Sunday Evening, June 28, 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

THE CHORAL MUSIC OF ERIC WHITACRE
Eric Whitacre, Guest Conductor/Composer
Charles Anthony Silvestri, Lyricist and Special Guest
Distinguished Concerts Singers International

Program to be introduced from the stage

Five Hebrew Love Songs
   with String Quartet
The Reckoning (by Hila Plitmann)
Seal Lullaby
She Weeps Over Rahoon

Intermission

Animal Crackers Vol. I
   i. The Panther
   ii. The Cow
   iii. The Firefly

Animal Crackers Vol. II
   i. The Canary
   ii. The Eel
   iii. The Kangaroo

A Boy and a Girl
Cloudburst
Lux Aurumque

“the moon is hiding in her hair”
“i walked the boulevard”
   World Premiere, DCINY Premiere Project

Sleep
With a Lily in Your Hand

Please hold your applause until the end of the last movement.

Avery Fisher Hall
Please make certain your cellular phone, pager, or watch alarm is switched off.
Five Hebrew Love Songs
Text by Hila Plitmann

I.
A picture is engraved in my heart;
Moving between light and darkness;
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II.
Light bride
She is all mine,
And lightly
She will kiss me!

III.
"Mostly," said the roof to the sky,
"the distance between you and I
is endlessness;

IV.
What snow!
Like little dreams
Falling from the sky.

V.
He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

The Reckoning

hrrr hey yay ololo
humm hey hrrrr

We’ll be so quietly waiting
We’ll be so silently asleep
Go tender,
There is no more later;
Your mountain’s bloomed so high,
So steep.

hrrr hey yay ololo
You’ll be bound by infinite sorrow
You’ll be crushed by infinite love
You will squander infinite happiness.

We’ll stay so quietly listening
We’ll dream so silently aware
You will mistake your flesh for a vessel—
Your spirit bides her time with gentle care.

hrrr hey yay ololo

You’ll be maimed by infinite anger
You’ll be jailed by infinite grace
And you’ll return to places where earth whispers…

hrrr hey yay ololo
humm hey hrrrr
hrrr hey ololo humm
hrrr hey ololo humm

Come and break in infinite Music
Come explode in infinite Sky
Come and taste the blood in your teeth
And let the Seas kick life in you

Come and ache in infinite Question
Come and scream in infinite Why
Come and burn in infinite Yes
For Now will be your reckoning.
Seal Lullaby
Text by Rudyard Kipling

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o’er the combers, looks downward to find us,
At rest in the hollows that rustle between.

Where billow meets billow, then soft be thy pillow,
Oh weary wee flippering, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

She Weeps Over Rahoon
Text by James Joyce

Rain on Rahoon falls softly, softly falling,
Where my dark lover lies.
Sad is his voice that calls me, sadly calling,
At grey moonrise.

Love, hear thou
How soft, how sad his voice is ever calling,

Animal Crackers Vol. I
Text by Ogden Nash

i.
The Panther
The panther is like a leopard,
Except it hasn’t been peppered.
Should you behold a panther crouch,
Prepare to say Ouch.
Better yet, if called by a panther,
Don’t anther.

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
DCINY Premiere Project

i.
The Canary
The song of canaries
Never varies.
And when they’re molting
They’re pretty revolting.

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
To zestful tangy Kangaroo meringue.
"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.

"Cloudburst"
Text by Octavio Paz
Adapted by Eric Whitacre
Translation by Lysander Kemp
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...

"Lux Aurumque"
Text by Edward Esch
Latin translation by Charles Anthony Silvestri

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.

Light,
Warm and heavy as pure gold
And the angels sing softly
To the newborn baby.
“the moon is hiding in her hair”  
Text by e.e. cummings  
World Premiere, DCINY Premiere Project

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

“i walked the boulevard”  
Text by e.e. cummings  
World Premiere, DCINY Premiere Project

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

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.
Lincoln Center

With a Lily in Your Hand
Text by Federico Garcia Lorca
English translation by Jerome Rothenberg

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

Tamer of dark butterflies!
I keep along my way, 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, until the universe,
until the universe can fit inside my heart.

Meet 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. Many of Whitacre’s works have entered the standard choral and symphonic repertories 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. Whitacre’s published works have received thousands of performances and have sold well over 750,000 copies worldwide. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum.

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 10 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 iTune’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.

Most recently, Whitacre has received acclaim for Paradise Lost: Shadows and Wings, a cutting edge musical. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer.

Mr. Whitacre lives in Los Angeles with his wife, celebrated soprano Hila Plitmann, and their son.
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. “Collaboration between composer and poet is magic,” Silvestri says. “It opens for the composer opportunities for organic and dynamic creation not possible with previously published poetry, and gives the poet the thrill and responsibility that his words will be sung—not read—and will be heard attached to an emotional soundtrack. There’s magic and power in the marriage of words and music.” His collaborations with celebrated composer Eric Whitacre have sold hundreds of thousands of copies of sheet music, and have been sung by thousands of choirs around the world.

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 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.charlesanthonysilvestri.com.

Jerusalem native Hila Plitmann, composer of “The Reckoning” and of the text for Eric Whitacre’s “Five Hebrew Love Songs,” has become known worldwide for her astonishing musicianship and gossamer voice. A glittering soprano, she has worked with many of today’s leading conductors, including Kurt Masur, Robert Spano, Marin Alsop, Esa Pekka Salonen, Andrew Litton, and Steven Sloane. She has appeared as a headliner with the New York Philharmonic, the Los Angeles Philharmonic, the Chicago Symphony, the Atlanta Symphony Orchestra, the Minnesota Orchestra, the Israel Philharmonic, the Orpheus Chamber Orchestra, the New Israeli Opera, and numerous other orchestras and ensembles in the U.S. and abroad. Ms. Plitmann is building an impressive catalogue of recordings, including releases on the Decca, Telarc, Naxos, CRI, and Disney labels. In constant demand as a singer of new and contemporary classical music, she has recently appeared as the soloist of several world premieres, including Paul Revere’s Ride with the Atlanta Symphony, written by Pulitzer Prize-winning composer David Del Tredici; Esa Pekka Salonen’s Wing on Wing with the Los Angeles Philharmonic, the composer conducting; Two Awakenings and a Double Lullaby, a song cycle written for her by Pulitzer Prize winner Aaron Jay Kernis; and Mr. Tambourine Man by Oscar- and Pulitzer Prize-winning composer John Corigliano with the Minnesota Orchestra, for which
Lincoln Center

Ms. Plittman was awarded a 2008 Grammy for Best Classical Performance.

**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. As part of its educational mission, Distinguished Concerts International New York initiated its Premiere Project with the purpose of commissioning new works from prominent composers for world premieres.

**Distinguished Concert Singers International**

Participating in the first half:
- Litchfield County Children’s Senior Choir (CT), Anna Jedd and Barbara Soderberg, Directors
- Southern California Children’s Concert Chorus and Ensemble Singers (CA), Lori Loftus, Director

Participating in the second half:
- Lehigh Valley Charter High School for the Performing Arts Touring Choir (PA), David Macbeth, Director
- Lone Star Youth Chorale (TX), Dinah Menger, Director
- Masterworks Chorale of San Mateo (CA), Bryan Baker, Director
- Monte Vista Christian School Chorus (CA), Tony Dehner, Director
- Shanghai American School Vocal Ensemble (China), Karolina Pek, Director
- Washington State University Concert Choir (WA), Lori Wiest, Director
- Waukesha North High School Concert Choir (WI), Joseph S. Hyland, Director
- Wausau Conservatory of Music’s Choralation (WI), Julie Burgess, Director
- York College Concert Choir (NE), Clark Roush, 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.