know, however, listen to and understand the lyrics.

Dixie's Land

(also called *Dixie*)



I wish I was in de lan' ob cot- ton Old times dar am not for- got- ten Look a-



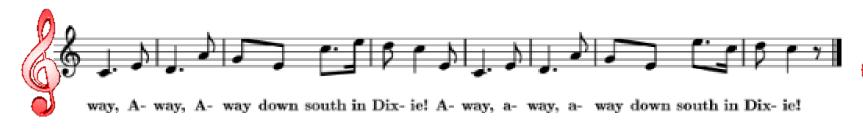
way! Look a- way! Look a- way! Dix- ie Land. In Dix- ie Land where I was born in, ear- ly on a



fros- ty mor- nin' Look a- way! Look a- way! Look a- way! Dix- ie Land. Den I wish I was in



Dix- ie, Hoo- ray! Hoo- ray! In Dix- ie Land I'll take my stand to lib and die in Dix- ie, A-



You may wish to sing these lyrics to the tune of *Dixie*.





Verse 1:

Come all who live in the USA,
Join in our song and sing today.
Work away. Work away,
For the land of the free;









United firm with every state
To make a nation good and great,
Work away. Work away,
For the land of the free;









Chorus:

The USA forever! Hooray! Hooray! The stars and stripes shall wave above The USA forever. Hooray! Hooray! The Stars and Stripes forever!









Verse 2:

The north, and south, and east, and west

We love them all for all are best, Work away. Work away, For the land of the free;









United States, hearts and hands, Will make the greatest of all lands, Work away. Work away, For the land of the free;









Chorus:

The USA forever! Hooray! Hooray! The stars and stripes shall wave above The USA forever. Hooray! Hooray! The Stars and Stripes forever!

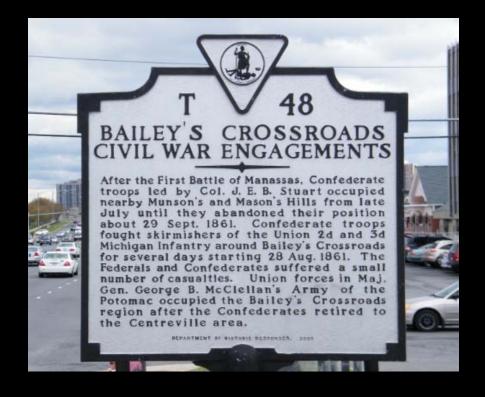






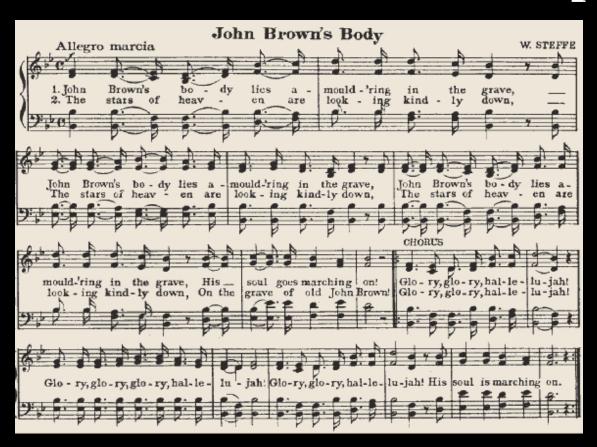
Julia Ward Howe

Julia Ward Howe (1819 –1910) was a prominent American poet, abolitionist, activist who penned the lyrics to The Battle Hymn of the Republic.



The Battle Hymn of the Republic was written during the American Civil War when Mrs. Howe visited a Union Ar-my camp near Washington, D. C.

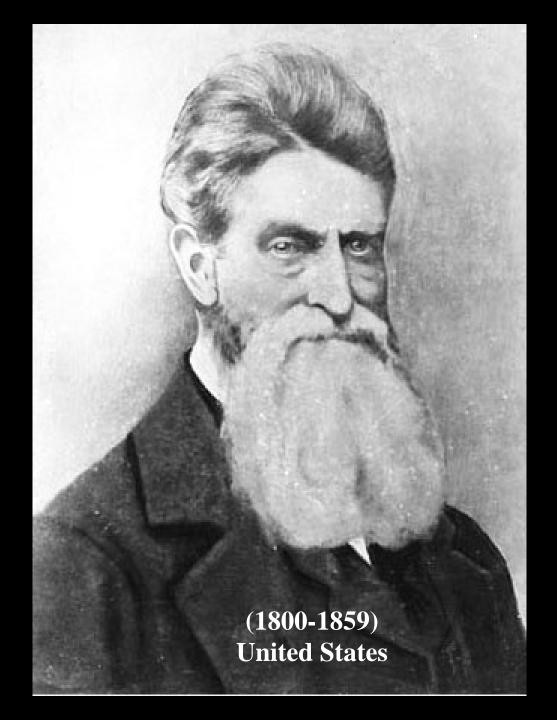
Mrs. Howe was stirred when she heard soldiers singing John Brown's Body. When she woke the next morning, her poem seemed to flow from her pen.

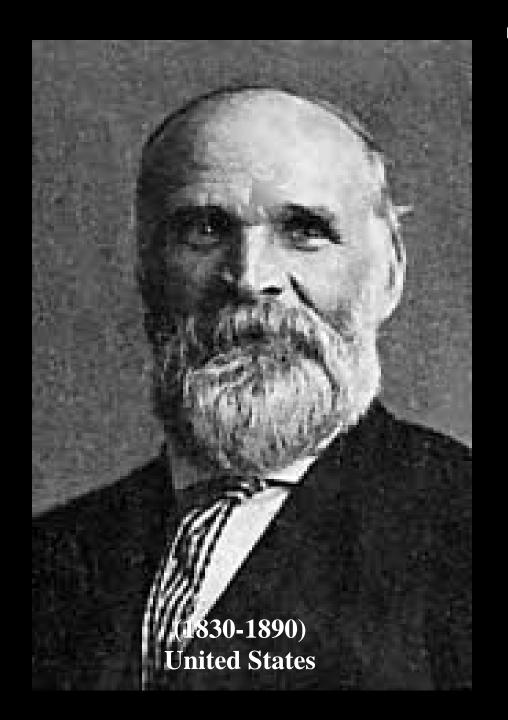


"I scrawled the verses almost without looking at the paper."

more ey: have some the glory of the evering of he more. The is tractaing the the wine from when the gradus of well are done The best tour her father lightneys of his hurth mist mord, This with is marding we. I have seen him in the waterpris of an hundred circling campo They have hicked him an atter in the showing son and damps, I can read his regulary entire by the dim and floring lands His day is marching on. I have und a hiring while out in hur, rows of as you deel with my continues weather you may

John Brown
was an
American
abolitionist.





The camp meeting song of John Brown's Body is thought to have been collected and edited by John William Steffe in 1852. Today he is credited for being the composer.

THE

ATLANTIC MONTHLY.

A MAGAZINE OF LITTERALURE, ART, AND POLITICS.

VOL. IX .- FEBRUARY, 1862 .- NO. LIL

BATTLE HYMN OF THE REPUBLIC.

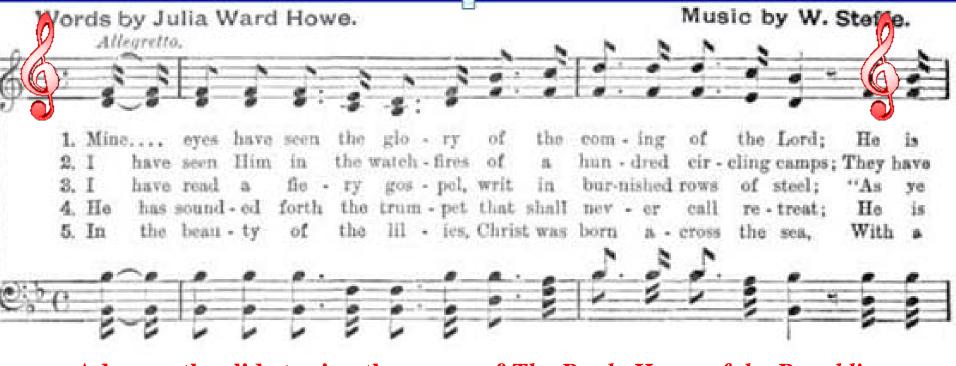
Make eyes have seen the glery of the coming of the Lerd:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps,
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps:
His day is marching on.

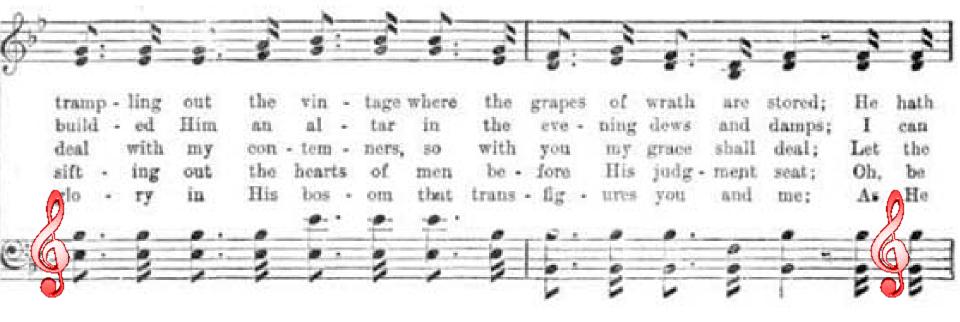
I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemners, so with you my grace shall deal;
Let the Hero, been of woman, crush the serpent with his heel,
Since God is marching on."

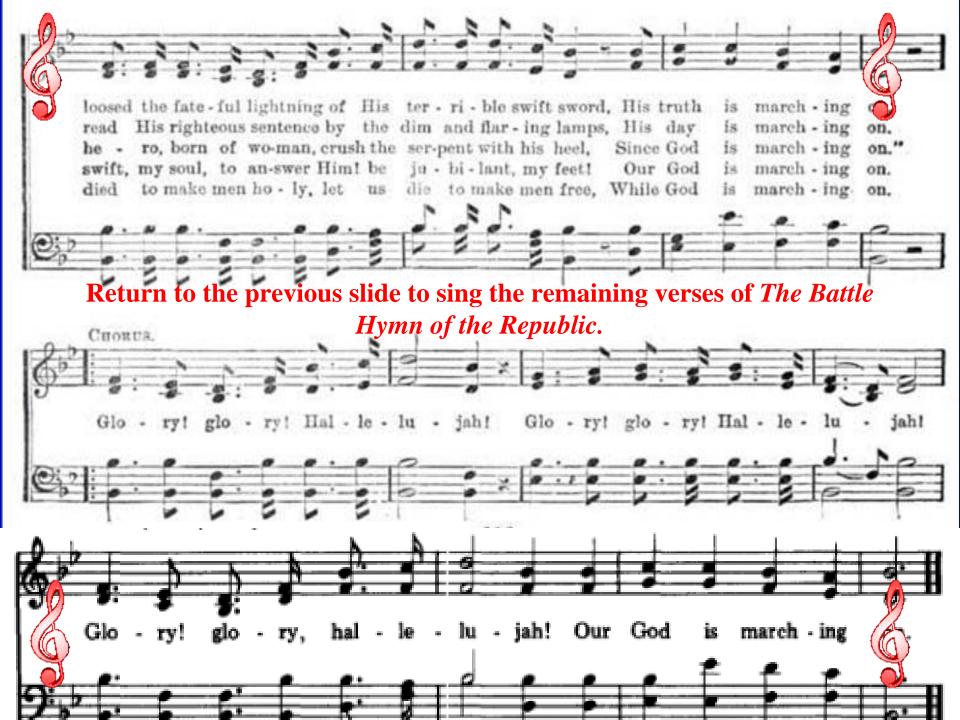
He has sounded forth the trumpet that shall never call retreat; He is sifting out the hearts of men before His judgment-scat; Oh, be swift, my soul, to answer Him! be jubilant, my feet! Our God is marching on.

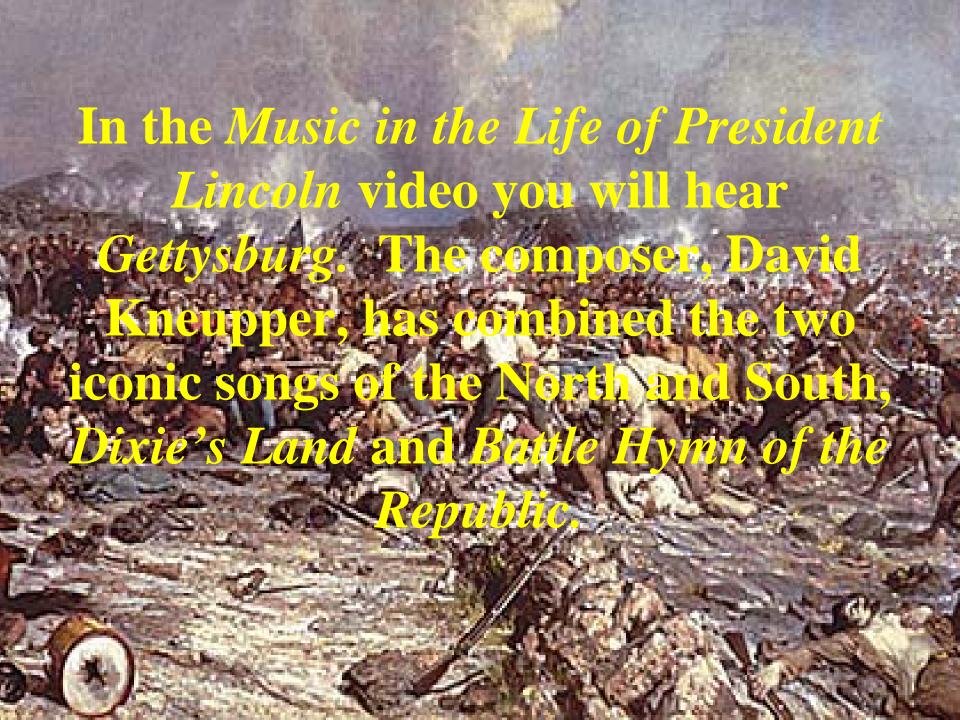
In the beauty of the lilios Christ was born across the sea, With a glory in his bosom that transfigures you and me: As he died to make men holy, let us die to make men free, While God is marching on. The Battle Hymn of the Republic appeared in the Atlantic Monthly in 1862.



Advance the slide to sing the verses of *The Battle Hymn of the Republic*.



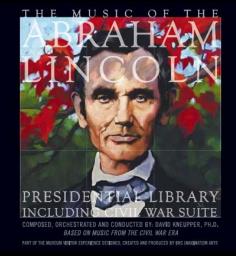






Gettysburg is a contemporary work commissioned by the Abraham Lincoln Presidential Museum in Springfield, Illinois. This poignant work combines Dixie and The Battle Hymn of the Republic, and reflects the tragedy of the Civil War.





You may wish to watch this video in which the composer of *Gettysburg*, David Kneupper, discusses how he combined his research and creativity to create the score.

You may wish to view a performance of the Gettysburg Address @

https://vimeo.com/38125161

President Lincoln enjoyed many operas, including Gounod's 'Faust,' whose famous Soldiers' Chorus was a special favorite. He was criticized for attending the opera during conflicts at Bull Run and Harpers Ferry. Lincoln responded with:

"The truth is, I must have a change of some sort or die."



English text

Glory and love to the men of old,
Their sons may copy their virtues bold;
Courage in heart and a sword in hand,
Both ready to fight and ready to die for Fatherland!



This is a translation of the lyrics of Gounod's Soldier's

Chorus.

Who needs bidding to dare by a trumpet blown?
Who lacks pity to spare when the field is won?
Who would fly from a foe if alone or lost?
And boast he was true, as coward might do when peril is past?

Glory and love to the men of old!

Their sons may copy their virtues bold,

Courage in heart and a sword in hand,

All ready to fight for Fatherland.

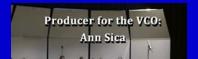
Now to home again we come, the long and fiery strife of battle over;
Rest is pleasant after toil as hard as ours beneath a stranger sun
Many a maiden fair is waiting here to greet her truant soldier lover,
And many a heart will fail and brow grow pale to hear the tale of cruel peril he has run

We are at home.

Glory and love to the men of old;
Their sons may copy their virtues bold!
Courage in heart and a sword in hand,
All ready to fight for Fatherland!
All ready to fight, or ready to die for Fatherland!









Additional lesson plans and more information about the Virginia Chamber Orchestra can be downloaded at

http://www.virginiachamberorchestra.org/ed_programs.html



















The VCO has always been dedicated to the mission of sharing fine music with the broadest possible audience, focusing especially on students of all ages. Founding VCO members toured by bus to areas of the Commonwealth where orchestral concerts were seldom or never offered. Since 1998 the orchestra has taken the lead among all area arts organizations in reaching millions of young listeners nationwide by "touring" electronically via satellite-delivered educational television programs. The orchestra was honored to be the first musical organization partnering with the Fairfax Network, the nation's leading provider of high quality educational television programming for grades k-12. Other distinguished Fairfax Network collaborators include NASA and the Smithsonian Institution, to name just two. George Washington's Mount Vernon Estate collaborated with the VCO and the Fairfax Network for History Notes: Music in Washington's World in April 2010.

The VCO independently produced four programs which are beneficial for college students and educators when used singly or as a series: Music from the Age of Enlightenment, Music from the Baroque Epoch, Music from the Romantic Era, and Music by Modern Masters. Each production focuses on a major period in music history, touching briefly on literature, philosophy, visual arts, and general history of the period and relating the musical content to other college subjects as well.

















