

*Sunday Afternoon, May 30, 2010, 2:00 PM*

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

Presents

## Distinguished Concerts Singers International Park Avenue Chamber Symphony Life and Remembrance in Honor of Memorial Day

GEORGES BIZET **Symphony No. 1 in C major** (27:00)

- I. Allegro vivo
- II. Adagio
- III. Scherzo. Allegro vivace
- IV. Finale. Allegro vivace

DAVID BERNARD, *Music Director*  
PARK AVENUE CHAMBER SYMPHONY

*Pause*

RANDALL THOMPSON **Frostiana** (25:00)

- The Road Not Taken
- The Pasture
- Come in
- The Telephone
- A Girl's Garden
- Stopping by Woods on a Snowy Evening
- Choose Something like a Star

GISELLE WYERS, *DCINY Emerging Conductor*

*Intermission*

JOHN RUTTER **Requiem** (37:00)

- Requiem aeternam
- Out of the deep
- Pie Jesu
- Sanctus – Benedictus
- Agnus Dei
- The Lord is my shepherd
- Lux aeterna

SEAN BOULWARE, *DCINY Emerging Conductor*

SHERRI SEIDEN, *Soprano*

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**Alice Tully Hall**  
Home of The Chamber Music Society  
of Lincoln Center

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## Notes on the Program

### **Symphony No. 1 in C major**

GEORGES BIZET

*Born October 25, 1838, Paris, France*

*Died June 3, 1875, Bougival, France*

Without knowledge of his Symphony No. 1 in C major, people simply assumed that Bizet was an indifferent student and that his gifts as a composer never manifested themselves during his youth.

Upon the première of the Symphony No. 1 in 1935 under the baton of the great maestro Felix Weingartner, Bizet's artistry was radically rethought, and he was recognized as a youthful prodigy—all this on account of a symphony begun four days after his 17th birthday and completed the following month.

Three influences deserve mention when thinking about Bizet's early years: his musical parents, his teacher Fromental Halévy, who composed *La Juive*, and the composer Charles Gounod, whose opera *Faust* continues to be popular. While Halévy educated the young Bizet musically and intellectually, Gounod provided a compelling symphonic model for the young Bizet to surpass. Indeed, there is consensus that Bizet's Symphony arose from Gounod's Symphony No. 1 in D major. One might also be reminded of the earlier symphonies of Schubert from Bizet's symphonic lyricism.

But it is in Bizet's exotic adagio and luminous scherzo that the sense of model composition dissolves. The adagio's chromaticism and serpentine melodies make it distinct from the charming, but more conventional first movement. The scherzo is reminiscent of the prodigious achievements of the teenaged Mozart and Mendelssohn. There is a lightness and a deftness that make the scherzo quite magical. The last movement

retains these qualities of the scherzo only escalating their intensity to add sheer brilliance and virtuosity to the finale.

In his writings, Bizet often drew the distinction between what he called the natural genius like Mozart, and the rational genius like Beethoven. While he could hardly admire the rational genius more, it was the natural genius that he had the most sympathy. Indeed it is through a youthful work like the symphony that Bizet's natural genius places him in the company of other prodigies like Mozart and Mendelssohn.

—Note by Steven J. Cahn

### **Frostiana**

RANDALL THOMPSON

*Born April 21, 1899, New York, New York*

*Died July 9, 1984, Cambridge, Massachusetts*

For its bicentennial celebration in 1959, the town of Amherst, Massachusetts, commissioned Thompson to write a choral work with texts by Robert Frost, the quintessential New England poet. Frost, who knew and admired the composer, agreed, but Thompson insisted on selecting the poems himself. Thompson's original score was for mixed chorus and piano; in 1965 he arranged a version with chamber orchestra. Frost was present at the première and shouted, "Sing that again!" at the conclusion of the piece.

Thompson matched Frost's direct language with appropriately accessible music, taking great care to ensure that the words of Frost's poems were clearly discernable and adapting the music to the mood of each poem so that there is no single musical style that characterizes *Frostiana* as a whole. The settings range from strophic folksongs ("Road Not Taken" and "A Girl's

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Garden”) to more harmonically complex, through-composed pieces such as “Come In”—which features an elaborate flute solo imitating a thrush—and the elegiac “Choose Something Like a Star.”

Only three of the songs are for mixed chorus: The opening “Road Not Taken;” “A Telephone” (a dialogue between the men and women); and “Choose Something Like a Star,” which concludes the set. “Pasture” and “Stopping by Woods on a Snowy Evening” are for men, “Come In” and the only comic piece in the set, “A Girl’s Garden,” for women.

—Note by Joseph and Elizabeth Kahn

### **Requiem**

JOHN RUTTER

*Born September 24, 1945, London, England*

The *Requiem* premiered in 1985 for the United Methodist Church in Dallas, Texas. Rutter compares it to the Requiems of Gabriel Fauré and Maurice Durflé and to Benjamin Britten’s *War Requiem*, which it resembles chiefly in its use of English texts, including Psalms 23 and 130 and fragments of the Anglican burial service from the 1662 *Book of Common Prayer*. Although Psalm 23 constitutes a separate movement, the other English texts are woven into the Latin of the Catholic requiem mass. While Rutter characterizes the *Requiem* as a concert piece rather than a liturgical one, he says he hopes “it feels at home in church.”

### **Text of Requiem**

*Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Sion, et tibi reddetur votum in Ierusalem: exaudi orationem meam, ad te omnis caro veniet. Kyrie, eleison! Christe, eleison! Kyrie, eleison!*

Rutter compares the overall seven-part structure to an arch: Movements one and seven, the communal prayers, *Requiem Aeternam*, and the *Lux Aeterna*, are both Latin liturgical texts forming the outer supports of the arch; the second and sixth movements, *Out of the Deep* and *The Lord is My Shepherd* respectively, the only completely English movements, begin the curve of the arch; the personal prayers to Christ, *Pie Jesu* and *Agnus Dei*, of the third and fifth movements ascend into the apex; and the fourth movement, *Sanctus*, is the keystone.

*Requiem* comes from the Latin word for rest. But the focal point of most of the great requiem masses since Mozart has been the *Dies irae* (“day of wrath”), the poem describing the terrors of Last Judgment. Gabriel Fauré was the first composer to recast the requiem as a source of solace for both the soul of the deceased and the mourner, and Rutter’s work is definitely within this spirit. Unconstrained by the grim liturgical requirements of the Catholic Mass for the Dead, he completely omits any reference to the final judgment, choosing rather as the centerpiece of his work the *Sanctus* in praise of God. It is the most spirited movement of the work, whose harmony, tempo and imitation of celebratory English church bells, produce an atmosphere of comfort in the midst of grief. Even the *Agnus Dei* with its chromatic chant and dirge-like timpani accompaniment concludes on a note of hope of eternal salvation.

—Note by Joseph and Elizabeth Kahn

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. A hymn becomes you, O God, in Zion, and to you shall a vow be repaid in Jerusalem. Hear my prayer; to you shall all flesh come. Lord, have mercy! Christ, have mercy! Lord, have mercy!

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Out of the deep have I called unto thee, O Lord: Lord, hear my voice. O let thine ears consider well: the voice of my complaint. If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it? For there is mercy with thee: therefore shalt thou be feared. I look for the Lord; my soul doth wait for him: in his word is my trust. My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch. O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption. And he shall redeem Israel: from all his sins.

*Pie Jesu Domine, dona eis requiem, Pie Jesu Domine, dona eis requiem, Pie Jesu Domine, dona eis requiem, sempiternam.*

Merciful Lord Jesus, grant them rest, Merciful Lord Jesus, grant them rest, merciful Lord Jesus, grant them rest, everlasting.

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

Holy, holy, holy, Lord God of hosts. The heavens and earth are filled with thy glory. Hosanna in the highest.

*Agnus Dei, qui tollis peccata mundi: dona eis requiem.*

Lamb of God, who taketh away the sins of the world: grant them rest.

Man that us born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

*Agnus Dei, qui tollis peccata mundi: dona eis requiem.*

Lamb of God, who taketh away the sins of the world: grant them rest.

In the midst of life, we are in death: of whom may we seek for succour?

*Agnus Dei, qui tollis peccata mundi: dona eis requiem.*

Lamb of God, who taketh away the sins of the world: grant them rest.

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

The lord is my shepherd: therefore can I lack nothing. He shall feed me in a green

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pasture: and lead me forth beside the waters of comfort. He shall convert my soul and bring me forth in the paths of righteousness, for his Name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

I heard a voice from heaven saying unto me. Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the Spirit.

*Lux aeterna luceat eis Domine: cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.*

Let light eternal shine on them, O Lord: with thy saints forever, for thou art merciful. Rest eternal grant them, O Lord, and let perpetual light shine on them.

## Meet the Artists

### The Park Avenue Chamber Symphony

Recognized as New York's premier amateur orchestra, the critically acclaimed Park Avenue Chamber Symphony (PACS) has built a reputation for artistic excellence and philanthropic leadership. PACS has performed frequently in New York City's major concert halls and venues, including Carnegie Hall, Avery Fisher Hall, Riverside Church, Alice Tully Hall, Symphony Space, and Merkin Hall. PACS performances have been broadcast on WQXR and WNYC radio and have been covered by the *New York Times*, the *Wall Street Journal*, and the *Daily News*.

Since 1999 PACS has established its musical presence and successfully attracted the best amateur players in New York City.

PACS members, many trained at highly regarded conservatories, include professionals from a variety of fields.



**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

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Symphony since 1999, Maestro Bernard served as music director of the Stony Brook University Orchestra, the Gilbert and Sullivan Light Opera Company of Long Island, and Theater Three, and was assistant conductor of both the Stamford Symphony (Connecticut) and the Jacksonville Symphony (Florida). Mr. 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 and Beethoven's "Eroica" Symphony at Carnegie Hall.



**Sean Boulware**

Sean Boulware is sought after as a conductor, adjudicator, and clinician throughout the United States and Europe. He has conducted five state and nationwide honor choirs. Mr. Boulware has prepared choruses for conductors including John Alexander, Keith Lockhart, and John Rutter. He has also prepared choirs to sing for Josh Groban, Michael McDonald, and Tommy Simms. Mr. Boulware made his conducting debut at Carnegie Hall in 2006. He has conducted choirs and orchestras in England, Scotland, Ireland, Austria, The Netherlands, Germany, Brazil, and Japan. Mr. Boulware is currently the director of worship at Carmel Presbyterian Church in Carmel, California. He has studied with Dr. Lynn Bielefeld, Dr. Joseph Flummerfelt, James Levine, Dr. James Jordan, Rodney Eichenberger, John Alexander, Paul Mayo, and Shirley Nute.



**Giselle Wyers**

Giselle Wyers is associate director of choral studies and voice at the University of Washington. Her choir's 2008 performance of the *Genesis Suite* with Seattle Symphony was termed brilliant by the *Seattle Times*. Dr. Wyers is in frequent demand as a guest conductor of honor choirs across the United States. This spring she will conduct choruses in Connecticut, South Dakota, and Alaska, in addition to making her Lincoln Center debut through the DCINY Concert Series. A Laban conducting specialist Dr. Wyers aims to combine principles of dance with her conducting pedagogy. Dr. Wyers is currently composing numerous choral works for premieres, including a commission by the renowned Netherlands chorus Cantabile Holland. Her *Ave Maria* (published by *earthsongs*) won the Cambridge Singers International Choral Composition Competition in 2003.



**Sherri Seiden**

Soprano Sherri Seiden is equally at home in oratorio and opera. She recently made her Carnegie Hall debut singing in both the Brahms and Rutter *Requiems* and will be reunited for an encore performance in June 2010. She also had a solo recital debut in Carnegie Hall's Weill Recital Hall. A winner of Regional Metropolitan Opera Competition,

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Ms. Seiden has recently performed with the National Philharmonic, Greenville Symphony, Toronto Festival Orchestra, as well as Symphony Hamilton and Fort Wayne Philharmonic. She earned her bachelor's degree in music at Boston Conservatory and studied at Royal Academy of Dramatic Art in London.

### 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. With over 20 combined years of experience, DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, 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](http://www.dciny.org), or call toll free: 1-877-MYDCINY.

### DCINY Mentoring Program

As part of our mission towards education, DCINY offers a Mentoring Program to benefit DCINY Emerging and Debut Conductors. The program prepares talented conductors who have demonstrated success in their regional choral or orchestral programs to make their conducting debuts at a major concert hall in New York. DCINY pairs Emerging Conductors and Debut Conductors with experienced mentors who give a hands-on overview of the works to be performed. Mentors include such first-tier conductors as DCINY's Conductor Laureates—Paul Salamunovich, Eph Ehly, Vance George, Craig Jessop, Jonathan Griffith, René Clausen, and John Alexander.

### Distinguished Concerts Singers International

#### Participating in *Frostiana*:

Ballard High School Concert Choir (WA), Courtney Rowley, Director  
Moses Lake High School Chamber Choir (WA), David Holloway, Director  
Whitehall High School Concert Choir (PA), Josh Dearing, Director

#### Participating in *Requiem*:

Carmel Presbyterian Church Chancel Choir (CA), Sean Boulware, Director  
Hartnell Community Choir (CA), Robin McKee-Williams, Director  
Menlo Park Presbyterian Church Chancel Choir (CA), Brett Strader, Director  
The Towne Singers (CA), Beth Richey, Director

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## **2010 DCINY Concert and Artist Series**

Please join us for one of our other events:

Sunday, June 6, 2010, at 8:30 p.m.

Stern Auditorium / Perelman Stage, Carnegie Hall

**Sing for the Cure - A Concert for Healing and Hope**

Timothy Seelig, *Conductor Laureate*

Joseph Martin/Poetry by Mattie J.T. Stepanek: *Heartsongs* (World Premiere)

Stephen Roddy, *Guest Conductor*

Tuesday, June 15, 2010, at 8:00 p.m.

Stern Auditorium / Perelman Stage, Carnegie Hall

**Eric Whitacre's *Paradise Lost: Shadows and Wings***

(Concert version, New York Premiere)

Eric Whitacre, *Guest Conductor*; Hila Plitmann, *Grammy Award-winning Soprano*

Friday, June 18, 2010, at 8:00 p.m.

Jazz at Lincoln Center, The Allen Room

**Distinguished Concerts Artist Series: Spirit Journey**

Darcy Reese, *Director*

Sunday, June 27, 2010, at 2:00 p.m.

Avery Fisher Hall, Lincoln Center

**Psalms and Songs**

Bernstein: *Chichester Psalms*; Hank Dahlman, *Guest Conductor*

Music by Franck, Holst, and others; Janet Galván and Darren Dailey, *Guest Conductors*

## **DCINY 2011 Season Highlights**

Visit [www.DCINY.org](http://www.DCINY.org) for the full 2011 season and concert details.

Monday, January 17, 2011, Martin Luther King Jr. Day, New York

**Karl Jenkins: *Stabat Mater* and *Gloria* (US Premiere)**

Jonathan Griffith, *DCINY Artistic Director* and *Principal Conductor*

Karl Jenkins, *Composer-in-Residence*

Sunday, April 10, 2011, New York

**The Choral Music of Whitacre**

Eric Whitacre, *Guest Conductor*

Dates, repertoire, and artists subject to change.