



W.S.O. THE WILLIAMSBURG
SYMPHONY ORCHESTRA

MASTERWORKS CONCERT

A Musical-Visual Celebration
of America's 250th Anniversary

AMERICAN MOSAIC

Join Music Director Michael Butterman in celebrating the American spirit with a concert that honors history, resilience, and the power of music to tell our nation's story with music by Peter Boyer, imagery by Joe Sohm and narrated by Barry Bostwick.



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American Mosaic is a co-commission of the National Symphony Orchestra, Cincinnati Symphony Orchestra for the Cincinnati Pops, Pacific Symphony, The Williamsburg Symphony Orchestra, and other orchestras to be announced.

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Welcome to the 2025–26 season of The Williamsburg Symphony Orchestra (WSO).

We have an extraordinary season planned for you. Music Director Michael Buttermann will present a mix of long-time favorites and innovative contemporary works. To top it off, our last concert of the Masterworks series will feature Peter Boyer's *American Mosaic* in celebration of the 250th anniversary of our nation. We are proud that this special piece was commissioned by the WSO along with the National Symphony Orchestra, the Cincinnati Pops, and other eminent ensembles.

Our recently revised vision is to be recognized in our region as the preeminent performing arts group that serves all audiences. And we will accomplish this by inspiring, transforming, and connecting our community through the power of orchestral music.

With that vision in mind, we have worked with the Williamsburg-James City County (WJCC) School Board to expand our offerings to two full orchestral presentations—one for all 4th-grade students and one for all 5th-grade students in the WJCC system. Michael Buttermann continues to expand our reach and our reputation, and we are delighted to announce that Michael has signed on for another five years. He has had and continues to have a marvelously positive impact on our orchestra, bringing it to new heights and to new national and even international audiences on National Public Radio.

With a Board that continues to grow in its impact and dedication, an extraordinarily talented Music Director, and topnotch administration, the WSO is in excellent hands artistically, financially, and organizationally—a situation enjoyed by relatively few symphony orchestras. We are reaching new audiences and having a growing impact on the cultural community of the Historic Triangle.

Enjoy the season.



Jon E. Krapfl
Chair, WSO Board of Trustees



Photo by Kim Kiely Photography

Dear Friends,

Welcome to a brand new season with your amazing Williamsburg Symphony Orchestra! From stellar guest artists and orchestral masterpieces, to a celebration of America's 250th and favorites from Broadway and the Las Vegas strip, we have something for everyone. We're proud to have become the hottest ticket in town and are thrilled that you have joined us this evening.

We welcome back the astonishing Natasha Paremski to light up the stage in our season opener, and meet rising star violinist Amaryn Olmeda to play Barber's gorgeous *Violin Concerto*. We'll also marvel at the range and variety of Sandbox Percussion Quartet and celebrate the talents of four of our own WSO principal musicians in Haydn's *Sinfonia Concertante*.

Your WSO will be in fine form in such favorites as Prokofiev's blazing *Romeo and Juliet*, Debussy's impressionistic seascape *La Mer*, Hanson's cinematic *Romantic Symphony*, Mendelssohn's inspiring *Reformation Symphony*, and a neglected masterpiece: Dawson's *Negro Folk Symphony*. And we close our subscription season with a multi-media celebration of America's 250th birthday from GRAMMY-nominated composer Peter Boyer, co-commissioned by the WSO along with the National Symphony, Cincinnati Pops, and other elite ensembles.

In November we'll celebrate the release of *Wicked: Part II* with two stars of the Broadway smash who will share music from *Wicked*, *Frozen*, *Les Mis*, and so much more. For the holidays, we're thrilled to welcome back Tiffany Haas (another *Wicked* veteran!) to light up the Kimball Theatre stage once again with her charisma and holiday magic. AND, our annual Cabaret & Cocktails performance features a tribute to Sinatra, the Rat Pack, and 50s Vegas with the amazing Paul Loren.

We are incredibly grateful for the steadfast support of our concert sponsors and underwriters. But most of all, we are grateful for YOU. Appreciative audiences are the reason we come together to create and share great music. Thank you for being with us this evening!

Enjoy,

BIOGRAPHY

Music Director of four American orchestras and a sought-after guest conductor, Michael Butterman 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. Butterman 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 fourth time to conduct Cuba's renowned Havana Chamber Orchestra.

A passionate advocate for music education, Mr. Butterman 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. He is also the founding Music Director of the Pennsylvania Philharmonic, an orchestra uniquely devoted to introducing orchestral music to young people.

Mr. Butterman 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. Earlier, Mr. Butterman was sponsored by UNESCO to lead the National Philharmonic Orchestra of Moldova in a concert of music by American masters.

For six seasons, Mr. Butterman served as Music Director of Opera Southwest in Albuquerque, New Mexico. 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. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera Workshop at the Indiana University Jacobs School of Music. As its Associate Music Director, he led the Ohio Light Opera through two festivals, conducting over 35 performances each summer.

While at Indiana University, Mr. Butterman 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*, *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 Butterman's work has been featured in more than three 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 late 2025.

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OUR VISION: To be recognized in our region as the preeminent performing arts organization that serves all audiences.

OUR MISSION: To inspire, transform, and connect our community through the power of orchestral music

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A MESSAGE FROM THE CONCERT SPONSOR, MARIE & FRANK KNUETTEL

Music is the basis of our home life and includes almost everything from folk to choral to classical and opera.

Numerous studies have shown that most forms of music help mitigate the effects of cognitive decline and bring solace to what may otherwise be a difficult physical environment. Nothing engages the brain like music, as it connects the brain's visual, auditory, and motor cortices and fosters elasticity and resilience. Similarly, young people who are engaged in vocal or instrumental music are infinitely less likely to wind up on a path that is not conducive to a successful adulthood.

Helping to fund the very high cost of maintaining and expanding an orchestra requires donors to step up to the plate. Ticket sales, unfortunately, do not provide adequate revenue to operate a high-class orchestra like we have here in Williamsburg.

The theme of tonight's concert is the 250th anniversary of the United States, and celebrating the freedoms and opportunities we have as Americans is significant and important to us. This was our primary motivation to provide additional funding to The Williamsburg Symphony Orchestra for this season's closing Masterworks concert. It is a true pleasure to be part of this group and to watch beautiful music evolve.

Frank and Marie Knuettel have been subscribers for over 13 years. Frank is a past Board of Trustees member, and Marie is past board chair of the WSO League. They have also opened their home on numerous occasions for WSO events as gracious hosts. The Williamsburg Symphony Orchestra expresses its deepest appreciation for their financial support, friendship, and commitment to the orchestra.

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PETER BOYER, COMPOSER

Peter Boyer is one of the most frequently performed American orchestral composers of his generation. His works have received over 800 public performances by more than 300 orchestras, and tens of thousands of broadcasts on classical radio stations around the United States and abroad. He has conducted recordings of his music with three of the world's finest orchestras: the London Symphony Orchestra, the Philharmonia Orchestra, and the London Philharmonic Orchestra. His GRAMMY®-nominated work *Ellis Island: The Dream of America* has received over 300 performances, and was nationally televised on PBS' *Great Performances*. Boyer has received commissions from prestigious American institutions, including the Kennedy Center for the National Symphony Orchestra, the Boston Pops, Cincinnati Pops, Pacific Symphony, and the U.S. Marine Band, which premiered his *Fanfare for Tomorrow* at the inauguration of President Biden. Other orchestras which have performed his music include the Philadelphia Orchestra, Cleveland Orchestra, Pittsburgh Symphony, Dallas Symphony, Detroit Symphony, Nashville Symphony, and Hollywood Bowl Orchestra. PropulsiveMusic.com



JOE SOHM, PHOTOGRAPHER

Joe Sohm's Americana imagery has been published more than one million times in major publications such as *National Geographic*, *The New York Times*, *The Wall Street Journal*, on television—NBC, CBS, PBS, CNN, MSNBC & Fox TV—in Al Gore's Oscar-winning film *An Inconvenient Truth*, and 24 hours a day worldwide on the Internet. Joe's imagery, scripts, and editing have been featured by the Boston Pops, Philly Pops, New West Symphony, and the Kansas City Symphony. His "photo-symphonies" have featured narrations by Clint Eastwood and William Shatner, and his Presidential music video was featured during President Clinton's 1993 Inaugural on worldwide television on MTV. Sohm's work was featured in the "Concert for America" at the Kennedy Center on 9/11/02, attended by President George W. Bush and broadcast on NBC. In 2013, Sohm co-published, with Reader's Digest, his award-winning *Visions of America* tabletop book, featuring an introduction by Paul Theroux. JoeSohm.com | VisionsofAmerica.com



BARRY BOSTWICK, NARRATOR

Winning Golden Globe, Tony, and Peabody awards for a long and multifaceted career, Barry continues to work in all genres with recently released films *Daruma*, *Love, Danielle*, *Incredibles 2*, *Outlaw Johnny Black* and coming soon *Making MegaForce* and *The Last Stop*. He voiced the album and stage version for *Ellis Island: The Dream Of America*, Peter Boyer's major symphonic piece.

Barry is probably best known for playing Brad Majors in the cult classic *The Rocky Horror Picture Show* and Mayor Randall Winston in the long-running Michael J. Fox sitcom *Spin City*; creating the role of Danny Zuko in the original production of *Grease*, winning the first of three Tony Award nominations; and finally winning the Tony for Best Actor in a Musical for the lead character in *The Robber Bridegroom* and subsequently producing the cast album.

On TV Barry's favorite roles were depicting George Washington in an 8-hour miniseries and Lady Astor in *War and Remembrance*. After hundreds of film and TV roles he is honored to be narrating Peter Boyer's *American Mosaic*.

MASTERWORKS CONCERT 5

“JUBILEE” (1895) FROM SYMPHONIC SKETCHES

George Whitefield Chadwick

Born November 13, 1854, in Lowell, Massachusetts

Died April 4, 1931, in Boston

Like most prominent American composers of his generation, Chadwick was educated in Europe and pursued a career as an academic in his native New England. After study in Leipzig and Munich with a brief but influential sojourn in France, he returned to Boston in 1880 to teach. In 1897 he assumed the directorship of the New England Conservatory of Music, a position he held until the end of the First World War. Chadwick's richest years for composition coincided with his lengthy directorship there. His pupils included Horatio Parker, Frederick Shepherd Converse, Daniel Gregory Mason, and Arthur Shepherd, all significant, albeit minor, figures in American music.

Chadwick was one of the first Americans to break from European musical molds to incorporate native American rhythms and folk melodies into his music. His *Symphonic Sketches*, composed from 1895–1904, are a superb example. Each of its four movements is a glimpse of everyday life in America: a musical precursor to the works of artists like Grandma Moses, Edward Hopper, and Norman Rockwell. “Jubilee,” the opening sketch, bursts out of the gate in a brilliant fanfare for full orchestra that emphasizes brass and percussion. That music recurs rondo-like, as a refrain. Chadwick preceded the movement with a pair of quatrains—his own, he later allowed—that hint at the character of his contrasting episodes.

No cool gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint MY Jubilee!

For when pale flutes and oboes play,
To sadness I become a prey;
Give me the violets and the May,
But no gray skies for me!

He does indeed favor cornet and tambourine in the initial salvo, while flutes and oboes are in the aural foreground in the movement's more introspective passages.

The American content emerges in Chadwick's adaptation of the habanera rhythm and fleeting allusions to vaudeville, ragtime, and Stephen Foster. (Attentive listeners may catch a snippet of “Camptown Races.”) Chadwick's propulsive sections go like the wind, rendering “Jubilee” an exciting and effective curtain raiser.

The score calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion [triangle, xylophone, tambourine, field drum, crash cymbals, suspended cymbal, and bass drum], harp, and strings.

AMERICAN MOSAIC

Peter Boyer

Born February 10, 1970, in Providence, Rhode Island

Imagery by Joe Sohm

Mr. Boyer has graciously provided the following background to his collaboration with Mr. Sohm on American Mosaic.

The idea for this project was born in the summer of 2023, when “photo-historian” and video artist Joe Sohm approached me with his conception for a musical-visual work to celebrate “America 250,” the United States Semiquincentennial, in 2026. He described his remarkable multi-year odyssey to capture high-definition video from across all 50 of the United States, and his belief that our respective bodies of work celebrating America were highly complementary, and should be combined in a work commemorating the 250th anniversary of our nation’s founding.

Even more intriguing, Joe proposed to me that our collaborative piece should largely adapt pre-existing orchestral music from across my catalog, and that he would edit video sequences to passages from my recordings—which we later could assemble and experiment with, as segments of a larger work, and to which we could add narration. As he commenced this long editing process, integrating his stunning imagery and my music, the results were truly compelling, and a shared vision for the piece began to take shape.

A key milestone in this project’s development occurred when the National Symphony Orchestra, which had previously commissioned and performed my music, agreed to be the lead commissioner in a consortium which would later grow to include several other orchestras. I’m grateful to Nigel Boon, the NSO’s Vice President, Artistic Planning, for his critical role early in this process.

Joe and I share a fascination with American history, and it was his conception that the narration for our work would be built on a series of notable quotes from throughout that history, with brief context around each. We collaborated on the research and writing for the narrator script, eventually settling on a series of eleven short themed sections, each of which had one or more quotes. From a musical point of view, the resulting structure might be described as a large symphonic suite with narration. Within this structure, excerpts from various works of mine, composed over a period of more than two decades, have been adapted and repurposed, along with newly composed material.

In this collaboration between composer and video artist, great care was taken to create a highly integrated relationship between music, images, and text. *American Mosaic* might be described as a “concert film with live narrator and orchestra” in celebration of “America 250.” As that milestone approaches, we find ourselves in divisive and difficult times. It is hoped that this work may provide audiences with an uplifting experience, honoring many aspects of our shared national history and identity, of which we can be justly proud.

—Peter Boyer, November 2025

Boyer’s music is lush and cinematic, beautifully synchronized with both the narration and Joe Sohm’s breathtaking photography, and taking full advantage of the prismatic colors available from a large symphony orchestra. Even though he has drawn on previous works, the transitions

between segments are seamless and inspiring. During this semiquincentennial year, *American Mosaic* takes its place proudly alongside earlier patriotic works like Aaron Copland's *Lincoln Portrait* and Carl Fischer's *American Heroes*. *American Mosaic's* narrative text is an effective refresher in American history. The multi-media presentation with narrator and images deepens the resonance of this prismatic music.

The score calls for 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, a large percussion complement [glockenspiel, crotales, chimes, xylophone, vibraphone, marimba, triangle, tambourine, suspended cymbal, sizzle cymbal, crash cymbals, tam tam, snare drum, bass drum], harp, piano (doubling celesta), narrator, and strings.

NEGRO FOLK SYMPHONY

William Levi Dawson

Born September 23, 1899, in Anniston, Alabama

Died May 2, 1990, in Montgomery, Alabama

William Levi Dawson was an Alabama native who pursued virtually his entire career in the American heartland. He began his education as an agricultural student at Tuskegee, but the pull of music was too strong. Before leaving Tuskegee he had studied music theory and learned to play almost every standard instrument in the orchestra. Dawson started teaching music in Kansas, then went back to school. He earned a second degree, this time in composition, from the Horner Institute of Fine Arts in Kansas City. From there he went to Chicago, where he was awarded a scholarship at the American Conservatory. He completed an M.A. in composition under Adolph Weidig, and continued private study in Chicago with Thorvald Otterstrom and Felix Borowski.

By this time Dawson had become an accomplished trombonist. He landed the first trombone chair in the Chicago Civic Orchestra, supplementing his income by arranging, editing, and conducting. In 1930 his *alma mater*, Tuskegee Institute, invited him back to direct the choir. Under Dawson's leadership, that choir became one of the most distinguished choral ensembles in America. He remained there until his retirement in 1955.

Dawson's first major performance took place in 1934, when Leopold Stokowski and the Philadelphia Orchestra premiered the *Negro Folk Symphony*, so named because it was based partly on spirituals. At the time, Dawson said that his goal was:

... to write a symphony in the Negro folk idiom, based on authentic Negro folk music but in the same symphonic form used by the composers of the romantic-nationalist school.

That description captures the spirit and style of his music. He was a synthesizer, fusing his solid background in the European classical tradition with his personal heritage as an African-American.

His program note for the world première in 1934 stated:

This Symphony is based entirely upon Negro folk music. The themes are taken from what are popularly known as Negro spirituals, and the practiced ear will recognize the recurrence of characteristic themes throughout the composition. This folk-music springs spontaneously from the life of the Negro people as freely today as at any time in the past, though the modes and forms of the present day are sometimes vastly different from the older creations.

In this composition the composer has employed three themes taken from typical melodies over which he has brooded since childhood, having learned them at his mother's knee.

Dawson revised the Symphony in 1952 after visiting West Africa, adding in some African rhythmic patterns to the opening movement, "The Bond of Africa." This process yielded the final version of the Symphony, which Leopold Stokowski recorded, and which we hear this evening.

By any standard, *Negro Folk Symphony* must be considered a major work. The three movements take approximately one half hour in performance, and the orchestra is large, imposing, and splendidly used. Dawson had an excellent sense of orchestral color and drama. His conclusion to the first movement is brilliant and completely convincing. The genius of his Symphony lies in its engaging mixture of traditional European techniques, African rhythms, and melodic material derived from spirituals. Dawson wrote that "a link was taken out of a human chain when the first African was taken from the shores of his native land and sent to slavery." The opening French horn motive in "The Bond of Africa" is a symbol of that missing link, and recurs throughout the Symphony. The opening movement features two principal themes. One is an original theme in spiritual style; the second, introduced by the oboe, is based on the spiritual "Oh m'littl' soul gwine-a shine." Powerful rhythmic episodes suggest rapid, synchronized hand-clapping.

Three gentle gong strokes open "Hope in the Night." Writer Tilford Brooks suggests that they represent the Trinity, and thus the hope inherent in faith. An English horn theme supported by pizzicato strings follows. According to Dawson's original program note, this melody symbolized "the monotonous life of people who were held in bondage for 250 years." A lighter, brisker passage for oboes suggests children at play. Mournful solos for violin, clarinet, and cello suggest abandonment, before a series of restatements of ideas presented earlier. A repeat of the gong strokes closes "Hope in the Night." The two spirituals that figure in the third movement of *Negro Folk Symphony* are "O le' me shine, shine like a morning star," and "Hallelujah, Lord, I been down into the sea." A coda brings back "O le'me shine" in the brasses for a triumphant conclusion.

The score calls for 2 flutes, piccolo, 2 oboes, English horn, 3 clarinets (1 E-flat, 1 B-flat, 1 A), bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, gong, chimes, African clave [*adawura*], triangle, tenor drum, side drum, xylophone, cymbals, bass drum, harp, and strings.

THE WSO IS GRATEFUL TO THE FOLLOWING
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This concert was supported, in part, by the Virginia Commission for the Arts, which receives support from the Virginia General Assembly and the National Endowment for the Arts, a federal agency.



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SYMPHONY ORCHESTRA

2026/2027 SEASON

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IN JUNE



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Jeannette Jang,

*Assistant Concertmaster***Richard Dunn, Assistant****Concertmaster Chair**

Dan Sender

Audrey Gray

Simon Lapointe

Heejin Weisbrod

Susan Spafford

Kay Rooney

Kristin Presley

Samantha Spena

SECOND VIOLINAlana Carithers, *Principal***Eva & Georg Siegert,****Principal Chair**Alyssa Evans, *Assistant Principal*

Emily Monroe

Amelia Bailey

Sarah Park

Joanna Owen

Gretchen Loyola

Violaine Michel

VIOLAHyoJoo Uh, *Principal***John C. Jamison, Viola Chair**Jena Chenkin, *Assistant Principal*

Jocelyn Smith

Alex Antonio

Daniel McCarthy Howard

Lesley Hogg

CELLORyan Lannan, *Principal***John & Lisa Landon Hewett,****Cello Chair**

Schuyler Slack,

*Assistant Principal***James E. Hinich, Jr.,****Cello Chair**

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Lee Philip

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Jennifer Debiec Lawson,

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Bruce Sogoloff, Flute Chair**

Ami Pinteá

Jeremy McEntire (piccolo)

OBOEAnqi Zhou, *Principal*

Victoria Hamrick

Kelly Peral (English horn)

CLARINETDavid Lemelin, *Principal***Donald S. & Linda T. Baker,
Clarinet Chair**

Jiyeon Choi

Brian Do (bass clarinet)

Eddie Sundra (E-flat clarinet)

BASSOONFelix Ren, *Principal*

Matt Lano

Jeff Wasik (contrabassoon)

HORNDominic Rotella, *Principal***Roy E. Hock, Horn Chair**

Cody Halquist

Erin Lano

Roger Novak

Jeremy Ulm

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Mary Elizabeth Bowden,

*Principal***Norb & Mary Ellen Smith,****Trumpet Chair**

Mark Oates

Nina Bell

TROMBONENick Gonzalez, *Principal***Ronald & Celia Adolphi****Living Trust, Trombone Chair**

Scott Winger

John McGinness

TUBA

Conrad Shaw

TIMPANI

Raymond Breakall

PERCUSSIONChris Fosnaugh, *Principal*

Davi Martinelli de Lira

Reid Stockdill

Sarah Williams

HARP

Anastasia Jellison

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Rebecca W. Siegel,**Piano Chair****OPERATIONS STAFF**Cliff Roebuck, *Williamsburg**Community Chapel**Production Director*Jeannette Jang, *Personnel**Manager*Jenny Pattison, *Marketing and**Graphic Design*Julia Karstens, *Music Librarian*Kathryn Carithers, *Social Media*Aaron Ostenfeld, *Productions**Manager**Our publishing deadline may**not enable us to list all musicians**performing this evening. We apol-**ogize for any omissions or errors.*

AMERICAN MOSAIC

MASTERWORKS CONCERT 5

WILLIAMSBURG COMMUNITY CHAPEL | MAY 7, 2026 | 7:30 P.M.

PRE-CONCERT TALK 6:30-7:00 P.M.

MICHAEL BUTTERMAN

Music Director/Conductor

PETER BOYER

Composer

JOE SOHM

Photographer

BARRY BOSTWICK

Narrator

JUBILEE FROM SYMPHONIC SKETCHES

George Whitefield Chadwick

AMERICAN MOSAIC

Peter Boyer

Joe Sohm, Photographer | Barry Bostwick, Narrator

INTERMISSION

NEGRO FOLK SYMPHONY

William L. Dawson

- I. *The Bond of Africa*
- II. *Hope in the Night*
- III. *O Le' Me Shine, Shine Like a Morning Star!*

Programs, artists, and dates are subject to change.

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Williamsburg's own opera company, founded 2012

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Orfeo ed Euridice by Gluck, November 4, 7, 9



The Marriage of Figaro by Mozart, May 22, 24, 26

Look for the opera **Zorro!** By Hector Armienta in September 2026

Brunch Concert at the Williamsburg Winery, 10/19/25 at 12:30 PM

Art Song Concert at the W&M Music Center, 3/7/26 at 6:30 PM

Fundraising Dinner Concert at the CH Clubhouse, 5/12/26 at 5 PM

For tickets, details, and other events please see <https://www.operainwilliamsburg.org>



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OCT 25, 2025 | 7:30 PM
WILLIAMSBURG PRESBYTERIAN CHURCH

Festive Choral Music
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DEC 13, 2025 | 7:30 PM
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50th Anniversary
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MAR 07, 2026 | 7:30 PM
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American Mosaic:
The Williamsburg Symphony Orchestra
A Musical-Visual Celebration of America's 250th Anniversary

May 9, 2026 | 8:15 - 9:00 PM
 Colonial Williamsburg's Palace Green

Celebrate the American spirit with a concert that honors history, resilience and the power of music to tell our nation's story. Peter Boyer's *American Mosaic*, a newly commissioned work, weaves together images by renowned photographer Joe Sohm, music and the voices of America in a powerful reflection on the nation's past and future.

This story is narrated by Barry Bostwick.

Concert presentation will be followed by a grand display of fireworks.

Free and open to the public.



American Mosaic is a co-commission of the National Symphony Orchestra, Cincinnati Symphony Orchestra for the Cincinnati Pops, Pacific Symphony, Williamsburg Symphony Orchestra, and other orchestras to be announced.

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It's about harmony.
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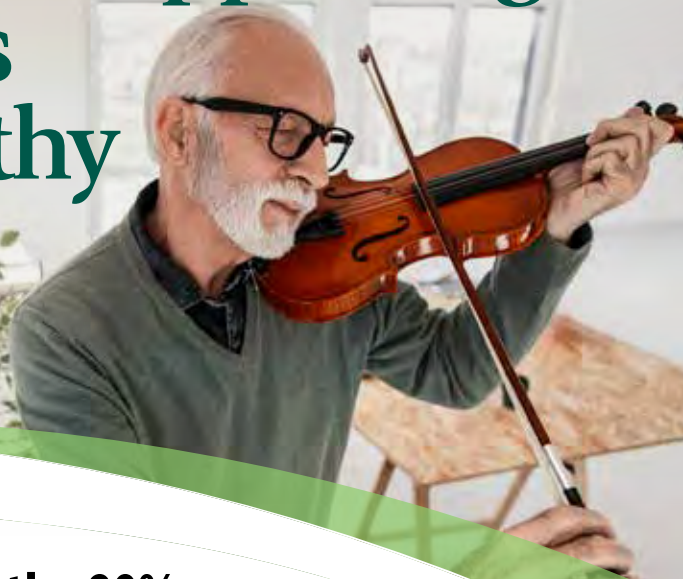
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