Sunday Afternoon, November 27, 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 Orchestra International
Distinguished Concerts Singers International

MESSIAH…REFRESHED!

GEORGE FRIDERIC HANDEL  Messiah
Lincoln Center Premiere of the Thomas Beecham/Eugene Goossens’ 1959
Re-Orchestration for Full Symphony Orchestra

JONATHAN GRIFFITH, DCINY Artistic Director and Principal Conductor
SARA JEAN FORD, Soprano
NICHOLAS TAMAGNA, Countertenor
RYAN MACPHERSON, Tenor
MICHAEL SCARCELLE, Bass

PART ONE
1   Orchestra Sinfonia (Overture)
2   Recit. (Tenor) Comfort ye my people
3   Air (Tenor) Ev’ry valley shall be exalted
4   Chorus And the glory of the Lord
5   Recit. (Bass) Thus saith the Lord
6   Air (Bass) But who may abide the day of his coming?
7   Chorus And he shall purify
8   Recit. (Countertenor) Behold, a virgin shall conceive
9   Air (Countertenor) and Chorus O thou that tallest good tidings to Zion
10  Recit. (Bass) For behold, darkness shall cover the earth
11  Air (Bass) The people that walked in darkness
12  Chorus For unto us a child is born
13  Orchestra Pifa (“Pastoral Symphony”)
14  Recit. (Soprano) There were shepherds abiding in the field
15  Recit. (Soprano) And the angel said unto them
16  Recit. (Soprano) And suddenly there was with the angel
17  Chorus Glory to God
18  Air (Soprano) (4/4) Rejoice greatly, O daughter of Zion
19  Recit. (Countertenor) Then shall the eyes of the blind
20  Air (Countertenor/Soprano) He shall feed his flock
21  Chorus His yoke is easy, and his burthen is light

Intermission

Avery Fisher Hall

Please make certain your cellular phone, pager, or watch alarm is switched off.
PART TWO
22 Chorus Behold the Lamb of God
23 Air (Countertenor) He was despised
24 Chorus Surely he hath borne our griefs
25 Chorus And with his stripes we are healed
26 Chorus All we like sheep have gone astray
27 Recit. (Tenor) All they that see him laugh him to scorn
28 Chorus He trusted in God
29 Recit. (Tenor) Thy rebuke hath broken his heart
30 Air (Tenor) Behold, and see if there be any sorrow
31 Recit. (Tenor) He was cut off out of the land of the living
32 Air (Tenor) But thou didst not leave his soul in hell
33 Chorus Lift up your heads, O ye gates
37 Chorus Their sound is gone out)
38 Air (Soprano) How beautiful are the feet
39 Chorus Why do the nations so furiously rage together?
40 Air (Bass) Let us break their bonds asunder
41 Chorus He that dwelleth in heaven
42 Recit. (Tenor) Thou shalt break them
43 Air (Tenor) Hallelujah

PART THREE
45 Air (Soprano) I know that my redeemer liveth
46 Chorus Since by man came death
47 Recit. (Bass) Behold, I tell you a mystery
48 Air (Bass) The trumpet shall sound
53 Chorus worthy is the Lamb that was slain

Please hold your applause until the end of each part.
Notes on the Program

**Messiah**

GEORGE FRIDERIC HANDEL (1685–1759)
Re-Orchestrated for full symphony orchestra by Eugene Goossens (1893–1962)

*Messiah* is a collection of biblical extracts compiled as a complement and response to the story of Christ’s incarnation, death and resurrection. There are no dramatic characters, the soloists adopting a primarily prophetic voice and the chorus responding as a kind of universal congregation.

The first part of *Messiah* deals primarily with the prophecies of Christ’s birth, mainly from the Book of Isaiah, and more meditative psalm texts. The texts are all optimistic, focusing on redemption through acceptance of a merciful and gentle savior. The actual Christmas story is told only in the three central numbers, the chorus “For unto us a child is born,” the recitative “There were shepherds abiding in the fields,” and the chorus “Glory to God,” in which the soprano soloist serves as “Evangelist” and the chorus as “Mankind” and the Heavenly Host respectively.

Part Two is distinct from the Passion oratorios in that it does not tell the story of the crucifixion but is rather a meditation on Christ’s death and mankind’s need for redemption. Once again, the texts are taken primarily from the Hebrew Scriptures, in which the events of Christ’s sacrifice are believed to be anticipated. Part Two ends with the “Hallelujah” chorus, celebrating the redemption of man rather than the tragedy of Christ’s death. Equally non-dramatic is Part Three, a musical consideration of the significance for mankind of the resurrection.

Handel composed *Messiah* in a little over three weeks, typically dipping into earlier compositions when it suited his taste and probably his schedule: “And He shall purify,” “For unto us a child is born” and “His yoke is easy” were originally Italian secular cantatas for two voices. Remnants of moribund opera seria style can be heard in the da capo aria “Rejoice greatly,” but the repeat of the first part is by no means exact, driving to an emotional and musical climax that ends the aria. Another distinction in this aria is that Handel notated the ornamentation instead of allowing the singer carte blanche to improvise, as was the custom with the castrati who dominated the operatic stage.

Always attentive to matching words and music, Handel, like Bach, frequently used tone painting to accentuate important textual elements: Note the trills on the word “shake” in the bass recitative “Thus saith the Lord” and the twisting chromatic vocal line in the bass aria to portray “The people that walked in darkness.” On the other hand, note how difficult it is for the chorus to sing the word “easy” in “His yoke is easy.” The instrumental “Pastoral symphony” portrays the shepherds through the use of the drone in the bass, representing a simple rural bagpipe and the lilting rhythm of traditional Italian folk music.

*Messiah* was commissioned by the Lord Lieutenant of Dublin and was an enormous success at its premiere performance in 1742, but it fell flat the same year in London. Only after it had been revised and presented in concert for the benefit of the Foundling Hospital in London (which continued to make over £600 at each of its annual benefit performances) did it take off on the way to its current popularity. But nothing boosted the work so much as its adoption every Christmas by traditional English civic choral societies, in which “casts of thousands” continue to belt out the choruses that at its premiere comprised only 33 instrumentalists and 32 singers.
About this Orchestration

Handel’s original modest orchestration did not remain pristine for long. Handel himself had performed it using an enlarged orchestra. Mozart and various others have re-orchestrated it for their own times and orchestral forces.

In 1959, conductor Sir Thomas Beecham (1879–1961), nearing the end of his career, decided that he wanted to conduct and record Handel’s Messiah one more time, taking advantage of the full force of his Royal Philharmonic Orchestra. He hired conductor and composer Eugene Goossens for £1,000 (a tidy sum at the time) to do the re-orchestration, explaining reasonably that over the years Messiah had played to larger and larger houses, and that proportionately larger forces were needed to push the sound out.

Handel’s original orchestration consisted of: 2 oboes, 2 clarinets, 2 trumpets, timpani, continuo, and strings. In Goossens’ hands, this became: 3 flutes (piccolo), 4 oboes (English horn), 2 clarinets (bass clarinet), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussionists (including cymbals), harp, and strings. Goossens’ also omitted several movements from the original orchestration.

Beecham recorded the new version in 1959, with great success (It is still available on CD). But then the story gets murky. After the conductor’s death, Lady Beecham—the Royal Philharmonic’s former telephone operator who was 57 years Beecham’s junior and whom he married in 1959—became the guardian of all her husband’s manuscripts and discouraged attempts to perform the arranged Messiah or even to allow an examination of the score. In fact she claimed that Goossens’ work was unacceptable to her husband and that he had been obliged to “re-re-orchestrate” it himself with the help of a member of the orchestra and had actually used “his own” version for the recording. That claim was, in fact, stated in the insert when the recording was reissued on CD in 1992. Finally, in the early 1990s, Lady Beecham sold her husband’s manuscript collection to Sheffield University where it became possible to examine the score Beecham had used for the recording. It was pure Goossens with only a few minor alterations.

Goossens’ Messiah was not performed again in Britain until 1999.

This afternoon’s performance is the Lincoln Center premiere of the Beecham/Goossens orchestration.

—Program note by Joseph and Elizabeth Kahn
Meet the Artists

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 Martin 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 United States.

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*, Russian composer Sergei Taneyev’s *Upon Reading a Psalm*, Czech composer Miloš Bok’s *Missa Solemnis*, Luigi Boccherini’s *Villancicos*, and Eugène Goossens’ reorchestration 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*.

Most recently, in the summer of 2011, Maestro Griffith led his vocal ensemble, the Jonathan Griffith Singers, on a tour to Uruguay and Argentina in performances of Mozart’s Requiem. In 2009 he and the Singers journeyed to the People’s Republic of China, where Mr. Griffith conducted two China Premieres of Karl Jenkins’ *The Armed Man: Music for Peace* performed by the celebrated Xin Ya Kong Qi Symphony Orchestra at Beijing’s Forbidden City Concert Hall and Shanghai’s Oriental Arts Center. These highly anticipated concert events were recognized internationally, as they commemorated the 30th anniversary of the normalization of diplomatic relations between the United States and China.

He received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, master’s in music education from Wichita State University, and bachelor of music education from the University of Kansas.

Sara Jean Ford

Sara Jean Ford is currently starring as Christine Daae in Broadway’s *The Phantom of the Opera*. Other Broadway credits include *Finian’s Rainbow* and *A Little Night Music*. She starred as Luisa in the New York revival of *The Fantasticks* and can be heard on the original cast recording. National Tours include *The Phantom of the Opera* and *Wicked*. Ms. Ford has a BFA from Carnegie Mellon University. Regionally she has starred as Cunégonde in *Candide*, Carrie Pipperidge in *Carousel*, and she created the role of Nellie Oleson in *Little House*.
on the Prairie, The Musical at the Guthrie Theatre. Her most recent work with DCINY was singing the role of Pieta in Eric Whitacre’s critically acclaimed Paradise Lost: Shadows and Wings.

Nicholas Tamagna

Nicholas Tamagna is the 2011 winner of the Nico Castel International Mastersinger Competition at Carnegie Hall and third place winner of the Arkadi Foundation Competition at Merkin Hall. He made his debut performance as Orpheus in Orfeo ed Euridice with Brooklyn Repertory Opera (2008) and reprised the role with Opera Memphis (2010). Opera Now described him as “exquisite, combining perfect tonal quality with substantial power… a silky beauty, giving a glimpse, perhaps, of why castrati voices became the divos of the baroque era.” About his portrayal of Farnace in Mozart’s Mitridate, the New York Times wrote “Charismatic, vibrant in recitative and with full, rounded tone in his arias.” Visit his website at www.nicholastamagna.com.

Michael Scarcelle

Recent highlights include Elviro in Serse with Boston Baroque; Herrmann Augustus in Candide with Munich Philharmonic, a role he reprised with London Symphony Orchestra, Die Deutsche Kammerphilharmonie Bremen and Tonkünstler-Orchester Niederösterreich in Vienna; Schunard in La bohème and Crespin in Les Contes d’hoffmann with Lyrique-en-mer in France; as well as Escamillo in Carmen and Figaro Le nozze di Figaro with Volkstheater Rostock.

He has performed roles with other companies including Central City Opera, Opera Theatre of Saint Louis, Sarasota Opera, Gotham Chamber Opera, Amarillo Opera, Salt Marsh Opera, Westfield Symphony Orchestra, Norddeutsche Philharmonie, and Colorado Symphony.

Ryan MacPherson

Ryan MacPherson is one of the most in-demand young tenors of this generation. Whether on the concert stage or in opera houses around the world, he is well-known for his captivating presence and expansive repertoire. After debuting last summer in the United Kingdom, performances this season include his first Roméo in Roméo et Juliette with Dayton Opera, Alfred in Die Fledermaus with Opera Memphis, and Curley in Carlisle Floyd’s Of Mice and Men with Utah Opera. Last season he reprised the role of Alfredo La traviata with Opera Santa Barbara and Opera Tampa after a successful role debut with Glimmerglass Opera the summer before.

He holds a master of music degree from Yale University and a bachelor of music degree from Hunter College.
2011 DCINY Educator Laureate Award
The DCINY Educator Laureate Award acknowledges an individual’s contribution to music education. It recognizes a personal commitment to instilling a life-long love of making music. Dr. Donald Donaldson, the inaugural recipient of this award, demonstrates all of the attributes associated with this recognition.

Dr. Donaldson earned his bachelor of arts degree from Kansas Wesleyan University, his master’s in music education from Wichita State University, and his D.M.A. in conducting performance from the University of Missouri Conservatory of Music. His many years as a music educator include the positions of choral director at Shawnee Mission South High School in Overland Park, Kansas; chair of the music department at Kansas Wesleyan University; and professor of choral music at Asbury College, where he was later named professor emeritus. He has served as president of the Kansas and Kentucky American Choral Directors Association Chapters.

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

The Nico Castel International Master Singer Competition
Presented by Distinguished Concerts International New York (DCINY) and the New York Opera Studio (NYOS), the Nico Castel International Master Singer Competition rewards and acknowledges excellent vocal technique and artistry in opera and oratorio. Final rounds of the Nico Castel International Master Singer Competition 2012 will be held Saturday, February 18, 2012. at 8:00 p.m. in Weill Recital Hall at Carnegie Hall. Visit DCINY.org for more information about this event.

Distinguished Concerts Singers International
Abbotts Creek Baptist Church Sanctuary Choir (NC), Sherry Murdock Edwards, Director
Arcadian Chorale (NJ), Marina Alexander, Director
Hilo Community Chorus (HI), Tom McAlexander, Director
Johns Creek United Methodist Church Chancel Choir (GA), Beth Brown Shugart, Director
The Monmouth Civic Chorus (NJ), Mark Shapiro, Director
New York Festival Singers (NY), Karen Spencer, Director
Orfeo Valencia Navarro Reverter (Spain), Enric Martí, Director
Richmond Choral Society (NY), Marina Alexander, Director
The Ridgewood Singers (NJ), George Swope, Director
Savannah Country Day Concert Choir (GA), Maja Roos, Director
Shanghai Voices International Choir (China), Hernan Castro, Director
Sine Nomine Singers (NC), Finley C. Woolston, Director
South Dakota State University Chamber Singers (SD), Steven Grives, Director
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2011 and 2012 DCINY Concert and Artist Series
Please join us for one of our other events:

Saturday, December 10, 2011, 7:30 p.m., Zankel Hall at Carnegie Hall
Distinguished Concerts Artist Series
East-West Fusion: In Perfect Harmony
Diandian Wu, Piano and Authentic Chinese Instruments

Sunday, January 15, 2012, 2:00 p.m., Martin Luther King, Jr. Day Weekend
Avery Fisher Hall, Lincoln Center
Psalms & Songs for the New Year
John Rutter: Mass of the Children; Bernstein: Chichester Psalms; Bass: Gloria
James M. Meaders, Guest Conductor
Featuring Distinguished Concerts Orchestra International
and Distinguished Concert Singers International

Monday, January 16, 2012, 7:00 p.m., Martin Luther King, Jr. Day
Stern Auditorium / Perelman Stage, Carnegie Hall
The Music of Karl Jenkins
Karl Jenkins: The Peacemakers (World Premiere)
Karl Jenkins, Composer and Conductor
Jenkins: “Sarikiz,” a violin concerto (Carnegie Hall Premiere)
Jenkins: “The Wooing of Etain” (U.S. Premiere)
Barratt: “Fantasy Preludes” (U.S. Premiere)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor

Dates, repertoire, and artists subject to change.
For a full season listing, visit www.DCINY.org.