



**Adolphus Hailstork (b. 1941):
An American Port of Call**

Composer and College Professor Adolphus Cunningham Hailstork, born April 17th, 1941 in Rochester, New York, began his musical studies with piano lessons as a child. He studied at Howard University and Manhattan School of Music, spending the summer of 1963 at the American Institute at Fontainebleau, France. After service in the U.S. Armed Forces in Germany (1966-1968), he returned to the United States and pursued his doctorate degree at Michigan State University in Lansing. He also attended the Electronic Music Institution at Dartmouth College in New Hampshire (summer, 1972) and the Seminar on Contemporary Music (summer, 1978) at the State University of New York at Buffalo. His principal teachers were H. Owen Reed (Michigan State University), Vittorio Giannini and David Diamond (Manhattan School of Music), Mark Fax (Howard University) and Nadia Boulanger (American Institute at Fontainebleau). His career as a teacher includes graduate assistantships at Michigan State University (1969-1971), and professorships at Youngstown State University in Ohio (1971-1977), Norfolk State University in Virginia (1977-2000), and Old Dominion University, also in Norfolk, Virginia (2000-present), where he is Eminent Scholar and Professor of Music.

Adolphus Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. Among his early compositions are *Celebration*, and *Out of the Depths* (1977), and *American Guernica* (1983), two band works which won national competitions. *Consort Piece* (1995), commissioned by the Norfolk Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been directed by leading conductors, including James de Priest, Daniel Barenboim, Kurt Masur, and Lorin Maazel. His *Second Symphony* and second opera, *Joshua's Boots*, both had their premières in 1999. Hailstork's *Violin Concerto* had its première in November

2004 with the Berkshire Symphony, and Mark Peskanov as soloist. His cantata *Crispus Attucks* was first given in October 2005, in Norfolk, Virginia. Other new commissions include *Earthrise*, a large scale choral work for James Conlon and the 2006 Cincinnati May Festival, *Three Studies on Chant Melodies* for the American Guild of Organists 2006 national convention, and *We Rise for Freedom: The John P. Parker Story* for the Cincinnati Opera. *Whitman's Journey* had its première with the Master Chorale of Washington, D.C. at Kennedy Center in April 2006. Adolphus Hailstork is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Composer's Notes

In 1987 I was asked to write a piece for a summer music festival in Ocean Grove, New Jersey. Since the piece was to be twenty minutes long and for a Haydn-sized orchestra I decided that a simple first symphony would fit the bill. It is written in the standard four movements: *Allegro*, *Adagio*, *Scherzo* and *Rondo*. The final rondo brings back themes from the previous three movements.

The *Three Spirituals* are orchestral settings of three spirituals I set for pipe organ: *Everytime I Feel The Spirit*, *Kum Ba Yah*, and *Oh Freedom*. I made the arrangements in 2005 to help celebrate the reopening of the Crispus Attucks Theater in Norfolk, Virginia.

An *American Port of Call* was written in 1985 for the Virginia Symphony Orchestra. The concert overture, in sonata-allegro form captures the strident (and occasionally tender and even mysterious) energy of a busy American port city. The great port of Norfolk, Virginia, where I live, was the direct inspiration.

Whitman's Journey, Launch Out on Endless Seas was commissioned by Donald J. McCullough for the Master Chorale of Washington, D.C. The première took place in April 2006 at the Kennedy Center for the Performing Arts. Though this movement was originally conceived as the first of a set of three, it stands alone as a

tribute to the adventurous spirit of all people setting out on the seas of life. The texts used in this piece are among the early, youthful poems in Whitman's *Leaves of Grass*. They depict Whitman's vigorous optimism and his call to

all women and men to join with him as he launches out on life's great journey.

Adolphus Hailstork

10 Whitman's Journey: 1. Launch Out on Endless Seas

Words selected from the poetry of Walt Whitman (1819-92)

A worship new I sing,
You captains, voyagers, explorers yours,
You engineers, you architects, machinists, yours.
You, not for trade or transportation only,
But in God's name and for thy sake, O soul!

We can wait no longer;
Take ship, O soul,
Launch! Launch out on endless seas,
Fearless for unknown shores...
Amid the wafting winds, caroling free,
Singing our song of God, O soul!

O soul, thou pleassest me,
Sailing these shores, or on the hills, or waking in the night.
Thought, silent thoughts of time, of space like water flowing.

Bear me indeed beyond the regions infinite.
Whose air I breathe, whose ripples hear.
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

O thou transcendent, Nameless,
The fibre and the breath, Light of the light,
Shedding forth universes,
Thou pulse, thou motive of the stars, of the sun.

Take ship, O soul,
Launch out on endless seas,
Fearless for unknown shores...
Amid the wafting winds, caroling free,
Singing our song of God,
O soul, thou pleassest me!

— from *Passage to India*

I stand,
It's time to explain myself.
I launch all men and women with me.

— from *Song of Myself*

O to sail the sea in a ship!
To leave this steady, unendurable land!

To leave the tiresome, tiresome sameness
of the streets, the sidewalks, and houses;
To leave you, O solid, motionless land.

O to have a life henceforth a poem of new joys!
To dance, clap hands, exult, shout, skip, roll on, float on.
To be a sailor of the world, bound for all ports,
O to be a ship itself, (see indeed the sails
I spread to the sun and air.)
O swift and swelling ship, full of rich words – full of joys.
Bound for all ports!

— from *Poem of Joys*

Lo the unbounded sea!
On its breast a ship starting, spreading her sails,
Even her moon sails;
The pennant is flying aloft, as she speeds so stately –
below, emulous waves press forward.

— from *The Ship Starting*

Aboard, at the ship's helm,
A young steersman, steering with care.
Through fog on a sea-coast dolefully ringing,
An ocean bell – a warning bell, rock'd by the sea.

You give good notice indeed, you bell
by the sea reef ringing,
Ringing, to warn the ship from its wreck place.

The freighted ship, tacking, speeds away
under her gray sails.
The beautiful and noble ship speeds away
with all her precious wealth.
But, aboard the ship of the body – the ship of the soul –
voyaging.

— from *Aboard at a Ship's Helm*

I launch all men and women with me forward
into the Unknown.
The clock indicates the moment –
but what does eternity indicate?

I launch all men and women forward with me
into the Unknown.

We have thus far exhausted trillions of winters
and trillions of summers, and trillions
and trillions ahead of them.

I launch all men and women forward with me!
Births have brought us richness and variety,
And other births will bring us richness and variety.
I do not call one greater and one smaller,
That which fills its period and place is equal to any.
I launch all men and women with me!
Forward!

— from *Song of Myself*

O to sing the most jubilant song!
O to make the most jubilant song!
Full of music! Full of manhood!
Full of womanhood! Infancy!
Full of common employments, full of grain and trees!
O for the voices of animals,
the swiftness and balance of fishes!
O for the dropping of rain-drops in a song!

O for the sunshine, and motion of waves in a song!
O the joy of my spirit is uncaged! It darts like lightning!
It is not enough to have this globe, or a certain time –
I will have thousands of globes, and all time.
I will have thousands of globes, and all time.
Forward! O to make the most jubilant song!
Forward!

— from *Poem of Joys*



Kevin Deas



Kevin Deas is one of America's leading basses, perhaps most acclaimed for his signature portrayal of the title rôle in *Porgy and Bess*. A strong proponent of contemporary music, he was heard at Italy's Spoleto Festival in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's 85th birthday, videotaped for worldwide release, and his twenty-year collaboration with Dave Brubeck has taken him to Salzburg, Vienna and Moscow. Kevin Deas's list of recordings includes *Die Meistersinger* with the Chicago Symphony under the late Sir Georg Solti and Varèse's *Ecuatorial* with the ASKO Ensemble under the baton of Ricardo Chailly. Other releases include Bach's *B minor Mass* and Handel's *Acis and Galatea* on Vox Classics and Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label.

Virginia Symphony Orchestra Chorus

The Virginia Symphony Orchestra Chorus is now in its twenty-first season, and its fifteenth under the direction of Chorus Master Robert Shoup. In addition to regular appearances with the Virginia Symphony Orchestra, the chorus has performed outside Hampton Roads to remarkable acclaim. Under the baton of Robert Shoup, the Chorus has traveled to sold-out houses as far afield as Prague, Vienna, Berlin, Leipzig, Munich, Salzburg and closer to home at the Kennedy Center in Washington, D.C. The Chorus has appeared twice at the Breckenridge Music Festival in Colorado, and was an integral part of the 400th anniversary of the Jamestown Celebration. In 2010 the chorus was a key participant in the Virginia Arts Festival production of Bernstein's *Mass*.

Robert Shoup, Chorus Master and Staff Conductor



Since he began with the VSO in 1997, Mr. Shoup has guided the Virginia Symphony Chorus through many critically acclaimed performances, including appearances across the US and Central Europe and collaborative projects with the Virginia Arts Festival, Breckenridge Music Festival, Mark Morris Dance Group, Todd Rosenlieb Dance, and the Buffalo Philharmonic Chorus. In addition to Mr. Shoup's podium appearances with the VSO in concert and live telecasts on WHRO-TV, he has conducted numerous other American and European orchestras. Mr. Shoup co-conducted Leonard Bernstein's *Mass* with the VSO in 2010, and has spearheaded numerous special projects including the 2007 Festival of American Voices which earned a major NEA Grant. The Festival engaged nearly a dozen performing ensembles, featured the world première of Don Locklair's *Stirring the Silence* and reached an audience of thousands through live and televised performances. He served as the choral leader of the 1,800 voice chorus commemorating the national 400th Anniversary of the Settling of

Jamestown. Mr. Shoup has prepared singers for diverse artists including Renée Fleming, Garrison Keillor, Jane Glover, Kristen Chenowith, and Petula Clark.

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Virginia Symphony Orchestra



Photo: Dave Norman

Founded in 1920, the Virginia Symphony is Southeastern Virginia's pre-eminent professional symphony orchestra. It is ranked in the top ten per cent of professional orchestras nationwide and performs Classics, Pops and Family concert series in Norfolk, Virginia Beach, Newport News and Williamsburg, reaching more than 200,000 concert-goers every year as well as 63,000 children, students and lifelong learners with its education and community programs. Under the leadership of GRAMMY®-winning music director, JoAnn Falletta, the Symphony has performed at Carnegie Hall and the Kennedy Center and is the cornerstone of the Performing Arts in Southeastern Virginia, providing orchestral support for the Virginia Opera, Virginia Arts Festival, the Ballet and Todd Rosenlieb Dance. For more information, visit www.VirginiaSymphony.org

JoAnn Falletta



Photo: Mark Dellas

JoAnn Falletta serves as Music Director of the Buffalo Philharmonic and Virginia Symphony in the United States and Principal Conductor of the Ulster Orchestra in Northern Ireland. She has guest conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa and is the Principal Guest Conductor of the Brevard Music Center of North Carolina. Recipient of the Seaver/National Endowment for the Arts Conductors Award, winner of the Stokowski Competition, and the Toscanini, Ditson and Bruno Walter conducting awards, Falletta has also received eleven ASCAP awards and serves on the U.S. National Council on the Arts. A champion of American music, she has presented nearly five hundred works by American composers including over one hundred world premières. Her Naxos recordings include the double GRAMMY® Award-winning disc of works by John Corigliano and GRAMMY®-nominated discs of works of Tyberg, Dohnányi, Fuchs, Schubert, and Respighi. For more information, www.joannfalletta.com

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AMERICAN CLASSICS



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Kevin Deas, Baritone

Virginia Symphony Orchestra and Chorus

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