

FRIDAY, 7 AUGUST 2009, 8:00 PM
WALT DISNEY CONCERT HALL, MUSIC CENTER OF LOS ANGELES COUNTY

Eric Whitacre conducts
**The CHORAL MUSIC
of ERIC WHITACRE**

with special guests

National Youth Choir of Great Britain (NYCGB)
Mike Brewer, OBE, musical director, NYCGB
Charles Anthony Silvestri, poet



Eric Whitacre, composer/conductor



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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY) PRESENTS

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National Youth Choir of Great Britain (NYCGB)
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Charles Anthony Silvestri, poet
and Tali Tadmor, pianist

Program

Tourdion	<i>D'Attaignant, arr. Brewer</i>
Mass in G minor (<i>excerpts</i>)	<i>Vaughan Williams</i>
II. Gloria	
IV. Sanctus	
With a Lily in Your Hand	<i>Whitacre/Lorca, trans. Rothenberg</i>
Lux Aurumque	<i>Whitacre/Esch, trans. Silvestri</i>
The Stolen Child*	<i>Whitacre/Yeats</i>
A Boy and a Girl	<i>Whitacre/Paz, trans. Rukeyser</i>
Leonardo Dreams of His Flying Machine	<i>Whitacre/Silvestri, Da Vinci</i>

Intermission

Pueblo Sunrise	<i>trad., arr. Brewer</i>
Deutsches Magnificat: Meine Seele er hebt den herren, SWV 494	<i>Schütz</i>
the moon is hiding in her hair*	<i>Whitacre/cummings</i>
i walked the boulevard*	<i>Whitacre/cummings</i>
Nox Aurumque*	<i>Whitacre/Silvestri</i>
Animal Crackers, Vol. I	<i>Whitacre/Nash</i>
i. The Panther	
ii. The Cow	
iii. The Firefly	
Animal Crackers, Vol. II*	<i>Whitacre/Nash</i>
i. The Canary	
ii. The Eel	
iii. The Kangaroo	
Cloudburst	<i>Whitacre/Paz, trans. Kemp</i>
Sleep	<i>Whitacre/Silvestri</i>

* *West Coast Premiere*

Please turn off all cell phones and other electronic devices.

Texts and Translations

Tourdion

Pierre D'Attaignant, arranged by Mike Brewer

More lively than the galliard, the fifteenth-century tourdion was based on a pulse of three with three different speeds throughout. Pierre D'Attaignant wrote many tourdions, and this work is the best known, a celebration of high-quality wine. Of the piece, Brewer wrote, "It seemed a fun idea to imitate period instruments vocally, each one bringing out a typical rhythm with its own kind of three in it. Since the instruments/voices enter one by one, it's ideal for getting a very large choir on stage, imitating the sounds of the Rackett, the Shawn, and the Crumhorn."

Translation:

When I drink light red wine, friend,
Everything goes round and round
So from now on I'll drink Anjou or Arbois
Let's sing and drink and wage war on this bottle
Let's sing and drink, my friends, let's drink!

Mass in G minor (*excerpts*)

Ralph Vaughan Williams

Written in 1921, the Mass in G minor is often noted as the first mass since the sixteenth century to be written in a distinctly English style. The composer intended it to be used in a liturgical setting rather than in the concert hall. Tonight, NYCGB will perform only two movements of the liturgy, the Gloria and the Sanctus.

Translation:

II. Gloria

Glory be to God on high, and on earth peace, good will toward men. We praise thee, we bless, thee, we worship thee, we give thanks to thee for thy great glory. O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

IV. Sanctus

Holy, holy, holy, Lord God of Hosts: Heaven and earth are full of thy glory. Glory be to thee, O Lord Most High.

With a Lily in Your Hand

*text by Federico García Lorca
translation by Jerome Rothenberg*

[With a lily in your hand
I leave you.] O my night love!
Little widow of my single star
I find you.

Tamer of dark butterflies!
I keep along my way.
After a thousand years have gone
you'll see me,
O my night love!

By the blue footpath,
tamer of dark stars,
I'll make my way.
Until the universe
can fit inside my heart.

Lux Aurumque

*original text by Edward Esch
sung in a Latin translation by Charles Anthony Silvestri*

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born babe.



The Stolen Child

text by William Butler Yeats

Where dips the rocky highland
Of Sleuth Wood in the lake,
There lies a leafy island
Where flapping herons wake
The drowsy water rats;
There we've hid our faery vats,
Full of berrys
And of reddest stolen cherries.
Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping
than you can understand.

Where the wave of moonlight glosses
The dim gray sands with light,
Far off by furthest Rosses
We foot it all the night,
Weaving olden dances
Mingling hands and mingling glances
Till the moon has taken flight;
To and fro we leap
And chase the frothy bubbles,
While the world is full of troubles
And anxious in its sleep.
Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping
than you can understand.

Where the wandering water gushes
From the hills above Glen-Car,
In pools among the rushes
That scarce could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams;
Leaning softly out
From ferns that drop their tears
Over the young streams.
Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping
than you can understand.

Away with us he's going,
The solemn-eyed:
He'll hear no more the lowing
Of the calves on the warm hillside
Or the kettle on the hob
Sing peace into his breast,
Or see the brown mice bob
Round and round the oatmeal chest.
For he comes, the human child,
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping
than he can understand.

A Boy and a Girl

*text by Octavio Paz
translation by Muriel Rukeyser*

Stretched out on the grass,
a boy and a girl.
Savoring their oranges,
giving their kisses like waves exchanging foam.

Stretched out on the beach,
a boy and a girl.
Savoring their limes,
giving their kisses like clouds exchanging foam.

Stretched out underground,
a boy and a girl.
Saying nothing, never kissing,
giving silence for silence.

Leonardo Dreams of His Flying Machine

*libretto by Charles Anthony Silvestri,
Italian fragments taken from the notebooks of Leonardo Da Vinci*

Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry man up into the sun . . .

And as he's dreaming the heavens call him,
Softly whispering their siren-song:
"Leonardo, Leonardo, vieni à volare."
["Leonardo, Leonardo, come fly!"]

*Uomo colle sua congegiate e grandi ale,
facciendo forza contro alla resistente aria.*
[A man with wings large enough and duly connected
might learn to overcome the resistance of the air.]

As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise . . .

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo, Leonardo, vieni à volare."
["Leonardo, Leonard, come fly!"]

Vicina all' elemento del fuoco . . .
[Close to the sphere of elemental fire . . .]
Scratching quill on crumpled paper
(Rete, canna, filo, carta.)

[Net, cane, thread, paper.]
Images of wing and frame and fabric fastened tightly.
. . . *sulla suprema sottile aria.*
[. . . in the highest and rarest atmosphere.]

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
Takes one last breath, and leaps . . .
"Leonardo, vieni à volare! Leonardo, sognare!"
["Leonardo, come fly! Leonardo, dream!"]

• *Intermission* •

Pueblo Sunrise

traditional, arranged by Mike Brewer

Mike Brewer wrote of the piece, "Pueblo Sunrise was inspired by the discovery that several first American tribes had their own chant to celebrate the arrival of the new day. I have aimed to represent the people, separately and together, and the sunrise itself. Since the melodies and rhythms are simple, and there is no harmony in the chants, it is the combination of them against a background of sound color which makes the piece."

Translation:

The sun is coming up: it is time to watch for the clouds.
Wataho!

Deutsches Magnificat:

Meine Seele er hebt den herren, SWV 494

Heinrich Schütz

This is one of six settings Schütz composed of this text, which is taken from the Gospel of Luke, verse 1, lines 46–55, where the Virgin Mary speaks of her visit from her cousin Elizabeth. This Magnificat, almost certainly the last Schütz wrote, existed in manuscript form as early as 1669.

Translation:

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden; for behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel as he promised to our forefathers, Abraham and his seed for ever. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

the moon is hiding in her hair

text by e.e. cummings

the moon is hiding in
her hair.
The
lily
of heaven
full of all dreams,
draws down.

cover her briefness in singing
close her with intricate faint birds
by daisies and twilights
Deepen her,

Recite
upon her
flesh
the rain's

pearls singly-whispering.

i walked the boulevard

text by e.e. cummings

i walked the boulevard
i saw a dirty child
skating on noisy wheels of joy

pathetic dress fluttering

behind her a mothermonster
with red grumbling face

cluttered in pursuit

pleasantly elephantine

while nearby the father

a thick cheerful man

with majestic bulbous lips
and forlorn piggish hands

joked to a girlish whore

with busy rhythmic mouth
and sily purple eyelids

of how she was with child

Nox Aurumque

*English text and Latin translation
by Charles Anthony Silvestri*

Gold,
Tarnished and dark,
Singing of night,
Singing of death,
Singing itself to sleep.
And an angel dreams of sunrise,
And war.

Tears of the ages.
O shield!
O gilded blade!
You are too heavy to carry,
Too heavy for flight.

Gold,
Tarnished and weary,
Awaken!
Melt from weapon to wing!
Let us soar again,
High above this wall;
Angels reborn and rejoicing with wings made
Of dawn,
Of gold,
Of dream.

Gold,
Singing of wings,
Singing of shadows.

Animal Crackers, Vol. I

text by Ogden Nash

i. The Panther

The panther is like a leopard,
Except it hasn't been peppered.
If you behold a panther crouch,
prepare to say, "ouch."
Better yet, if called by a panther,
don't anther.

ii. The Cow

The cow is of the Bovine ilk;
One end is moo
The other, milk.

iii. The Firefly

The firefly's flame is something for which science
has no name.
I can think of nothing eerier
than flying around with an unidentified glow
on a person's posterior.

Animal Crackers, Vol. II

text by Ogden Nash

i. The Canary

The song of canaries
never varies.
And when they're moulting,
they're pretty revolting.

ii. The Eel

I don't mind eels,
except as meals,
and the way they feels.

iii. The Kangaroo

O Kangaroo, O Kangaroo,
Be grateful that you're in the zoo.
And not transmuted by a boomerang
Into zestful, tangy Kangaroo meringue.

Cloudburst

*text by Octavio Paz
translation by Lysander Kemp
adapted by Eric Whitacre*

The rain . . .

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Blue suns, green whirlwinds,
birdbeaks of light pecking open
pomegranate stars.

But tell me, burnt earth, is there no water?
Only blood, only dust,
only naked footsteps on the thorns?

The rain awakens . . .

We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunk, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure . . .

Sleep

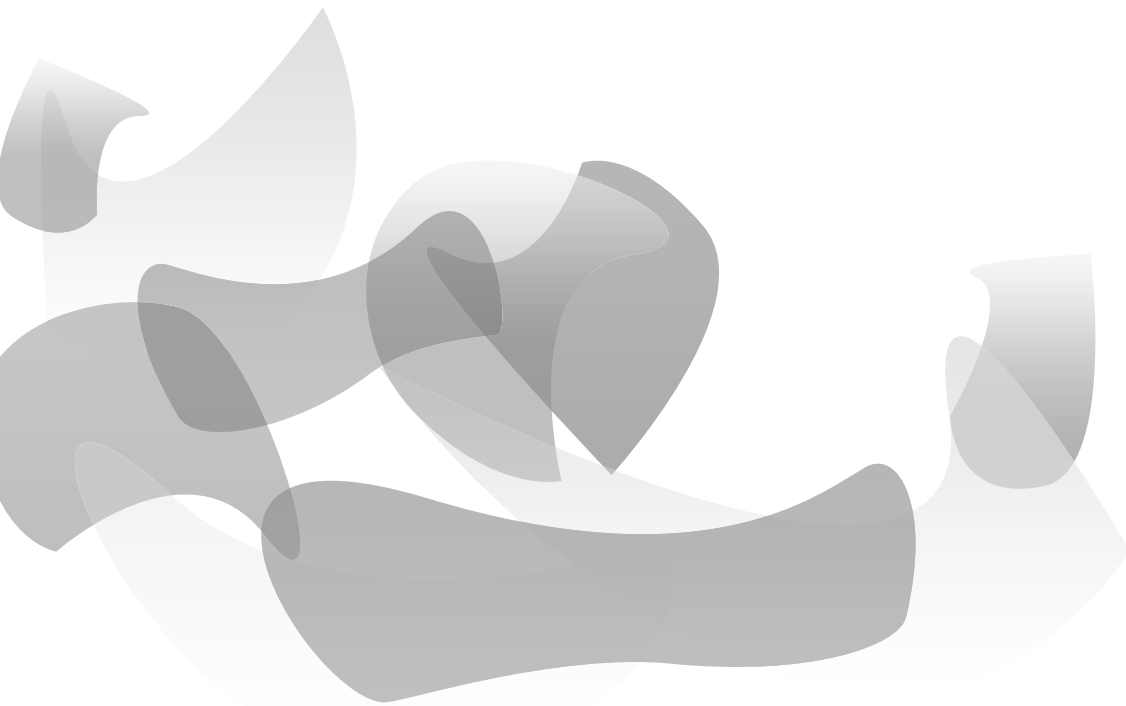
text by Charles Anthony Silvestri

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.

Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my minds aflight;
And yet my limbs seem made of lead.

If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.

What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.



ABOUT THE ARTISTS

Eric Whitacre

An accomplished composer, conductor and lecturer, Eric Whitacre has quickly become one of the most popular



and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, (with) electric, chilling harmonies"; while the BBC raves that "what hits you straight between the eyes is the

honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile."

Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

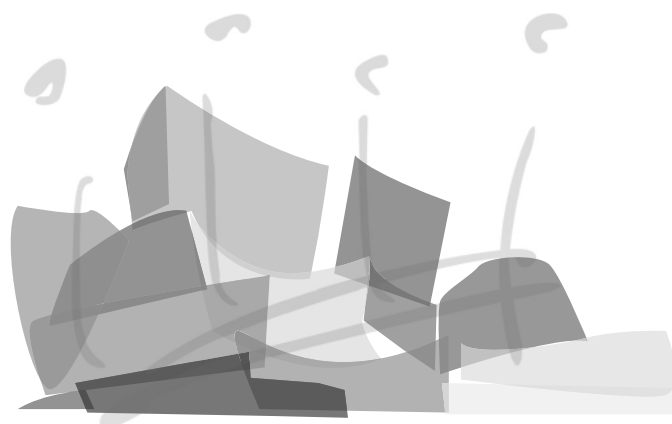
Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community. To date, Whitacre's published works have received thousands of performances and have sold well over 900,000 copies worldwide. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum. In 2001, Whitacre became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association.

As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore, South America and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians. Over the past few years, these loyal fans and supporters have moved online, spreading Eric's popularity to an ever-expanding worldwide audience. Upcoming commissions include works for The King's Singers with the National Youth Choir of Great Britain, the London Symphony Orchestra and Chorus, and an oratorio—featuring full orchestra, choir, and soloists—celebrating the opening of the new Long Center for the Performing Arts in Austin, TX.

His music has been featured on dozens of commercial and independent recordings. His first recording, *The Music of Eric Whitacre*, was hailed by The American Record Guide as one of the top ten classical albums of 1997. In 2006, a full collection of his a cappella music, *Cloudburst and Other Choral Works*, was released on the renowned British classical label Hyperion Records. The album quickly became an international best seller, appearing in the top ten of both Billboard's and iTunes's Top Classical Albums charts. Two years after its debut, the critically acclaimed release continues to be a top-seller. The collection earned a 2007 Grammy nomination for Best Choral Performance.

Whitacre has received acclaim for *Paradise Lost: Shadows and Wings*, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer. Following its sold-out run, the most recent production earned 10 nominations at the 2007 Los Angeles Stage Alliance Ovation Awards, including one for Best World Premiere Musical.

Mr. Whitacre lives in Los Angeles with his wife, Grammy-winning soprano Hila Plitmann, and their son.



National Youth Choir of Great Britain

National Youth Choirs of Great Britain (NYCGB) is one of the finest youth music organizations in the world.



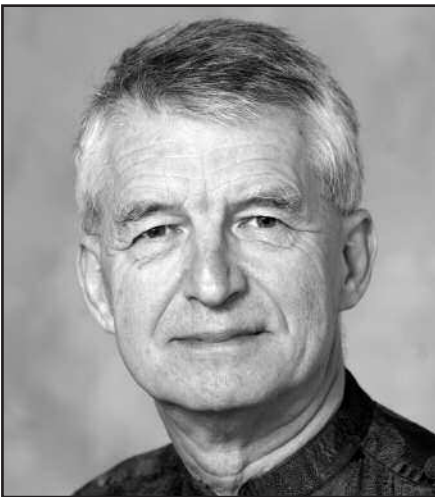
NYCGB comprises three Junior Choirs, two Training Choirs, the National Youth Choir itself (performing this evening), and the Chamber Choir *Laudibus*. Over 800 students are currently involved in its educational and training program.

Through its ongoing commitment to excellence, NYCGB acts as the launch pad for many of our greatest singers and continuously feeds Britain's major professional choirs and opera houses.

Known equally for its five-star recordings, its outreach program and its concert series, NYCGB is firmly established as a strong foundation in Britain's musical life.

Mike Brewer

Recognized as a leading figure in the choral world, Mike Brewer is adviser on world music to the International



Federation for Choral Music and to Mexico's choral program. Each year he tours the world giving master classes, workshops, and concerts. He is also consultant for over 20 prize-winning UK choirs.

Mike's choral training books for FaberMusic are best sellers, as are

his sets of African songs "Hamba Lulu." His current project, "World tour," is represented in tonight's program.

Mike is a Winston Churchill Fellow and a gold medalist double bass player.

He has directed his first love, NYCGB, since 1981.

Charles Anthony Silvestri

Acclaimed lyricist Charles Anthony Silvestri specializes in providing poetry for choral composers. He enjoys the creative

challenges and rewards of the collaborative process, and has provided lyrics for many composers in different stages of their careers and for a wide variety of commissions and occasions. His collaborations with celebrated composer Eric Whitacre have sold hundreds of thou-



sands of copies of sheet music, have been sung by thousands of choirs around the world, and have been heard on television and radio and in magnificent spaces such as the Lincoln Center, the Sydney Opera House, Disney Hall, the National Cathedral, York Minster, Westminster Abbey, and Il Gesù.

In addition to writing choral lyrics, Silvestri is also an accomplished artist/painter, specializing in replicating Medieval manuscript illumination and recreating the techniques and materials of Gothic and Renaissance painters. He is a veteran teacher with two decades of experience teaching kindergarten through college. He has earned bachelor's, master's, and doctorate degrees in ancient and medieval history from Loyola Marymount University and the University of Southern California. He is currently on the history faculty at Washburn University in Topeka, Kansas. Born in 1965 in Las Vegas, Silvestri has lived in Los Angeles and Rome. He currently writes, creates, teaches history, and makes his home in Lawrence, Kansas.

For more, visit www.charlesanthony-silvestri.com.

Tali Tadmor

Tali Tadmor began her musical career when she enrolled in Tel Aviv's Israeli Conservatory for Music at the age of six. More recently, Dr. Tadmor has performed with noted musicians such as soprano Hila Plitmann, cellist Daniel Rothmuller, and violinist André Balogh, and with ensembles including the Los Angeles Jewish Symphony, the American Youth Symphony, the USC Thornton



Symphony, the USC Thornton Chamber Orchestra, the USC Contemporary Music Ensemble, the Azusa Pacific University Choir and Chamber Orchestra, and with the 2006 Eric Whitacre Choral Invitational in China's Forbidden City in Beijing.

Recent engagements have included a debut recital at Carnegie Hall's Weill Recital Hall alongside soprano Courtney Huffman, a chamber music recital with members of the Los Angeles Philharmonic Orchestra, and a tour as Music Director/Conductor of LA Opera's community outreach production *The Marriage of Figaro*.

Ms. Tadmor moved to Los Angeles in 1995. She is an active member of the local Jewish community, regularly accompanying events hosted by the Israeli Consulate in Los Angeles and serving alongside contemporary Jewish musician Danny Maseng as the accompanist for Temple Israel of Hollywood. She has accompanied numerous Jewish choirs, including the Zimriyah Chorale under the direction of Dr. Nick Strimple and the Bureau of Jewish Education's HaZamir Youth Choir.

Tali received a Doctorate and a Masters in Music with honors from USC, and holds a B.Sc. in Applied Mathematics from UCLA. Her teachers include Mr. Kevin Fitz-Gerald, Ms. Bernadene Blaha and the late Israeli pianist and legendary pedagogue, Mrs. Malka Mevorach.

For information on upcoming events and new work, please visit Eric's blog at: soaringleap.com

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