

Monday Evening, April 18, 2011, at 7:00

Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

Presents

Distinguished Concerts Orchestra International

Distinguished Concerts Singers International

The Royals Meet the Blues

WILL TODD **Mass in Blue**

I. Kyrie

II. Gloria

III. Credo

IV. Sanctus

V. Benedictus

VI. Agnus Dei

ELENA SHARKOVA, *DCINY Debut Conductor*

WILL TODD, *Composer/Piano*

PHOEBE LEGERE, *Soprano*

THE NYJAZZ TRIO

Intermission

Frisco High School (TX)

Symphonic Band

NANCY B. DAVIS, *Director*

FRANK TICHELI **Sun Dance**

B.J. BROOKS **The Willows of Winter**

Wind Ensemble

GREGORY HAYES, *Director*

SERGEI PROKOFIEFF/YODER **March, Op. 99**

CARL MARIA VON WEBER/LAKE **Concertino, Op. 26 in Eb major**

JUNG CHOI, *Clarinet*

DAVID R. GILLINGHAM **Be Thou My Vision**

DARYL TRENT, *Guest Conductor*

ERIC WHITACRE **Equus**

Intermission

(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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RICHARD W. WEYMUTH, *Guest Conductor*

MOZART **Mass in C major ("Coronation"), K. 317**

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

KARLA M. HUGHES, *Soprano*

DORIS BRUNATTI, *Mezzo-soprano*

DAVID GUZMAN, *Tenor*

EDWARD PLEASANT, *Baritone*

MARTIN ***The Awakening***

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

Notes on the Program

Mass in Blue

WILL TODD

Mass in Blue brings together a number of important elements for me as a musician. Before I loved jazz, I loved improvising, and this led to the development of my jazz piano skills and onwards towards my skills as a composer. I have never stopped improvising, and in all my compositions the starting point is sitting at the piano and improvising my way into the sound world of the work. So in starting to write this work I was allowing myself the pleasure of not only improvising but improvising in a jazz way to get my initial ideas for the work.

The next important component is my love of choral writing, and this commission has allowed me to make a fusion between my church choral music and the upbeat world of jazz music.

The final element is of course the text itself, which I have sung from an early age in settings both in English and Latin. It is a text that I have set many times (although this is the first time in Latin and Greek) and each time it seems to mean something different and more to me.

—*Note by Will Todd*

Translation of *Mass in Blue*

Lord have mercy. Christ have mercy. Lord have mercy.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory; Lord God, heavenly King, God the Father Almighty, Lord the only-begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father, thou that takest away the sins of the world, have mercy upon us, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us, for thou only art holy, thou only art the Lord, thou only, Christ, art most high, with the Holy Ghost in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible; and begotten of his Father before all worlds, God of God, light of light, true God of true God, begotten, not made, of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man; was crucified also for us under Pontius Pilate, suffered and was buried; and the third day he rose again according to the Scriptures, and ascended into heaven, sitteth at the right hand of the Father, and he shall come again with glory to judge the quick and the dead, whose kingdom shall have no end; and I believe in the Holy Ghost, the Lord and Giver of Life, who with the

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Father and the Son together is worshipped and glorified, who spake by the Prophets; and I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts; heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us peace.

Sun Dance

FRANK TICHELI

In composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dance-like components of “bright joy.”

—Note by Frank Ticheli

The Willows of Winter

B.J. BROOKS

The Willows of Winter was originally written for piano in December 1997. It was arranged for band in 2004. The style is that of an air or song for band. The work was originally titled *Lazy Day* and was premiered by the Wichita Falls (Texas) Community Band May 2004. Prior to publication, the composition was renamed with a title suggested by the composer’s wife. In describing the work, she says: “Though a willow may be bowed beneath the weight of winter, its beauty is still seen as the promise of warmth and hope emanate from within.”

March, Op. 99

SERGEI PROKOFIEV

Unlike his other band marches, Prokofiev wrote this one for concert presentation. Opening with a strong allegro pulse that

carries the composition, the main theme is introduced by the solo trumpet. Woodwind runs add to the excitement, before a mellow French horn and euphonium phrase is introduced. The clarinets and brass re-enter and their themes intertwine to the rousing finale.

Concertino, Op. 26

CARL MARIA VON WEBER

Clarinet Solo in Bb

The *Concertino*, Op. 26, is written in Weber’s dramatic and operatic style. There is a stately introduction, *Adagio ma non troppo*, with the clarinet soon adding a beautifully melancholy voice. The *Andante* follows and the clarinet “sings” a simple and elegant melody. Two brilliant variations follow, the first using triplet figures, and the second 16th-note phrases. The slow interlude, *Piu lento*, impressively demonstrates the clarinet’s low register. The *Allegro finale* provides dazzling runs and arpeggios to bring the work to its exciting conclusion.

Be Thou My Vision

DAVID R. GILLINGHAM

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db

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major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

—*Note by David R. Gillingham*

Equus

ERIC WHITACRE

At the Midwest Band and Orchestra convention in 1996, Gary Green approached me about a possible commission for his wind ensemble at the University of Miami. I accepted, and the commission formally began July 1, 1997. I wanted to write a *moto perpetuo*, a piece that starts running and never stops (*equus* is the Latin word for horse) and would also be a virtuosic show piece for winds. The final result is something that I call “dynamic minimalism,” which basically means that I love to employ repetitive patterns as long as they don’t get boring. We finally premiered the piece in March 2000, and the University of Miami Wind Ensemble played the bejeezus out of it.

—*Note by Eric Whitacre*

Mass in C major (“Coronation”), K. 317 WOLFGANG AMADEUS MOZART

Like most of Mozart’s masses, this one is a *Missa Brevis* (“Short Mass”). As the composer explained in a letter in 1776, “...a Mass with all its parts...must not last longer than three quarters of an hour. This applies even to the most solemn Mass said by the Archbishop himself.”

Mozart’s choices for how to set the “Coronation Mass” are clear. The *Gloria* and *Credo* are set almost syllabically, with one syllable for every note and very few text repetitions. Mozart breaks up of the *Gloria* into its customary subdivisions by alternating the ensemble of soloists with the chorus, without slowing down the momentum. The musical structure of the *Gloria* is neatly rounded

out into a large ABA structure. He handles the *Credo* in the same manner, except for the “Et incarnates est,” the incarnation, passion and death of Jesus where masses since the Middle Ages have typically slowed down with contrasting emotive music.

For the shorter movements, Mozart generally keeps up a pretty good clip. In the Classical period, the *Kyrie* was generally set as a stately opening number befitting the dignity and importance of the mass. Mozart’s *Kyrie* is in keeping with the tradition. In the *Sanctus*, the words “Hosanna in excelsis” surround the subdivision “Benedictus,” which traditionally was a place for slowing down with a solo ensemble. Again, Mozart follows suit.

Like the *Kyrie*, the *Agnus Dei* is a text involving a three-part prayer. But while the *Kyrie* is a prayer of praise, the *Agnus Dei* is an appeal for mercy. Mozart sets the first two invocations of the *Agnus Dei* into a long soprano aria, while the final invocation, ending “Dona nobis pacem,” (Grant us peace) is an extended reprise of the music of the *Kyrie* to unify the entire mass setting.

—*Program note by Joseph & Elizabeth Kahn*

The Awakening

JOSEPH MARTIN

The Awakening was commissioned by Texas Choral Directors for one of their anniversary conventions. *The Awakening* was intended to pay homage to all the teachers and mentors that had inspired my life’s song.

Hopefully, both performer and listener will understand through this piece that they are part of the sacred song of life. I hope that teachers and music directors will rediscover the joy of sharing the gift of music with their pupils.

—*Note by Joseph Martin*

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Meet the Artists



Elena Sharkova

Elena Sharkova, artistic director of the Symphony Silicon Valley Chorale, is recognized nationally and internationally as an inspirational and effective conductor, choral clinician, and music educator. She has conducted professional, university, children's, and community choirs and orchestras in North America, Eastern and Western Europe, Russia, and the Middle East, and has served as an adjudicator at numerous national and international music festivals and competitions. An expert on Russian choral music, Ms. Sharkova has lectured extensively on its repertoire and performance practices and conducted several U.S. premieres of Russian contemporary compositions. In her 11th year as artistic director of Symphony Silicon Valley Chorale (formerly San Jose State University Chorale), Maestra Sharkova has prepared and conducted the chorus in over 30 major choral-orchestral works.



Will Todd

Will Todd has been playing the piano since the age of three and composing since he was seven. His output includes works for choir, stage works, and orchestral works, and his music has been performed through-

out the U.K., the U.S., and Europe. Will's flagship work is the 2003 jazz mass setting *Mass in Blue*, which has been performed more than 50 times since its premiere—frequently with the Will Todd Trio and Will at the piano. Other notable works include his opera *The Blackened Man*, music theater work *The Screams of Kitty Genovese*, and works for choir including *Requiem* and *Te Deum*. For more information see www.willtodd.com.



Phoebe Legere

Phoebe Legere is a singer and composer who plays piano, accordion, Native American flute, and cello. The New York Times noted that Legere "brings to her vocal delivery an extraordinary palette of tonal color and meticulous phrasing." Legere graduated from Vassar College. She studied with John Lewis of the Modern Jazz Quartet, studied composition at the Juilliard School; studied composition with Morton Subotnick, jazz arranging with Ira Newborn; studied piano at the New England Conservatory, and Film Scoring at New York University. She was signed to Epic Records, had her Carnegie Hall debut and opened for David Bowie on his National Tour. In 2000 *The Waterclown*, co-written with Morgan Powell, was nominated for the Pulitzer Prize in music.

NYJAZZ Trio

Described as an ensemble that "plays with perfection" and includes "some of the

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most expressive musicians on the NY scene," the NYJAZZ Initiative is a non-profit organization at the forefront of redefining the future of jazz. From their latest release, *Mad About Thad*, celebrating the music of Thad Jones on the Jazzheads record label, to their educational programs that reach thousands of students, NYJAZZ is committed to the future of jazz as a vital part of the American cultural landscape. www.nyjazz.org



Nancy B. Davis

Nancy B. Davis is a graduate of Texas Woman's University where she studied flute with Dr. Pamela Youngblood, was the 2007–2008 Presser Scholar, and was an Honors Recital Performer. She has attended the University of North Texas's Conductor's Collegium and worked with Eugene Migliaro Corporon, Jack Stamp, and Allan McMurray. Mrs. Davis has taught five years of flute studio in North Texas, and was the director of bands at Legacy Christian Academy. She is currently enjoying her first year at Frisco High School as the assistant director of bands. Nancy Davis resides with her husband in Aubrey, Texas.



Gregory Hayes

Mr. Hayes has been teaching for over 20 years. He is in his third year as director of bands at Frisco High School. He also serves as the fine arts department chair. Under his direction, the band at Frisco High has earned consecutive University Interscholastic

League sweepstakes awards. The Frisco High Wind Ensemble is a 2010 National Winner in the Mark of Excellence Wind Ensemble Project. Mr. Hayes is a graduate of the University of Kansas where he was a student of James Barnes, Robert Foster, Zuohuang Chen, and Scott Watson.



Richard W. Weymuth

Dr. Richard Weymuth is a native of Cole Camp, Missouri. He began his career in 1967 and has taught vocal music from the kindergarten to university level until his retirement. Weymuth moved to his last position at Northwest Missouri State University in 1980. As Director of Choirs and professor of music, he not only directed the Northwest Celebration, Tower Choir, and Madraliers, but also taught courses in secondary choral methods, choral conducting and applied voice. His administrative duties included: Director of the Northwest Summer Music Camps, Director of the 48-school Northwest Jazz and Show Choir Festival, Choral Director of University Musicals, and Producer of the Northwest Yuletide Feasts. Dr. Weymuth is a past president of Missouri American Choral Directors Association and a past vice president of the Missouri Music Educators Association.



Karla M. Hughes

A vivacious, multifaceted performer, soprano Karla M. Hughes has delighted audiences in

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opera, operetta, oratorio, and musical theater. Hailed as having a “bright girlish soprano” (*Opera News*) she has portrayed the roles of Zerlina in *Don Giovanni* with Michigan Opera Theater, Flora in *Turn of the Screw* with the Toledo Opera, and Hodel in *Fiddler on the Roof* with The Ohio Light Opera. Concert performances include the soprano soloist in *Carmina Burana* with the Toledo Ballet and highlights from *Carmen* as Frasquita with the Milwaukee Symphony. In 2008 Karla recorded the role of Yum-Yum in *The Mikado* with Albany Recordings.



Doris Brunatti

Doris Brunatti returns to Avery Fisher Hall having previously performed Mozart’s *Requiem* and *Vespers*, Haydn’s *Theresian Mass*, and Handel’s *Messiah*, in addition to being a soloist with the New York Festival of American Musical Theatre’s *Live on Broadway* concerts in the same venue. Brunatti has performed in Carnegie Hall numerous times as well as throughout the United States and abroad. She has soloed with major Symphonies in St. Petersburg and Moscow, Russia; Jerusalem; Venezuela; Edmonton, Canada; Phoenix, Arizona; and was voted “Best Concert” while singing Mahler’s Third Symphony under Maestro Keith Lockhart with the Utah Symphony.

Brunatti’s upcoming appearances for the 2011–12 season include performances of Bizet’s *Carmen*, Handel’s *Messiah*, and the world premiere of *The Atonement*, among others.



David Guzman

Colombian tenor David Guzman began his professional singing career performing Zarzuela at Teatro Colon in Bogota, Colombia where he won numerous awards in Colombian folk music festivals and operatic competitions. David will be creating the role of Rafael in the world premiere of *To Cross the Face of the Moon* by Jose Martinez Barajas at Houston Grand Opera, which will also showcase his talents as a classical guitarist. Future engagements include Ferrando (*Così fan tutte*), Edgardo (*Lucia di Lammermoor*), Faust, Pinkerton (*Madama Butterfly*), and Pang (*Turandot*). Other roles include: Rodolfo (*La bohème*), Hoffmann (*Tales of Hoffmann*), Don Jose (*Carmen*), Ferrando (*Così fan tutte*), and Beppe in Donizetti’s *Rita*.



Edward Pleasant

Edward Pleasant, baritone, gained national attention when he appeared as Jake in New York City Opera’s historic Emmy-nominated *Live from Lincoln Center* telecast of *Porgy and Bess*. He frequently performs on the world’s most prestigious concert stages, including Avery Fisher Hall, Alice Tully Hall, and Carnegie Hall. He has performed with the famous Moses Hogan Chorale and has sung in other

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prominent venues such as the Texas State Capitol and the White House. Mr. Pleasant's extensive concert, oratorio, and orchestral credits range from Bach's *St. John Passion* and Brahms' *Ein Deutes Requiem* to Duke Ellington's *Sacred Selections*, and Robert Ray's *Gospel Mass*. His discography includes *The Seven Last Words of Christ* for Gothic Records and *The Music of Mozart* for the Madacy label.

Distinguished Concerts International New York (DCINY)

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 25 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.dciny.org.

Distinguished Concerts Singers International

Participating in Mass in Blue:

East Singers (NJ), Laurie Lausi, *Director*
Symphony Silicon Valley Chorale (CA), Elena Sharkova, *Director*
University of Ottawa Choir (Canada), Michel Guimont, *Director*

Participating in Mass in C major:

Cole Camp Select Choir (MO), Sandy Schlesselman, *Director*
Iroquois West Chamber Singers (IL), Kyle Severson, *Director*
MICDS Chamber Choir (MO), Dana Self, *Director*
Oklahoma Bible Academy (OK), Dennis Lauderdale, *Director*
Spectrum Vocal Ensemble (MO), Nic Vasquez, *Director*

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