Saturday Evening, April 17, 2010, at 8:30
Isaac Stern Auditorium/Ronald O. Perelman Stage

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

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

WAR AND PEACE

FRANZ JOSEPH HAYDN  Missa in tempore belli (Mass in Time of War),
Hob.XXII:9, “Paukenmasse”
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

RICHARD W. WEYMUTH, Guest Conductor
SONYA HEADLAM, Soprano
DORIS BRUNATTI, Mezzo-soprano
LAWRENCE JONES, Tenor
EDWARD PLEASANT, Baritone

Pause

RALPH VAUGHAN WILLIAMS  Dona nobis pacem
Agnus Dei
Beat! Beat! Drums!
Reconciliation
Dirge for Two Veterans
The Angel of Death
O Man Greatly Beloved

JUDITH WILLOUGHBY, Guest Conductor
SONYA HEADLAM, Soprano
EDWARD PLEASANT, Baritone

Intermission

JOHANNES BRAHMS  Nänie

AMY CHENEY BEACH  Festival Jubilate
HILARY APFELSTADT, Guest Conductor

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Haydn composed this mass in 1796 during the fourth year of Austria’s war with France, when Vienna was seriously under threat from the invading French army.

The Mass opens with a mournful Kyrie that fulfills the same function as a symphonic slow introduction.

The Gloria is largely a hymn of praise plus a plea for divine mercy. Haydn creates a grand symmetrical structure comprising two sections of energetic choral writing around an expansive and somber aria for bass.

Haydn was not the first composer to pare down the text-heavy Credo by divvying up the words among the sections of the chorus. Here, each voice enters with successive phrases of the text; occasionally the voices get back in sync, and the strictly syllabic setting enables the words to be somewhat comprehensible. The setting of the central mystery of Christianity, “Et incarnatus est...,” is a haunting, hushed Adagio, each line articulated by the individual members of the solo quartet, echoed by the chorus. The Resurrexit plus the rest of the Credo is a through-composed piece for chorus and the solo quartet, concluding with a fugue on the lines, “Et vitam venturi saeculi. Amen.”

The Sanctus is regarded as an earthly echo of the heavenly host as it sings the praises of God and is usually choral. This Sanctus is noteworthy for its abrupt mood shifts, its slow tempo, and its dialogue between soloists and chorus. Likewise, the Benedictus, normally an emotionally calming section, begins with an ominous orchestral introduction. Composed for the solo quartet, it shifts continually between the minor and major modes.

The timpanic carries a special message in the Agnus Dei, a tripartite prayer to the “Lamb of God,” first for mercy and, in the final statement, for peace. The chorus begins fervently but calmly, but on the words “miserere nobis” (“Have mercy on us”), the timpani joins in with a funereal tattoo. Suddenly, a trumpet fanfare initiates an uncharacteristically long separate movement on the words “Dona nobis pacem” (“Grant us peace”), Haydn’s promise in music that the prayer will ultimately be answered.

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**Notes on the Program**

**Franz Joseph Haydn Missa in tempore belli (Mass in Time of War), Hob.XXII:9, “Paukenmesse” (“Timpani Mass”)**

Born March 31, 1732, Rohrau, Austria; Died May 31, 1809, Vienna, Austria

**Text of Missa in tempore belli**

I. Kyrie

*Kyrie eleison. Christe eleison.
Kyrie eleison.*

Lord have mercy. Christ have mercy. Lord have mercy.
II. Gloria

III. Credo
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est; crucifixus etiam pro nobis, sub Pontio Pilato, passus et spultus est; et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis; et in Spiritum Sanctum, Dominum et vivificantem, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas; et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum, et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

IV. Sanctus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua. Osanna in excelsis.

V. Benedictus
Benedictus qui venit in nomine Domini. Osanna in excelsis.

VI. Agnus Dei
Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.
Ralph Vaughan Williams  *Dona nobis pacem* (Grant us peace)

*Born October 12, 1872, Down Ampney, Gloucester; Died August 26, 1958, London*

In 1936, anguished at the palpable gathering clouds of another war, Ralph Vaughan Williams composed *Dona nobis pacem*, in which he combined Latin liturgical material with biblical texts and modern vernacular poetry.

The work opens with the soprano and chorus intoning the *Agnus Dei*, the final section of the ordinary of the Catholic mass. Vaughan Williams then begins the series of violent contrasts he will make throughout the work: gentle pleading, gut-wrenching anguish, portrayal of the brutality of war and despair.

Whitman’s grim and powerful “Beat! Beat! Drums!” follows without pause, sung by the chorus. Descending chromatic lines like extended sighs combine with the percussive pounding of the orchestra.

The contrasting second movement, Whitman’s “Reconciliation,” for baritone and chorus, is a heart-wrenching depiction of the impact of war on the individual.

John Bright’s famous speech to the House of Commons during the Crimean War opens the final section, declaimed by the baritone over sparse orchestra. Following these few lines, the invocation is shrieked out by the chorus and soprano as if in terror. The compilation of biblical verses beginning with Jeremiah progresses from despair to a transcendent combined prayer and statement of faith in the kingdom of God—perhaps the only true peace. As if to mirror the renewed sense of hope, the soprano’s final invocation, supported by a cappella chorus, is transformed into a gentle uplifting melody.

Note by Joseph & Elizabeth Kahn

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Text of *Dona nobis pacem*

*Agnus Dei*

*Dona nobis pacem*

*Agnus Dei qui tollis peccata mundi, dona nobis pacem*

Lamb of God, who takes away the sins of the world, grant us peace.

“Beat! Beat! Drums!”

Beat! beat! drums!—blow! bugles! blow!

Through the windows—through doors—burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet—no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field or gathering his grain,

So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!

Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds, 
No bargainers bargains by day—no brokers or speculators—would they continue? 
Would the talkers be talking? would the singer attempt to sing? 
Would the lawyer rise in the court to state his case before the judge? 
Then rattle quicker, heavier drums—you bugles wilder blow. 
Beat! beat! drums!—blow! bugles! blow! 
Make no parley—stop for no expostulation, 
Mind not the timid—mind not the weeper or prayer, 
Mind not the old man beseeching the young man, 
Let not the child’s voice be heard, nor the mother’s entreaties, 
Make even the trestles to shake the dead where they lie awaiting the hearses, 
So strong you thump O terrible drums—so loud you bugles blow. 
—Walt Whitman

“Reconciliation”
Word over all, beautiful as the sky, 
Beautiful that war and all its deeds of carnage must in time be utterly lost, 
That the hands of the sisters Death and Night incessantly softly wash again, and ever again, this soil’d world: 
For my enemy is dead, a man divine as myself is dead, 
I look where he lies white-faced and still in the coffin—I draw near, 
Bend down and touch lightly with my lips the white face in the coffin. 
—Walt Whitman

Dona nobis pacem

“Dirge for Two Veterans”
The last sunbeam 
Lightly falls from the finish’d Sabbath, 
On the pavement here, and there beyond it is looking, 
Down a new-made double grave. 

Lo, the moon ascending, 
Up from the east the silvery round moon, 
Beautiful over the house-tops, ghastly, phantom moon, 
Immense and silent moon. 

I see a sad procession, 
And I hear the sound of coming full-key’d bugles, 
All the channels of the city streets they are flooding, 
As with voices and with tears. 

I hear the great drums pounding, 
And the small drums steady whirring 
And every blow of the great convulsive drums, 
Strikes me through and through. 

For the son is brought with the father, 
In the foremost ranks of the fierce assault they fell, 
Two veterans son and father dropt together, 
And the double grave awaits them. 

And nearer blow the bugles, 
And the drums strike more convulsive, 
And the daylight o’er the pavement quite has faded, 
And the strong dead-march enwraps me.
In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin’d,
‘Tis some mother’s large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

—Walt Whitman

“The Angel of Death”
The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

—John Bright

Dona nobis pacem

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land...and those that dwell therein...The harvest is past, the summer is ended, and we are not saved...Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

—Jeremiah 8:15–22

“O Man Greatly Beloved”
O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

—Daniel 10:19

The glory of this latter house shall be greater than of the former...and in this place will I give peace.

—Haggai 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them. Let all the nations be gathered together, and let the people be assembled; and let them hear and say, it is the truth. And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations. For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever.

Glory to God in the highest, and on earth peace, good-will toward men.


Dona nobis pacem
In 1880 the death of Johannes Brahms’ friend, the painter Anselm Feuerbach, inspired him to compose a threnody in his memory. Feuerbach had been a classicist and freethinker, and Brahms searched for a Classical theme, settling on Friedrich Schiller’s Nänie for the text. It is a lamentation on the inevitability of death, a recreation of the ancient Roman funeral dirge nenia, sung by parents on the death of a child.

Set for chorus and orchestra with optional harp, the work opens with 25 measures of one of the great oboe solos that serve as the liltting principal theme of the work. Brahms, however, sets each sentence of the poem separately, weaving fragments of the oboe theme into the musical texture. A middle section of new music in duple time begins in the middle of the second stanza on the words, “Aber sie steigt aus dem Meer” (“But she rises from the sea”).

For the final four lines of the poem, beginning with “Auch ein Klaglied zu sein/ im Mund der Geliebten, ist Herrlich” (“Also, an elegy on the lips of loved ones/ Is a wondrous thing”), Brahms returns to the oboe theme, the musical closure reflecting the necessity for closure in grief.

—Note by Joseph & Elizabeth Kahn
Amy Cheney Beach is considered by many to be the dean of American women composers. Festival Jubilate Op. 82 (1892), Beach’s first commissioned work, holds distinction as the first major commissioned piece by an American woman composer in the United States.

_Festival Jubilate_ is scored for mixed chorus and a large orchestra and sets the words of Psalm 100. Essentially designed in a large ternary form, this work is unified through tonality and thematic material. Although this was Beach’s first work of the cantata genre, completed when she was only 24 years old, _Festival Jubilate_ reveals a competent composer that, as W. Waugh Lauder stated in an 1893 _Musical Courier_ review, “made a deep and satisfying impression and gave an official seal to women’s capabilities in music.”

—Note by Hilary Apfelstadt, based on a note by Randy C. Brittain

**Text of Festival Jubilate**

O be joyful in the Lord, all ye lands; serve the Lord with gladness, and come before His presence in song.

Be ye sure that the Lord He is God; it is He that hath made us, and not we ourselves; we are His people, and the sheep of His pasture.

O go your way into His gates with thanksgiving, and into His courts with praise; be thankful unto Him, and speak good of His name.

For the Lord is gracious, His mercy is everlasting; and His truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be, world without end. Amen.
THE ARTISTS

RICHARD W. WEYMUTH

Dr. Richard Weymuth is a native of Cole Camp, Missouri. He taught vocal music from kindergarten to university level until his retirement. Weymuth moved to his last position at Northwest Missouri State University in 1980, where he was director of choirs and professor of music. Dr. Weymuth made his conducting debut at Carnegie Hall in New York City on Palm Sunday 2008. Dr. Weymuth’s most recent book is Five Minutes to Music History, a reproducible book for grades 5 through 12 published by Shawnee Press. Among his awards, he was inducted into the Missouri Music Hall of Fame as the 30th recipient in 2002. Along with his teaching, directing, and publishing achievements, Weymuth is known for his numerous junior and senior high school choral clinics.

JUDITH WILLOUGHBY

Judith Willoughby is the Wanda L. Bass Professor of Conducting and Choral Music Education at Oklahoma City University, and artistic director of the Youth Choral Program of the Canterbury Choral Society. At OCU, she conducts the Ad Astra Women’s Chorus and University Singers, and teaches courses in music education. As a guest conductor, clinician, and conference headliner, Willoughby has led choruses and orchestras in the world’s major concert halls in North America, Europe, the Caribbean, Australia, and Asia. A committed choral music educator who began her career in the Philadelphia public schools, Willoughby founded the Temple University Children’s Choir in 1991 and has led that ensemble to international prominence. Willoughby edits a choral series published by Alliance Music and has contributed to articles published in ACDA’s Choral Journal.
HILARY APFELSTADT

Dr. Hilary Apfelstadt is associate director of the School of Music and director of choral activities at the Ohio State University in Columbus, where she conducts two choirs and coordinates the graduate conducting program. Her ensembles have sung at division and national American Choral Directors Association (ACDA) conferences and at regional and state National Association for Music Education conferences. She has directed numerous all-state and honor choirs throughout the U.S. and has guest conducted in Canada, Europe, and Cuba. She is a frequent presenter and speaker at professional conferences, giving keynote addresses for several state and division ACDA conferences; in 2007, she was keynote speaker for the International Kodaly Association Conference. A prolific author, she has published 75 articles and wrote two chapters for a recent GIA publication on women conductors.

SONYA HEADLAM

Soprano Sonya Headlam recently presented a recital in her native Jamaica, followed by an appearance as Musetta in La bohème at Fargo Moorhead Opera. Sonya’s other operatic roles include Frasquita (Carmen), Barbarina (Le nozze di Figaro), Laurie (The Tender Land), and Menotti’s The Telephone. Her concert work includes Brahms’ German Requiem, Fauré’s Requiem, Haydn’s Missa brevis: St. Joannis de Deo, and The Creation, Handel’s Messiah, Berlioz’ Les nuits d’été, Vivaldi’s Gloria, Mahler’s Fourth Symphony, and Vaughan Williams’ Dona nobis pacem. An advocate of new music, Sonya has been featured in several world premieres in venues throughout the New York area.
Tenor Lawrence Jones has been described in The Guardian as “a smooth-voiced Tom,” referring to his performance as Tom Rakewell in Stravinsky’s The Rake’s Progress (Aldeburgh Festival, U.K.). Mr. Jones has sung with companies such as Sarasota Opera, Glimmerglass Opera, Opera North, and Raylynmor Opera. Active in the performance of new music, Mr. Jones has been featured in the premieres of works such as the American stage premiere of Elliott Carter’s opera What Next? at Tanglewood. Recent season highlights have included Goro in Madama Butterfly (Lake George Opera), Fenton in Verdi’s Falstaff (Opera in the Heights), and Bastien in Mozart’s Bastien und Bastienne (Boston Baroque).

Mezzo-contralto Doris Brunatti returns to Carnegie Hall following earlier performances of Mozart’s “Coronation” Mass, Haydn’s St. Nicolai Mass, Vivaldi’s Gloria, Bach’s Mass in B minor, and Durufle’s Requiem. New York City concert platforms are familiar domain for Brunatti. She has performed numerous times at Lincoln Center, in addition to opera and musical theatre appearances. Ms. Brunatti has sung under the baton of Maestros Keith Lockhart, Maurice Abravanal, Joseph Silverstein, Uri Mayer, Anton Coppola, Julian Wachner, Joel Rosenberg, and Jonathan Griffith, amongst others. Internationally, Ms. Brunatti soloed with the St. Petersberg Symphony, Moscow Chamber Orchestra, Jerusalem Symphony, National Orchestra de Venezuela, Edmonton Canada Symphony, and Nova Amadeus in Italy.
Edward Pleasant, baritone, gained national attention when he appeared with New York City Opera as Jake in *Porgy and Bess* and the historic Emmy-nominated *Live From Lincoln Center* telecast. He frequently performs on the world’s most prestigious concert stages, including Avery Fisher Hall, Alice Tully Hall, and Carnegie Hall. His discography includes *The Seven Last Words of Christ* for Gothic Records and *The Music of Mozart* for the Madacy label. Mr. Pleasant can also be heard on a CD entitled *Black Manhattan* on the New World Records label, where his performance was heralded by Classics Today.com as “beautifully sung.”

**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 Carnegie Hall’s Stern Auditorium/Perelman Stage, Weill Recital Hall, and Zankel Hall; Lincoln Center’s Avery Fisher Hall and 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 CONCERTS SINGERS INTERNATIONAL**

**Participating in Missa in tempore belli:**
Atherton High School Chamber Singers and Bel Canto Choir (KY), Nan Nolting Tate, Director
Bedford High School Concert Choir (IA), John D. Standerford, Director
Cresskill High School Vocal Ensemble (NJ), John Von Glahn, Director
Kearney High School Chamber Choir (MO), Jason Elam, Director
Linn High School Choir (MO), Linda Krueger, Director

**Participating in Dona nobis pacem:**
East Lake High School Concert Choir (FL), Robert J. Knabel, Director
Hanover High School Chorus (NH), Jane M. Woods, Director

**Participating in Nānie and Festival Jubilate:**
Averett University Singers (VA), Gail Allen, Director
Bexley High School Vocal Ensemble (OH), Amy Johnston Blosser, Director
Dublin Jerome A Cappella and Choral (OH), Jeanne M. Wohlgamuth, Director
Hilliard Bradley High School Symphonic Choir (OH), Lora L. Moore, Director
Ohio State University Chorale (OH), Hilary Apfelstadt, Director
Parkersburg High School A Cappella Choir (WV), Pamela E. McClain, Director

Santa Rosa Symphonic Chorus (CA), R. Daniel Earl, Director
Suncoast Singers (FL), Robert J. Knable, Director