



ON FREEDOM'S GROUND

WILLIAM SCHUMAN

Sinfonia da Camera
Ian Hobson, *conductor*

University of Illinois Chorale & Oratorio Society
Fred Stoltzfus, *conductor*

Ingrid Kammin, *soprano*
Ricardo Herrera, *baritone*





William Howard Schuman (1910–1992) was one of twentieth-century America’s most important composers and arts administrators. Born in Manhattan into a German-Jewish middle-class family, Schuman went from being a Tin Pan Alley song plugger, to a music professor at Sarah Lawrence College (1935–1945), to the fourth president of the Juilliard School of Music (1945–1961), and finally, president of Lincoln Center for the Performing Arts in its formative years (1962–1968). During this entire time as an active administrator and teacher, he had another full career as a successful composer whose music was performed by some of the great orchestras and maestri of the time.

Throughout his compositional career, Schuman’s music was a fascinating mix of sonic bombast and dark introspection. Although his best-known works – *American Festival Overture* (heard on this disc), *New England Triptych*, and *Variations on “America”* for orchestra – are known for their exuberance and dynamic brassiness, there was another side to Schuman’s music that became more prevalent in his mid to later years and that dwelled on a somber and intellectually complex landscape.

The four compositions on this disc effectively portray both sides of Schuman’s musical personality, from the spirited energy of *American Festival Overture* and the uninhibited patriotic fervor of *A Free Song* and the concluding part of *On Freedom’s Ground*, to the much darker character of *Prelude* and the profoundly moving third movement of *On Freedom’s Ground*. With the exception of the oft-recorded *American Festival Overture*, the presence of the other three works on this disc represent the first opportunity to hear, in a commercially-distributed recording, works by Schuman that represent the many sides of his extraordinarily creative musical mind.

★ American Festival Overture ★

The *American Festival Overture* was Schuman’s first widely successful work. It reflects an inherent American optimism with boldness, energy, and a “muscularity” that was associated with his early compositions. Premiered by Serge Koussevitzky and the Boston Symphony Orchestra (BSO) on October 6, 1939, as part of a festival of American music, it followed by just eight months the highly problematic BSO premiere of Schuman’s *Second Symphony*, which was ultimately withdrawn by the composer.

Considering the debacle of the *Second Symphony*, Schuman could not have asked for a greater success with his new overture. The composer wrote a program note for the Boston premiere which reads in part: The first three notes of this piece will be recognized by some listeners as the “call to play” of boyhood days. In New York City it is yelled on the syllables, “Wee-Awk-Eee” to get the gang together for a game or a festive occasion of some sort. . . . The development of this bit of “folk material” . . . is along purely musical lines.

The first section of the work is concerned with the material discussed above and the ideas growing out

of it. This music leads to a transition section and the subsequent announcement by the violas of a fugue subject. The entire middle section is given over to this fugue. The orchestration is at first for strings alone, later for woodwinds alone and finally, as the Fugue is brought to fruition, by the strings and woodwinds in combination. This climax leads to the final section of the work, which consists of opening materials paraphrased and the introduction of new subsidiary ideas. The tempo of the work, save the last measures, is fast.

Leonard Bernstein waxed enthusiastic about the overture and its energy:

[There is] an energetic drive, a vigor of propulsion which seizes the listener by the hair, whirls him through space, and sets him down at will. This involves a buoyancy and lust-for-life which I find (at the risk of being called old-fashioned and artificially nationalistic) wholly American.

Due to the overture's high energy and accessibility for audiences, it has become one of Schuman's most popular and frequently performed works.

★ A Free Song: Secular Cantata No. 2 ★

In the midst of Schuman's early life as a composer, he enjoyed a singular honor as the first recipient of a Pulitzer Prize in musical composition. The jury, composed of the conductor Chalmers Clifton, who had become aware of Schuman's music through his position as director of the Works Progress Administration Federal Music Project; the composer Quincy Porter; and the conductor Alfred Wallenstein, announced their decision on May 3, 1943. The prize was to be awarded for *A Free Song: Secular Cantata No. 2*, written soon after Schuman learned he would not be allowed to serve in the armed forces due to a degenerative muscle disease that he would suffer with throughout his lifetime. It was completed in 1942. A person of deep patriotic conviction, Schuman was advised by his publisher at G. Schirmer, Carl Engel, to write music that would assuage his frustration and sadness from not being able to serve in the armed forces.

The composition itself is heavily grounded in the patriotic fervor of World War II America, pushed forward by the rousing nineteenth-century poetry of Walt Whitman, who was both reflecting on and celebrating the victories of America's Civil War. Schuman had become fascinated with Walt Whitman's poetry when he first heard Roy Harris's a cappella work *A Song for Occupations*, with text by Whitman. Schuman created the title *A Free Song* and adapted the poetry as he saw fit, changing "the 'I's' to 'we's' because I felt more comfortable saying 'we,'" he wrote.

I suppose that's why I wrote so little solo vocal music: you can't really write romantic vocal music unless you're willing to say "I." I have no trouble doing it in popular music. I think of Whitman as a poet of ideas, not of form, so I always felt quite free to change and juxtapose his words.

The work is composed in two parts: Part I – a) “Long, too long, America,” and b) “Look down, fair moon”; Part II – “Song of the Banner” – poetry all taken from Whitman's *Leaves of Grass*. Part I tells of an America that has enjoyed peace and prosperity but now must deal with “crises of anguish.” Schuman gives the beginning of Part I b) to the chorus's baritone section, which sings of a scene in which moonlight bathes the horrors of a battlefield where “faces ghastly, swollen, purple” are illuminated with bodies whose arms are “tossed wide.” This first part is both stentorian and ominous in character, with a dramatic intensity that appropriately matches the horrors depicted in Whitman's poetry, ending plaintively with English horn and orchestra alone.

Part II – “Song of the Banner” has a perpetually triumphant mood that begins with a lengthy fugue that serves as an elaborate orchestral introduction, reflecting Schuman's writing in his Third Symphony of 1941. When the chorus finally enters they celebrate “a new song, a free song.” Schuman brings the entire ensemble together in rhythmic unison on repeated eighth notes with the chorus crescendoing and decrescendoing on the word “flapping,” referring to the victorious flag that flies at daybreak on the battlefield, eventually accompanied by “the jubilant shouts of millions of men” crying “Liberty.” With brass and woodwind fanfares and clanging percussion, the work comes to a rousing conclusion that rings of jubilation, a belief in ultimate victory and a better world ahead.

★ Prelude ★

The a cappella *Prelude*, completed in 1939, was originally written for soprano soloist and the all-female chorus of Sarah Lawrence College, where Schuman taught from 1935 to 1945. The work is dedicated to the ensemble, but Schuman eventually also arranged the composition for mixed voice chorus (1942), the version we hear on this recording. The abstract and moving text is based on Thomas Wolfe's 1929 novel, *Look Homeward, Angel*.

Although Schuman claimed that his music for chorus was less complex than his instrumental compositions, that does not mean that he did not put a great deal of thought and passion into his choral works, as is evident in *Prelude*. The work presents many moods, from stentorian statements to “cantabile” writing.

The work begins with a declaratory half-step progression on the words “A stone, a leaf, an unfound door,” and then Schuman subtly introduces the soprano solo coming out of a forte chord in the chorus. The soprano solo is often the voice that moves the drama of Wolfe’s story forward while the chorus provides the harmonic foundation below.

A highly energized section marked “Vigoroso” on the words “Naked and alone we came into exile” quickly shifts to a “cantabile” section of mysterious quality on the same words. Schuman then adds to the diaphanous quality of the choral texture by asking the chorus to perform the passages “in a clearly audible whisper.”

Schuman eventually has the soprano solo move the narrative along with a more florid melodic line, singing

Which of us has looked into his father’s heart?
Which of us has not remained forever prison pent?
Which of us is not forever a stranger and alone?

as the soprano line floats above a hummed sustained chorus chord. Schuman elaborates on the soprano part even further by composing an ecstatic florid melody in a section marked “Pesante.” As the work concludes, the soloist and chorus take turns quietly asking, “Where? When?,” bringing this brief but moving work to an ending on a triple piano chord.

★ On Freedom’s Ground: An American Cantata for Baritone, Chorus, and Orchestra ★

In 1984 Schuman was approached by Albert K. (Nick) Webster, executive vice president and managing director of the New York Philharmonic, to compose a work for the commemoration of the Statue of Liberty Centennial in 1986, the fourth commission presented to Schuman by the New York Philharmonic. (The other three commissions were the Eighth Symphony [1962], *To Thee Old Cause* [1968], and *Three Colloquies for French Horn and Orchestra* [1980].) The composer expressed a desire to write a choral work with orchestra; he had wanted to write such a work for the American bicentennial in 1976, but it was never realized.

Schuman also suggested that it be a consortium commission, based on the rationale that it would produce more money for the composer and less cost for each of the commissioning organizations, and the work would have several guaranteed performances around the country. Webster agreed to the idea and also said that he would find the consortium participants.

Ultimately the consortium consisted of the New York Philharmonic in association with the Crane School of Music, the Albany Symphony Orchestra, the Atlanta Symphony Orchestra, the Chicago Symphony Orchestra, the National Symphony Orchestra, the Oregon Symphony, the Pittsburgh Symphony Orchestra, and the St. Louis Symphony Orchestra, with the New York Philharmonic and the Crane School having the honor of the

premiere. In a very personal gesture, the work was dedicated “to my family: my wife, son, daughter, grandson, sister, and to the memory of my parents and brother.” The dedication is particularly significant because it marks the first time Schuman publicly acknowledged the existence of his brother, Robert, who had lived in various facilities for the mentally challenged and had died in the 1950s.

In finding a source for the text, Schuman focused on the work of the distinguished poet, teacher, and French translator Richard Wilbur, who would eventually become the poet laureate of the United States from 1987 to 1988. Schuman wrote to Wilbur, “I hope that you can supply words that will create in me a burning desire to set them in a convincing manner for the panoply of singers and players that will be at our disposal,” adding that it was “the essence of the meaning of the Statue and of immigration that matters, rather than any specific facts which might well resist suitable treatment.”

The interplay between composer and poet over the next year or so was a wonderful example of how two senior artists could use their experience and sophistication to develop a work of breadth and passion. Wilbur conceived of the text as one poem in five sections, which corresponded to the movements of the work:

Back Then
Our Risen States
Like a Great Statue
Come Dance
Immigrants Still

a reflection on the sacrifices of individuals:
Mourn for the dead who died for this country.
Whose minds went dark at the edge of a field,
(from “Like a Great Statue”)

It was a mixture of laudatory verse:
Where was the thought of freedom then?
It came ashore within the minds of men.
(from “Back Then”)

a celebration of the diversity of America:
Now in our lady’s honor
Come dance on freedom’s ground,
And do the waltz or polka,
Whatever spins around.
(from “Come Dance”)

history:
It was an English thought
That there is no just government
Unless by free consent,
And in that English cause we fought.
(from “Our Risen States”)

and finally, a paean to Lady Liberty herself:
To our free eyes the gulls go weaving now
Loose wreaths of flight about our lady’s brow,
And toward her feet the motions of the sea
Leap up like hearts that hasten to be free.
(from “Immigrants Still”)

The work reflects many of the patriotic, introspective, and stentorian qualities of *A Free Song* of 1942. The composition begins featuring a languid trumpet solo, creating both a pensive quality, as well as a suggestion of a battlefield bugle melody. A slightly modified theme from Schuman's 1953 opera *The Mighty Casey's* Requiem chorus, "Oh, somewhere in this favored land, the sun is shining bright," permeates the movement and, in fact, reappears frequently throughout the work. It is eventually amplified into a "Liberty theme," as presented by the woodwinds, which the chorus will sing frequently on the aforementioned word "Liberty."

The somber, triple piano entrance of the chorus on the words "Back then, before we came..." is inflected by expressive melodic intervals and an acerbic dissonance in the choral writing. This long choral narrative sets the stage for the work. The movement is concluded by a definitive drum stroke/cymbal crash that brings back a muscular wind presence on the "Liberty theme" reminiscent of the composer's *New England Triptych* orchestration. The first movement segues into the next movement without pause.

The second movement, "Our Risen States," begins with a lengthy (188 measures) orchestral section of great exuberance, heavy with percussion. It also includes a curious middle section in a 12/4 meter composed of repeated quarter notes that is reprised later in the movement. When the chorus finally enters, it does so in a type of syncopated "patter" beginning on the words "It was an English thought" accompanied by a high drum in a quick tempo that eventually builds in a more mellifluous manner on the "Liberty theme." The movement concludes on a literal shout of the word "Liberty," quite similar to the conclusion of *A Free Song*, also on the word "Liberty." This movement's text also provides a brief primer on a bit of Revolutionary War history, including a few major battles and mention of the important French generals Lafayette and Rochambeau.

The emotional heart of the work, which Schuman referred to in early correspondence as a Requiescat, is the third movement. Wilbur took Schuman's advice seriously about referring to Archibald MacLeish's poem "The Young Dead Soldiers," which was used by Schuman in his 1976 work of the same name. There is much in the movement which deals with the death of those whose reason for giving their lives in war is questioned by future generations. Also included are the human abuses that mar the country's history:

Grieve for the ways in which we betrayed them,
How we robbed their graves of a reason to die:
The tribes pushed west, and the treaties broken,
The image of God on the auction block,
The immigrant scorned, and the striker beaten,
The vote denied to liberty's daughters.
(from "Like a Great Statue")

This effective and emotional movement is followed by the ultra-light fourth movement (“Come Dance”), which jars the listener from the pathos that had come before, breaking a meaningful and emotionally intense mood. Here, Schuman puts together quick musical synopses of various dances, from the waltz to the polka, tarantella, and even the Lindy hop. The engaging waltz melody is taken from a much earlier time, when Schuman teamed up with a neighborhood friend named Frank Loesser, who eventually became one of Broadway’s most important composers, to create a musical on no less a personage than Leonardo da Vinci. As the last movement (“Immigrants Still”) begins without a pause, the baritone solo returns as the chorus reinforces his line. At the end of the work the chorus brings the piece to an emotional height:

We are immigrants still, who travel in time,
Bound where the thought of America beckons;
But we hold our course, and the wind is with us.

Schuman takes the last phrase, “and the wind is with us,” and has the baritone and chorus repeat the words while the orchestra moves forward in a gradual *accelerando* that culminates in the typical Schumanesque conclusion at the dynamic level of triple *forte*.

In an intriguing historical twist, when Schuman set about to choose the baritone soloist, he was specific in his requirements: “The last thing I want is an opera star. The singer must first of all have the ability to project the Wilbur text [in the third and fifth movements] with clarity and understanding. . . . A young John Reardon might describe what I have in mind.” Therefore it is surprising that one of the best-known operatic baritones of the time, Sherrill Milnes, was chosen as the soloist, with much enthusiasm from Schuman. The work was premiered in Avery Fisher Hall by the New York Philharmonic and the Crane Chorus, Zubin Mehta conducting, on October 28, 1986, one hundred years to the day after the Statue of Liberty was dedicated.

The sense of passion for America and the pathos created by both text and music in remembering the struggles of immigrants who had arrived on America’s shores since the erection of the Statue of Liberty in 1886 make *On Freedom’s Ground* an affecting reflection of Schuman’s patriotism at the end of a rich and fulfilling life.

—Joseph Polisi
President, The Juilliard School
Author, *American Music: The Life and Times of William Schuman*

★ TEXTS ★

**A Free Song (adapted by William Schuman
from several poems in Walt Whitman's collection,
Drum Taps)**

Part I

Long too long, America,
Traveling roads all even and peaceful, you learn'd
from joys and prosperity only;
But now, ah now, to learn from cries of anguish.

Look down, fair moon, and bathe this scene;
Four softly down the night's nimbus floods, on faces
ghastly, swollen purple;
On the dead, on their backs, with their arms toss'd
wide,
Pour down your unstinted nimbus, scared moon.

Part II

O, a new song, a free song,
Flapping, flapping, flapping, flapping, by sounds,
by voices clearer,
By the wind's voice,
By the banner's voice, and child's voice, and sea's
voice, and father's voice,
Low on the ground and high in the air,
Where the banner at daybreak is flapping.

We hear and see not strips of cloth alone;
We hear again the tramp of armies,
We hear the drums beat, and the trumpets blowing,

We hear the jubilant shouts of millions of men,
We hear liberty.

**On Freedom's Ground: An American Cantata for
Baritone, Mixed Chorus and Orchestra**

Text by Richard Wilbur

I. Back Then

Back then, before we came
To this calm bay and savage oceanside,
When Bedloe's Island had no English name,
The waves were but the subjects of the tide
And vassals of the harnessed wind, which blew
Not as it chose, but as it had to do.

The river had no choice
But to create this basin to the south,
Where every springtime tuned the peeper's voice
And drove the shad-run through its narrow mouth,
And the high-hovering sea-birds, even they
Were slaves to hunger, diving on their prey.

Where was the thought of freedom then?
It came ashore within the minds of men.

II. Our Risen States

It was an English thought
That there is no just government

Unless by free consent,
And in that English cause we fought.

Our George defied their George;
Our Continentals would not yield
On Saratoga's field,
Or to the snows of Valley Forge.

But Yorktown's fall we owe
Not to ourselves alone, and let
This nation not forget
Great Lafayette and Rochambeau.

It was our risen States
Which heartened France at last to rise
And beat with angry cries
On prison doors and palace gates,

Till Frenchmen all might say
With us, and by the world be heard,
The sweet and rousing word
Of liberty, of *liberté*.

III. Like a Great Statue

Mourn for the dead who died for this country,
Whose minds went dark at the edge of a field,
In the muck of a trench, on the beachhead sand,
In a blast amid ships, a burst in the air.
What did they think of before they forgot us?
The glare and whiskey of Saturday evening?

The drone or lilt of their family voices?
The bend of a trout-stream? A fresh-made bed?
The sound of a lathe, or the scent of sawdust?
The mouth of a woman? A prayer? Who knows?
Let us not force them to speak in chorus,
These men diverse in their names and faces
Who lived in a land where a life could be chosen.
Say that they mattered, alive and after;
That they gave us time to become what we could.

Grieve for the ways in which we betrayed them,
How we robbed their graves of a reason to die:
The tribes pushed west, and the treaties broken,
The image of God on the auction block,
The immigrant scorned, and the striker beaten,
The vote denied to liberty's daughters.
From all that has shamed us, what can we salvage?
Be proud at least that we know we were wrong,
That we need not lie, that our books are open.

Praise to this land for our power to change it,
To confess our misdoing, to mend what we can,
To learn what we mean and to make it the law,
To become what we said we were going to be.
Praise to our peoples, who came as strangers,
Who more and more have been shaped into one
Like a great statue brought over in pieces,
Its hammered copper bolted together,
Anchored by rods in the continent's rock,
With a core of iron, and a torch atop it.
Praise to this land that its most oppressed
Have marched in peace from the dark of the past

To speak in our time, and in Washington's shadow,
Their invincible hope to be free at last —

Lord God Almighty, free
At last to cast their shackles down,
And wear the common crown
Of *liberté*, of liberty.

IV. Come Dance

Now in our lady's honor
Come dance on freedom's ground,
And do the waltz or polka,
Whatever spins around,

Or let it be the raspa,
The jig or Lindy hop.
Or else the tarantella,
Whatever doesn't stop,

The highland fling, the hornpipe,
The schottische or the break,
Or, if you like, the cakewalk,
Whatever takes the cake,

But end it with the John Paul Jones,
Invented in this land,
That each of us may circle 'round
And take the other's hand.

V. Immigrants Still

Still, in the same great bay,
Now edged with towers and with piers,
Where for a hundred years
Our lady has been holding sway,

The risen tide comes flooding as before
To ramble north a hundred miles or more,
And the same sea-birds rise, though now they wheel
Above the crossing wakes of barge and keel.

These waters and these wings,
Whatever once they seemed, now wear
A bright, cavorting air,
And have the look of ransomed things:

To our free eyes the gulls go weaving now
Loose wreaths of flight about our lady's brow,
And toward her feet the motions of the sea
Leap up like hearts that hasten to be free.

Not that the graves of our dead are quiet,
Nor justice done, nor our journey over.
We are immigrants still, who travel in time,
Bound where the thought of America beckons;
But we hold our course, and the wind is with us.

Sinfonia da Camera

Since its founding in 1984 by Maestro Ian Hobson, Sinfonia da Camera has achieved national and international recognition through its special projects, recordings, tours and concerts. Sinfonia, the resident chamber orchestra at the University of Illinois at Urbana-Champaign, is composed of musicians from the university and throughout the Midwest. In its debut season, Sinfonia released an acclaimed recording of French Piano Concerti with music director Hobson conducting from the keyboard and was the subject of a 90-minute Public Television special. Since that time Sinfonia has toured on three continents and has 16 recordings that can be heard on Albany Records, and the Zephyr, Redcliff, and Arabesque labels.

Ian Hobson

Pianist and conductor Ian Hobson is recognized internationally for his masterly performances of the Romantic repertoire, his deft and idiomatic readings of neglected piano music old and new, and his assured conducting from both the piano and the podium. In addition to being a lauded performer, Mr. Hobson is a dedicated scholar and educator who has pioneered renewed interest in the music of such lesser known masters as Ignaz Moscheles and Johann Hummel. He has also been an effective advocate of works written expressly for him by a number of today's noted composers, including Benjamin Lees, John Gardner, David Liptak, Alan Ridout, and Roberto Sierra.

Hobson is a much-sought-after judge for competitions and has been invited to join numerous juries, among them the Van Cliburn International Piano Competition (at the specific request of Mr. Cliburn), the Arthur Rubinstein Competition, the Chopin Competition, the Leeds Piano Competition, the Schumann International Competition, the Cleveland International Competition, the Kosciuszko Competition, and the newly renamed New York International Piano Competition.

One of the youngest ever graduates of the Royal Academy of Music, Mr. Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition. Mr. Hobson studied at Royal Academy of Music, and Cambridge and Yale Universities, and is now a professor of Music at the University of Illinois at Urbana-Champaign.

Ricardo Herrera

Ricardo Herrera, a recipient of various awards and distinctions, won first Prize in the Licia Albanese-Puccini Foundation Competition, participated in Plácido Domingo's Operalia World Opera Contest and the Merola Opera Center, and received the Demodocus Award in Greece resulting in his Carnegie Hall debut in Beethoven's *Ninth Symphony*. Mr. Herrera was featured as soloist with Distinguished Concerts International in Jenkin's *Mass for Peace* at Carnegie Hall where he also stepped in for Walter Cronkite to deliver excerpts of the "I have a dream"

speech in honor of Dr. Martin Luther King, Jr. He has performed with Glacier Symphony Orchestra, South Eastern Festival of Song, Lake Forest Symphony, El Paso Opera, Bel Canto, Gotham Opera, New York Festival of Song, Oldenburgisches Staatstheater, and the San Francisco Opera. Mr. Herrera is a professor of Music at the University of Illinois at Urbana-Champaign.

Ingrid Kammin

Ingrid Kammin, soprano, is currently pursuing a Doctor of Musical Arts in vocal performance and literature at the University of Illinois, where she also received a master's degree in music. She received a BFA in vocal performance from the University of Wisconsin at Milwaukee. In 2005 and 2006, Kammin participated in Il Corso Estivo per giovani cantiti in Urbana, Italy, and in 2001 she studied French language and culture at La Sorbonne in Paris. Her performing credits include *Poppea* and *Amor in L'Incoronazione di Poppea*, *Lauretta/Nella* in *Gianni Schicchi*, *Frasquita* in *Carmen*, *Papagena* in *The Magic Flute*, *Meg* in *The Ballad of Baby Doe*, and Bernstein's *Mass* and *La Vida Breve*, among others. She made her debut with the Master Singers of Milwaukee as the soprano soloist for *Carmina Burana*. Kammin has been the recipient of several awards and scholarships, including first place in the Central Illinois Metropolitan Opera Auditions and the Illinois Opera Theatre Enthusiast award.

Fred Stoltzfus

Fred Stoltzfus is Professor and Chair of Choral Music at the University of Illinois at Urbana-Champaign. A central aspect of his work has been his work with talented choral conductors pursuing professional training. He has also been active as a scholar with the Joseph Haydn Institute in Cologne, Germany where in collaboration with musicologists at the Institute he co-edited Haydn's *Stabat Mater* as part of the collected works edition published by Gustav Henle Verlag in 1993. Currently he is working on a transcription and commentary of the Beethoven sketchbook Grasnick 5, an extant collection of compositional ideas that trace the creative process he followed as he conceived and worked toward the final version of the *Agnus Dei* from the *Missa Solemnis*.

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- 2 A Free Song*** [13:39]
Ricardo Herrera, *baritone*
University of Illinois Chorale & Oratorio Society | Sinfonia da Camera
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- 3 Prelude for Full Chorus of Mixed Voices with Soprano*** [7:30]
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- 4 On Freedom's Ground: An American Cantata for Baritone, Chorus & Orchestra*** [40:01]
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