Monday Evening, May 28, 2012, at 7:00, Memorial Day

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

Presents

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Of Faith and Freedom

The Music of Dan Forrest (b. 1978)
James L. Melton, Guest Conductor

Te Deum
I. Praise to the Trinity
II. Prayers
III. Praise to Christ

Please hold your applause until after the final movement.

Arise, Shine!

GUSTAV HOLST (1874–1934) O God Beyond All Praising
Arr. DAN FORREST

St. Patrick’s Hymn

Intermission

The Music of Joseph M. Martin (b. 1959)
Joseph M. Martin, Composer and Conductor
Heather Sorenson, Keyboard

A Festive Call to Praise
The Awakening
Canticle of Peace
   Sue Martin, Soprano

Shout to God
Who Are the Brave
Goin’ to the Holy City
   Tiffany Coburn, Soprano

A Festive Call to Freedom (World Premiere)
The Epitaph
Song for the Unsung Hero

Avery Fisher Hall
Please make certain your cellular phone, pager, or watch alarm is switched off.
Notes on the Program

**Te Deum**

DAN FORREST (b. 1978)

The Te Deum, also referred to as Te Deum Laudamus or the Ambrosian Hymn, is a hymn of praise to God with foundations in the early Church. Te deum laudamus translates as “You, God, we praise.” Musical settings of the Te Deum text have varied throughout history. Evolving from chant, the text has been set to music by most of the well-known composers of concert music, including Haydn, Handel, Bach, Mozart, Berlioz, Verdi, Bruckner, Dvořák, Britten, Elgar, and Rutter. It has found its place in worship service styles from Catholic to mainline Protestant.

**The Composer’s Note**

Setting a Te Deum appealed to me with its unshakeable affirmation of bedrock truths about the triune God. I started with the big-picture view of the text, thinking through the macro-shape of the work as a whole. Early on, I decided to write three separate movements, to allow three separate musical ideas. I tried, however, to present sections of text in a different musical light than the more common Te Deum settings. This led me toward a quiet, reverent prayer for “O Lord, save Thy people…” and “Vouchsafe, O Lord….” Since these prayers were not part of the original Te Deum text but were added later, I took the liberty of placing the Prayers in between the other two traditional sections, thus creating a quiet contrast between the larger settings of the two other sections.

Overall the musical style combines elements of ancient music, tonal music, and more modern music, as homage to the long history of the Te Deum in the worship of the church. Opportunities for musical text painting abound, with some being rather obvious and others being more veiled (i.e. the key relationships between the members of the Trinity).

The first movement is a fairly sectional treatment of the text, unified by the recurrence of the opening chant-like motif. The text’s emphasis on corporate worship “We praise Thee…” is emphasized by the slow gathering of forces towards the first triumphant statement of that line of text, as if people from every kindred, tongue, and nation were assembling to worship.

The main theme of the second movement shares a hidden connection to the opening chant theme, but unfolds in a different sound-world, evoking a Renaissance motet style at times as it works towards its climax.

The third movement lets loose a torrent of mixed meters and changing meters in its own sound world of speech rhythms, before finally giving way to one last gesture unifying the entire work.

**Text and Translation**

**Te Deum (Text from the Book of Common Prayer)**


We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all Angels cry aloud; the Heavens, and all the Powers therein; To thee Cherubin and Seraphin continually do cry, Holy, Holy, Holy Lord God of Sabaoth; Heaven and earth are full of the Majesty of thy glory.
The following New Testament passages greatly influenced Dan’s textual and musical interpretation of the Old Testament passage from Isaiah 60.

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away: And I John saw the holy city, Jerusalem, coming down from God out of heaven. And the city had no need of the sun, neither of the moon, to shine in it: for the glory of the Lord did lighten it, and the Lamb is the Light thereof. —Revelation 21:12, 23

Then spoke Jesus again unto them, saying, I am the Light of the world; he that follows me shall not walk in darkness, but shall have the light of life. —John 8:12

Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven. —Matthew 5:16

Arise, Shine! was given its world premiere at Carnegie Hall on February 11, 2007.
O God Beyond All Praising
GUSTAV HOLST (1874–1934)
Words by MICHAEL PERRY (1942–96)
Arranged by DAN FORREST

The melody for this magnificent hymn is written by Gustav Holst. Holst adapted the melody of the central section of “Jupiter” from The Planets in 1921 to fit the meter for a poem entitled “I Vow to Thee, My Country.” The poem was written between 1908 and 1918 by Sir Cecil Spring-Rice and became known as a response to the human cost of World War I. The hymn was first performed in 1925 and quickly became a patriotic anthem, although Holst had no such patriotic intentions when he originally composed the music.

St. Patrick’s Hymn
DAN FORREST

St. Patrick’s Hymn was commissioned by the Greenville Chorale to celebrate the ensemble’s 50th anniversary and to honor their conductor and artistic director Bingham Vick. It is set to the fifth century words of St. Patrick and was originally scored for large chorus and wind ensemble. Today’s performance marks the debut of Dan’s full orchestra concert version. Saint Patrick was born towards the end of the fourth century. During his 29 years as a missionary, it is said he converted over 120,000 Irishmen and established at least 600 churches. Although he was never officially canonized by the Roman Catholic Church, when the Church established its first list of saints (the first official saint was Ulrich, canonized in 993), Patrick was already on it!

—Program notes by James L. Melton

A Festive Call to Praise
JOSEPH M. MARTIN (b. 1959)
Based on words by GEORGE HERBERT

This joyful acclamation of praise finds its inspiration in the time-honored words of English poet George Herbert (1593–1633). Interspersing his words with texts from the Psalms, this joyful anthem creates a dramatic call to purpose for the sacred choir. Alive with rhythmic vitality, the music drives relentlessly in a crescendo of Alleluias in praise to the Creator.

The Awakening
JOSEPH M. MARTIN

“The Awakening” was commissioned by the Texas Choral Directors Association for one of their annual conventions. Intended to inspire teachers in their work of sharing the gift of music with their pupils, this anthem has become one of the most performed of our time. This dramatic composition moves the listener from a silent, violent world void of music and beauty into a graceful, joy-filled world overflowing with the music of life!

Canticle of Peace
JOSEPH M. MARTIN

Written by commission for the city of Kirkwood, Missouri, this anthem of comfort and assurance is a gentle reminder of the healing power of love and grace. First performed for an interfaith service of healing and reconciliation following the tragic killing of six people during a public meeting at city hall, this anthem sought to bring a town torn apart by grief into a season of hope and restoration. The poem written by the composer uses the imagery of a gentle snowfall transforming a scarred landscape into a thing of beauty and peace. The lyric also incorporates the second line of the “Gloria” from the ordinary of the mass: et in terra pax hominibus, which translates “and on earth peace to all mankind”. Also included in the text is the final line from the “Agnus Dei,” dona nobis pacem, which translates “grant us peace.”
Shout to God
JOSEPH M. MARTIN
Words by J. PAUL WILLIAMS

Based on the words of Psalm 100, this artful text exhorts the sanctuary to proclaim the glory of God with loud shouts of praise and worship. The opening theme is sharply syncopated, creating a spirit of joyful abandon. The middle section incorporates a choral ostinato that invites instruments to join the voices in a festive crescendo of thanksgiving. This jubilant cacophony surrenders to the re-statement of the opening theme and drives unrelentingly to a climactic conclusion.

Who Are the Brave
JOSEPH M. MARTIN
Words by J. PAUL WILLIAMS

Lyricist J. Paul Williams wrote his most recognized text as an homage to a long-time friend whose life and work had inspired him. In this patriotic paean, he reminds us all of the true nature of bravery and heroism. Joined with a noble theme and a musical setting of almost military dignity, this powerful anthem has been performed for many national gatherings including the 50th anniversary of the Normandy landing and most recently at the dedication of the Pentagon Memorial in Washington, D.C. After Mr. William’s passing, the flags were flown at half-staff over the American headquarters in Afghanistan in recognition of the power and dignity of his timeless testimony to those who give their lives in the service of others.

Goin’ to the Holy City
JOSEPH M. MARTIN
Words by J. PAUL WILLIAMS

This cheerful choral song is a jazzy gospel statement that lifts the spirit and raises the roof! Beginning with a slow solo featuring a traditional spiritual, “City Called Heaven,” the piece soon surrenders to a bouncy effervescent theme adorned with theatrical flair and joyful declarations of hope. A soulful gospel styled solo, rich with improvisation, puts the perfect exclamation point on this good-natured song of the spirit.

A Festive Call to Freedom
JOSEPH M. MARTIN

Written as a confident call to citizenship and liberty, this choral is based on the old Shaker tune “Followers of the Lamb” (1848). The sweeping buoyancy of this tune in Dorian mode captures an authentic early American spirit and takes us back to the optimism and promise of an earlier age. Tonight is the world premiere of “A Festive Call to Freedom.”

The Epitaph
JOSEPH M. MARTIN
Words: Traditional Native American Text

This quintessential Memorial Day anthem is based on what is believed to be a traditional Native American text. The lyrics remind us that we are surrounded by the treasured memories of those who have died, and that their legacy of love still remains with us. Musically the anthem takes us from the grief of the graveside to the restoration of remembering. Filled with word painting and an almost cinematic impressionism, this hopeful composition exemplifies the gift of pausing to reflect on the blessings of those we love.

…Do not stand at my grave and cry, I am not here, I did not die.

Song for the Unsung Hero
JOSEPH M. MARTIN
Words by MARTIN and PAMELA STEWART

Written in the days following the 9/11 tragedy, this anthem is dedicated to all who risk their lives in order to protect and defend us. This anthem has been featured
in many national patriotic events, and its message of gratitude is often used to honor returning soldiers or civil servants deserving of recognition. It incorporates the well-known national hymn “My Country ’Tis of Thee.” It is requested that the audience stand and join the choir in singing this great American hymn at the direction of Mr. Martin.

—Program notes by Joseph M. Martin

Meet the Artists

**James L. Melton**

Dr. James L. Melton is professor of music, director of choral activities, and dean of the School of Communication and the Arts at Vanguard University of Southern California in Costa Mesa, California. In addition to teaching in the areas of conducting and music education, he directs the 90-voice University Concert Choir and the Vanguard Singers and Band, a select ensemble of 30 vocalists and instrumentalists. As a guest conductor at Carnegie Hall in New York City, he has conducted Mendelssohn’s *Psalm 42* and selections from *Elijah*, as well as Vivaldi’s *Gloria* and Handel’s *Coronation Anthems*. He conducted Franz Shubert’s Mass in G at Lincoln Center as part of the DCINY 2009 Concert Series.

Dr. Melton was educated at Arizona State University and Oklahoma Baptist University. His mentors include Douglas McEwen, Jim Woodward, Robert Shaw, and Michael Cox. Dr. Melton has teaching experience in schools from high school through the college/seminary level, as well as over 30 years experience leading church music and worship. He has composed and arranged vocal and piano music for publishing companies including Brentwood, Tempo Music, and the John W. Peterson Music Company. He recently served as a contributing editor for *The New Worship: Straight Talk on Music and the Church* published by Baker Books.

**Dan Forrest**

Dan Forrest’s works have won numerous contests and awards, including the ASCAP Morton Gould Young Composer’s Award, the ACDA Raymond Brock Competition, the Donald Sutherland Endowment Composition Contest, the ALCM Raabe Prize, the John Ness Beck Foundation Awards, and the ASCAP Standard awards. Mr. Forrest has published music in various genres and styles with numerous publishers. He has his own choral series with Hinshaw Music, *The Music of Dan Forrest*. Both his church and concert works have received several favorable reviews in the *ACDA Choral Journal*.

Mr. Forrest’s recent commissions include pieces for the 2011 ACDA National Convention Children’s Honors Choir, the Greenville Chorale and Symphony (South Carolina), the Columbus Philharmonic (Indiana), the Williamsburg Choral Guild (Virginia), the University of Utah (for the 2011 World Choral Symposium in Argentina), the North Carolina MEA (for their 2012 convention), and the Cy Woods High School Choir (for the 2011 Texas MEA convention). His music has been heard on NPR’s *Performance Today* and has been performed in Carnegie Hall, Lincoln Center by Vanguard University’s Concert Choir, and the
Joseph M. Martin

Joseph M. Martin earned his bachelor of music degree in piano performance at Furman University in Greenville, South Carolina. He earned a master of music degree in piano performance at the University of Texas, Austin. While at Furman University, he was inspired by choral director and composer Milburn Price to begin composing.

Mr. Martin has performed solo piano recitals and been the featured artist with symphony orchestras in the United States and Mexico. As winner of the Nina Plant Wideman Competition, he performed with the Guadalajara Symphony Orchestra. His solo recital in Ex-convento del Carmen was broadcast nationally.

His first solo piano recording, American Tapestry, was nominated for a Dove Award. This album, along with his other recordings (Songs of the Journey, Celtic Tapestry, and A Christmas Tapestry), have been enormously popular in the sacred and secular markets.

Over 1,000 of Mr. Martin’s compositions are currently in print. His composition “Pieta” was recently honored with an award from the John Ness Beck Foundation. His music can be heard in such diverse locations as Carnegie Hall; the Lawrence Welk Theatre in Branson, Missouri; and at hundreds of worship services throughout the United States and Canada.

J. Paul Williams

J. Paul Williams (1937–2010) earned a bachelor’s degree in voice from Oklahoma Baptist University and a master’s degree in composition from Southwestern Baptist Theological Seminary. He served four churches as minister of music until 1992 when he resigned Calvary Baptist Church, Little Rock, Arkansas, to engage in fulltime freelance lyric writing. Mr. Williams had over 900 songs in print at his death, and 20 new songs have been published since his death. He collaborated with his good friend Joseph M. Martin on over 250 of those published works. He was married to his wife Donna for 50 years and they have two sons and five grandchildren. Donna is performing in the chorus tonight.

Distinguished Concerts International New York

Founded by Iris Derke (General Director) and Jonathan Griffith (Artistic Director and Principal Conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a starmaker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.dciny.org, or call 212-707-8566.
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Cole Valley Christian School Concert Choir (ID), Claudia Sutherland, Director
St. Andrew’s Presbyterian Church Sanctuary Choir (CA), James L. Melton, Director
Valley Christian High School Chorale (AZ), Marianne Sloterbeek, Director
The Vanguard University Concert Choir (CA), James L. Melton, Director

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First Baptist Church Celebration Choir, Bastrop (TX), Bill Bullock, Director
First Baptist Church of San Marcos (TX), Tim Lyles, Director
First United Methodist Church Marion Iowa Chancel Choir (IA), Michael Ransom, Director
Fredericksburg United Methodist Church Chancel Choir (TX), Don Doss, Director
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Orpheus Club Men’s Chorus (NJ), John Palatucci, Director
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The Sanctuary Singers (TX), Billy Bob Dempsey, Director
Sounds of the Southwest Singers (AZ), Matt Deller, Director

Visit www.DCINY.org for choir and director bios.

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