

Soul of a Nation

PORTRAITS OF PRESIDENTIAL CHARACTER



MUSIC BY VICTORIA BOND | LIBRETTOS BY MYLES LEE, MD

PERFORMED BY
THE CHICAGO COLLEGE OF PERFORMING ARTS
AT ROOSEVELT UNIVERSITY

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Overview



Notes by Myles Lee, MD

The presidents honored in this album fundamentally altered the structure and development of our nation. Losing more battles than he won, Washington made independence possible. Jefferson emblazoned the soul of our nation in the Declaration of Independence. Theodore Roosevelt made us a world power.

Franklin Roosevelt saved our republic and the free world in World War II.

Each piece focuses on a single aspect of each man's character (Washington's moral clarity and prescience; Jefferson as a reluctant warrior; Theodore Roosevelt's exuberant, ultimately destructive, drive; and Franklin Roosevelt's indomitable courage), to illustrate not just their accomplishments, but the inner turmoil each man faced on his journey to immortality.

Soul of a Nation: a Portrait of Thomas Jefferson

The Declaration of Independence, the Statute for Religious Freedom in Virginia, the University of Virginia: Thomas Jefferson considered these his greatest contributions to the genesis of our nation's development. Whether independence, religious freedom, or education are the soul of a nation, Jefferson's embrace of all three reinforces the notion that without them, and perhaps without him as architect, our nation would have had no soul and would not have become the most powerful, yet benevolent, force for good in recorded history. That he could accomplish this while severely conflicted between public ambition and the longing for balance, serenity, and harmony in his personal life—a reluctant warrior—redounds to our good fortune.

The Indispensable Man: a Portrait of Franklin Roosevelt

Roosevelt's struggle against the devastation of polio became a metaphor for his epic battles against the Great Depression and the threat to the free world posed by the Axis powers of Nazi Germany, Italy, and Japan in World War II. The title of this piece derives from a speech FDR delivered in 1932 in which he said, "...I have avoided the delusion that this is a campaign of persons or personality. To indulge in such a fantastic idea of my own importance would be to betray the common hope and the common cause that has brought us all together...A great man left a watchword that we can well repeat. 'There is no indispensable man.'" Determined to follow the footsteps of his cousin Theodore, FDR, paralyzed from the waist down, took on a turbulent world with a grand smile, and, in the eyes of history despite his own protestation to the contrary, *became* indispensable for his time—and *our* time.

The Crowded Hours: a Portrait of Theodore Roosevelt

Theodore Roosevelt had a personality characterized by optimism, high energy expenditure, enthusiasm, extroversion, impatience, and an inclination to action rather than reflection. If one constructs a spectrum that starts with joy, and ascends incrementally to exuberance, ecstasy, mania, madness, creativity, serenity, and letdown, TR was probably at the exuberant level. This congenital substrate permeated, enabled, and amplified all of his personal and public actions. He channeled his excesses into effective and groundbreaking domestic and foreign policy. The loss of this exuberance upon the death of his son, Quentin, in World War I, for which he took personal responsibility, destroyed his glorification of combat. It was as though his very exuberance, the boy in him, had been the devil that, as he put it, "masters each of us." Its exorcism was an agony that killed him six months after Quentin's tragic death.

Pater Patriae: a Washington Portrait

"Nearly all men can withstand adversity, but if you want to test a man's character, give him power." When Abraham Lincoln enunciated those words, perhaps he had George Washington in mind. Arguably, no leader in American history accepted power with such reluctance, wielded it with such vision, and relinquished it with such decisiveness as Washington. He confronted adversity with equanimity, governed without precedent, and resisting coronation, enabled the first presidential succession as defined by our Constitution. *Pater Patriae* encapsulates the essence of Washington's character: courage, relentlessness, prescience, and the moral clarity that made independence possible and enabled our republic to survive.

Composer



Victoria Bond (www.victoriabond.com)

A major force in 21st century music, composer Victoria Bond is known for her melodic gift and dramatic flair. Her works for orchestra, chamber ensemble and opera have been lauded by the *New York Times* as “powerful, stylistically varied and technically demanding.

In addition to *Soul of a Nation*, the four presidential portraits on the Albany label, highlights of Ms. Bond’s catalogue include the operas *Mrs. President*, *Clara* and *The Miracle of Light*; ballets *Equinox*, and *Other Selves*; orchestral works *Thinking like a Mountain*, *Bridges* and *Urban Bird*; and chamber works *Dreams of Flying*, *Frescoes and Ash* and *Instruments of Revelation*, among many others. Her compositions have been performed by the New York City Opera, Shanghai, Dallas and Houston Symphonies, members of the Chicago Symphony and New York Philharmonic, American Ballet Theater and the Cassatt and Audubon Quartets.

The *New York Times* praised Victoria Bond’s conducting as “full of energy and fervor.” She has served as principal guest conductor of Chamber Opera Chicago since 2005. Prior positions include Assistant Conductor of Pittsburgh Symphony and New York City Opera and Music Director of the Roanoke Symphony and Opera, Bel Canto Opera and Harrisburg Opera. Ms. Bond has guest conducted throughout the United States, Europe, South America and Asia. She is the first woman awarded a doctorate in orchestral conducting from the Juilliard School

Ms. Bond is Artistic Director of Cutting Edge Concerts New Music Festival in New York, which she founded in 1998, and is a frequent lecturer at the Metropolitan

Opera and has lectured for the New York Philharmonic. The *Wall Street Journal*, NBC’s *Today Show* and the *New York Times* and other national publications have profiled Ms. Bond.

Librettist



Myles Lee, MD (www.mylesedwinlee.com);
@myleseephography on Instagram)

Librettist Myles Lee is an historical hobbyist with an extensive library on American history and the presidency. Sharing similar interests with Victoria Bond, whom he met by chance early in the morning during a New Year’s Day walk in 2004, the two became collaborators on the four presidential portraits in this album. Dr. Lee has a degree in Art History from Harvard University and is a graduate of Tufts Medical School. He practiced cardiothoracic surgery in Los Angeles for 40 years and is currently a senior member of the American Association for Thoracic Surgery and a fellow of the American College of Surgeons. He has authored numerous scientific papers, a textbook on complications in cardiac surgery (*Near Misses in Cardiac Surgery* which has been in print since 1992) and a novel (*The Donation*), which dramatizes the shortage of organ donors. Dr. Lee is also a fine art photographer. He has discerned the origins of painterly technique in images captured in the field. He frequently subordinates the reality of scenic photos to abstract expressionistic images dominated by form, composition, balance, color, texture, and light; in so doing he has demonstrated how life itself imitates art.

Dr. Lee is a member of the Carmel Foundation Photographers and the Center for Photographic Art in Carmel, California. His work resides in private collections in Los Angeles, Santa Barbara and Carmel, California, Durham, North Carolina, East Hampton, New York, the art collection of the Community Hospital of the Monterey Peninsula in Monterey, California, and adorns the cover of this album. Dr. Lee is President of the Los Angeles Doctors Symphony Orchestra. Founded in 1953, it is one of the oldest community orchestras in the United States.

Our Conductors



Born in Rome, Italy, **Emanuele Andrizzi** received a Diploma in piano performance from the A. Casella Conservatory, graduated in conducting and composition from the Santa Cecilia Conservatory, and earned a DMA in Conducting Performance at Northwestern University. He lived and worked in Portugal and Spain, before moving to Chicago where he currently resides with his family. He has conducted at the Lyric Opera of Chicago, San Diego Opera, Chicago Opera Theater, Opera Theater of St. Louis, Orchestra della Città di Ravenna, Cluj Symphony, Chicago Philharmonic, and collaborated with the Millennium Park and the Ravinia Festivals. He is Conductor and Head of the Orchestral Program at Chicago College of Performing Arts at Roosevelt University and Music Director of the McHenry County Youth Orchestras. Passionate about working with young musicians, he has collaborated with the Ryan Opera Center at the Lyric Opera of Chicago, La Musica Lirica, the Chicago Opera Theater Young Artist Program, and the Illinois All-State Orchestra. He has guest conducted the Bienen School of Music

at Northwestern University, his Alma Mater, where he conducted a recent production of Poulenc's *The Dialogues of the Carmelites*, starring Joyce Castle. He has served as Music Director and Conductor of the Cervantes Orchestra, and as assistant to Andrew Davis (Lyric Opera of Chicago) and James Conlon (Los Angeles Opera). Maestro Andrizzi is a recipient of the Honorable Mention Award at the International Competition for Conductors of Contemporary Music "4X4 Prize" and winner of the "P. Barrasso" International Competition for Chamber Music. He has recorded for Albany Records.



Stephen Squires, Professor of Conducting in the Music Conservatory of the Chicago College of Performing Arts at Roosevelt University, received his musical training at the Preparatory School of the Eastman School of Music and the Crane School of Music, in New York. He earned his Master's degree in Instrumental Conducting/Trumpet Performance at California State University, Northridge. Mr. Squires' current professional appointments include Resident Conductor of the Elgin (IL) Symphony Orchestra, Principal Guest Conductor of the Fox Valley Orchestra (Aurora, IL), Music Director of the Millar Brass (Evanston, IL), and Music Director of the Illinois Brass Band (Arlington Heights, IL). He is the former Music Director of the Illinois Chamber Symphony. Mr. Squires has guest conducted the Chicago Symphony, the Syracuse Symphony, the Green Bay Symphony, the Columbus (OH) Symphony and the Chicago Composers Orchestra. In addition, he is an accomplished recital accompanist, freelance trumpeter, and frequent guest conductor at educational festivals throughout the country.

Our Soloists



Violinist **Frank Almond** holds the Charles and Marie Caestecker Concertmaster Chair with the Milwaukee Symphony Orchestra. Mr. Almond holds two degrees from the Juilliard School, where he studied with Dorothy DeLay. Other important teachers included Michael Tseitlin, Felix Galimir, and Joseph Silverstein. He continues an active schedule of solo and chamber music performances in the US and abroad including appearances with the Ojai Festival, Frankly Music, An die Musik, the Nara Academy in Japan, Sarasota Music Festival, Music in the Vineyards, and various solo appearances with orchestras. He has recorded for numerous labels, most recently AVIE, based in London. In both 2002 and 2004 An die Musik received Grammy nominations for its "Timeless Tales" series. His project on AVIE, *A Violin's Life* partially chronicles the history and pedigree of the instrument he usually plays, the *Lipinski* Stradivari from 1715, notoriously stolen and recovered in 2014. *Plucked*, a feature documentary based on the theft, is slated for release in 2018.



Mark Ridenour is assistant principal trumpet of the Chicago Symphony Orchestra. He was appointed to this position by Daniel Barenboim in 1994. From 2003-2005 and 2016-present, he served as the Orchestra's acting principal trumpet. He earned a Master of Music degree at the University of Cincinnati College-Conservatory of Music and completed two years of doctoral studies. Currently, he is on the faculty of Roosevelt

University and Wheaton College. He teaches and gives master classes in Canada, Europe and Asia. He can be heard as solo trumpet on the Telarc releases of Prokofiev's *Symphony No. 5* and *Lieutenant Kijé* and the Grammy Award-winning Mussorgsky's *Pictures at an Exhibition* and *Night on Bald Mountain* with the Cincinnati Symphony.



Costa Rican flutist **Gabriela Vargas**, winner of the Young Artist Competition with the Orquesta Sinfonica de Costa Rica, has won multiple awards and competitions that have led to performances in Central, South, and North America. Well known for the beauty of her tone and her musical flexibility, Vargas is an active musician in the Chicago area where besides performing with major classical ensembles, she can often be heard on the contemporary and Brazilian music scenes. Her performances have been broadcast live on 98.7 WFMT, and she has recorded for Albany Records.



John Bruce Yeh joined the Chicago Symphony Orchestra in 1977, the first Asian musician ever appointed to the CSO, and is now the longest-serving clarinetist in CSO history. A prizewinner at both the 1982 Munich International Music Competition and the 1985 Naumburg Clarinet Competition in New York, Yeh continues to solo with orchestras around the globe. An enthusiastic champion of new music, John Bruce Yeh is the dedicatee of new works for clarinet by numerous composers, ranging from Ralph Shapey to John Williams. More than a dozen solo and chamber music recordings have earned him worldwide critical acclaim. Yeh is director of Chicago Pro Musica and received the Grammy Award in 1986 as Best New Classical Artist.

Our Narrators



Adrian Dunn (George Washington) received a Masters degree in Music, Music Performance, and Vocal Performance from the Chicago College of Performing Arts where he studied with famed Metropolitan Opera Baritone, David Holloway. For five years he served as the Artistic Director and principle conductor of the Legacy Black Music Project at Roosevelt University. He is the founder and CEO of HoperaWorld Entertainment in

Chicago and is an accomplished singer, composer and producer. He received a 2009 MacArthur Foundation and Richard Driehaus Foundation award for his innovative work as composer, conductor, and executive producer of *HOPERA: a hip hop opera* which received critical acclaim in its Cleveland World premiere and Chicago Premiere performances in 2009. The *Chicago Sun Times* hails "Dunn's score is hugely impressive..." "...Superb and powerfully sung."



Henry Fogel (Thomas Jefferson), current Dean of the Chicago College of Performing Arts at Roosevelt University, was President and CEO of the League of American Orchestras from 2003-2008. From 1985-2003, he was President of the Chicago Symphony Orchestra and was formerly Executive Director of the National Symphony Orchestra of Washington, D.C. Prior to that, Mr. Fogel was Orchestra Manager of the New York Philharmonic.

A recipient of honorary doctorate degrees from Roosevelt University, Northwestern University, the Curtis Institute, and Columbia College in Chicago, Mr. Fogel has also

received a Cultural Leadership Citation from Yale University for service to the cultural life of the nation and the highest honor in the symphony orchestra field, the League of American Orchestras' Gold Baton Award. Mr. Fogel has previously narrated Copland's *Lincoln Portrait*, Stravinsky's *Histoire du Soldat*, and numerous other works.



An award-winning actor and director, **Ray Frewen** (Theodore Roosevelt) has been active in Chicago theatre for 30 years. He appeared as Javert in the national tour of *Les Miserables* and has performed at The Court Theatre, Asolo State Theatre (FL), Wisdom Bridge, Marriott's Lincolnshire, Candlelight, Illinois Shakespeare Festival and the Ravinia Festival, in addition to a number of television appearances including Chicago Fire.

He was formerly Artistic Director of Drury Lane Oakbrook and served as Associate Producer for Apple Tree Theatre. Currently he is an Associate Professor and Assistant Director of the Theatre Conservatory of Chicago College of Performing Arts at Roosevelt University.



David Holloway (Franklin Delano Roosevelt) has sung with the New York City Opera and major opera companies across the United States including, Boston, Central City, Chicago, Cincinnati, Dallas, Fort Worth, Houston, Kansas City, New Orleans, Omaha, San Diego, Santa Fe, San Francisco, and Washington D.C. His repertoire of more than 75 major roles encompasses Figaro in *Il Barbiere di Siviglia*, Figaro and Count Almaviva in *Le nozze di Figaro*, Giovanni in *Don Giovanni*, Onegin in *Eugene Onegin*, Caesar in *Julius Caesar*, Scarpia in *Tosca*, Papa Germont in *La Traviata*, and Rigoletto in *Rigoletto*. He sang seven seasons with the Metropolitan Opera in New York City; and for ten years, he was leading baritone at the Deutsche Oper am Rhein in Düsseldorf. He sang the Toreador in *Carmen* two seasons at the Glyndebourne Opera Festival, a performance that was filmed and is available on DVD. For eleven years, Mr. Holloway was Head of Voice at Chicago College of Performing Arts. He is Director of the Apprentice Singer's Program at the Santa Fe Opera. In Fall 2015, Holloway took over as Artistic Director of El Paso Opera, El Paso, Texas.

Acknowledgements

Soul of a Nation: Concerto for Violin and String Ensemble was recorded October 15, 2015. *The Indispensable Man: Concerto for Clarinet and Wind Ensemble* was recorded March 27, 2012. *The Crowded Hours: Concerto for Trumpet and Wind Ensemble* was recorded April 18, 2017. *Pater Patriae: Concerto for Flute and Wind Ensemble* was recorded March 27, 2012. All works were recorded in Ganz Hall, Roosevelt University, Chicago.

Recording and post-production: Christopher Willis

Cover Image: photograph "Waterfire" ©2012 Myles Lee, MD (@myleesleephotography Instagram)

All works are available from the composer.

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