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The Mid-Columbia Mastersingers extend our sincere thanks to our title sponsor CPCCo with additional support from Amentum and Lucas Engineering towards helping to sponsor this year's program. We are additionally grateful to the U.S. Department of Energy for their continued partnership and support of these concert offerings.



As a prime contractor to the U.S. Department of Energy for the safe, environmental cleanup of legacy nuclear waste at the Hanford Site, CPCCo's vision includes enhancing strategic partnerships and collaboration. In its role as steward of this historic facility, CPCCo is committed to preserving its unique legacy and maintaining it for continued public use – and they are the proud title sponsor of this concert series.



Mid-Columbia Mastersingers Artistic Director Justin Raffa and Operations and Outreach Coordinator Jennifer Keller receiving Central Plateau Cleanup Company's generous contribution in support of these concerts from CCPCo Communications Director Rob Roxburgh



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These concerts would not be possible without the shared vision of Colleen French, Patrick Jaynes, Juliann O'Neill, and members of their teams who have assisted with planning and execution of these concerts for the past several years. Thank you for allowing us to be guests in this extraordinary space.

Program

Today's performance is being recorded. Please silence cell phones and watches.

Please hold applause until the end of the program.

There will be no intermission.

Sakura

Japanese Folk Song, Arranged by Chen Yi

The Road From Hiroshima, A Requiem

Shawn Crouch (b. 1977)

Part I

- 1. The Crippled City/Lauds
- 2. Introit
- 3. Kyrie
- 4. Bones
- 5. Offertorium
- 6. Dragonflies
- 7. Pie Jesu
- 8. Sanctus



Pause

Part II

- 9. Agnus Dei
- 10. Every Year
- 11. Every Month
- 12. Every Day
- 13. Lux Aeterna
- 14. Libera Me
- 15. Sandals and Slippers/Dies Irae
- 16. In Paradisum/Industry: Before the Bomb

Takeda no Komoriuta

Japanese Folk Song, Arranged by Misuzu McManus

Program Notes for The Road from Hiroshima, a Requiem (2006/revised 2023)

I first heard of Marc Kaminsky's moving poems about life before and after the bombing of Hiroshima over a coffee in New Haven, Connecticut, where the conductor Patrick Dupré Quigley and I were both attending the Yale School of Music. Patrick recited for me the poem in which Kaminsky describes the moment after the bomb exploded, leaving only the shoes of the people who were moments before standing on the train station platform. These were moving, gripping accounts of nuclear destruction. A few years later Quigley commissioned *The Road from Hiroshima, a Requiem* for his ensemble Seraphic Fire.

Scored for mixed choir, treble choir, soprano and baritone soloists, and chamber orchestra, the work begins with a brief "awakening" of bells weeks after the bombing and moves backwards to the scenes of destruction left by the bomb and the bombing itself; and finally, in the final minutes, Hiroshima as an industrial city before August 6, 1945. Like Benjamin Britten's *War Requiem, The Road from Hiroshima* works on multiple levels. The soprano/baritone soloists, and treble choir represent the voices whose story is told through Kaminsky's poetry, and the choir singing the Latin *Requiem* text represents the voice of human incarnation. The Latin and English text have been woven together to create not only a lament on suffering and loss, but a visceral experience of life itself in the time of tragedy.

This piece was first performed in 2005 to commemorate the 60th anniversary of the bombings of Hiroshima and Nagasaki.

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Special thanks to All Saints Episcopal Church, the Hanford High School Music Department and the Mid-Columbia Symphony for generously loaning several of the instruments used today.

SHAWN CROUCH, COMPOSER



Gramophone Magazine calls Shawn Crouch a "gifted composer" and the New York Times describes Shawn Crouch's work as music of "gnarling atonal energy". The Miami Herald called his Road from Hiroshima; A Requiem a "staggering achievement, an imaginative, powerful and deeply moving work." Recently Crouch's Visions and Ecstasies, A Mass was named "Best New Work" by the South Florida Classical Review. Shawn has received grants and awards from such institutions as the American Academy of Arts and Letters, The American Prize, ASCAP, BMI, Yale University, Society of Composers Inc., Meet the Composer, NewMusicUSA, and the Percussive Arts Society. He is the inaugural recipient of the Dale Warland Singers Commissioning Award given by Chorus America and the American Composers Forum. Shawn Crouch, composer, has had his works performed and commissioned by ensembles in the United States, Canada and Europe including the Cleveland Orchestra, American Modern Ensemble, The American Guild of Organists, Blow, Cantori New York, California E.A.R. Unit, Chanticleer, Del Sol String Quartet, Eighth Blackbird the Esoterics, Essential Voices USA, the Lunar Ensemble, Lost Dog New Music Ensemble, Non Sequitur, newEar Contemporary Ensemble, Plexure Trio, Phoenix Chorale, Prism Quartet, Quince Ensemble, San Francisco Choral Artists, Santa Fe Chorale, Seraphic Fire, Splinter Reeds, [Switch~ Ensemble], the Yesaroun' Duo, Variant 6, and Volti.

Shawn Crouch's music has been recorded by many professional ensembles and commercially released on major record labels. Recently Crouch has released two albums on Acis Productions; a collection of his chamber music titled *Chaos Theory and Other Chamber Works*, and a collection of his choral music titled *The Tracery of Lights*. Other recent recording projects include *Lullaby* from his *Paradise* recorded by Chanticleer and released on their album *On A Clear Day*, Essential Voices USA's recorded his *Where There is Sadness, Joy* and his *Who Would You Be*. The San Francisco based new music ensemble Volti recorded his *Paradise*, a motet for 12 voices, for their *This Is What Happened* album. His *Light of Common Day* is recorded by Seraphic Fire on their album *Reincarnations*. His *Pie Jesu* from *The Road from Hiroshima* can be found on Seraphic Fire's self-titled album, *Seraphic Fire*. Dr. Crouch's instrumental compositions *City Columns* and *Adolescent Psychology* can be found on Navona Records. Shawn Crouch's music is published by ECS Publishing, Hal Leonard on their Judith Clurman, Craig Hella Johnson, Eugene Rogers and Dale Warland Choral Series, G. Schirmer, Mark Foster and HoneyRock Publishing.

Shawn Crouch is currently Associate Professor of Professional Practice in Composition and Theory at the University of Miami's Frost School of Music where he is artistic director of the Ensemble Ibis. Shawn Crouch has served as the Founding Director of Seraphic Fire's Miami Choral Academy, a tuition-free program that creates a little league-type network of choral ensembles for children in underserved communities of Miami-Dade County and has served on the music faculty at the Walden School for Young Musicians, and the Hunter College Campus School in New York City.

Shawn Crouch has studied composition with Martin Bresnick, Ezra Laderman, Lansing McLoskey and Malcolm Peyton and conducting with Marguerite Brooks and Leo Wanenchak. He has been the Wallace-Readers Digest Composition Fellow at the Tanglewood Music Center as well as a composition fellow at the Norfolk Music Festival where he studied with Michael Gandolfi and Augusta Read Thomas. He has served as Composer-In-Residence with the San Francisco Choral Artists and the Arcosanti New Music Festival. Shawn received his B.Mus. in composition from the New England Conservatory with honors and distinction in performance, his M.Mus. in composition from the Yale School of Music, and his D.M.A. in composition from the Frost School of Music at the University of Miami. Shawn Crouch is a BMI composer.

MID-COLUMBIA MASTERSINGERS



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INGELA ONSTAD, SOPRANO



Soprano Ingela Onstad has enjoyed a varied international career in opera, concert work, and contemporary music. Operatic highlights include performances at Dresden's Staatsoperette, Oldenburgisches Staatstheater, Landestheater Schleswig-Holstein, Opera Southwest, and Santa Fe Opera in roles including Musetta in *La Boheme*, Pamina and Papagena in *Die Zauberflöte*, Nannetta in *Falstaff*, Mabel in *Pirates of Penzance*, and Violetta in *La Traviata*. She also sang the roles of Merab and Michal in the Faust Prize nominated staged production of Handel's oratorio *Saul* in Oldenburg, Germany.

Highlights of her career as a concert and oratorio soloist include *Carmina Burana*, Beethoven's *9th Symphony*, Brahms' *Requiem*, Charpentier's *Te Deum*, Haydn's *The Creation*, Mozart's *Exsultate, Jubilate*, Barber's *Knoxville Summer of 1915*, Handel's *Messiah*, numerous Bach cantatas, and Villa-Lobos' *Bachianas Brasileiras No. 5* with groups such as the New Mexico Philharmonic, Bad Reichenhaller Philharmonie, New Mexico Symphonic Chorus, St. John's Bach Project, and the Chicago Arts Orchestra. In Spring 2019 Ms. Onstad debuted with the Santa Fe Symphony as soprano soloist in Mahler's *Symphony No. 4* as a last-minute replacement for an indisposed colleague. She returned to sing Handel's *Messiah* with Santa Fe Symphony in Winter 2019.

A sought-after interpreter of contemporary works, she has created operatic roles in 2 world premieres (Strauss' *Los Bufones* and Kampe's *ANOIA*) sung roles in operatic works by Bibalo (Fräulein Julie) and Ullman (Der Kaiser von Atlantis). She performed the role of Elsa in Sciarrino's operatic monodrama *Lohengrin* with Opera Southwest and Chatter as a video opera and art installation in 2021during the Covid-19 pandemic. She has also performed diverse works by Schoenberg, Kurtag, Steinbach, Berio, Lavista, and Schwantner, amongst others.

Ms. Onstad completed her undergraduate degree at McGill University. She earned a Master of Music degree at the University of New Mexico. In addition to her work as a singer, Ms. Onstad is a Licensed Mental Health Counselor (LMHC) and High Performance Coach for professionals in the public eye through her business Courageous Artistry. She is married to baritone Michael Hix, with whom she often shares the stage. More information about Onstad's upcoming performances can be found at www.ingelaonstad.com

MICHAEL HIX, BARITONE

Baritone Michael Hix has been praised by critics for his "expressive voice" and "commanding stage presence." His career highlights include performances at Carnegie Hall, Tanglewood Music Center, Boston's Symphony Hall, and Vienna's Musikverein.

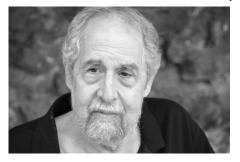
Hix is a sought after performer of concert/orchestral works with over 70 oratorio/cantata/ concert roles in his repertoire. His album of solo bass cantatas of Christoph Graupner was recently released by the Affetto Label. He won 3rd Place in the American Prize in Art Song and Oratorio Performance in 2019. European performances include the bass solos in Haydn's *Lord Nelson Mass* and *Heligmesse* at the International Haydn Festival in Vienna, Austria and song recitals in Leipzig, Dresden, Lobau, and Lindlar Germany. He has been featured as a soloist in concerts with the Boston Pops, Oregon Bach Festival, Arizona Bach Festival, Santa Fe Symphony, Orlando Philharmonic Orchestra, Georgia Symphony, New Mexico Philharmonic, Idaho Falls Symphony, San Juan Symphony, Tallahassee Symphony, Tupelo Symphony, Montgomery Symphony, Brevard Symphony Orchestra, Santa Fe Desert Chorale, True Concord Voices, New York City's Trinity Lutheran Bach Vespers Series and the Tallahassee Bach Parley among others.



Included among his over 20 stage roles are Mad King George in Peter Maxwell Davies *Eight Songs for a Mad King*, Falke in *Die Fledermaus*, the Drunken Poet in *The Fairy Queen*, Grosvenor in *Patience*, Lord Mountararat in *Iolanthe*, Germont in *La Traviata*, Don Alfonso in *Cosí fan tutte*, Nick Shadow in *The Rake's Progress*, Scaramba in *El Capitan*, Noye in *Noye's Fludde*, and Bertouf in the world premiere of *A Friend of Napoleon* by Pulitzer Prize winning composer Robert Ward.

Dr. Hix holds a Bachelor of Music degree in music theory from Furman University, masters degrees in both voice and historical musicology from Florida State University and a Doctorate of Music in Voice Performance from Florida State University. He is an Associate Professor of Voice and Chair of the Department of Music at the University of New Mexico. He is blissfully married to soprano Ingela Onstad. You can follow Hix on social media @mhixbaritone and learn about upcoming performances on his website www.michaelhixbaritone.net

MARC KAMINSKY, POET



Marc Kaminsky was born in New York City in 1943. He attended Columbia University, earning his B.A. in 1964 and his M.A. in 1967. He earned an M.S.W. from the Hunter College School of Social Work in 1978. Between 1972 and 1977, Kaminsky worked for the Jewish Association for Services for the Aged (JASA), where he was director of the West Side Senior Center. At JASA, he organized and conducted the first writing and reminiscing groups for older adults, developing a model for what has become a standard in gerontological settings. From 1978 to 1981, Kaminsky worked at Teachers & Writers Collaborative, where he founded and directed the Artists & Elders Project. Later, he became founding co-director of the Institute on the Humanities, Arts and Aging at the Brookdale Center on Aging of Hunter College and, along with

Deena Metzger, co-founding director of the Myerhoff Center, named after the late, renowned anthropologist Barbara Myerhoff. Following this time, he was a psychotherapist in private practice. Now 80 years old, he still resides in New York City.

In his own words, "My life and writing are informed by Jewish and Buddhist spiritual practices, and by a healing practice that links psychotherapy with mindfulness meditation. Raised in a secular Yiddish-speaking community that reverenced Old World traditions, I engage in learning Torah, in incantation of charged words and in singing wordless Hasidic melodies. In the set-apart spaces I create, I sit with patients; I enter the silence of my daily Vipassana practice; and I leave my labors and experience the Sabbath."

Marc's book *The Road from Hiroshima* is a narrative poem published in 1984 based on testimony of survivors from Hiroshima and Nagasaki. Most of the poems, however, are neither versions of the actual or reinventions of the real; they are collages in which the actual and the imaginary freely mix, to give a vision of reality. Or, to paraphrase American poet Marianne Moore, they present imaginary journeys with real pushcarts in them. The book is a unified sequence of poems in which the ordinary people of Hiroshima step forward to speak with dramatic intensity of their suffering and of their insights in the aftermath of the bombing.

JUSTIN RAFFA, ARTISTIC DIRECTOR



Since his arrival in the Tri-Cities in summer 2008, Justin has focused on enhancing the quality of life in his community through arts and culture. In addition to his primary role as Artistic Director of the Mid-Columbia Mastersingers, Justin served for several years as Chorusmaster of the Yakima Symphony Orchestra, Orchestra Manager of the Mid-Columbia Symphony, and Chorusmaster of the Oregon East Symphony in Pendleton, OR. Justin has also served as an actor, music director and board member with Mid-Columbia Musical Theatre, music director with Columbia Basin College Summer Showcase productions, and Minister of Music at All Saints Episcopal Church in Richland. He is a former board member with the Washington State and Northwest Region chapters of the American Choral Directors Association. Additionally, Justin has been an adjudicator for festivals and competitions for regional music and theatre education associations and is the former chair of the City of Richland's Arts Commission. A South Jersey native proud of his Sicilian heritage, Justin holds a Bachelor of Music degree in Music Education with a vocal concentration from Westminster Choir College in Princeton NJ and a Master of Music degree in Choral Conducting from University of Arizona in Tucson.

Justin has sung as part of the Berkshire Choral Festival, Spoleto Festival USA, Voces Novae et Antiquae, the Tucson Symphony Orchestra Chorus, Male Ensemble Northwest, and continues to perform with both the Festival Chorus of the Oregon Bach Festival and True Concord Voices & Orchestra in Tucson of which he is a founding member. As a tenor with the Westminster Symphonic Choir under Joseph Flummerfelt, Justin sang with some of the world's leading conductors and orchestras. In the Pacific Northwest, Justin sings with Chor Anno, Polyphony Plus, and the Tacoma Bach Festival, three regional ensembles made up of professional choral musicians.

Justin is a passionate advocate for the arts and currently serves as the immediate past chair of the board of the Washington State Arts Commission. The City of Richland Arts Commission honored him with its 2011 award for Outstanding Individual Contribution to the Arts. He was an eight year board member with the Arts Center Task Force, whose goal is to build a much needed Performing Arts Center for the Tri-Cities. Justin is the current board chair with Leadership Tri-Cities, President-Elect of the Richland Rotary Club, and can be seen as a frequent performer and emcee for many charitable events across his community. He has been awarded as the Washington State 2013 Outstanding Emerging Choral Conductor, the Columbia Basin Music Educators Association 2014 Friend of Music, and is a graduate of Leadership Tri-Cities Class 19. Outside of the arts, Justin is a member of the City of Richland's Board of Adjustment, the Tri-City Regional Chamber of Commerce's Local Government Affairs Committee, and proudly stood as a candidate for for public office in 2020. Justin lives with his partner of eighteen years Molly Holleran, singer and voice teacher extraordinaire, in a beautiful 1940s Hanford era government home in Richland, WA.

THE BOMBING OF HIROSHIMA AND NAGASAKI



On August 6, 1945, the United States dropped the world's first deployed atomic bomb on the city of Hiroshima in Japan. The bomb was known as "Little Boy," a 9,000 pound uranium-235 gun-type bomb that exploded with about thirteen kilotons of force. The bombing of Hiroshima, codenamed Operation Centerboard, was approved by Curtis LeMay on August 4, 1945. The B-29 plane that carried Little Boy from Tinian Island in the western Pacific to Hiroshima was known as the Enola Gay, after pilot Paul Tibbets' mother. Between 90,000 and 166,000 people are believed to have died from the bomb in the four-month period following the explosion. The U.S. Department of Energy has estimated that after five years there were perhaps 200,000 or more fatalities as a result of the bombing, while the city of Hiroshima has estimated that 237,000 people were killed directly or indirectly by the bomb's effects, including burns, radiation sickness, and cancer.

Three days later, a second atomic bomb was dropped on Nagasaki on August 9 – a 10,000 pound 21-kiloton plutonium device known as "Fat Man." The decision to use the second bomb was made on August 7, 1945 on Guam. Its use was calculated to indicate that the United States had an endless supply of the new weapon for use against Japan and that the United States would continue to drop atomic bombs on Japan until the country surrendered unconditionally. The city of Nagasaki, however, was not the primary target for the second atomic bomb. Instead, officials had selected the city of Kokura, where Japan had one of its largest munitions plants.

The B-29 "Bockscar," piloted Major Charles Sweeney, was assigned to deliver the "Fat Man" to the city of Kokura on the morning of August 9, 1945. At 3:49am, "Bockscar" and five other B-29s departed the island of Tinian and headed towards Kokura. When the plane arrived over the city nearly seven hours later, thick clouds and drifting smoke covered most of the area over Kokura, obscuring the aiming point. Pilot Charles Sweeney made three bomb runs over the next fifty minutes, but bombardier Beahan was unable to drop the bomb because he could not see the target visually. Running low on fuel, the crew aboard Bockscar decided to head for the secondary target, Nagasaki. At 10:58 AM local time, Bockscar visually dropped Fat Man. It exploded 43 seconds later with a blast yield equivalent to 21 kilotons of TNT at an altitude of 1,650 feet, about 1.5 miles northwest of the intended aiming point.

It is estimated that between 40,000 and 75,000 people died immediately following the atomic explosion, while another 60,000 people suffered severe injuries. Total deaths by the end of 1945 may have reached 80,000. Having no point of reference for the bomb's absolute devastation, some survivors believed themselves to have been transported to a hellish version of the afterlife. The worlds of the living and the dead seemed to converge.

At noon on August 15, 1945 (Japanese time), Japanese Emperor Hirohito announced his country's unconditional surrender in World War II in a radio address, citing the devastating power of "a new and most cruel bomb."

www.atomicheritage.org

B REACTOR NATIONAL HISTORIC LANDMARK

Background and History

The B Reactor National Historic Landmark at the Hanford Site in Washington state was the world's first full-scale plutonium production reactor. Created as part of the top secret Manhattan Project during World War II, B Reactor produced the plutonium used in the Trinity Test (the world's first nuclear detonation) in July 1945, as well as for the atomic bomb dropped on Nagasaki, Japan in August 1945 that contributed to the Japanese surrender and end of World War II. The reactor was designed and built by the DuPont company based on experimental designs tested by Dr. Enrico Fermi at the



University of Chicago and tests from the X-10 Graphite Reactor at Oak Ridge, TN. B Reactor was graphite moderated and water cooled. It consisted of a 28 by 36-foot, 1,200-ton graphite pile, penetrated through its entire length horizontally by 2,004 aluminum process tubes containing uranium fuel slugs. Cooling water from the nearby Columbia River was pumped through the aluminum tubes around the uranium slugs. This design allowed the reactor to produce plutonium-239 by irradiating naturally occurring uranium with neutrons.

Its mission thought complete, B Reactor was initially shut down at the end of 1946. However, amid growing tension between the United States and the former Soviet Union, B Reactor was restarted in 1948 to support production of plutonium for the Cold War until 1967. At the direction of the Atomic Energy Commission, the B Reactor was shut down on Feb. 12, 1968.



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Learn more at: artscentertaskforce.com



Sakura

Cherry blossoms in the March sky as far as one can see. Are they mist, are the clouds wafting through the air? Let's go and see.

-Japanese Folk Song, Translation by Eiko Fan

THE ROAD FROM HIROSHIMA, A REQUIEM

Words from the Missa pro defunctis and the poems of Marc Kaminsky

LAUDS

1.

Unable to sleep, during the days of terror that followed the bombing-

an old song repeated itself in my head till its words emptied

me of words, leaving in their wake a lullaby-belief in nothing more than the daily round

2.

Rains will fall on the ruins of the castle as before

and trees will respond each with its own kind of leaves applauding the sun

3.

And when I stopped this chanting and fell asleep nothing could contain my curses.

INTROIT

Requiem aeternam dona eis, Rest eternal grant them Lord
Domine And may perpetual light s
Et lux perpetua luceat eis. hine on them.

Lord, have mercy

KYRIE

Kyrie eleison Lord, have mercy
Christe eleison Christ, have mercy
Kyrie eleison Lord, have mercy

THE BONES

In the vegetable garden by the river where hundreds of students burned I scooped up two handfuls of bone and ash

let it run through my fingers into the urn carried it back to the family altar and called it my son





MEMORY

The Soldier

awakened now at any hour of the day and rushed back onto the road to Kabe

fleeing Hiroshima

these are the things I am always leaving behind--

a burning pine tree

fallen power lines

a field of smashed watermelon

a dead horse

a piece of wood stuck in a woman's eye

OFFERTORIUM

Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu.

Libera eas de ore leonis ne absorbeat eas tartarus, ne cadant in obscorum.

Hostias et preces tibi, Domine, laudis offerimus Tu suscipe pro animabus illis, quarum hodie memoriam facimus.

Fac eas, Domine
De morte transire ad vitam
Quam olim Abrahae
promisisti, et semini ejus.

Lord Jesus Christ, King of Glory Free the souls of the dead From punishment in the inferno And from the deep lake.

Deliver them from the lion's mouth, Lest the abyss swallow them up, Lest they fall into darkness.

Sacrifices and prayers to you Lord, we offer with praise, Receive them for the souls of those whom today we commemorate.

Make them, Lord
To pass from death to life,
As once you promised to
Abraham and his seed.



DRAGONFLIES

And I ask myself: will I ever again find anything to celebrate?

Then I remembered:

On the outskirts of the ruined city all the houses collapsed but leaving the suburb of Gion I was greeted by dragonflies flitting this way and that, so quickly above emerald fields of rice

And I hated myself, realizing That even on the day of horrors I rejoiced!

PIE JESU

Pie Jesu Domine dona eis requiem requiem sempiternam

Merciful Lord Jesus grant them rest, rest everlasting

SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth Pleni sunt coeli et terra gloria tua. Hosanna in Excelsis. Holy, holy, holy
Lord of God Sabaoth.
Filled are heavens and earth
with your glory
Hosanna in the highest.

AGNUS DEI

Agnus Dei! qui tollis peccata mundi dona eis requiem, requiem sempiternam Lamb of God! who removes the sins of the world, grant them rest,



EVERY YEAR

The Pastor

A great river runs through Hiroshima
And every year
We bring lanterns
Inscribed with the names of the family dead
and light them and set them afloat-lanterns
that carry the dead
vows of the living who will never forget

them and the way they died-and for miles and full breadth of the river is one mass of flames.



EVERY MONTH

The Ten-Year-Old Girl

My house was close to the place where the bomb fell.

My mother was turned to white bone before the family altar

Grandfather and I go to visit her on the sixth of every month

Mother is now living in the temple at Nakajima

Mother
must be so pleased
to see how big I've gotten

but all I see is the Memorial Panel quietly standing there no matter how I try I can't remember what Mother looks like

EVERY DAY

The Old Woman

I still keep two pillows on your side of the bed but instead of puffing them up every morning my hands sink into them

and put back the impression your head left when you slipped noiselessly into the day I was still asleep

when the bomb fell and all that remained of your body was this hollow place.



LUX AETERNA

Lux aeterna luceat eis, Domine Cum sanctis tuis in aeternum Quia pius es. May the eternal light shine on them, Lord, with thy saints everlasting, because you are so merciful

THE BURDEN

1.

He was the only one making his way toward the city

blue-green fireballs drifted around him

dim figures moved in the darkness

2. he saw

3. one without eyebrows then one bald and vomiting as she walked then one with black skin

and one holding a clock

and one with the bone showing through at the shoulder

and one who couldn't be seen under a burning house

and a naked one carrying a corpse

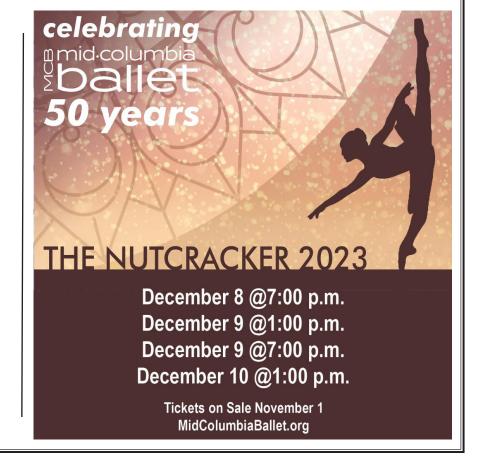
then one who halted, who would not go on in the black rain,

LIBERA ME

Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum verneris judicare saeculum per ignem.

Dies illa, dies irae, calamitatis et miseriare, dies magna et amara valde, Requiem aeternam dona eis, Domine et lux perpetua luceat eis. Deliver me, Lord, from the eternal death, on that dreadful day, when heavens and earth shall move, when you come to judge the world through fire.

That day, day of wrath, calamity and misery great and exceedingly bitter that day, Rest eternal grant them, Lord and may perpetual light shine on them.





Sandals and Slippers

Not aware of what I was doing I jumped down to the track and braced myself against it.

somebody fell on top of me, screaming a stream of pebbles lashed my face

then I saw a light brown haze obscure everything a chalky ash fell through the air there wasn't a soul on the platform

but their shoes! hundreds of shoes, left and right separated on from the other, confused with clogs, strewn among sandals and slippers

only the shoes and hats, shorn of their people!

like headstones and footstones marking the mass of disappearance



IN PARADISUM

In Paradisum deducant Angeli in tuo adventu suscipiant te martyres et perducant te in civitatem sanctam Jerusalem chorus Angelorum te suscipiat aeternam habeas requiem.

May the Angels lead you into paradise; at your coming may the martyrs receive you, and conduct you into the holy city of Jerusalem. May the chorus of Angels receive you, Eternally may you have rest.



Takeda no Komoriuta

Nursemaids don't like the days after the Bon holidays, because it starts to snow and babies become cranky and cry.

How can I feel happy even if the Bon holidays come? I don't have any pretty kimonos or sashes for the events.

This baby often cries and makes me feel at a loss. I am so weary, all day I feel like I'm losing weight.

I want to leave this village and go back home soon. My parents' house can be seen over there.

In the old times, young girls in poor families were often sent to other houses to be nursemaids, and were rarely allowed to visit their own homes. The work was tough for these girls. Missing their homes, they sang these work songs to feel comforted.

Preserving History for Future Generations



It's more than just a mission. Preserving Hanford's B Reactor is a matter of history and a commitment to the future.

This remarkable facility played a pivotal role in the start of the atomic age and the end of World War II. But its importance extends far beyond the past. By preserving and maintaining the B Reactor, we ensure future generations continue to have access to this testament to human ingenuity. Just as importantly, this facility serves as a place to learn about the complex legacy of the Manhattan Project here at Hanford and around the world.



By overseeing the protection of the B Reactor, the Central Plateau Cleanup Company secures a legacy for our children and grandchildren, empowering them to explore the endless possibilities of science and innovation.

Thank you for being here tonight to support the arts and share in the wonder of the B Reactor National Historic Landmark.

