

Sunday Evening, April 19, 2009, at 8:00

Distinguished Concerts International New York (DCINY)
Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder and Artistic Director*

presents

DVOŘÁK: SYMPHONY NO. 7 IN D MINOR, OP. 70
Park Avenue Chamber Symphony
David Bernard, *Director*

Intermission

GOSPEL AND SPIRITUAL SONGS

Mark Deakins, *Guest Director*

Soloists:

Marvin Matthews

Mark Condon

Andrea Clemens

Amanda Gorman

Distinguished Concerts Singers International
Park Avenue Chamber Symphony

RANDY VADER AND JAY ROUSE/ARR. JAY ROUSE ***Written Down***

LISA NELSON AND JO ANN SWEENEY/ARR. LARI GOSS ***Say Amen***

JEFF SWITZER/ARR. JOY AND LANDY GARDNER ***God's Sacrifice***

MARK CONDON/ARR. J. DANIEL SMITH AND MARK CONDON ***Obvious***

MARK CONDON/ARR. J. DANIEL SMITH AND MARK CONDON ***We Declare***

JEFF SWITZER/ARR. LARI GOSS ***By Grace I'm Changed***

DAVID PHELPS/ARR. LARI GOSS ***End of the Beginning***

KURT CARR/ARR. CAROL CYMBALA AND OLIVER WELLS ***For Every Mountain***

Notes on the Program

Symphony No. 7 in D minor, Op. 70

ANTONÍN DVOŘÁK

Born: September 8, 1841, in Nelahozeves, Czech Republic

Died: May 1, 1904, Prague, Czech Republic

Composed: 1884–85.

Premiere: London, April 22, 1885, Dvořák conducting.

In the spring of 1885, London was a festival of Dvořák's music. Hardly a stranger in town, the composer was making his third visit, one that would see the world premiere of the symphony that would win him his highest critical acclaim: the Seventh Symphony. In an extensive interview in the *Sunday Times* of London, Dvořák recounts the beginnings of his success and shows gratitude to those who recognized his ability:

I was much assisted by the "artists stipend," a grant for one year at a time from the Government to artists whose works reveal talent and to whom assistance is of value ... The grant amounted to 400 florins. A year later I tried again and sent in my *Stabat Mater* and a new grand opera *Wanda*; but nothing resulted. [Records indicate that Dvořák actually did receive an award.] At the third attempt I succeeded in getting 500 florins. Subsequently I tried once more, and sent in ... the piano concerto that was played this week [in London] by the Philharmonic Society. I waited some months, and at last one day a letter came from the famous critic, Dr. Eduard Hanslick, informing me that the committee, consisting of Johannes Brahms, Herbeck, and himself had recommended a grant of 600 florins. My delight at receiving a letter from such a man as Hanslick was doubled on the receipt of one from Brahms, expressing deep interest in me and telling me that he had recommended Simrock, the well-known Berlin publisher, to print some of my compositions. Thus, by

kind assistance on all hands, was I put on the road to the success for which I am so grateful. (*May 10, 1885*)

In June 1884, the London Philharmonic Society elected Dvořák an honorary member and invited him to compose a new symphony. Their timing could not have been better. Having recently heard the Third Symphony of Brahms, published that year, Dvořák found inspiration to surpass all his previous efforts. The Third Symphony of Brahms is indeed formidable; full of astonishing rhythmic and tonal intricacies, it encompasses a wide range of emotive gestures. The third movement in particular has achieved a special fame in its own right.

Dvořák's Seventh Symphony has a kinship with Brahms work in several respects, but is hardly an imitation. Where Brahms begins his work in full voice, Dvořák begins softly, *Allegro maestoso*, in the low strings then clarinets. Some highly dissonant melodic elements are introduced that seem to induce transient orchestral eruptions. Like the Brahms, the first movement is highly symphonic and highly developmental, without getting carried away in either folkloric or Wagnerian elements. The second movement (*Poco Adagio*) shows a genius for evoking the pastoral, and also for creating long melodic lines by evading resolution. The third movement has, like its Brahmsian cousin, also become famous in its own right. Usually works of great rhythmic complexity are daunting, but this one is adored. Composed in a 6/4 meter (six beats to the measure with the quarter note counted as one beat), the third movement takes full advantage of all the complications resulting from 12 eighth notes per measure. Twelves can be evenly divided into two groups of six, three groups of four, and four groups of three. Contrasts of duple divisions and triple divisions are familiar from song lyrics such as: "I like to be in America" which is divided: | I like to,

be in A | me, ri, ca, | where two groups of three are followed by three groups of two. Dvořák not only uses these combinations in succession, but employs no less than three different groupings simultaneously! The finale (*Allegro*) is a symphonic tour de force, by far the longest and most impassioned movement of the work. Ascending octave leaps crash down upon dissonant harmonies. Dvořák explores this complex material for all its potential and concludes on a fully triumphant note.

GOSPEL AND SPIRITUAL SONGS

Gospel music is a broad term for “music of the church” and encompasses numerous subgenres including Contemporary Gospel, Urban Contemporary Gospel (sometimes referred to as “Black Gospel”), Southern Gospel, and Modern Gospel (now more commonly known as “Praise and Worship” music or Contemporary Christian Music). Most forms of gospel music utilize soloist, choir, piano and/or Hammond organ, drums, bass guitar, and electric guitar. Since the 1970s orchestral scores have been added to all forms of gospel music. In comparison with hymns, which are generally of a statelier measure, the gospel song often contains a more syncopated rhythm and is generally characterized by a soloist with choral backup.

Although predominantly an American phenomenon, gospel music has spread throughout the world. Australian choirs such as The Elementals and Jonah and the Whalers participate in the Australian Gospel Music Festival. Norway is home to the popular Ansgar Gospel Choir, while Quebec, Canada, is home to the famous Montreal Jubilation Gospel Choir and the Quebec Celebration Gospel Choir.

Bill Gaither has forever immortalized America’s gospel legends and has single-handedly

chronicled the history of the last 50 years of Southern Gospel music in the ever-popular Gaither Homecoming concert videos. The Kentucky Christian University Concert Choir performed in a Gaither Homecoming Concert in December 2007 with over 10,000 people in attendance. The Gaither Homecoming concerts continue to bring gospel music to a new audience of listeners of all ages and have helped to make gospel music a multi-billion dollar industry.

Tonight’s concert music was selected to provide the listener with a sampling of the subgenres of gospel music. “Written Down” is Southern Gospel; “Say Amen” and “For Every Mountain” are Urban Contemporary Gospel; “Obvious” and “We Declare” are Modern Gospel; and “God’s Sacrifice,” “By Grace I’m Changed,” and “End of the Beginning” are Contemporary Gospel.

The goal of any gospel concert is not how many subgenres can be performed but how many hearts can be touched by the messages relayed through the texts. Messages of hope through Christ’s resurrection, faith in a loving and forgiving God, anticipating and desiring heaven’s glory, trusting in that which can’t be seen, and loving because Jesus taught us to are prominent themes throughout gospel music. Gospel music over the centuries has ministered to the downtrodden and disenfranchised. To sing about a God who comes in the nick of time to deliver his people from uncomfortable circumstances is a consistent theme.

In order to reach the widest possible audience, there are no “style” restrictions on gospel music; only the thematic content remains constant. Coming out of an oral tradition, gospel music typically uses a great deal of repetition, a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition

of the words allowed those who could not read the opportunity to participate in worship. Gospel music has been enjoyed for

many decades and it continues to grow in its variety and sound.

Meet the Artists

Park Avenue Chamber Symphony

Founded in 1999 and now recognized as New York's premier non-professional orchestra, the critically acclaimed Park Avenue Chamber Symphony (PACS) has performed frequently in New York City's major concert halls, including Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall. PACS performances have been broadcast on WQXR radio, and have been covered by *The New York Times*, *The Wall Street Journal*, and *The Daily News*.

PACS members, many trained at highly regarded conservatories, include investment bankers, business executives, music teachers, architects, freelance journalists, computer consultants, graphic designers, engineers, college and conservatory professors, social workers, physicians, lawyers, and officials in government and various non-profit agencies.

The Park Avenue Chamber Symphony has raised over \$300,000 for not-for-profit and music education organizations in the New York City Area, including the establishment of The Juilliard School Pre-College Division Parent's Association Endowed Scholarship Fund, the first of its kind at Juilliard for Pre-College students. Most recently, PACS raised \$13,000 for the Harmony Program through a gala concert featuring Whoopi Goldberg as narrator in Prokofiev's *Peter and the Wolf*.



David Bernard

Known as an insightful interpreter of the symphonic repertoire, David Bernard is acclaimed by New York critics as a "sound conductor" whose "vast knowledge" and "instinctive musicality add depth" to important masterworks while "exuding elasticity and elegance" and delivering "magnificent performances." In addition to leading the Park Avenue Chamber Symphony since 1999, Maestro Bernard served as Music Director of the Stony Brook University Orchestra and was assistant conductor of both the Stamford Symphony (CT) and the Jacksonville Symphony (FL).

Maestro Bernard's unique approach to making music stresses clarity of expression—illuminating the work for the audience through balance, articulation, emphasis, and phrasing. He has been featured in *Playbill-Arts.com*, *The Juilliard Journal*, *The Wall Street Journal*, *The New York Daily News*, *The New York Times*, and on Charles Osgood's "Sunday Morning" on CBS. His performances have been broadcast on WQXR and WNYC.

Bernard's recent conducting appearances include performances at Avery Fisher Hall, Carnegie Hall, Alice Tully Hall, Merkin Hall,

and Symphony Space, most notably Beethoven's Ninth Symphony at Riverside Church, Beethoven's "Eroica" Symphony at Carnegie Hall, Prokofiev's *Peter and the Wolf*, narrated by Whoopi Goldberg, and world premieres of works by Bruce Adolphe, Chris Caswell, and John Mackey.



Mark Deakins

Dr. Deakins has served as a minister of music in the Christian church for 15 years, serving at First Christian Church in Brazil, Indiana, and First Christian Church and Greenwood Christian Church in Canton, Ohio. The choirs in each church doubled or tripled during his tenure.

As a choral conductor and Dean of the School of Music for 19 years, he has taken the Kentucky Christian University Concert Choir to a professional status with a national reputation. The Concert Choir has performed in Carnegie Hall six times, took fourth place in the National Collegiate Choral Competition, secured an exclusive recording contract with Benson Music Group for four recordings in two years, has recorded for SilverSpring Music Group, Christian Network and Word Music in Christian Copyright Alliance, Nashville, and took a DOVE AWARD nomination for "Best Choral Collection Recording of the Year."

Dr. Deakins also serves as the Church Music Consultant for the Berean Christian Bookstores of Cincinnati, Ohio, serves as the Universities/Colleges chair for District 8 of the Kentucky Music Educators Association, is coordinator of the District 8 All-State

Chorus and String auditions, and is host of the Eastern Kentucky Choral Festival for District 8.



Marvin Matthews

Marvin has nine recordings to his credit and two DVD presentations. He has ministered in some of the finest churches in America, toured Korea, Japan, and all of Europe, and has led Christian leaders and congregants in praise and worship at various conferences and national and international gatherings. A tireless concert artist, Marvin has worked with a host of popular artists including Debbie Boone, Andrae Crouch, Bob Hope, Mark Lowry, Little Richard, Karen Wheaton, Deniece Williams, and CeCe Winans. He has appeared on several TV shows and been featured on most major Christian networks, including The Word Network, TBN, and CBN.



Mark Condon

Mark is a writer and arranger for Brentwood-Benson Music and also has recorded with Integrity Music on their Hosanna label. His songs have powered their way through churches all across the country because of their simple but strong messages. He is also the founder of the Mark Condon iClub that serves hundreds of churches around the world every month. He travels extensively across the U.S. doing concerts, choir workshops, music conferences, and many other ministry engagements. Mark lives in the

Columbus, Ohio area with his family, and works on staff at Turnpoint Church as a Worship Leader.



Andrea Clemens

Andrea is a 2000 graduate of Kentucky Christian University and is the music teacher at Heritage Christian School in Canton, Ohio. She directs the youth praise band and leads worship at Greenwood Christian Church in Canton, Ohio and assists other churches in the area on a regular basis. She is a composer and solo artist whose ministry includes being a worship leader for ladies' conferences and youth and church-wide events. She and her husband, Dan, have two children, Corey, 6, and Avery, 4.



Amanda Gorman

Amanda Gorman, a former Kentucky Christian University Concert Choir member,

graduated from KCU in 2004 with a B.A. in Counseling Psychology and Bible. She lives in Nashville, Tennessee, where she is currently in the studio working on her debut album, expected to be completed in late 2009. Mandy is pursuing a Masters in Counseling Psychology and plans to become a Licensed Professional Counselor.

Distinguished Concerts International New York

Distinguished Concerts International New York (DCINY) was founded by Iris Derke, General Director, and Jonathan Griffith, Artistic Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at major venues such as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Jazz at Lincoln Center, and Town Hall in New York City. A strong component of DCINY's mission, as stated in the DCINY motto, "The Art of Performance—The Power of Education," is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

Distinguished Concert Singers International

Kentucky Christian University Concert Choir
Kentucky Christian University Chorale
Kentucky Christian University Concert Choir Alumni
East Carter High School Choir
Dr. Mark Deakins, *Director*

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For more information and a full season listing please visit our website at
www.DCINY.org or e-mail Concerts@DCINY.org.

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2009 DCINY Concert and Artist Series

Please join us for one of our other events:

Friday, May 22, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center

Schubert: Mass in G

James Melton, *Guest Conductor*

The Music of Shostakovich, Schubert, Sousa, Ticheli, and Others

International Honors Wind Symphony

Abel Ramirez, *Guest Conductor*

James Keene, *Guest Conductor*

John Mackey, *Composer-in-Residence*

Monday, May 25, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center

The Music of Lauridsen and Mozart

Lauridsen: *Lux aeterna*

Mozart: *Concerto for Flute and Harp, KV 299*

Iris Derke, *Flute*

Kirsten Agresta, *Harp*

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Sunday, May 31, 2009, 8:30 p.m. – Stern Auditorium/Perelman Stage, Carnegie Hall

The Music of Sousa, Smith, and Others

Metropolitan Atlanta Youth Wind Ensemble; Robert Ambrose, *Director*

Edison High School Wind Ensemble; Tim Benge, *Director*

West Windsor Plainsboro High School Wind Symphony; Scott Collins, *Director*, and

Anthony Pappalardo, *Director*

Lincoln Center

Saturday, June 6, 2009, 8:00 p.m. – Stern Auditorium/Perelman Stage, Carnegie Hall
Shawnee Press 70th Anniversary Gala
Timothy Seelig, *Conductor Laureate*
Greg Gilpin, Mark Hayes, and Joseph Martin, *Composers/Guest Artists-in-Residence*

Sunday, June 14, 2009, 2:00 p.m. – Avery Fisher Hall, Lincoln Center
The Music of Haydn and Mozart
Haydn: Mass No. 9 in C Major (“Paukenmesse”), Hob. XXII
Brad Bouley, *Guest Conductor*
Texas Master Chorale
Mozart: Requiem in D minor, K.626 (Levin Edition)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Sunday, June 28, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center
The Choral Music of Whitacre
Including a world premiere courtesy of the DCINY Premiere Project
Eric Whitacre, *Guest Conductor*

DCINY 2010 Season Highlights:

Monday, January 18, 2010 – Avery Fisher Hall, Lincoln Center
The Music of Karl Jenkins, including *The Armed Man: A Mass for Peace* (with film) and Requiem, conducted by Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Sunday, February 14, 2010 – Carnegie Hall
Grammy Award-winning Vance George leads Orff’s masterpiece *Carmina Burana*

April and June 2010 – Carnegie Hall
Eric Whitacre, composer and guest conductor, in performances of his choral and instrumental music

Wednesday, June 9, 2010 – Avery Fisher Hall, Lincoln Center
The 10th anniversary of Sing for the Cure; Tim Seelig, *Conductor Laureate*

Dates, repertoire, and artists subject to change.

For more information and a full season listing please visit our website at www.DCINY.org or e-mail Concerts@DCINY.org.