

Sunday Evening, March 29, 2009, at 8:30

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 DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL

JOHN RUTTER *For the Beauty of the Earth*

JOHN RUTTER *What Sweeter Music*

JOHN RUTTER **Gloria**

Daniel Hughes, *Guest Conductor*

Intermission

GEORGE FRIDERIC HANDEL **Te Deum in D major ("Dettingen"), HWV 283**

Dwight Uphaus, *Guest Conductor*

Debra Scroggins, *Alto*

Frederick Frey, *Bass*

Christopher Benjamin, *Tenor*

1. We praise Thee, O God,
Chorus

2. All the earth doth worship thee,
Alto solo and Chorus

3. To thee, all angels cry aloud,
4. To thee Cherubim and Seraphim continually do cry,
5. The glorious company of the apostles, praise thee.
6. Thine honourable, true, and only Son,
Chorus

7. Thou art the King of Glory,
Bass solo and Chorus

8. When thou tookest upon thee to deliver man,
Bass solo

Avery Fisher Hall

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

9. When thou hadst overcome the sharpness of death
 10. Thou didst open the kingdom of heav'n to all believers.
 Chorus

11. Thou sittest at the right hand of God
 Trio—Alto, Tenor, Bass

12. Sinfonia, Adagio

13. We therefore pray thee,
 14. Make them to be numbered with thy saints...
 15. Day by day, we magnify Thee,
 16. And we worship thy name, ever world without end.
 Chorus

17. Vouchsafe, O Lord,
 Bass solo

18. O Lord, in thee have I trusted,
 Alto solo and Chorus

Notes on the Program

For the Beauty of the Earth ***What Sweeter Music***

Gloria

JOHN RUTTER

Born September 24, 1945, in London, England

Rutter received his first musical training as a chorister at Highgate School and was educated at Clare College, Cambridge. As an undergraduate he wrote his first published compositions and conducted his first recording. His compositions include large and small-scale choral works, various orchestra and instrumental pieces, a piano concerto, two children's operas, music for television, and compositions for groups such as the King's Singers. He worked for the BBC providing music for educational series, and in 1979 began the Cambridge Singers, a chamber chorus mostly dedicated to recording.

His larger choral works, Requiem of 1985 and Magnificat of 1990, have been performed many times in this country, in Britain, and elsewhere. He has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Scandinavia, and North America. In 1980 he was made an honorary Fellow

of Westminster Choir College, Princeton, and in 1988, a Fellow of the Guild of Church Musicians.

Rutter uses Henry Pleasants' philosophy as a working definition for his music: he believes music is a song and dance, and the further it diverges from these roots, the more chance it will have to fail. The quality of innocence and purity is dominant in his choral style, and his selection of such texts as childhood lyrics and Christmas carols provide him with lyrical diatonic melodies to which he gives a serene, light texture. He frequently uses word painting, integrating text and music in an aurally accessible fashion.

For the Beauty of the Earth

The Beauty of the Earth is one of Rutter's many popular anthems and has also been a frequently performed work at weddings. *The Beauty of the Earth*, published in 1980, sets the well-known words by F. S. Pierpoint (1835–1917) as they appear in their reduced version in the New English Hymnal. Pierpoint originally wrote an extended form of the hymn, which he called "The Sacrifice of Praise," for Holy Communion. Rutter, using a changed title, set the work for Rosemary Heffley and the Texas Choral Directors' Association. Intended to be sung by school or

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amateur choirs, this lovely work has become immensely popular and is performed widely.

What Sweeter Music

In his choral setting of *What Sweeter Music* by the 17th-century British poet and country clergyman Robert Herrick (1591–1674), Rutter strikes a balance between text depiction and musical flow. Composed for Stephen Cleobury and the renowned Choir of King's College at Cambridge and published in 1988, it has a contemporary accessible sound, joined with a lush, sonorous vocal texture that follows the tradition of characteristic English vocal sound. The poem contrasts the cold of the winter season with the renewal of nature and spirit that Christmas and the Holy Nativity symbolize.

Herrick's poem appears as "Herrick's Carol" (No. 122) in *The Oxford Book of Carols*, where it is set to a 17th-century German melody, one very similar to that of the contemporary favorite, "While Shepherds Watched." Rutter sets pairs of verses to his original two-part melody. The first theme is characterized by melodic leaps, and the second by a smooth step-wise movement. Because of its rhythm, the work has a soothing dance-like feel.

Rutter has explained, "I wrote *What Sweeter Music* in 1987... to be sung after the reading about the gifts of the wise men, and I felt that Robert Herrick's lovely text was not only just right in that context, but

also seemed to sum up exactly what carols are for and what Christmas is all about."

Gloria

Rutter's *Gloria* for chorus and brass ensemble captures the spirit of traditional liturgical music and incorporates a religious text, although it was actually conceived as a concert work. Composed for his first U.S. engagement, *Gloria* is characterized by its soaring vocal lines.

One of Rutter's earliest works, *Gloria* combines a contemporary use of harmony with interesting and memorable rhythms. It has three movements and was composed for a commission from Voices of Mel Olson in Omaha, Nebraska. Rutter was invited to conduct the premiere in May 1974.

For its text, Rutter uses words taken from the second section of the Ordinary of the Mass, the Hymn of Praise. The composer comments, "My setting, which is based upon one of the Gregorian chants associated with the text, divides into three movements roughly corresponding with traditional symphonic structure." The outer movements are lively and spirited: "Make a joyful noise unto the Lord"; the middle movement is softer, more subdued, introspective, and ethereal. Rutter describes the moods he creates as "exalted, devotional and jubilant by turns." He enhances these feelings in the first and last movements by his choice of instrumentation, specifically his use of organ, brass and percussion.

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Gloria

Gloria in exelsis Deo
 Et in terra pax hominibus bonae voluntatis.
 Laudamus te, Benedicimus te.
 Adoramus te. Glorificamus te.
 Gratias agimus tibi propter magnam
 gloriam tuam.

Domine Deus, rex coelestis.
 Deus Pater omnipotens.
 Domine Fili unigenite, Jesu Christe.
 Domine Deus, agnus Dei, Filius Patris.
 Qui tollis peccata mundi.
 Miserere nobis;
 Qui tollis peccata mundi,
 Suscipe deprecationem nostram
 Qui sedes ad dexteram Patris

Miserere nobis

Quoniam tu solus sanctus. Tu solus Dominus
 Tu solus altissimus, Jesu Christe.
 Cum Sancto Spiritu, in Gloria Dei Patris.
 Amen.

Glory be to God on high,
 And on earth peace, goodwill towards men.
 We praise Thee, we bless Thee.
 We worship Thee, we glorify 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 Chris
 O Lord God, lamb of God, Son of the Father,
 Thou that takest away the sins of the world,
 Have mercy on 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 on 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.

Te Deum in D major ("Dettingen"), HWV 283

GEORGE FRIDERIC HANDEL

*Born, February 23, 1685, in Halle, Germany
 Died, April 14, 1759, in London, England*

Te Deum laudamus ("We Praise Thee, God"), a great Latin hymn of thanksgiving, praise, and joy, was probably written and first sung sometime around the year 400 and since that time has been used as a song of thanksgiving to mark great events. It has been attributed to Saint Ambrose or Saint Augustine or both, or to Nicetas, Bishop of Remesia. The grand old plain-song melody survived for centuries and was sung to celebrate military victories, coronations, births of royal children, and state visits. It became transformed somewhat as it was passed on through the generations, but it never wandered any further from the consciousness of the folk

than any secular work song or love song of equal beauty. In the 16th century new choral settings began to replace the chant, and later composers turned again and again to the noble poem, especially for works observing great national celebrations.

On July 17, 1743 Handel began the Te Deum in D major ("Dettingen") for performance at the Chapel Royal to commemorate English victory in the War of the Austrian Succession (1740–48). Protestant England, ruled by its Hanoverian King George II, entered the war on the side of Catholic Austria, and on June 27, 1743, near the Bavarian city of Dettingen, was victorious over France. It was the last time an English king was seen on a battlefield, but according to some accounts, the victory was a fluke. The unpopular king was a pudgy, lazy man, who rode into battle on an inexperienced horse, which frightened by the noise and turmoil,

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ran away with its rider in the direction of the enemy. The king's soldiers, thinking he was leading them into the struggle, followed and won an unexpected victory.

On November 27, 1743 the Te Deum was first performed in a private ceremony in the presence of King George II, although the performance was originally planned for the more expansive setting of St. Paul's Cathedral. The general style and even specific passages of the work strongly resemble *Messiah*, which Handel had completed just two years earlier.

For this grand and expansive setting of the Te Deum, one of several Te Deum's Handel wrote, he drew on a setting of the Te Deum by the Italian Franciscan friar Francesco Antonio Urio, a work tentatively dated to the 1680s. Handel had a copy of Urio's work, which he perhaps acquired in Italy, where he had been associated with similar patrons. In his Te Deum, his last major liturgical work, Handel's music was able to foster the pomp and circumstance of a grand public ceremony.

The "Dettingen" Te Deum is introduced with a celebratory martial brass fanfare; *We Praise You O Lord* has a vigorous choral character with broad sustained chords. Two solo violins and continuo introduce the alto solo duet with trumpet for the joyous *All the earth doth worship thee*, which is followed by a fugal section for full chorus. Immediately the contrast between the majestic and the more intimate indicates Handel's desire to reinforce the idea of private devotion and public affirmation. The work, however, is generally extroverted, and in achieving that feeling, Handel gives the predominant focus to the chorus. Strings and continuo are used to accompany the lovely, slow and gentle soprano solo, *To Thee all angels cry aloud*, and the tenor and bass sections of the chorus join them. Trumpets begin the following verse, *To Thee*

Angels and Seraphim, which makes a strong choral declaration. To this the strings and the four solo voices, in *The Glorious Company of the Apostles* provide a spirited contrast in a change of key and mood. The chorus then proceeds to a fugal setting of *Thine honourable, true, and only Son*. Solo trumpet and continuo introduce a bass solo, and the chorus joins to complete this part. The choral *To Thee Cherubim and Seraphim* is festive, colorful, and energetic. With expressive versatility, *The Glorious Company of the Apostles* contrasts with the preceding section with its gentleness and warmth, again highlighting the bass and other soloists. *Thou art the King of Glory, O Christ*, with a splendid trumpet solo, has a more celebratory rather than spiritual character, with the bass vigorously praising Christ.

Then the introspective *When Thou tookest upon Thee to deliver man* projects a more subdued feeling, with the bass again dominating but this time with a more lyrical tone. Handel initially paints *When Thou hadst overcome the sharpness of death* grimly with abruptly separated notes and dark choral passages, but then allows the music to become more joyous and lively. The following section brings the choral celebration of *Thou didst open the kingdom of Heaven*.

The tender and introspective *Thou sittest at the right hand of God*, the longest movement, is the subjective center of the work. It features mellifluous solo and ensemble passages from the alto, tenor, and bass singers. The last section is slow and ponderous, similar to the following *Make them to be numbered with Thy Saints*. Two trumpets take over before what sounds, because of its descending lines, to be a traditional lament. Handel produces a contrast again with an introduction from a celebratory solo trumpet that prepares for the joyous choral *Day by day we magnify thee*.

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The penultimate selection is a final pause for reflection: *Vouchsafe, O Lord, to keep us this day*, has a tenor solo, with the text in prayer beseeching the "Lord to have mercy." The concluding *O Lord, in Thee I have trusted*, a majestic choral movement which returns to the dominant triumphant

character of the work, although here, in the opening alto solo and the choral writing, with a spiritual feel.

The scoring for an orchestra includes three trumpets and drums, as well as oboes, bassoons, strings, and keyboard.

Te Deum in D major ("Dettingen"), HWV 283

1. We praise thee, O God, we acknowledge thee to be the Lord.
2. All the earth doth worship thee, the Father Everlasting.
3. To thee all angels cry aloud, the heav'ns and all the powers therein.
4. To thee Cherubin and Seraphim continually do cry,
Holy, Holy, Lord God of Sabbaoth.
Heav'n and earth are full of the majesty of thy glory.
5. The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The holy church throughout all the world doth acknowledge thee,
the Father of an infinite majesty,
6. Thine honourable, true and only Son,
also the Holy Ghost the comforter.
7. Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
8. When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
9. When thou hadst overcome the sharpness of death
10. Thou didst open the kingdom of heav'n to all believers.
11. Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our judge.
12. Sinfonia, Adagio
13. We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
14. Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
15. Day by day we magnify thee.
16. And we worship thy name, ever world without end.
17. Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
18. O Lord, in thee have I trusted, let me never be confounded.

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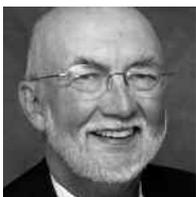
Meet the Artists



Daniel Hughes

Daniel Hughes serves as the artistic director and conductor of The Choral Project, a mixed-voice chamber ensemble specializing in dramatic, conceptual performance of high-level choral music from the medieval period to the contemporary. Additionally Mr. Hughes serves as the artistic director of the Silicon Valley Gay Men's Chorus, an acclaimed organization committed to inspiring our diverse community through musical excellence and collective pride.

Mr. Hughes recently served three terms as the repertoire and standards chair for Community Choirs for the Western Division of the ACDA, and is currently serving as Bay Area Representative for the California ACDA Board. He is an accomplished composer and arranger, and has his own choral series through Santa Barbara Music Publishing. Mr. Hughes's biography is featured in *Who's Who in America*.



Dwight Uphaus

Dwight Uphaus, DMA, holds degrees from ASU and UMKC. As a life-long music educator he has taught both choral and instrumental music. His teaching experience ranges from middle school through high school, college, and seminary. He has directed church music programs for over 40 years. Conducting mentors have included Grant Fletcher, Eph Ehly, and Helmuth Rilling. He was a member of the resident chorus of the Oregon Bach Festival for 20 years. In retirement he sings, acts as a

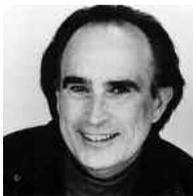
choral assistant in a local high school, and teaches 25 private voice students.



Debra Scroggins

Debra Scroggins, mezzo-soprano, has appeared as soloist with the English Chamber Orchestra; Kansas City Chamber Orchestra; the Dallas, Kansas City, and Mississippi symphonies; and numerous others. Some of the noted conductors for whom she has served as soloist include the late Robert Shaw, and English conductors Sir David Willcocks, Lazlo Heltay, and David Hill. She has also served as soloist numerous times for Helmuth Rilling in master classes at the Oregon Bach Festival.

Recent performances have included Handel's *Messiah*, Bach's *Easter Oratorio* and *Cantata 102*, Mendelssohn's *Elijah*, Respighi's *Laud to the Nativity*, Buxtehude's *Cantata 62*, Scarlatti's *Stabat Mater*, and Schütz's *St. Matthew Passion*.



Frederick Frey

Frederick Frey's sensitivity and dramatic style excite audiences throughout North America and Europe. Concert performances include Haydn's Mass in C Major, Mahler's *Lieder eines fahrenden Gesellen*, Faure's Requiem, Bach's *St. Matthew Passion*, Beethoven's Ninth Symphony, and Stravinsky's *L'histoire du soldat*. Mr. Frey's expertise in 20th-century opera includes the role of Colon, in the world premiere of Braga's *1492* at the Teatro Nacional in Santa Domingo; James Fergus in the world premiere of Funk's *Pamelia* at Carnegie Hall; and District Attorney Frederick

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Katzman and Samuel Stratton in the world premiere of *Sacco and Vanzetti*, by composer and conductor Anton Coppola, at Tampa Bay Opera.

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

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Mt. Eden High School Concert Choir (CA)
Ken Rawdon, *Director*

Pinewood Singers and Women's Choir (CA)
Kristina Overcashier and
Spencer Williams, *Directors*

Participating in the Handel portion:

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