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Guest Artist R. Carlos Nakai, Native American flute
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Welcome to our exciting 40th anniversary season. As we enter this concert season, the Williamsburg Symphony is in its best position ever with the largest following it has ever had. Many of our first-time audience members comment that they are amazed by the high quality of the orchestra. We are not surprised. We know what a special gem we have. What does surprise us, though, is the huge leap in stature we have secured locally, regionally, and nationally over the past several years. Our symphony is often played on NPR and is becoming known nationally, even internationally, thanks to its unique programming and the high quality of its performances.

How has this happened? As with any organization, there are many components, and they must be aligned to be successful. Our success begins with our President/CEO. For some time now, we have been blessed with one of the finest symphony CEOs, Carolyn Keurajian. More than any other factor, Carolyn is responsible for what has happened here. She not only runs the organization but also has developed and maintains a positive, cohesive, strong culture based on mutual respect. As a result, we have an administration, a music director, musicians, and board, each working on the same page and each sensitive to the interests of the others as well as their own. Such a good working environment is not all that common among symphonies.

Much of the credit for our recent success belongs to our Music Director, Michael Buttermann. We knew we had something special in Michael when he came on board, but little did we realize what an incredible asset he would turn out to be. His programming has significantly broadened our audience while drawing rave reviews. Michael fits perfectly in this collaborative environment. He has brought new energy to the organization and significantly increased expectations.

We have an orchestra of talented and committed musicians who appreciate their audience and love working collaboratively. And we have a very hard-working board that not only respects the other components of the organization but does everything it can to support the organization's endeavors. And then there are you, our listeners and supporters. You are all part of this outstanding enterprise, and we are all grateful for your continuing and ever-increasing support. We exist for you and cannot exist without you. We will continue to grow and seek to exceed your expectations not only this season, but in upcoming years.

Our forces are aligned, and our trajectory is ever upward. So, enjoy! And know there is much more to come.

Sincerely,

Jon E. Krapfl, PhD
Chair, WSO Board of Trustees



Photo by Kim Kiely Photography

Dear Friends,

Welcome and thank you for joining us! For four decades, your Williamsburg Symphony has brought the magic of orchestral music into the lives of people all over the Historic Triangle. And with over a dozen broadcasts on nationwide public radio in the last year alone, our impact is being felt far and wide. Our 40th anniversary season promises to be our best yet, with great music, brilliant guests, and more than a surprise or two in store.

Talk about guests! We kick things off with the brilliant Marcus Roberts Trio, offering a totally fresh and innovative approach to Gershwin—replacing the solo piano with a freewheeling jazz trio in his celebrated Concerto in F. Richard Scofano uses the evocative strains of the Argentinian bandoneón to infuse his *La Tierra Sin Mal* with both nostalgia and surreal beauty. GRAMMY® nominee Tessa Lark returns to Williamsburg with a bluegrass-infused concerto by Michael Torke. And we celebrate local history

and honor indigenous populations with a world premiere by Dawn Avery in collaboration with Leah Glenn Dance and the reigning king of the Native American flute, R. Carlos Nakai.

Plenty of all-time favorites abound, from Brahms's First Symphony to Beethoven's "Pastoral," Dvorak's "New World" to *An American in Paris*—plus the largest orchestra we've ever assembled to present Holst's epic *The Planets* in honor of the composer's 150th birthday, complete with video images provided by NASA.

In November, we revel in the magic of John Williams, whose seven decades of work includes some of the best-known music ever written. In December, Broadway star (and local favorite) Tiffany Haas lights up the Kimball stage for our Holiday Pops concerts, and our annual Cabaret & Cocktails performance brings us *Broadway Rocks!* with a trio of stars presenting favorites from *Mamma Mia*, *Kinky Boots*, *Rock of Ages*, and more.

We're also working hard to bring great music into the lives of young people through our *Peter and the Wolf*, WYO Side-by-Side, and *Holst Planets* education concerts, along with our master-classes and Instruments for Kids programs.

It's such a privilege to make music with our wonderful musicians and to share the experience with everyone in Williamsburg. Thank you for being part of the WSO story, and here's to the next 40 years!

Enjoy,

MICHAEL BUTTERMAN

Music Director of four American orchestras and a sought-after guest conductor, Michael Buttermann is acclaimed for his creative artistry and innovative programming. Foundational to his dynamic career is a deep commitment to audience development and community engagement. In addition to his leadership of the Williamsburg Symphony, he is the Music Director of the Boulder Philharmonic Orchestra, which he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017. He is also the Music Director of the Shreveport Symphony and the Lancaster Symphony Orchestra.

As a guest conductor, Mr. Buttermann has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony, and Houston Symphony. Other recent appearances include performances with the Fort Worth Symphony, Colorado Symphony, Oregon Symphony, Phoenix Symphony, Kansas City Symphony, Charleston Symphony, Hartford Symphony, San Antonio Symphony, Syracuse Symphony, New Mexico Symphony, Santa Fe Symphony, California Symphony, Louisiana Philharmonic, Spokane Symphony, El Paso Symphony, Mobile Symphony, Winston-Salem Symphony, Pensacola Opera, Asheville Lyric Opera, and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival, Colorado Music Festival, and the Wintergreen Music Festival in Virginia. This season, he returns for a third time to conduct Cuba's renowned Havana Chamber Orchestra.

A passionate advocate for music education, Mr. Buttermann was the founding Music Director of the Pennsylvania Philharmonic and recently completed a 19-year association with the Rochester Philharmonic Orchestra as its Principal Conductor for Education and Community Engagement. Concurrently he enjoyed a 15-year tenure with the Jacksonville Symphony, first as Associate and then as Resident Conductor.

Mr. Buttermann gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, with whom he shared the podium to lead the season's opening concert.

For six seasons, Mr. Buttermann served as Music Director of Opera Southwest in Albuquerque. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and was Principal Conductor of the LSU Opera Theater.

While at Indiana University, Mr. Buttermann conducted a highly acclaimed production of Leonard Bernstein's little-known *1600 Pennsylvania Avenue* in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as *The New York Times*, *The Washington Post*, *Variety*, and *USA Today*. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Michael Buttermann's work has been featured in more than two dozen nationwide broadcasts on public radio's Performance Today. He can be heard on two CDs recorded for the Newport Classics label and on an album in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow. A new recording on the Reference Recordings label featuring the Boulder Philharmonic and Aldo López-Gavilán is set to be released in early 2025.



Photo by Helen's Place

Dear Symphony Family,

As we celebrate The Williamsburg Symphony Orchestra's 40th anniversary season, I am filled with gratitude and excitement. It has been such an honor to lead this exceptional organization for the past eleven years and now to work toward its continued growth and success.

I sincerely thank all of you—the dedicated Symphony staff, Board of Trustees, musicians, League volunteers, subscribers, Legacy Society members, and steadfast donors and sponsors—for the part you have played in this extraordinary story. Because of you, the orchestra has a passionately devoted audience and the strong financial backing that will enable us to pursue our mission with renewed vigor each year.

We are so fortunate to have the talents of Michael Buttermann and our gifted musicians to bring this exciting season to life. Even though Michael is not on the podium for the first part of the season, we are working together behind the scenes to ensure that every concert is a success until he returns. You should also know that your generosity this past year has allowed us to increase our musicians' compensation, which is an essential step in ensuring the level of artistry you have come to expect. What a joy it will be to listen and watch these exceptional musicians collaborate with world-renowned guest artists to present some of the most beautiful music ever written.

To our friends at the Williamsburg Community Chapel we also send our deepest thanks. Your continued hospitality and expert collaboration have been invaluable.

As we delight in this special season together, I encourage you to reflect on the joy this orchestra brings to your life—and to share your enthusiasm with friends and neighbors. I look forward to welcoming you to each and every performance in the coming months.

With heartfelt appreciation,

Carolyn Keurajian

President/CEO, The Williamsburg Symphony Orchestra

"In the act of making and experiencing music together, we build bridges towards a more harmonious and peaceful world." – Anonymous

MISSION STATEMENT

MISSION: *The Williamsburg Symphony Orchestra aims to inspire, educate, and entertain diverse audiences in Greater Williamsburg by enriching the cultural fabric of the community and creating a wider appreciation for and love of live symphonic music.*

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R. CARLOS NAKAI

Of Navajo-Ute heritage, R. Carlos Nakai is the world's premier performer of the Native American flute. He began his musical studies on the trumpet, but a car accident ruined his embouchure. His musical interests took a turn when he was given a traditional cedar flute as a gift and challenged to master it. As an artist, he is an adventurer and risk taker, always giving his musical imagination free rein. Nakai is also an iconoclastic traditionalist who views his cultural heritage not only as a source of inspiration, but also a dynamic continuum of natural change, growth, and adaptation subject to the artist's expressive needs.

Nakai's first album, *Changes*, was released by Canyon Records in 1983, and since then, he has released 40 albums with Canyon plus additional albums and guest appear-

ances on other labels. In addition to his educational workshops and residencies, Nakai has appeared as a soloist throughout the United States, Europe, and Japan, and has worked with guitarist/luthier William Eaton, composer James DeMars, pianist Peter Kater, and the late Paul Horn, among many others. The famed American choreographer Martha Graham used Nakai's second album, *Cycles*, in her last work, *Night Chant*. Nakai contributed music to the major motion pictures *The New World* (New Line) and *Geronimo* (Columbia).

While cognizant of the traditional use of the flute as a solo instrument, Nakai began finding new settings for it, especially in the genres of jazz and classical. He founded the ethnic jazz ensemble, the R. Carlos Nakai Quartet, to explore the intersection of ethnic and jazz idioms.

Nakai brought the flute into the concert hall, performing with over 30 symphony and chamber orchestras. He was a featured soloist on the Philip Glass composition, Piano Concerto No. 2: After Lewis & Clark, premiered by the Omaha Symphony. Nakai also works with producer and arranger Billy Williams, a two-time GRAMMY® winner, in composing for and performing the traditional flute in orchestral works of a lighter vein.

In a cross-cultural foray, Nakai performed extensively with the Wind Travelin' Band, a traditional Japanese ensemble from Kyoto which resulted in an album, *Island of Bows*. Additional recordings with ethnic artists include *In A Distant Place* with Tibetan flutist and chanter Nawang Khechog, and *Our Beloved Land* with famed Hawaiian slack key guitarist and singer Keola Beamer. Recently, Nakai released *Voyagers* with Philadelphia Orchestra cellist Udi Bar-David, blending Native American melodies with Jewish and Arabic songs.

Nakai has received two gold records (500,000 units sold) for *Canyon Trilogy* and *Earth Spirit* which are the first (and only) Native American recordings to earn this recognition. In 2014, *Canyon Trilogy* reached Platinum (over 1 million units sold), the first ever for a Native American artist performing traditional solo flute music. He has sold over four million albums in the course of his career. His GRAMMY® nominations include: *Ancestral Voices* (1994 Best Traditional Folk Album), *Inner Voices* (2000 Best New Age Album), *Inside Monument Valley* (2000 Best New Age Album), *In A Distant Place* (2001 Best New Age Album), *Fourth World* (2002 Best New Age Album),

Sanctuary (2003 Best Native American Album), *People of Peace* (2005 Best New Age Album), *Reconnections* (2008 Best Native American Album), *Dancing Into Silence* (2009 Best New Age Album), and *Awakening the Fire* (2013 Best New Age Album).

A Navy veteran, Nakai earned a Master's Degree in American Indian Studies from the University of Arizona. He was awarded the Arizona Governor's Arts Award in 1992 and an honorary doctorate from Northern Arizona University in 1994. In 2005, Nakai was inducted into the Arizona Music & Entertainment Hall of Fame. Nakai has also authored a book with composer James DeMars, *The Art of the Native American Flute*, which is a guide to performing the traditional cedar flute.



LEAH GLENN

Leah Glenn received her Master of Fine Arts degree in Dance Choreographic Theory and Practice from Southern Methodist University as well as her Teacher's Certification in Labanotation from Ohio State University. Glenn received her Bachelor of Arts degree in Dance and Management from Goucher College. While there, she performed as a soloist for artist-in-residence Gary Masters and was a member of the PATH modern dance company. Ms. Glenn has also received extensive training from Jacob's Pillow and the Chautauqua

Institution and has worked with the Philadelphia Dance Company, where she trained with Milton Meyers and Denise Jefferson.

Prior to teaching at William & Mary, Glenn was Assistant Professor and Head of Dance at Hampton University for two years. While at Hampton, she directed the Terpsichorean Dance Company and established the first African American chapter of the National Dance Association's Nu Delta Alpha Honor Society. Since she joined the faculty at William & Mary in 2006, her reconstructions of Pearl Primus' *Bushasche Etude*, the *Parsons Etude*, the *Limon Etude*, Anna Sokolow's *Rooms Etude* and Donald McKayle's *Rainbow Etude* have been presented by William & Mary. She has also reconstructed the *Rainbow Etude* at Southern Methodist University, Old Dominion University, and Hampton University. Her most recent reconstructions include *Lynchtown* by Charles Weidman and a collaboration with Paul Taylor Dance Company member Parisa Khobdeh on Taylor's work entitled *The Word*.

In addition to her original work and historical reconstructions, Glenn co-choreographed *Journey of Destiny*, the retelling of the settlement of Jamestown, which was part of the Jamestown 400th Anniversary Celebration. Several of her works have been presented at the annual International Association for Blacks in Dance Conferences. Her company, Leah Glenn Dance Theatre, has presented concerts at the Katzen Museum, Dance Place, the Millennium Stage of the Kennedy Center for the Performing Arts, and the ASWAD (Association for the Study of Worldwide African Diaspora) Conference at the Virginia Museum of Fine Arts in November 2019. Glenn also presented a series of master classes, Artist Talks, and performances at the Carver Community Cultural Center in San Antonio, Texas; the Ferguson Center for the Performing Arts in Newport News, Virginia; and at Xavier University in New Orleans, Louisiana. In addition to her role as Founder and Artistic Director of Leah Glenn Dance Theatre (LGDT), Glenn is a Full Professor completing her nineteenth year at William & Mary and was recently named the William R. Kenan, Jr. Professor of Dance.

MASTERWORKS CONCERT 5

R. CARLOS NAKAI AND THE INDIGENOUS FLUTE

The indigenous flute, or Native American flute, is a complex two-chamber instrument with finger holes like a recorder. It exists in a wide range of designs, sizes, and ranges. Its origin is lost to history.

INNER VOICES. First released on CD in 1999, Nakai's *Inner Voices* is a slow, contemplative work with long, lush musical lines and a subtle strings accompaniment.

KOKOPELLI WIND. This work by Nakai references an ancient Hopi fertility god who is usually depicted as a feathered flute player.

AMAZING GRACE. Though "Amazing Grace" is one of the most beloved hymns of all time, its composer remains a mystery. Most hymnals describe the tune as an early American folk melody, but there is ongoing speculation that it originated as a slave song.

The latter hypothesis has the ring of truth. The text of the hymn was written by John Newton (1725–1807), who went to sea at age eleven with his sea captain father. Newton's colorful career included desertion from the Royal Navy, recapture, and duty on a slave ship in Sierra Leone. Eventually he became captain of his own slave ship but had a religious awakening after a near-disaster at sea and thereafter saw to it that the enslaved people under his care were treated "humanely." Newton eventually abandoned the slave trade and became an influential abolitionist minister in the Church of England.

Program notes by:

Joseph & Elizabeth Kahn

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**SECRETS—
REMEMBERING THE BRAFFERTON INDIAN SCHOOL**

Dawn Ieri'hó:kwats Avery

"Secrets—Remembering the Brafferton Indian School" was composed for The Williamsburg Symphony Orchestra and is a rewrite of a score commissioned for the William & Mary Wind Ensemble. The work is meant to honor the ancestors who lived in this land and attended the Indian school. I incorporate 'Indigenous soundscapes,' including a variety of rattle sounds reminiscent of those heard during many Native American social dances and ceremonies. Several contemporary instrumental techniques symbolize the secrets and footsteps of the ancestors. A powwow drum is represented by the bass drum or timpani, with steady, non-accented beats interspersed with 'honor' beats. The oboist plays an original melody in the style of a traditional Haudenosaunee social song. The brass and string sections introduce plainchant-like fifths, a sonic indicator for the institution of Christianity. The vibraphone and double bass take over the chant with unusual bow techniques that speak to the violence toward Indigenous peoples.

Continued on page WSO9

WSO8

40TH

THE WILLIAMSBURG SYMPHONY ORCHESTRA

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Indian secrets screaming to be told are also heard in the French horn glissandi, flute jet whistles, and the rattling and strongly accented slap tones in the brass and winds. These are juxtaposed to the soft sounds of key clicks and wind blowing, forcing the listener to lean in. Ancestral spirits are represented by the sound of air blown through brass and wind instruments, along with soft, flowing harmonic alternations. One can hear their footsteps in the steady eighth notes. The piece concludes with the blessing of the rain, a transformation of the key clicks as their rhythms become random.

Although many secrets remain locked in time, the acknowledgment of this school is crucial for the possibility of reparative healing from the detrimental effects of colonization and assimilation. It is also an acknowledgment of the successful young men who studied at the Brafferton School, while keeping so much of their Native American culture alive and using their Westernized education to assist their communities. Although secrets may not be fully revealed, Indigenous consciousness is in the land we live on, with the past always present in the future. How, if, and by whom it is acknowledged, are still being negotiated.”

—Dawn Avery, composer of *Secrets—Remembering the Brafferton Indian School*

“Between 1723 and 1778 the Brafferton Indian School, on the campus of William & Mary, served as a classroom and living space for upwards of 125 Native American students from at least 26 tribes. Although the school was a colonial endeavor, students were encouraged to maintain their Indigenous language proficiency in order to serve as translators and interlocutors for their communities and colonial officials. The Brafferton was arguably the most important Native school in the colonies up to the time of the American Revolution.”

—Dr. Danielle Moretti-Langholtz

SYMPHONY NO. 9 IN E MINOR, OP. 95 **“FROM THE NEW WORLD”**

Antonín Dvořák (1841–1904)

Antonín Dvořák’s sojourn in the United States from 1892 to 1895 came about through the efforts of Jeanette B. Thurber, an idealistic proponent of an American national musical style who underwrote and administered the new National Conservatory of Music in New York. Dvořák’s popularity throughout Europe had made him Thurber’s first choice for a director. He, in turn, was probably lured to the big city so far from home by both a large salary and ideas regarding musical nationalism that paralleled Thurber’s own.

Thirty years before his arrival in New York, Dvořák had read Henry Wadsworth Longfellow’s *Song of Hiawatha*. He was eager to learn more about Native American and African American music, which he believed should be the basis of the American style of composition. He also shared with Thurber the conviction that the National Conservatory should admit African American students like Henry Burleigh, who became an important composer in his own right.

While Dvořák’s knowledge of authentic Native American music is questionable (his exposure came through samples transcribed for him by American friends and through Buffalo Bill’s Wild

WSO10

THE WILLIAMSBURG SYMPHONY ORCHESTRA

kim kiely

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West Show), he became familiar with African American spirituals through Burleigh, as well as indirectly via the songs of Stephen Foster. He incorporated both styles into Symphony No. 9, composed while he was in New York.

Just as Dvořák never quoted Bohemian folk music directly in his own nationalistic music, he did not use American themes in their entirety. Rather, with his unsurpassed gift for melody, he incorporated characteristic motives into his own themes. Nevertheless, any listener with half an ear can discern the tune "Goin' Home" in the famous English horn solo in the second movement. We can deduce the importance of these musical motives from the fact that they appear as reminiscences in more than one movement, especially in the Finale.

The third movement as well, with its rhythmic thumping, pentatonic scale, and orchestration dominated by winds and percussion, is meant to portray a Native American ceremonial dance described in Longfellow's poem. Dvořák had also intended to compose an opera on *Hiawatha*, but it never left the drawing board. His symphonic use of what he believed to be an authentic Native American musical idiom may have reflected his initial ideas for the opera.

One of the most important features of the Symphony is its thematic coherence. Whatever the origin of the melodies, they all have a modular characteristic in that they can be mixed and matched in many ways. In the last movement, Dvořák brings nearly all the Symphony's themes together, sometimes as one long continuous melody, sometimes in contrapuntal relationship to each other.

Program notes by:

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**FROM THE NEW WORLD
MASTERWORKS CONCERT 5**

WILLIAMSBURG COMMUNITY CHAPEL | MAY 14, 2025 | 7:30 P.M.
PRE-CONCERT TALK 6:30–7:00 P.M.

MICHAEL BUTTERMAN
Music Director/Conductor

R. CARLOS NAKAI
Guest Artist

LEAH GLENN DANCE THEATRE
Guest Artists

INNER VOICES

R. Carlos Nakai

- I. Inner Voices*
- II. Kokopelli Wind*
- III. Amazing Grace*

R. Carlos Nakai, Native American flute

INTERMISSION

**SECRETS—REMEMBERING
THE BRAFFERTON INDIAN SCHOOL***

Dawn Ieri'hó:kwats Avery

C. Lenora Adkins, narrator

Leah Glenn Dancers**: Julianne Abenoja, Trinita Davis,
Allison Foley, Francesca Harman, Sophia Perrotti

SYMPHONY NO. 9 (“FROM THE NEW WORLD”)

Antonín Dvořák

- I. Adagio-Allegro molto*
- II. Largo*
- III. Molto Vivace*
- IV. Allergro con fuoco*

*The Williamsburg Symphony acknowledges and honors the Indigenous peoples who attended the Brafferton Indian School and inhabited the land that is now the campus of William & Mary. We welcome the tribal leaders in attendance tonight. *Secrets—Remembering the Brafferton Indian School* is the collaboration of many talented individuals:

- Dawn Avery (Kaniënkéha, Mohawk descent, Turtle clan), GRAMMY®-nominated composer
- Dr. Danielle Moretti-Langholtz (Chemeheuvi Tribe), Brafferton Indian School Research and Libretto
- Carmen Lenora Adkins (Chickahominy Tribe), Narrator
- Leah Glenn, Choreographer
- MaryJo O'Shaunessy, Costume Designer

**The dancers represent the ancestral spirits who carry the memory of indigenous traditions and secrets that remain. Each of the costumes has a splash of one of the colors from the Native Medicine wheel (red, white, yellow, and black).

Programs, artists, and dates are subject to change.

Danielle Moretti-Langholtz, Ph.D., wrote the narration for *Secrets—Remembering the Brafferton Indian School*. She is the Director of the Thomasina E. Jordan American Indian Resource Center at William & Mary and administrator of the interdisciplinary Native Studies minor. Her research focus is on the political resurgence of Virginia Indians. As the Curator of Native American Art at the Muscarelle Museum of Art, Dr. Moretti-Langholtz has curated four major exhibitions, including a retrospective on the work of Jaune Quick-to-See Smith (2007); *In Reach of Memory Still: the Legacy and Artwork of Kiowa Five* (2011); *A Life in Costume*, an exhibition of the costumes of Glenn Close (2013); and *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School* (2016-17). She is also working to expand the collection of Native art at the Muscarelle. As the premier researcher and author on the Brafferton, Dr. Moretti-Langholtz was asked to write a special narration to be recited as part of the composition.

SECRETS—REMEMBERING THE BRAFFERTON INDIAN SCHOOL

Part 1: The Founding

Four centuries ago, colonizers from across the sea planted their empire in the homelands of many Native nations. The colonizers called this land Virginia; the Native called this land Tsenacommacah.

In 1693, the British monarchs, King William and Queen Mary, issued a Royal Charter decreeing that a college be constructed in Williamsburg, Virginia, to educate the young men of Virginia in good manners and good letters. This school would forever be named the College of William & Mary.

The Royal Charter included a mandate to educate the “Western Indians” in Christian theology, mathematics, and the English language.

Native leaders were reluctant to send their sons to school in Williamsburg, fearing for their well-being. In 1702, after assurances from Lt. Governor Alexander Spotswood about the safety of the Indian students, along with the remittance payments from tributary tribes, the number of Native students at William & Mary began to increase.

Part 2: The Funding

Tribes sent two students at a time to William & Mary College in Williamsburg to learn to speak English, the language of the colonizers. By 1712, there were 24 Native students, making the “Indian boys” a substantial percentage of the student population at William & Mary. In 1723, to better accommodate the Native students on campus, a magnificent Georgian building was constructed to house them. Today, the building houses offices of the college president and provost.

Funds from the estate of the scientist Robert Boyle were used to purchase 1,600 acres of agricultural lands in the village of Brafferton, England. These lands were divided and rented to tenant farmers. Rents from the farmers were collected twice a year and sent to Virginia to pay for food, housing, clothing, and the headmaster for the Native students.

The new building was named after the English village - the Brafferton Indian School.

Part 3: The Legacy

Indian students came to the Brafferton Indian School from Catawba, Chickahominy, Cherokee, Delaware/Lenape, Meherrin, Nansemond, Nottoway, Occaneechi, Pamunkey, Saponi, Susquehannock, Tutelo, and the Six Nations—Cayuga, Mohawk, Oneida, Seneca, Tuscarora, and also the Wyandot—tribes of the Eastern Woodlands.

Native students with English language skills were a valued asset to tribal communities and to Great Britain's colonial enterprise. The Brafferton Indian School became a locus of Native agency within the English sphere of influence and the most impactful Native school in the American colonies.

Cherokee student Charles Murphy served as a translator for Virginia Governor Patrick Henry, Nottoway student Tom Step assisted George Washington during the Seven Years' War, and Robert Scholar negotiated a land agreement with the headmen of his tribe. Pamunkey student Robert Mursh fought alongside the Americans at the Battle of Yorktown. Henry Bawbee of the Wyandot provided intelligence to the Americans during the Revolution. There were many contributions by Brafferton students!

The Indian school closed during the American Revolution and without funding from Great Britain, it never reopened. After three centuries, important stories have been lost to time. Let us remember and honor the Brafferton Indian School students and the contribution they made to their communities and the nation!

The WSO extends its deepest gratitude to the following donors for their generous donations and pledges received in the 2024–2025 fiscal year between **July 1, 2024**, and **April 15, 2025**.

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CALENDAR**

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Saturday, October 19, 2024 | 3:00 p.m.

Outdoor field at Mobjack Coffee Roasters at Main Street, Yorktown

WYO CONCERTO COMPETITION

Saturday, November 9, 2024 | 4:00 p.m.

Williamsburg Presbyterian Church

FALL CONCERT

Sunday, November 10, 2024 | 4:00 p.m.

William & Mary Concert Hall

WINTER CONCERT

Sunday, February 16, 2025 | 4:00 p.m.

William & Mary Concert Hall

WINTER CHAMBER PROGRAM CONCERT

Sunday, March 23, 2025 | 4:00 p.m.

The King of Glory Lutheran Church

SIDE-BY-SIDE CONCERT WITH THE WILLIAMSBURG SYMPHONY ORCHESTRA

Sunday, May 4, 2025 | 4:00 p.m. | Williamsburg Community Chapel

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