

**EARLY MUSIC ACCESS PROJECT**  
**presents**

# AMASS

**A NEW MASS FOR  
OLD INSTRUMENTS**

**Sunday, March 10, 2024, at 7:30pm**  
**Christ Episcopal Church, Charlottesville VA**

NATIONAL  
ENDOWMENT  
for the **ARTS**  
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CHARLOTTESVILLE AREA  
COMMUNITY  
FOUNDATION

# PROGRAM

*Tonight's performance will run without an intermission. Please take a moment to silence all cell phones.  
Please refrain from flash photography or video recording.*

Chaconne in E minor, BuxWV 160	Dietrich Buxtehude
Three chorales from <i>Jesu, meine Freude</i> , BWV 227	Johann Sebastian Bach
AMASS (world premiere)	James T. Dargan
<i>Kyrie</i>	
<i>Sanctus</i>	
<i>Agnus Dei</i>	
Sonata in G for 2 violins, viola da gamba and basso continuo, BuxWV 271	D. Buxtehude
AMASS (continued)	J.T. Dargan
<i>Ave maris stella</i>	
<i>Benedictus</i>	
Violin Sonata No. 6 in G Major, BWV 1019a, Cantabile, ma un poco adagio	J.S. Bach
AMASS (continued)	J.T. Dargan
<i>Gloria</i>	
Swing Low in Gilead	J.T. Dargan
Tree of Life	J.T. Dargan

*Brianna J. Robinson, soprano; Patrick Dailey, countertenor; James T. Dargan, bass  
Carmen Johnson Pájaro & David McCormick, baroque violins; Tavya McCoy, baroque viola  
Jane Leggiero, viola da gamba; Patricia Ann Neely, violone; Nicole Keller, organ*

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*Tonight's performance is 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. Additional funding for AMASS provided by a National Endowment for the Arts "Grants for Arts Projects" award.*

## PROGRAM NOTES

The texts of the Mass Ordinary reach far and wide, through a few different religious traditions, but I first encountered them as a choral singer. I was raised with liturgy based in English, not Latin, but as a working singer the words of the Latin Mass represented a steady paycheck for me, sometimes when very little else was steady.

As I sang different settings of the Mass, I would recall how my elders often said the phrase "Lawd hammericy", or how I'd sung "Holy holy holy, Lord God Almighty" as a boy soprano in the Little Angels of God children's choir. I spent over fifteen years as a pro church musician, singing these Latin verses every week of every year, and I connected with the human emotions in them.

The Kyrie's cry for help; the jubilation of the Sanctus; the plaintiveness of the Agnus; the calm faith of the Benedictus; the pure joy of the Gloria; all of these were feelings I was familiar with, growing up singing old school gospel music and Negro spirituals. There was a "Balm in Gilead" in the Mass, for me. There was a "Motherless Child" in the Mass, for me. "Steal Away" and "Give Me Jesus" were there in my version of the Mass, for me.

So when it came time to write my own version of the Mass, the music of my roots guided me, as it guides every music I make. For those who have ears to hear, there is Black music in every movement of this Mass, and it rides tandem with my long years singing in the white high church tradition.

One of the places I always felt a lack in the Mass was in its focus on a male God and his male Son. Without Mary, there would be no Mass, and Jesus famously loved his Mother. Whatever divinity there may be, it's not made in the image of patriarchy. So Mary appears, even in the movements that aren't the Ave maris stella.

As I get older, and the world continues its crazy spin, I want peace more each day. So, "dona nobis pacem" is my cry, in this mass and in life, and that's why it pokes into the Gloria. I want my Mass to be OUR Mass, a prayer for peace that we pray together, with all our strength amassed. I hope you find your own Mass in AMASS.

## SOLOIST BIOS

Soprano **Brianna J. Robinson**, whom *The Boston Globe* proclaimed as, "a radiant voice and presence," is a native of Ravenna, Ohio. She is a former Jane and Steven Akin Emerging Artist with Boston Lyric Opera where she covered and performed roles such as Lucy in Gregory Spears' *Fellow Travelers*, Mimi in Puccini's *La Boheme*, Lena in Ana Solokovic's *Svabda* and several roles in Paul Ruders' *The Handmaid's Tale*. She recently stepped on stage as Julie in Rhiannon Giddens and Michael Abels' 2023 Pulitzer Prize-winning opera *Omar*. In the 2023-2024 season, Robinson returns to Boston Lyric Opera, stepping into the role of Leontine in Joseph Bologne, Chevalier de Saint-George's *The Anonymous Lover*. In December 2023, she

made her Carnegie Hall debut with The Cecilia Chorus of New York in Ralph Vaughan Williams' *Dona nobis pacem* and was a recent District Winner in the Metropolitan Opera Laffont Competition. Last season, she made concert debuts with several orchestras, including the Akron Symphony Orchestra, Claflin Hill Symphony Orchestra/New World Chorale, and the Handel & Haydn Society in the powerful performances of 'Crossing the Deep'. Robinson was named a finalist in the Benjamin Matthews Vocal Competition with Opera Ebony and was awarded first prize at the 6th Getting to Carnegie Competition. She made her international debut in Ruse, Bulgaria in 2021 creating the role of Ophelia in the world premiere of Joseph Summer's *Hamlet*. Ms. Robinson is a proud graduate of Ohio Wesleyan University and the Eastman School of Music.

**Patrick Dailey** has been described as possessing "a powerful and elegant countertenor voice" (*Los Angeles Daily News*) and a "vocal standout" (*Boston Classical Review*). He has appeared with Grand Rapids Symphony, Opera Memphis, Austin Baroque Orchestra, Shreveport Opera, Woodhouse Opera Festival (UK), and Il Festival de Ópera Barroca de Belo Horizonte (Brazil), among others. A versatile artist, Dailey has performed with the likes of acclaimed Broadway composer Jason Robert Brown, and the Queen of Soul, Aretha Franklin. He's featured in international filmmaker Ben Gregor's *Fatherhood* (FUSE TV) and can be heard in Boaz Yakin's new film *ONCE AGAIN (for the very first time)*. Recent highlights include appearances with Handel Choir of Baltimore, The Thirteen, Opera Philadelphia, Washington Bach Consort, and the Nashville Symphony. He appeared on season 17 of *America's Got Talent* with *Metaphysic* and was named "Best Classical Singer" in Nashville Scene magazine's 2022 "Best of Nashville" issue. Highlights of Dailey's 2023-2024 season include the New York premiere of his curated concert, *Sankofa Project*, a debut with the Chattanooga Bach Choir in Bach's *St. John Passion* and his Paris concert debut at the Théâtre des Champs-Élysées with Africa Lyric's Opera. A graduate of both Morgan State University and Boston University, Dailey is Professor of Voice and founding director of the Big Blue Opera Initiatives at Tennessee State University, founding director of the W. Crimm Singers and co-founder of Early Music City.

**James Dargan** is a musician and writer raised in the American Southeast and educated in New and Old England. While at Boston University, James studied violin with Nicholas Kitchen and completed bachelor's degrees in Literature, Religion, and Musicology, all the while singing and acting in various choirs and theater productions, fencing, and writing his thesis under the aegis of his advisor, the late poet Geoffrey Hill. While in the UK, James completed his graduate degree in English Literature at Leeds University, continued to play the violin, and began to find his voice as a singer, working as a Lay Clerk at York Minster Cathedral. After York, James returned to Boston, where he sang choral music, opera, new music, and began to compose and work as a teaching artist. In 2016, James attended the Tafelmusik Baroque Summer Institute on a full scholarship, then moved to New York, where he worked as a church musician, freelance chorister (with Musica Sacra, the choir of St John The Divine, the Bard Festival Chorus, and Summerfest at Bard, among others), and taught at several schools. Career highlights include performances of Schubert's *Winterreise*; numerous performances of his social justice-themed recital programs "Oh, Glory", "OG2", and "Ladies Only"; NYC solo appearances in Duruflé's *Requiem* and Orff's *Carmina Burana*; several NYC premieres of songs for which James was singer and songwriter; and the composition of the score for the short film *Plot*. In 2019, James was Visiting Artist at Phillips Academy. In 2022, he sang in "...Iphigenia", by Wayne Shorter and Esperanza Spalding, and for the last few Christmas seasons, James has soloed with the Boston Symphony Holiday Pops. James is a founding member of the Black musical collective Ring Shout.

# TEXTS & TRANSLATIONS - AMASS

## 1. KYRIE

Kyrie eleison.  
Christe (Maria) eleison.  
Kyrie eleison.

Lord have mercy.  
Christ (Mary) have mercy.  
Lord have mercy.

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.

Glory to God in the highest!  
And on earth,  
peace to people of good will.

Kyrie eleison.

Christ have mercy.

## 2. SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts,  
  
Heaven and earth are full of your glory,  
Hosanna in the highest.

(Ave) Maria gratia plena...  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei...

(Hail) Mary full of grace...  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God...

## 3. AGNUS DEI

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.

Lamb of God,  
Who takes away the sin of the world,  
Have mercy on us.

## 4. AVE MARIS STELLA

Ave maris stella,  
Dei Mater alma,  
atque semper Virgo,  
felix caeli porta.

Hail, Star of the ocean,  
God's own Mother blest,  
ever sinless Virgin,  
gate of heav'nly rest.

Sumens illud Ave  
Gabrielis ore,  
funda nos in pace,  
mutans Hevae nomen.

Taking that sweet Ave,  
which from Gabriel came,  
peace confirm within us,  
changing Eve's name.

Solve vincula reis,  
profer lumen caecis  
mala nostra pelle,  
bona cuncta posce.

Break the sinners' fetters,  
make our blindness day,  
Chase all evils from us,  
for all blessings pray.

Monstra te esse matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.

Show thyself a Mother,  
may the Word divine  
born for us thine Infant  
hear our prayers through thine.

Virgo singularis,  
inter omnes mitis,  
nos culpis solutos,  
mites fac et castos.

Virgin all excelling,  
mildest of the mild,  
free from guilt preserve us  
meek and undefiled.

Vitam praesta puram,  
iter para tutum:  
ut videntes Iesum  
semper collaetemur.

Keep our life all spotless,  
make our way secure  
till we find in Jesus,  
joy for evermore.

## 5. BENEDICTUS

Benedictus qui venit  
in nomine Domini.

Blessed is the one who comes in the name of the  
Lord.

### Psalm 1:

Blessed is the one who walks in the way of our God. They shall be like a tree planted by the rivers of water, that brings forth fruit in season. Their leaf shall not wither, and whatever they do shall prosper.

### Mary's Magnificat:

My soul magnifies my God, and my spirit does rejoice in God my Saviour. For behold, from now on, all generations shall call me blessed: God hath magnified me--God's name is Holy. My God exalts the humble and meek, he fills the hungry with good things, and holy is God's name.

### Song of Zechariah:

Benedictus...per viscera misericordiae Dei nostri,  
in quibus visitabit nos oriens ex alto,illuminare his,  
qui in tenebris et in umbra mortis sedent, ad  
dirigendos pedes nostros in viam pacis

Blessed be...In the tender compassion of our God  
the dawn from on high shall break upon us, to  
shine on those who dwell in darkness and the  
shadow of death, and to guide our feet in the way  
of peace.

## 6. GLORIA

Gloria in excelsis Deo.

Et in terra pax

hominibus bonæ voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te, gratias agimus tibi  
propter magnam gloriam.

Dona nobis pacem.

Gloria in excelsis Deo.

Et in terra pax

hominibus bonæ voluntatis.

Glory to God in the highest!

And on earth,

peace to people of good will.

We laud you, we bless you,

we adore you, we glorify you, we praise you for  
your great glory.

Give us peace.

Glory to God in the highest!

And on earth,

peace to people of good will.

The musical score is written for a Congregation and consists of four staves. The first staff, labeled 'Congregation', is for the 'KYRIE' section, starting with a piano (*p*) dynamic. The lyrics are 'Ky-ri-e e-le... e-le-i son, Ky-'. The second staff, labeled 'Cong.', is for the 'SANCTUS' section, featuring triplets. The lyrics are 'San-ctus, sanc-tus, sanc-tus, Do-mi-ne De-us Sa-ba-oth!'. The third staff, labeled 'Cong.', is for the 'AGNUS' section, with lyrics 'Ag-nus de-i, Ag-nus De-i'. The fourth staff, labeled 'Cong.', is for the 'GLORIA' section, with lyrics 'Glo-ry, glo-ry, glo-ry, glo-ri-a!'. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

EMAP thanks housing hosts Amelia Camacho, Kristin Jensen & Daniel Krasnegor, Carl Lynch & Linda Wenger, David McCormick, Linda McCormick & Steve Ganong, Dana & Steve Patek, and Gregory & Andrea Saathoff.

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