

Monday Evening, May 30, 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 and
Distinguished Concerts Singers International

Life and Remembrance in Honor of Memorial Day – The Music of Fauré and Singh

GABRIEL FAURÉ *Requiem*

- I. Introitus & Kyrie
- II. Offertorium
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In Paradisum

PAUL ANDREW NEAL, *DCINY Emerging Conductor*
MAUREEN FRANCIS, *Soprano*
DAVID WON, *Baritone*

Intermission

VIJAY SINGH *Mass with Orchestra* (World Premiere)

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

JONATHAN GRIFFITH, *DCINY Artistic Director and Principal Conductor*
MAUREEN FRANCIS, *Soprano*
DAVID WON, *Baritone*
VIJAY SINGH, *Composer-in-Residence; Bass*

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

Alice Tully Hall
Home of The Chamber Music Society
of Lincoln Center

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

Lincoln Center

Notes on the Program

Requiem

GABRIEL FAURÉ

Although he wrote several works involving a full orchestra, Fauré's particular talent lay within the more intimate musical forms—songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the 20th century.

The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticize him for lacking depth, a judgment based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers, particularly as a composer of songs, a genre in which he is now recognized as a master.

The *Requiem* was composed in 1888, when Fauré was in his 40s, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy. In 1900, under some pressure from his publishers, he reluctantly

agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favorite that it comes as a surprise to learn that it did not gain widespread popularity until the 1950s.

In its sequence of movements the *Requiem* departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical *Pie Jesu* and the transcendent *In Paradisum*, with its soaring vocal line and murmuring harp accompaniment. He also omitted the *Dies Irae* and *Tuba Mirum*—for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a *Requiem* without the *Last Judgment*.

Of the many settings of the *Requiem*, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms, and Berlioz, Fauré's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the *Requiem* is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

—Note by John Bawden

Text and translation of *Requiem**Introit et Kyrie*

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison. Christe eleison. Kyrie eleison.

Grant eternal rest to them, Lord, and let perpetual light shine on them. A hymn befits you, God in Zion, and a vow to you shall be fulfilled in Jerusalem. Hear my prayer, for unto you all flesh shall come.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Lincoln Center

Offertoire

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, free the souls of the dead from infernal punishment, and from the deep abyss. Free them from the mouth of the lion, do not let Hell swallow them up, do not let them fall into the darkness. Sacrifices and prayers of praise we offer to you, O Lord. Receive them for the souls of those whom we commemorate today. Lord, make them pass from death to life, as you once promised to Abraham, and to his seed.

Sanctus

Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth, pleni sunt caeli et terra gloria tua. Hosanna in excelsis!

Holy, Holy, Holy, Lord God of Hosts, the heavens and earth are filled with your glory. Hosanna in the highest!

Pie Jesu

Pie Jesu Domine, dona eis requiem, requiem sempiternam.

Merciful Lord Jesus, grant them rest, eternal rest.

Agnus Dei et Lux Aeterna

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Lamb of God, who removes the sins of the world, grant them rest. Lamb of God, who removes the sins of the world, grant them rest. Lamb of God, who removes the sins of the world, grant them eternal rest. May eternal light shine on them, Lord, with your saints, for eternity, for you are merciful. Grant eternal rest to them, Lord, and let perpetual light shine on them.

Libera Me

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: Dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Free me, Lord, from eternal death, on that day of dread, when the heavens and earth shall move, when you shall come to judge the world by fire. I am made to tremble, and to fear, when destruction shall come, and also your coming wrath. O that day, that day of wrath, of calamity and misery, the great and exceedingly bitter day. Grant eternal rest to them, Lord, and let perpetual light shine on them.

In Paradisum

In Paradisum deducant te Angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem, Chorus Angelorum te suscipiat, et cum Lazaro quondam pauper aeternam habeas requiem.

May angels lead you into Paradise. At your coming may martyrs receive you, and may they lead you into the Holy City, Jerusalem. May the chorus of angels receive you, and with Lazarus, who once was a pauper, may you have eternal rest.

Mass with Orchestra

VIJAY SINGH

The idea to compose an original mass setting took place in 1993 while finishing my graduate studies at Portland State University. I decided to compose a mass setting in five movements (*Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*) that would reflect my own spirituality and musical ideas. I wanted the

work to be accessible (not virtuosic) to both musicians and audiences/congregations, yet still honor my musical, rhythmic, and melodic ideas. The work stayed with me for years, as I only shared bits of it with friends, until Jonathan Griffith, Artistic Director of Distinguished Concerts International New York, inquired about performing a concert of my music in New York. Jonathan learned of the Mass and

Lincoln Center

requested commissioning an updated “new” version with full orchestra. Many of the initial ideas have been retained, but the work truly is a brand new piece!

The *Kyrie* uses repetitive rhythms and dissonances to plead for mercy which alternate with a minimalistic flowing chant motif for resolution. The *Gloria* is exuberance contrasting with pious introspection; the movement is short, joyful, and ends with energy. The *Credo* is the longest movement due to the most text, and perhaps the most personal offering. The soothing opening ostinato motif provides a contemplative sonic bed for the baritone soloist to offer his profession of faith, which grows in intensity to proclaim “God of Gods” from the full ensemble. As the profession and story unfold with the text, the musical ideas shift to reflect the “Light of Lights,” the Crucifixion, suffering under Pontius Pilate, and the resurrection.

The *Sanctus* is based on rhythmic ostinati that layer around a floating soprano melody and percussion groove. The piece gains momentum and ends in a celebratory fullness of sound. By contrast, the *Agnus Dei* final movement is reflective, introspective, personal, and the simplest. I used the traditional shepherd double reed affiliation that Bach and others have used with the English horn/oboe as a solo instrument. The “Lamb of God” symbolism, wandering eighth note patterns, and chorale-like vocal part result in a simple, effective prayer of resolution.

I am thrilled and grateful to share this work and wish to thank Jonathan Griffith and DCINY for taking the risk to perform a new work for chorus and orchestra at Lincoln Center!

—Note by Vijay Singh

Text and translation of Mass with Orchestra

I. Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

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

II. Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tua; Domine Deus, Rex coelestis, Deus Pater Omnipotens. Domine Fili unigenite Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis, quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

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.

III. Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus; et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum,

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

Lincoln Center

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 iudicare 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 baptisma 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.

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 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.

Meet the Artists



Paul Andrew Neal

A native of Louisiana, Paul Andrew Neal continues to build upon a growing career as a versatile musician, serving as conductor and singer for many prestigious institutions. Dr. Neal is currently the director of Choral Studies at Valdosta State University where he oversees the choral program and serves as assistant conductor to the Valdosta Symphony Orchestra. Prior to his appointment

at Valdosta State University, Paul served on the faculty at Kilgore College in Kilgore, Texas. Dr. Neal has studied with such conductors as Donald Neuen, Dennis Shrock, Jerry McCoy, and Gerald Steichen. Before moving to Georgia, Dr. Neal served as assistant conductor for the Angeles Chorale, one of the largest community choruses in the Los Angeles area. In September 2006 he served as assistant conductor at a festival celebrating the music of Morten Lauridsen with the composer in residence in Monterey, California. Due to the conductor's illness and with only a few hours notice, Dr. Neal conducted the concert and was later described by Lauridsen as a "brilliant young conductor."

Lincoln Center



Maureen Francis

Known for her agility, sensitivity and acting, Maureen Francis' repertoire spans opera, musical theater, and oratorio. Recent engagements include travels to Mumbai, India where she sang an all-Andrew Lloyd Weber concert with the Symphony Orchestra of India, a debut with Fresno Grand Opera as Mabel in *The Pirates of Penzance*, followed by a Dvořák *Stabat Mater* in Philadelphia, and Mendelssohn's *Elijah* in Virginia with the Fairfax Choral Society. Past oratorio concerts include *Carmina Burana*, the Duruflé *Requiem*, Beethoven's *Missa Solemnis*, Mozart's *Solemn Vespers* and *Coronation Mass*, and Handel's *Messiah* and *Hercules*.

On the operatic stage, Ms. Francis' repertoire includes Susanna in *Le nozze di Figaro*, Musetta in *La bohème*, Oscar in *Un ballo in maschera*, the title role in Massenet's *Cendrillon*, Dragonette in *Grendel*, Gilda in *Rigoletto*, and Rosina in *Il barbiere di Siviglia*. Equally at home on the musical theater stage, she has sung the roles of Julie Jordan in *Carousel* and Marianne in *New Moon*.



David Won

Distinguished baritone David Won made his Seattle Opera debut in spring 2010 in two roles: Ford in *Falstaff* and the Doctor in Daron Hagen's world premiere of *Amelia*, as well as his Opera Carolina debut as Marcello

in *La bohème*. Mr. Won next returns to The Met to perform the Minister in *Iphigenie en Tauride* and cover Belcore in *L'elisir d'amore*. He also marks his Nashville Opera debut as Escamillo in *Carmen*, and his Lyric Opera of Kansas City debut as Guglielmo in *Così fan tutte*. Other opera credits include Dr. Malatesta in *Don Pasquale* with Connecticut Opera, Escamillo in *Carmen* with Baltimore Opera, and Ford in *Falstaff* with Cleveland Opera. Mr. Won debuted at The Met in *Romeo et Juliette* and has since appeared as Silvano in *Un ballo in maschera*, Prince Yamadori in *Butterfly*, and Huntsman in *Rusalka*, among other roles.



Jonathan Griffith

The co-founder of Distinguished Concerts International New York, Jonathan Griffith is an active conductor, educator, lecturer, and consultant. His many conducting credits include the Mormon Tabernacle Choir, Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both in performances at Carnegie Hall; The European Symphony Orchestra, Spain; Bohuslava Martinů Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, Czech Republic; Białystok State Philharmonic, Poland; and regional orchestras and choruses in the U.S.

Maestro Griffith made his Carnegie Hall conducting debut in 1989. His combined 50-plus conducting appearances at Carnegie Hall and Lincoln Center span the major works of the classical repertoire and include the U.S. premieres of Welsh composer Karl Jenkins' *Stabat Mater* and *Te Deum*,

Lincoln Center

Russian composer Sergei Taneyev's *Upon Reading a Psalm*, Czech composer Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugène Goossens' re-orchestration of Handel's *Messiah*; as well as numerous world premieres, including Eric Funk's *Pamelia*, Seymour Bernstein's *Song of Nature*, and Robert Convery's *The Unknown Region* and *I Have a Dream*.



Vijay Singh

Vijay Singh is an active performer, composer, teacher, conductor, and clinician residing in Ellensburg, Washington where he is associate professor of music at Central Washington University. A graduate of Willamette University (B.M. ed/clarinet and voice) and Portland State University (master's in choral conducting/vocal performance), he has been rapidly gaining international attention for his eclectic musical compositions, performances, workshops, and conducting appearances. Singh's teaching experience has included work at public secondary school, community college, and university levels. He currently teaches voice, choral arranging, jazz pedagogy, directs the

University Chorale, Women's Choir, and award-winning CWU Vocal Jazz One, and oversees the vocal jazz program (three jazz choirs). Singh's student ensembles at CWU have been honored as some of the finest in the nation with invitations to perform at prestigious national IAJE, MENC, and ACDA conventions. As a composer, Singh writes for all levels in both the classical choral and jazz idioms. His compositions (over 170 currently in print) are widely available from a number of publishers and he often writes on commission for some of North America's finest ensembles.

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

Lincoln Center

Distinguished Concerts Singers International

Participating in *Requiem*:

Abraham Baldwin Agricultural College Chamber Singers (GA), Susan Kirby Roe, *Director*

Colgate University Concert Choir (NY), James D. Niblock, *Director*

Lincoln Lutheran Choir (NE), Joshua Norris, *Director*

Valdosta State University Concert Choir & Valdosta Symphony Chorus (GA), Paul Andrew Neal, *Director*

Participating in Mass with Orchestra:

Central Washington University Chorale (WA), Vijay Singh, *Director*

Columbia Basin College Desertones (WA), Dave Cazier, *Director*

Eastern Washington University Concert Choir (WA), Kristina Ploeger, *Director*

Richmond Choral Society and The Arcadian Chorale (NJ), Marina Alexander, *Director*

West Torrance High School Aristocracy and L.A. Vocal Core (CA), Kathleen R. Jensen, *Director*

DCINY Administrative Staff

Iris Derke, *General Director*

Jonathan Griffith, *Artistic Director*

Johanna B. Kodlick, *Director of Artistic Operations*

Sara Sarakanti, *Director of Promotions and*

Audience Development

Danuta Gross, *Director of Finance and*

Administration

Naghma Husain, *Director of Design and Promotions*

Jeffery R. Thyer, *Program Development Coordinator*

Nicole Cotton, *Production Manager*

Andrea Rush, *Program Development*

Lynn Tsai, *Executive Assistant*

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 or visit our Web site at www.DCINY.org.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 W. 57TH STREET, SUITE 1610
NEW YORK, NY 10107
(212) 707-8566