Sunday Afternoon, May 29, 2011, 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 Concerts Singers International

The Spirit of Remembrance

LUDWIG VAN BEETHOVEN  Symphony No. 8 in F major, Op. 93
   I. Allegro Vivace e Con Brio
   II. Allegretto Scherzando
   III. Tempo Di Menuetto
   IV. Allegro Vivace

PARK AVENUE CHAMBER SYMPHONY
DAVID BERNARD, Music Director

JOHN RUTTER  Requiem
   I. Requiem aeternam
   II. Out of the deep
   III. Pie Jesu
   IV. Sanctus
   V. Agnus Dei
   VI. The Lord is my shepherd
   VII. Lux aeterna

PAUL T. PLEW, DCINY Debut Conductor
JO ELLEN MILLER, Soprano

Intermission

MARK HAYES  The American Spirit (World Premiere)
   I. A Spirit of Self-Reliance and Individualism
   II. A Spirit of Equality and Justice
   III. A Spirit of Optimism and Dreams

MARK HAYES, Composer/Conductor
PAMELA STEWART, Libretto
JOSEPH BERGQUIST, Narrator

Please hold your applause until the end of the last movement.
Notes on the Program

**Symphony No. 8 in F major, Op. 93**

LUDWIG VAN BEETHOVEN

In trying to describe how over the course of Beethoven’s life his creative enterprises unfold, musicologists have relied on periodization schemes. The year 1812, in which he composed the Symphonies Nos. 7 and 8, happens to be one of those rare moments when the many periodization schemes advanced over the years appear to line up: by all accounts, 1812 ends the middle period.

The middle period is widely regarded as having begun in 1803. It was a period of nearly uninterrupted creativity and personal success. In the spring of 1812, Beethoven completed the Symphony No. 7; in either the summer or fall, he completed the Symphony No. 8.

In a few respects, the symphonies are similar. Both are major-key symphonies of forceful and rollicking classical wit, rather than works of Romantic sentiment. Games with rhythm and meter and sudden stops and starts challenge performers and listeners. And neither symphony contains a lyrical slow movement. Besides these similarities, the two symphonies have different dramatic layouts. The Eighth Symphony, unlike the Seventh Symphony, does not begin with an extensive introduction; its first theme barges in, though quite graciously in triple meter. A lyrical second theme enters after an awkward pause. The second theme too is subject to unusual treatment by means of tempo distortion before building up to a cadence. The development obsesses over the opening of the first theme after which the recapitulation unleashes the theme triple forte—perhaps Beethoven’s loudest dynamic marking.

In lieu of an adagio and scherzo for the second and third movements, Beethoven offers a somewhat mechanical sounding allegretto followed by a minuet and trio. The allegretto tips its hat to Maelzel, the inventor of that uncanny device known as the metronome. While the movement seems to begin in perfect obedience to the machine, Beethoven ultimately finds ways to trick and defeat it. Marked with heavy rhythmic accents, the minuet alternates in its expression between delicacy and the nobility, albeit an occasionally clunky nobility.

Rhythmically, the finale is so irrepressible in its interplay of triplets and duple eighth notes that Beethoven seems to have trouble finding a way to bring the work to closure. In a long coda that dismantles the musical elements, Beethoven prepares a fully scored F-major crescendo as a spectacular closing gesture. Throughout the symphony, the wind, brass and percussion instruments are prominently featured and played off against the strings of the orchestra.

—Note by Steven J. Cahn

**Requiem**

JOHN RUTTER

Requiem was written in 1985 in memory of the composer’s father. The first performance was given in Dallas, Texas in October 1985, and what was conceived as a personal memorial has gone on to become one of John Rutter’s most often-performed choral works, both in church and concert hall.

Unlike the dramatic, large-scale Requiem of Berlioz and Verdi, Rutter’s setting belongs in the smaller-scale, more devotional tradition of Fauré and Durufle: the choral forces do not need to be large, there is only one soloist, the instrumentation is restrained, and the duration is fewer than 40 minutes. As with Fauré and Duruflé, the Latin text of the *Missa pro defunctis* is not
set in its entirety, the chosen portions being those which underline a theme of light and consolation emerging out of darkness and despair; and as with more than one 20th-century Requiem, vernacular texts are interwoven with the traditional Latin. There are two psalms associated with the rite of burial, the sombre De profundis (Psalm 130) and the serenely confident Psalm 23, each of these settings having an important part for a solo instrument, cello and oboe respectively. In addition, movements five and seven incorporate sentences from the Anglican Burial Service, in the incomparably magnificent English of the 1662 Book of Common Prayer.

The complete seven-movement work forms an arch-like structure: the first and last movements are prayers to God the Father, movements two and six are psalms, three and five are prayers to Christ the Son, and the central Sanctus is an affirmation of divine glory.

The occasion of a requiem is one for reflection and looking back. Like a number of composers in their Requiem settings, Rutter pays homage to his predecessors; influences including Fauré, Mahler, Howells, and Gershwin can be detected, along with the use of Gregorian chant at two key points in the work—but out of these disparate elements a synthesis emerges which has been widely recognized as the composer’s own.

—Note by Louise Luegner

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Text and translation of Requiem

1. Requiem aeternam
   (from Missa pro defunctis)

3. Pie Jesu ('Dies Irae', Missa pro defunctis)
   Pie Jesu, Domine, dona eis requiem. Pie Jesu, Domine, dona eis sempiternam requiem.

4. Sanctus (Missa pro defunctis)

5. Agnus Dei
   Agnus Dei, qui tollis peccata mundi: dona eis requiem.

7. Lux aeterna

Grant them rest eternal, Lord our God, we pray to thee; and light perpetual shine on them forever. Thou, Lord, art worshipped in Sion: thy praises shall ever be sung in all Jerusalem. O hear us: O Lord, hear thy faithful servants’ prayer; to thee shall all mortal flesh return. Lord have mercy. Christ have mercy. Lord have mercy.

Blessed Jesus, Lord I pray, in thy mercy grant them rest. Lord our God, we pray thee, grant them everlasting rest.

Holy, Holy, Holy Lord, God of power and majesty. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord our God. Hosanna in the highest.

Lamb of God, that taketh away the sins of the world: In thy mercy, grant them rest.

Light eternal shine upon them, Lord, we pray: With saints and angels ever dwelling, for thy mercy’s sake, may they rest in peace. Grant them rest eternal, Lord our God, we pray to thee, and light perpetual shine on them forever.
The American Spirit
MARK HAYES

"Spirit" can be defined as "the force or animating principle of conscious life." The American Spirit was born from the animating principles of our forefathers as they struggled to create a country whose conscious life championed individual rights.

Despite their best efforts, individual rights were subjugated by the growing country's hunger for land, wealth, and power. "Inalienable rights" were denied to Native Americans, slaves, women and children, and new immigrants. "The American Spirit" suffered great conflict.

Voices emerged from this conflict, calling for individual resistance to injustice. Henry David Thoreau (1817–1862) is best remembered for his book Walden and his essay Civil Disobedience. Walden is his study of self-reliance and living in harmony with nature on Walden Pond from 1845–1847, and it influenced the eventual establishment of the national park system. A rousing call for passive resistance, Civil Disobedience strongly influenced reformers like Martin Luther King, Jr. and Mahatma Ghandi.

Thoreau is an everyman, representing the nation looking inward for wisdom to deal with the challenges of the day," writes Mark Hayes, composer. In Thoreau, "we find the courage, the drive and the self-determination to live life to its fullest."

Working with Pamela Stewart’s marvelous libretto, Hayes constructed three movements. The first movement embodies early to mid-19th century America, with the frontier expanding and the Civil War on the horizon; this is when "Thoreau goes inward, starts his Walden Pond experiment." Underscoring the introductory narration, Hayes employs the Shaker tune Simple Gifts as a leitmotif representing Thoreau’s quest at Walden Pond. The chorus responds with deft strokes painting text images of an awakening world, spinning faster, dreaming, listening, and marching to its Manifest Destiny.

In the second movement, America is confronted with the injustice of this march. Through a terrible civil war, America corrects her course. The American camp meeting song Zion’s Walls accompanies the choir as it sings of a renewed spirit, juxtaposing text images that create a composite portrait of the many faces of "we the people."

The final movement opens with the Simple Gifts leitmotif and an affirmation of American ideals. As in Movement One, choral counterpoint vividly conveys images of a nation of self-reliant individuals who are free to pursue their personal dreams. In the stirring conclusion, the voices unite in tribute to those who "serve the common good and so yourself." This is "The American Spirit."

—Note by Jean Anne Shafferman

Text of The American Spirit

I. The Spirit of Self-Reliance and Individualism
The world is spinning faster. You are spinning, too. Close your eyes but once and you are turned around. In the whirling wheels of progress, in the striving, in the conquest, one day you awake to find that you have lost your way. Like driftwood you are floating on the tides of change, not knowing where you’re going, not knowing where you’ll land.

Beneath the constant churning, if you listen, there is a quiet whisper you can hear. Growing from a source within you, clearer, stronger as you listen, soon you recognize this voice. It is your own. Firmly it reminds you of your purpose, a dream that you and you alone fulfill. The dream itself becomes your destination. And there is worth in every dream, in every journey to be made. The world will try to sway you with opinion and interfere with every step you make.
Others pass you in their haste, in pursuit of all they chase. Do not be distracted or misled. Listen, listen to your voice that calls the cadence. Keep on marching to the rhythm you alone can hear. Memorize the landscape, marking every turn. Explore the wider vistas of your soul and learn. Forward through the wilderness to an unfamiliar shore and out into the world. Keep your eyes on the far horizon. Walk in one direction, firmly focused on your dream. You will cross the undiscovered prairies, wade the rivers, climb the mountains, wind upon your face and at your back. See the future, take a chance and give no thought to circumstance. Not a footprint that you can follow, not a road that you can take. Forge ahead and blaze a trail. You create the way by walking. Clear your own path, make your own way, take no other journey but your own. Find the courage, trust your heart and walk into the great unknown. Take a step, a leap of faith. The quest is yours. The dream awaits!

II. The Spirit of Equality and Justice

Westward is the future, westward, moving forward, westward ever outward in the world. Freedom calls us onward, one shore to the other, promise of a new life in the west. One nation, one people professing one truth of liberty. This is our destiny.

We, the people, the heartbeat of this nation, the pulse, the blood that courses through her veins. We built cities on her prairies and railways on her plains, a vast emerging land of opportunity. We are the innovative minds who dream her future, turning imagination into firm reality. The leaders and the architects of progress, her steady hands, her sure defenders, the names immortalized in stone. We are the people.

And we, the people, the body and the spirit of this nation, the huddled masses yearning to breathe free, we are the tired, the poor, the young and old, the exiles standing at the door, the refuse from far and distant shores. We are the ones from whom the land was taken, the ones who were taken from their land. We are the sick, the weak, the ones who fall behind and those who follow. We are the empty outstretched hands, invisible, forgotten, unknown. We are the people.

Our faces and religions, our languages and names, our families and ways of life are not the same. Yet we hold these truths to be self-evident: That all people are created equal and endowed with certain rights, among them life and liberty, the pursuit of happiness, the dignity of all. We must not close our eyes, be blind or indifferent for the freedom of all rises and falls with the treatment of one. Let us not forget: We, the people, are this nation, and a nation divided cannot stand. So let us rise together as one nation, as one people indivisible, with charity, with liberty, with justice for all.

III. The Spirit of Optimism and Dreams

This nation is a never-ending journey. An infinite horizon looms ahead. The present is the gateway to her future, the golden moment here. The time is now. It is the early morning. A new day is now dawning. You stand upon the island of your opportunity. You have no other life than this, no other life to live. Spend it on this moment. Spend it on today. Learn the lessons from the past. Let them go and then move on. Regret will leave you caught in yesterday. Summon all your courage, gather your resolve. This is the only moment you can change.

Every generation is a river, full of promise, flowing to the open sea. Launch yourself on every wave with confidence. Sail in the direction of your dreams. The last frontier has yet to be discovered, the final destination to be reached. It’s not a place to find, it’s a state of mind. Follow your spirit where it leads. Listen to the voice you hear inside. Trust it and let it be your guide. New continents and worlds lie deep within you, their borders only measured by your dreams. There are farther stars to reach, deeper rivers yet to cross, wider vistas yet to be explored. So set your course for deeper waters. Leave the safety of the harbor. Lean into the wind and meet the challenge ahead.

The world is but the canvas to your rich imagination. Forget yourself and let it take you into the unknown. The greater vision lies outside the boundary of yourself, beyond the limits of your own ideals. In your individual dream find the universal need. Serve the common good and so yourself. Keep on sailing, hand upon the helm and in the wake behind you leave your legacies: one life, one dream, one heart, one hand, generation after generation. Bravely guide this nation on her journey throughout time.
Meet the Artists

The Park Avenue Chamber Symphony

New York critics celebrate the Park Avenue Chamber Symphony’s playing as “Triumphant…polished…exquisite…with a strong sense of style and commitment…with the depth and fervor of the old school European orchestras.” Serving New York City communities with orchestral and chamber music concerts of the highest artistic level, the Park Avenue Chamber Symphony features world class artists, such as Carter Brey, Jon Manasse, and Whoopi Goldberg, as well as emerging artists from The Juilliard School, Manhattan School of Music, and Mannes College, giving its New York City audiences fantastic opportunities to hear the best and the brightest artists in engaging programs.

Bernard is music director of the Park Avenue Chamber Symphony, a post he has held since 1999. He has previously served as music director of the Stony Brook University Orchestra, the Gilbert and Sullivan Light Opera Company of Long Island and Theater Three, and was assistant conductor of both the Stamford Symphony (CT) and the Jacksonville Symphony (FL).

David Bernard

New York Critics praise David Bernard’s conducting as bringing “clarity and a sense of spontaneity” to “polished, stellar and riveting performances.” Bernard has performed in more than 20 countries on four continents, he conducts regularly at major concert venues, including Avery Fisher Hall, Carnegie Hall, and Alice Tully Hall, and his performances have been featured on radio stations WQXR and WNYC, and on television station WCBS. He has been featured in PlaybillArts.com, The Juilliard Journal, The Wall Street Journal, The New York Daily News, and The New York Times.

Paul T. Plew

Paul T. Plew, ED.D., has been the chairperson of the music department and director of Choral Activities at The Master’s College since 1979. Dr. Plew has adjudicated for, as well as participated in, numerous choral festivals around the nation. His emphasis in the classroom includes conducting, church music-related classes, choral, and hymnology. He conducts the Collegiate Singers, a 130-voice campus choir, the Master’s Chorale, a 60-member choir, and Majesty, a small contemporary directions group. He has led these groups on tours to England, Ireland, Russia, Canada, Italy, Israel, Germany, Spain, and virtually every state in the union. His choirs have recorded for Word, Fred Bock Music, Lillenas Publishing, and Pavanne Publishing companies and Ligonier’s Ministries as well as numerous custom albums for the college.
A soprano who is “an American artist at home in many vocabularies,” Jo Ellen Miller is a versatile opera and concert performer. She was recently led by James Levine, with the Met Chamber Ensemble at Carnegie Hall, singing Pierre Boulez’ Improvisations sur Mallarmé, with a return in 2011 for the Foss’ Time Cycle. In 2009 she made her Chicago Symphony debut in Elliott Carter’s A Mirror on Which to Dwell, conducted by Boulez. Other concert performances include Beethoven’s Ninth Symphony at Carnegie Hall; Mahler’s Fourth Symphony with Lubbock Symphony Orchestra; Handel’s Messiah and Fauré’s Requiem with Monmouth Civic Chorus; Charles Wuorinen’s A Winter’s Tale; and a solo performance with the Boston Pops.

Mark Hayes

Mark Hayes is an award-winning concert pianist, composer, arranger, and conductor of international renown. His personal catalog, totaling over 800 published works, includes works for solo voice, solo piano, multiple pianos, orchestra, jazz combo, small instrumental ensembles, and choruses of all kinds. He is honored to have his works regularly featured at ACDA, MENC, and Chorus America conventions. Hayes wrote the musical score for Civil War Voices, which won six awards at the Midtown International Theatre Festival in July 2010. He has conducted at Carnegie Hall, featuring his Te Deum, Magnificat, and Spirit Suite. Hayes is thrilled to premiere his latest work, The American Spirit, at Lincoln Center.

Joseph Bergquist

Joseph Bergquist, a native of Wichita, Kansas, now calls New York City home. He played the dual roles of Captain Orton and Sir Edward Ramsey in the national and international tours of The King and I and John Jacob Astor and Isidor Strauss in the national tour of Titanic. Regionally, Joe has performed with Stage One, Music Theatre of Wichita, and Opera Kansas, and he was the principal voice-over artist for Masterpiece Jingles. He has appeared in The Saints Speak, The Eucharist, and The Parables of Christ for Catholic Television; as King Balthazar in Amahl and the Night Visitors for the Pied Piper Theatre; in The Importance of Being Earnest and The Water Engine with Threads Theatre Company; and in concerts with Musicals Tonight.

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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
Lincoln Center

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.

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East Linn Christian Academy High School Choir (OR), Jenni Grove, Director
The Master’s Chorale (CA), Paul T. Plew, Director

Participating in The American Spirit:
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Charles Wesley Choir of St. Andrew United Methodist Church (CO), Mark Zwilling, Director
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