

Sunday Afternoon, March 21, 2010, at 2:00

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

Presents

From Sea to Shining Sea

Music and Artists from the Atlantic to the Pacific

Westminster Christian School Orchestra

LEE STONE, *Director*

With members of the Saint Rose Orchestra

DAVID BEBE, *Director*

GEORGE FRIDERIC HANDEL **Overture to *Messiah***

ANTONIO LUCIO VIVALDI **Concerto Grosso in A Minor, Op. 3, No. 8
for Two Violins**

I. Allegro

II. Larghetto e spiritoso

III. Allegro

DAVID BEBE **Romance for Violin, Cello, and Strings** (World Premiere)

RICHARD MEYER **Incantations**

Coronado High School Wind Ensemble

ALAN COMBS, *Director*

ROBERT SHELDON **Art in the Park**

I. Le Cycliste

II. The Shadowed Stream

III. Excavation

IV. Transfiguration

FRANK TICHELI **Vesuvius**

JULIE GIROUX **Culloden**

III. Finale, "We Toomed Our Stoops for the Gaudy Sodgers" ("We Emptied Our
Glasses for the Handsome Soldiers")

CAMILLE SAINT-SAËNS **Pas Redouble**

transcribed by Arthur Frankenpohl

(Continued)

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.

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Pikes Peak Wind Symphony of the Colorado Springs
Youth Symphony Association

RICHARD KUSK, *Director*

JAMES BARNES ***Danza Sinfonica***

GUSTAV HOLST **Second Suite in F for Military Band**

- I. March: Morris dance, Swansea Town, Claudy Banks
- II. Song Without Words, I Love My Love
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

JULIE GIROUX ***Khan***

LEROY ANDERSON ***Bugler's Holiday***

Intermission

Festival of American Music, traditional and contemporary
Distinguished Concerts Singers International

BURLEIGH ***Nguzo Saba Suite, Op. 41 (Selections)***

JAMES BENJAMIN KINCHEN, JR., *Guest Conductor*

- Umoja
- Ujamma
- Nia
- Kujichagulia

EDWARD K. "DUKE" ELLINGTON ***Ellingtonia***

THE BLACKHAWK CHORUS
DIANE GILFETHER, *Director*

A Medley of African-American Choral Music:
Traditional and Contemporary

RAYMOND WISE ***Praise Him***

ALBERT J. MCNEIL ***Long White Robe***

JACQUI HAIRSTON ***Who's Dat-a Yonder***

ADOLPHOUS HAILSTORK ***Go Down Moses***

LEONARD DE PAUR ***Marry A Woman***

RICKARD JACKSON ***Crossin' Ovah***

THE ALBERT MCNEIL JUBILEE SINGERS
ALBERT J. MCNEIL, *Director*

Finale with Festival Chorus

AARON COPLAND ***Simple Gifts***

AARON COPLAND ***Zion's Walls***

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

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Notes on the Program

Overture to *Messiah*

GEORGE FRIDERIC HANDEL

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

The Overture begins in a strong, slow, *grave* tempo, which then repeats softly, leading into a fugue-like *Allegro* section stated by the first violins, then answered by the second violins, followed by the rest of the orchestra. The Overture ends again in a *grave* tempo.

**Concerto Grosso in A Minor, Op. 3,
No. 8 for Two Violins**

ANTONIO LUCIO VIVALDI

*Born March 4, 1678, Venice, Italy
Died July 27/8, 1741, Vienna, Austria*

The first movement, *Allegro*, introduces the two solo violins in an energetic theme. The second movement, *Larghetto e spiritoso*, begins softly with just the orchestra in a slow $\frac{3}{4}$ before the first solo violin enters stating a beautiful cantabile theme, which is answered by the second solo violin, then expanded, culminating to a full forte ending. The third movement, *Allegro*, opens in a brisk and spirited manner and continues this energy throughout the movement.

Romance for Violin, Cello, and Strings

(World Premiere)

DAVID BEBE

Born October 21, 1977, San Francisco, California

This slow, one-movement work begins with an introduction of the solo instruments presented separately. The orchestra provides the supporting harmonic themes that develop throughout the piece. This introduction transitions into the body of the work, which is post-romantic in style, containing long sustained harmonic areas and soaring melodies for both soloists.

—Note by David Bebe

Incantations

RICHARD MEYER

Born June 27, 1957, Santa Monica, California

Energetic and hard-driving best describes this tour de force for orchestra. The two solo violins and a solo viola introduce this piece through a haunting, lyrical theme. The theme is subsequently taken up by the entire orchestra and expanded, gradually morphing into a fast and frenetic second theme that is aggressive and virtuosic in nature. This second theme is developed in an equally vigorous *pizzicato* section. The two themes are then heard at the same time, each vying for attention. The pace slackens momentarily before a wildly frantic coda closes the piece.

—Notes by Lee Stone

Art in the Park

ROBERT SHELDON

Born February 3, 1954, Chester, Pennsylvania

Art in the Park is a four-movement work that musically portrays various styles and techniques used in the visual arts. The first movement is an example of cubism, and depicts Gino Severini's *Le Cyliste*. The music begins ominously before exploding into a wild ride through the streets of Paris. The second movement is a musical depiction of aquarelle, representing *The Shadowed Stream* by John Singer Sargent. The third movement, a percussion ensemble, is an example of sgraffito, and was inspired by Willem de Kooning's painting *Excavation*. The final movement was inspired by Raphael's *Transfiguration*, a classic example of chiaroscuro.

Vesuvius

FRANK TICHELI

Born January 21, 1958, Monroe, Louisiana

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. With its driving rhythms,

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exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, the piece represents a dance from the final days of the doomed city.

Culloden, Movement III

JULIE GIROUX

Born December 12, 1961, Fairhaven, Massachusetts

This movement is a conversation amongst some men in hiding a few days after the battle of Culloden in Scotland in 1745. Giroux incorporated tunes appropriate to their subjects: Prince Charles, food—the lack thereof, whiskey—a necessity, Clan Battle Calls, patriotic songs, marriage songs, even a pipe jig that Prince Charles supposedly parlor-danced to two days prior to the battle.

Pas Redouble

CAMILLE SAINT-SAËNS

transcribed by Arthur Frankenpohl

*Born October 9, 1835, Paris, France
Died December 16, 1921, Algiers, Algeria*

Pas Redouble is a fast concert march (double quick-step) reminiscent of Offenbach. It was originally written for four-hand piano. It consists of an introduction, three themes separated by interludes, a return of the first theme, the second and third themes combined, and a coda.

—Notes by Alan Combs

Danza Sinfonica

JAMES BARNES

Born September 9, 1949, Hobart, Oklahoma

The first 50 measures encapsulate the thematic material employed. After opening with solo marimba and bassoon, brief flurries introduce the principal motive of the piece, before the timpani fades into silence. An abrupt fanfare by the full band introduces the other principal theme of the work. The remainder of the piece is cast in a broad three-part format.

Second Suite in F for Military Band

GUSTAV HOLST

*Born September 2, 1874, Cheltenham, England
Died May 25, 1934, London, England*

Gustav Holst's *Second Suite*, composed in 1911, uses English folk songs and folk dance tunes throughout. The suite has four movements, each with its own distinctive character.

Khan

JULIE GIROUX

Born December 12, 1961, Fairhaven, Massachusetts

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord," represents Genghis Khan, which is followed by the "Horseback" theme. These musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward.

Bugler's Holiday

LEROY ANDERSON

*Born June 29, 1908, Cambridge, Massachusetts
Died May 18, 1975, Woodbury, Connecticut*

Bugler's Holiday, composed in 1954, has very likely inspired more student trumpet players to hours of practice than any other piece. As we play this tune, listen of course to the inspiring melody, the terrific harmonies, and the great accompaniment. But most of all, listen to the rhythms in the trio. To play notes this fast, trumpet players need to use a technique called "double tonguing," which takes a lot of practice. Getting all three trumpets to play these fast notes together is even more of a challenge.

—Notes by Richard Kusk

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Nguzo Saba Suite (Selections)

GLENN BURLEIGH

Born July 5, 1949, Guthrie, Oklahoma

Died December 11, 2007, Oklahoma City, Oklahoma

The *Nguzo Saba Suite* was commissioned by the University of Wisconsin-Parkside Choirs in 1993 and premiered in Racine, Wisconsin on December 11, 1994. The suite has seven movements, one for each of the principles of the African American holiday, Kwanzaa, which inspired it. Four of those movements will be re-ordered for today's performance. *Umoja* begins as a hushed invocation with men and women singing descending fourths and parallel chords in imitation of each other. Following a chant-like section, intensity and tempo build in rhythmic counterpoint, culminating in joyful exclamations of *Umoja! Ujamma* combines the feel of a work song with a sense of jazz, and labor becomes not a chore, but a cause for celebration. The introspective *Nia* poses perhaps the ultimate question: "Why was I born?" The choir ponders purpose in unison phrases before the "answer" emerges in harmony: "I was born to love the Lord with all my heart... for to love God is to love man, to love man is to love God." *Kujichagulia* brims with the sense of the unrelenting determination of which the text speaks, and is sometimes reminiscent of a military drill march. The layering of *ostinati*, voice upon voice, heard at the beginning and again at the end, produces a polyrhythmic effect that draws upon African musical roots.

—Note by James Benjamin Kinchen, Jr

Ellingtonia

EDWARD K. "DUKE" ELLINGTON

Born April 29, 1899, Washington, DC

Died May 24, 1974, New York, New York

Edward K. "Duke" Ellington was, during his lifetime, one of the most significant contributors to the fiber of American music.

Although his compositions encompassed many genres, including blues, gospel, movie soundtracks, and classical, his greatest love was jazz. *Ellingtonia* is a medley of many of his most popular pieces.

—Note by Diane Gilfether

A Medley of African-American Choral Music: Traditional and Contemporary

This program is a dramatic demonstration of the changes that have occurred in African-American choral music since the "golden age" of Spiritual singing. The original Spirituals were sung in unison, and were imitations of the "white" hymns slaves heard. The slaves soon originated their own texts which dealt with their personal expressions of love for God and a better life in the hereafter. The great migrations of African-Americans to the North resulted in another choral form known now as Black Gospel, a synthesis of the secular forms of jazz, blues, and the use of instruments, less formal in structure, with improvisation and ornamentation of the vocal line as one of its principle techniques.

The establishment of many African-American colleges and universities after Emancipation Proclamation (1865) resulted in the beginning of an increasing interest in European classical music. Composition and arrangements became the focus of many young African-Americans writing for orchestras, choruses, and the theater.

This afternoon's presentation is in the form of a medley: cameos of Spirituals, Black Gospels, and fragments of compositions by African-American composers, culminating with Black Theater Music.

—Note by Albert J. McNeil

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Meet the Artists

Westminster Christian School Orchestra (Florida)

Westminster Christian School Orchestra is comprised of students from eighth through 12th grade who are each members of one of the six orchestras at Westminster Christian School in Miami, Florida. They began a volunteer group called Heartstrings that performs weekly in a local hospital in Miami for patients, families, staff, and doctors. In the past, they have had wonderful opportunities to perform in Carnegie Hall, Vienna and Salzburg, Austria, and Prague, Czech Republic. Westminster's orchestras regularly receive superior ratings at district and state performance assessments.



Lee Stone

Dr. Lee Stone has been teaching strings for 33 years, the last 13 years on the faculty of Westminster Christian School (Strings grades four through 12). Dr. Stone directs six orchestras at Westminster, four of which annually go to the Florida Orchestra Association's district and state Music Performance Assessment events. The orchestras consistently receive superior ratings. They have performed in Carnegie Hall, Austria, and Prague. Currently she is chairperson of the State Adjudication Committee. Dr. Lee annually adjudicates for the National Foundation for Advancement in the Arts and various solo/ensemble and district Florida Orchestra Association Music Performance Assessment evaluations.

Coronado High School Wind Ensemble (Colorado)

Making their first appearance at Lincoln Center is the Coronado High School Wind Ensemble from Colorado Springs, Colorado,

under the direction of Alan Combs. This ensemble has won numerous first place trophies at the Heritage Music Festival in Anaheim, California, and the Cavalcade of Music in Colorado Springs. They were also selected to perform at this year's annual convention for the Colorado Music Educators Association, but chose instead to travel to New York for the honor of performing at Avery Fisher Hall. The group is comprised of students in grades nine through 12.



Alan Combs

Alan Combs is currently in his ninth year as band director at Coronado High School in Colorado Springs, Colorado. He received his bachelor's degree in music education from the University of Colorado at Boulder, and holds master's degrees from Lesley University and the University of Colorado at Colorado Springs. Under Mr. Combs' direction, Coronado High School concert and jazz bands have won first place trophies at the Cavalcade of Music in Colorado Springs and the Heritage Festival in Anaheim, California. Personal honors include receiving the Outstanding Jazz Educator Award from the National Band Association.

Pikes Peak Wind Symphony of the Colorado Springs Youth Symphony Association (Colorado)

The Pikes Peak Wind Symphony, part of the Colorado Springs Youth Symphony Association, was established in 2002 to serve advanced wind symphony musicians among young people in the region. The group has been on performance tours to Costa Rica (2004), Carnegie Hall (2005) and Japan (2007).

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Musicians in the Youth Symphony Association are provided technical instruction, performance opportunities, intensive camp, global touring, collaborative performances with other arts organizations and leadership training.



Richard Kusk

Richard Kusk, retired from public school teaching, received his undergraduate degree from Illinois Wesleyan University and his master of music education degree from the University of Illinois. He was inducted into the Colorado Music Educator's Hall of Fame and the Colorado Bandmaster's Hall of Fame. He teaches private trumpet lessons, conducts two performing ensembles with the Colorado Springs Youth Symphony Association, judges, and works with local bands. Since 1986, he has taken over 3,000 of Colorado's finest musicians on European musical tours with the Colorado Ambassadors of Music.



James Benjamin Kinchen, Jr.

James Benjamin Kinchen, Jr., native of Jacksonville, Florida, is professor of music and director of choral activities at the University of Wisconsin-Parkside. Dr. Kinchen has been a Wisconsin Teaching Fellow and received the university's 2002–03 Stella Gray Teaching Excellence Award, an award made to two outstanding teachers at the university each year. He was also given the university's 2005–06 Faculty Distinguished Service Award.

Music director of the Milwaukee Choristers since 1993, he has conducted the Choristers

in concert in Germany, Austria, Poland, the Czech Republic, and Italy. Dr. Kinchen made his Carnegie Hall debut in April 1998, sharing a program with John Rutter. He returned to that stage in March of 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré Requiem, and again in March 2006 to conduct choral and orchestral forces in a performance of the Vivaldi *Gloria*.



Albert J. McNeil

Albert J. McNeil is a native Californian—born in Los Angeles. He is presently professor emeritus of music at the University of California at Davis, where he was director of choral activities for 21 years and headed the music education program.

Simultaneous with the Davis period, he taught ethnomusicology at the University of Southern California for 12 years. Prior to his University teaching he taught in the Los Angeles Unified School District for 17 years, beginning at the elementary level and including junior highs. He ended his tenure in the district at the Susan Miller Dorsey High School where he headed a multi-school program known as APEX, Area Project for Educational Exchange, involving five high schools in a unique federally-funded experimental program with each high school specializing in unique course offerings.

The Albert McNeil Jubilee Singers

Founded in 1968 by Albert McNeil, the Albert McNeil Jubilee Singers is focused on the rich genre of African-American music known as Negro Spirituals. The arranged Spiritual became known in the winter of 1870 when an intrepid group of 11 singers, the Fisk University Jubilee Singers, appeared at the Court of St. James in London. Queen

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Victoria's immediate acceptance helped this a cappella four-part singing by an ensemble of students to become known worldwide as a creative religious music evoking a deep sense of personal spiritual fervor. The choral music of African-Americans now encompasses not only new and contemporary arrangements of Spirituals, but includes original compositions by young composers. The Black Music Theater has become another source for creative choral writing. The Jubilee Singers have embraced excerpts from works intended for the musical theatre which has allowed the dimension of movement to be introduced through the use of choreography.

Choral Personnel: Sopranos: Gertrude Bradley, Dabney Ross-Jones, Yolanda West; Altos: Debbi Anderson, Nell Walker, Carol Wooten; Tenors: Joel Brown, Nelson Javier Delgado, Michael Wright; Bass/Baritones: James Calhoun, Douglas Griffin, Jesse Martin, Ralph Pettiford.



Diane Gilfether

Diane Gilfether has performed extensively throughout the United States, Canada, and

Europe as a leading lady in opera, recitals, concert appearances, radio, and television. Her operatic work includes the title roles in *Lucia di Lammermoor*, *La traviata*, *The Tales of Hoffman*, *Così fan tutte*, *Die Fledermaus*, *La Belle Hélène*, and others. She has the distinction of being named a California Arts Council Touring Artist four years in succession, an honor given to only two classical singers in California at the time. Ms. Gilfether holds bachelor's and master's degrees from Holy Names University.

The Blackhawk Chorus (California)

The Blackhawk Chorus delights audiences in the San Francisco Bay Area with its imaginative and varied programs of classical, popular, and jazz choral genres. Numbering 140 men and women, this community chorus, located in Danville, California, was founded in 1991 by Diane Gilfether, and has performed to sold-out and appreciative audiences in Austria, the Czech Republic, Italy, and Great Britain. The Chorus is joined by Randall Benway, a much sought-after accompanist and coach for pianists, singers and instrumentalists, whose credits include world-wide praise for his concerts and competitions.

Distinguished Concerts Singers International

Participating in *Nguzo Saba Suite*:

Carthage College Lincoln Chamber Singers (WI), Peter Dennee, Director
Choral Arts Society of Southeastern Wisconsin (WI), James A. Schatzman, Director
Milwaukee Choristers (WI), James Benjamin Kinchen, Jr., Director
Olympia's Daughters (NJ), September Vance Daniels, Director
University of Wisconsin-Parkside Choirs (WI), James Benjamin Kinchen, Jr., Director

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