

Sunday Afternoon, June 27, 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

Distinguished Concert Singers International Psalms and Songs

Homeland (40:30)

JANET GALVÁN, *Guest Conductor*

DARREN DAILEY, *Guest Conductor*

BOB MOORE ***As I Walk with Beauty***

BRENDAN GRAHAM / Arr. JOHN LEAVITT ***Isle of Hope, Isle of Tears***

FRANCISCO NÚÑEZ ***Misa Pequeña***

I. Señor, Ten Piedad

II. Gloria a Dios

III. Creo en Dios

ALLAN E. NAPLAN ***Hine Ma Tov***

CÉSAR FRANCK / Edited and arr. JANET GALVÁN ***Panis Angelicus***

DANIEL BATES, *Tenor*

ROLLO DILWORTH ***Walk in Jerusalem***

DAVID BRUNNER ***A Living Song***

GUSTAV HOLST / Arr. Z. RANDALL STROOPE ***Homeland***

Pause

LEONARD BERNSTEIN ***Chichester Psalms (Reduction of the Orchestra Score for Organ, Harp, and Percussion)*** (18:30)

HANK DAHLMAN, *Guest Conductor*

DIANA CATALDI, *Soprano*

I. Psalm 108 vs. 2, Psalm 100

II. Psalm 23, Psalm 2 vs. 1-4

III. Psalm 131, Psalm 133 vs. 1

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.*

Notes on the Program

Homeland

We sing to Homeland in Z. Randall Stroope's beautiful piece. This program gives tribute to Ellis Island, to the African American legacy of music, to a translation of a Navajo text, to the Western European musical heritage, and to Latin American traditions. Also included is the idea of people dwelling together in unity. This program is a tribute to just a few of the many cultures and influences that are part of the United States. Finally, we include "A Living Song" which is dedicated to the passion inspired in singers through singing the music of many cultures with understanding and a vision for peace.

BOB MOORE

As I Walk with Beauty

The text for "As I Walk with Beauty" was taken from a traditional Navajo prayer. However, the sentiment expressed is common to the beliefs of indigenous people throughout the world: the universe is a beautiful place and we human beings exist in it to share in its beauty and to contribute to it. My music was not composed to imitate Native American music, but rather to illuminate the prayers it offers up in a modern culture that is often unaware of and careless with the beauty that surrounds it. May we all walk (and sing) in beauty!

—Note by Bob Moore

BRENDAN GRAHAM / Arr. JOHN LEAVITT

Isle of Hope, Isle of Tears

In springtime 1995, I visited Ellis Island. I was deeply moved by the images of those who, dispossessed and dislocated from their own countries, had traveled in such hope there. I saw the sculpture of Annie Moore, from Ireland—first to step ashore when Ellis Island opened as an

Immigration Centre—January 1, 1892. On the flight to Ireland, I started to scribble down Annie's story. Once home, I shaped it into a lyric and, at the piano, tried to find a tune that might capture the mixture of emotions in her story. In the end Annie wrote the song...I just kept out of the way.

—Note by Brendan Graham

FRANCISCO NÚÑEZ

Misa Pequeña

- I. *Senor, Ten Piedad* (Lord, Have Mercy)
- II. *Gloria a Dios* (Glory to God)
- III. *Creo en Dios* (Credo)

This piece, written by Francisco Núñez when he was 15 years old, is dedicated to the memory of his father, Emanuel F. Núñez. The text, written in Spanish, is drawn from the five parts of the Catholic Ordinary Mass, using only fragments of the original text for the *Gloria* and *Creo* sections of the Mass. The piece employs compositional techniques such as modes, canonic imitation, inversion, descant, and dissonance.

ALLAN E. NAPLAN

Hine Ma Tov

"Hine Ma Tov" is written in the traditional Jewish *Klezmer* style. This style incorporates the lively syncopated *bounce* feeling as well as the structured progression between major and minor modes.

CÉSAR FRANCK

Panis Angelicus

Composer César Franck (1822–1890) was born in Belgium but spent most of his life in Paris. "Panis Angelicus" was one of his best known shorter works. Originally composed as a tenor solo with organ, harp, and cello in 1872, Franck later inserted it into *Messe*

Solennelle, Opus 12. Today's arrangement has the original tenor solo. The choir part was taken from the original cello line.

The text is by St. Thomas Aquinas (1225–1274).

ROLLO DILWORTH
Walk in Jerusalem

This African-American spiritual has always stood out among the repertoire of spirituals as an anthem for freedom, liberty, and social justice. Although spirituals and Gospel tunes are two different genres, many contemporary arrangers are creating Gospel settings of spiritual tunes. In this setting, the arrangement opens with the spiritual melody, then breaks into close gospel-style harmonies, asking the question “Are you ready to walk?” This response is presented with rhythmic and textual variation as each voice part enters the gospel-inspired harmonic texture which turns the piece into the “good news” of Gospel music.

DAVID BRUNNER
A Living Song

“A Living Song” is a vision song found on a 19th century rattle fragment from the Northwest Canadian coast which was sung to a woman when she was sick; she then used it to cure others. The composer David Brunner had wanted to set this for a long while, and it was upon finding the addi-

Text of “Panis Angelicus”

Panis angelicus fit panis hominum; Dat panis coelicus figuris terminum: O res mirabilis! Manducat Dominum pauper, servus et humilis.

Text of “Hine Ma Tov”

Hine ma tov uma nayim shevet achim gam yachad

tional poem of Joseph Freiherr von Eichendorff that he sensed a national connection between the two.

It premiered August 3rd, 2006, at the University of York, England, by the Children's Chorus of San Antonio, conducted by the composer.

GUSTAV HOLST /Arr. Z. RANDALL STROOPE
Homeland

Also known as “Jupiter's Theme” from Gustav Holst's (1874–1934) *The Planets*, this patriotic British song was sung at the wedding of Prince Charles and Lady Diana Spencer, and also at her funeral at the request of her sons. Its inherent noble character and seeming timelessness have made this work deeply ingrained in the minds and hearts of people everywhere.

The text of “Homeland” transcends any cultural or national boundaries. People throughout history have cherished their ties of blood, language, and culture, and fought with their lives to protect them.

The first stanza was written by Sir Cecil Spring-Rice, a British diplomat. The arranger of “Homeland,” Z. Randall Stroope, wrote the second and third stanzas in dedication to his son, and the sons and daughters of others, who might celebrate freedom and life to this day.
—*Notes by Janet Galván and Darren Dailey*

Bread of angels becomes bread of men. Heavenly bread gives an end to earthly forms. Oh marvelous thing consumes the Lord, a poor and humble servant.

Behold how good it is for brethren to dwell together in peace

LEONARD BERNSTEIN

***Chichester Palms* (Reduction of the Orchestra Score for Organ, Harp, and Percussion)**

Born Lawrence, Massachusetts, August 25, 1918;
Died New York, New York, October 14, 1990

Leonard Bernstein wrote his exquisite *Chichester Psalms* in 1965, the product of a commission from the Southern Choirs Festival, and at the bequest of the Dean of Chichester Cathedral, Walter Hussey. Bernstein scored the work in two versions: one for full orchestra and the other for a chamber ensemble comprised of organ, harp, and percussion. Both versions call for mixed choir and a quartet of soloists. The texts are sung in Hebrew, and the soprano solo with harp in the second movement is a metaphor for the young boy-king David. The texts were selected by Bernstein from the Hebrew Bible and include Psalm 108:2 and Psalms 100 in the first movement, Psalm

23 and Psalm 2:1-4 in the second movement, and Psalm 131 and Psalm 133:1 in the final movement. The work was premiered at Philharmonic Hall (now Avery Fisher Hall) on July 15, 1965, the composer conducting the New York Philharmonic.

Chichester Psalms may be one of Bernstein's finest works, written at the height of his creative life and representing in miniature the energy, faith, eclecticism, complexity, and exuberance that was Leonard Bernstein. Written shortly after his *Third Symphony* (Kaddish), the *Psalms* bear musical and philosophical resemblances to that work and also to *West Side Story*. Indeed, the menacing middle segment sung by the men in the second movement ("*Lamah rag'shu goyim*") is based on materials discarded from the gang fight scene of *West Side Story*.

—Note by Hank Dahlman

Text of *Chichester Palms*

I.

Urab, haneuel, v'chinor!
A-irah shahar!

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anabnu.
Amo v'tson mar'ito,
Bo-u sh'arav b'todah,
Hatseirotav bit 'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

II.

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,

Awake, psaltery and harp:
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye 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.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,

*Yan'heini b 'ma 'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B 'gei tsalmavet,
Lo ira ra,
Ki Atab imadi.
Shiv't 'cha umishan'techa
Hemah y'nahamuni.*

*Ta'aroch l'fanai shulchan
Neged tsor'rai
Disbanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b 'veit Adonai
L'orech yamim.*

*Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!*

III.

*Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k 'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.*

*Hineh mab tov,
Umah naim,
Shevet ahim
Gam yahad.*

He leadeth me 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
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Meet the Artists



Janet Galván

Janet Galván, Ithaca College Professor, has conducted national, regional, and all-state honor choral festivals throughout the country in venues such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Schermerhorn Symphony Center in Nashville, Orchestra Hall in Minneapolis, and Constitution Hall in Washington, D.C. She has conducted the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, the New England Symphonic Ensemble, and the State Philharmonic of Bialystok. She was the sixth national honor choir conductor for the American Choral Directors. She has been a visiting artist in Brazil, Belgium, Canada, the United Kingdom, and at the World Symposium on Choral Music. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers.



Darren Dailey

Darren Dailey is celebrating his fourth season in Jacksonville, where he has been molding The Jacksonville Children's Chorus into a world-class organization. Under his artistic leadership the Chorus has grown to serve more than 450 First Coast children annually with three core performance choirs, multiple satellite rehearsal locations, and outreach throughout the region. A nationally-recognized clinician and con-

ductor, Mr. Dailey has recently been invited to conduct at the ACDA Honor Choir in Seattle and to serve as Artistic Director of the 2011 Somerset International Choral Festival. He has presented workshops for the National Association of Pastoral Musicians, Organization of Kodály Educators, North Carolina and Florida chapters of ACDA, and Massachusetts and New Jersey chapters of MENC.



Hank Dahlman

Hank Dahlman is Professor of Music, Director of Choral Studies, and Director of Graduate Studies in Music at Wright State University, where he serves as the conductor of the WSU Collegiate Chorale and Chamber Singers. Director of the Dayton Philharmonic Orchestra Chorus, Dahlman also serves as a guest conductor with the Dayton Philharmonic Orchestra, and founded the Dayton Philharmonic Chamber Choir in 2000. Dahlman regularly appears as a guest conductor, presenter, or adjudicator at festivals and conferences at the international, national, and regional levels, and is also the producer and host of *VOICES*, a radio program tracing the history, development, and current trends of the choral art, heard weekly on Dayton Public Radio.

Daniel Bates

Daniel Bates is a senior vocal performance major at Ithaca College. He has performed the roles of The Drunkard in Rachel Portmans *The Little Prince*, Le Comte Barigoule in Viardot's *Cendrillon*, and Ensemble in *L'Enfant et les Sortilèges* on

the Ithaca College Mainstage. This summer he will be performing in *The Magic Flute* with the Opera Cowpokes company in Ithaca, New York. He has been a soloist with both the Ithaca College Choir and Chorus. Daniel studies with Dr. Brad Hougham.



Diana Cataldi

Diana Cataldi has been on faculty at Wright State University for five years as a studio voice instructor. In May of 2009 Ms.

Cataldi performed the role of Marcellina in *Le Nozze di Figaro* at The Ohio State University. In 2008–2009 Diana performed the soprano solo in the following oratorios: Mozart's *Requiem*, Handel's *Messiah*, Schubert's *Mass in A-flat*, Haydn's *Kleine Orgel Messe* and *Paukenmesse*, and Bruckner's *Te Deum*. She has also been touring with Wright State colleagues Kimberly Warrick and Ginger Minneman in a recital entitled "The Three Sopranos." Ms. Cataldi's opera performance credits include the roles of Mercedes in *Carmen*, Hippolyta in Britten's *A Midsummer Night's Dream*, and Della in *Gifts of the Magi*.

Distinguished Concerts Singers International

Participating in *Homeland*

Contra Costa Children's Chorus (CA), Iris Lamanna, Director
Douglas Anderson School of the Arts Chamber Women (FL), Jeffrey Clayton, Director
Early Bird Singers (MA), Wendy Silverberg, Director
Jacksonville Children's Chorus (FL), Darren Dailey, Director
Saint Andrew's Treble Chorus (FL), Craig E. Tipton, Director
Sauherad & Nes Kantori (Norway), Roselyn Hanson Weber, Director

Participating in *Chichester Psalms*

Dayton Philharmonic Chorus and Wright State University Collegiate Choir (OH),
Hank Dahlman, Director

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.dcinyc.org, or call toll free: 1-877-MYDCINY.

DCINY Administrative Staff

Iris Derke, *General Director*

Jonathan Griffith, *Artistic Director and Principal Conductor*

Johanna B. Kodlick, *Director of Artistic Operations*

Sara Sarakanti, *Director of Promotions and Audience Development*

Phil Bravo, *Education & Development*

Danuta Gross, *Director of Finance and Administration*

Naghma Husain, *Design and Promotions Associate*

Jeffery R. Thyer, *Program Development Coordinator*

Nicole Cotton, *Production Coordinator*

Arupa Gopal, *Production Associate*

Lynn Tsai, *Executive Assistant*

Kyrstan Langer, *Intern*

Noelle Springer, *Intern*

DCINY thanks its kind sponsors and partners in education:

VH 1 Save the Music, Education Through Music, High 5, and the National Association of Teachers of Singing.

For information about performing on DCINY's series or about purchasing tickets to scheduled concerts, e-mail Concerts@DCINY.org, call 212-707-8566 or 877-MYDCINY (toll free), or visit our Web site at www.DCINY.org.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 W. 57TH STREET, SUITE 1610
NEW YORK, NY 10107

DCINY 2011 Season Highlights

Visit 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* (U.S. 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

Sunday, September 11, 2011, NEW YORK

Karl Jenkins: *The Armed Man: A Mass for Peace*

Karl Jenkins, Guest Conductor

René Clausen: *Memorial*

René Clausen, Guest Conductor

Dates, repertoire, and artists subject to change.