Sunday Afternoon, January 15, 2012, 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

Psalms and Songs for the New Year

JAMES M. MEADERS, Guest Conductor

RANDOL BASS  

Gloria (7:00)

LEONARD BERNSTEIN  
Chichester Psalms (18:30)

I. Psalm 108, vs. 2
Psalm 100, entire

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

III. Psalm 131, entire
Psalm 133, vs. 1

ERIC S. BRENNER, Countertenor

Intermission

JOHN RUTTER  
Mass of the Children (37:00)

I. Kyrie
II. Gloria
III. Sanctus and Benedictus
IV. Agnus Dei
V. Finale (Dona nobis pacem)

KRISTEN JOHNSON, Soprano
JAY CARR, Bass-baritone

Please hold your applause until after the final movement.

Avery Fisher Hall  
Please make certain your cellular phone, pager, or watch alarm is switched off.
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Notes on the Program

_Gloria_
RANDOL BASS
_Born in 1953_

Randol Bass composed his _Gloria_ in 1990 for the New York Pops Orchestra, which premiered it under Skitch Henderson. It is a syllabic rendering of the _Gloria_ with no repeats in the text, in which Bass adapts the musical style to the meaning of each phrase.

Composer, arranger, conductor, singer, and pianist Bass received his musical education at the Conservatory of Music in Cincinnati with a master’s degree in choral conducting, and further studies in conducting at Ohio State University and the Robert Shaw Institute, where John Williams was among his teachers. He sees as one of his main tasks in life the furthering of non-musician’s understanding and appreciation of the musical arts. In addition to many guest appearances as conductor and performer worldwide, he is currently serving as conductor of the community-based Metropolitan Winds of Dallas.

—Note by Joseph and Elizabeth Kahn

_Text and translation of _Gloria__

Gratias agimus tibi propter magnam gloriam tuam._
_Domine Deus, Rex caelestis, Deus Pater omnipotens._
_Domine fili unigenite, Jesu Christe._
_Domine Deus, Agnus Dei, Filius patris._
_Qui tollis peccata mundi, miserere nobis._
_Qui tollis peccata mundi 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 to God in the highest, and on earth peace to people of good will. We praise you. We bless you. We adore you. We glorify you. We give thanks to you for your great glory._

_Lord God, Heavenly King, God Almighty Father._
_Lord Only-begotten Son, Jesus Christ._
_Lord God, Lamb of God, Son of the Father._
_You who take away the sins of the world have mercy on us._
_You who take away the sins of the world hear our prayer._
_You who sit at the Father’s right hand, have mercy on us._
_For you alone are holy. You alone, Lord._
_You alone the Most High, Jesus Christ._

_With the Holy Spirit in the glory of God the Father. Amen._

_Chichester Psalms_
LEONARD BERNSTEIN
_Born in 1918; Died in 1990_

Composer, conductor, and pianist Leonard Bernstein was one of the most frenetic musicians of the last century. But he selected the 1964–65 season as a well-earned sabbatical from his position as music director of the New York Philharmonic. It was supposed to be time for reduced activity, but he was constitutionally unable to wind down. His level of activity barely varied from that of other years.
One of the products of the year of “idleness” was 
*Chichester Psalms*, commissioned by the dean of the Cathedral of Chichester in Sussex, England. It is a setting in Hebrew for boy soprano or countertenor (not by a woman), chorus, and orchestra of three complete Psalms, along with verses from three others. Originally scored for trumpets, trombones, timpani, harp, percussion, strings, and organ, Bernstein later re-orchestrated it for harp and percussion.

Part I opens with Psalm 108, verse 2: “Awake, psaltery and harp! I will rouse the dawn!” All the settings are replete with tone painting as in the following psalm, “Make a joyful noise unto the Lord” where a battery of percussion instruments and the dynamic rhythms conjure both the “joyful noise” and King David’s dancing before the Ark.

In the serene, ethereal Psalm 23 in Part II, the boy soloist, David the shepherd, is accompanied by the harp. The psalm is interrupted violently by the male voices singing the verses from Psalm 2: “Why do the nations rage?” The female voices reply with a variation of the boy’s melody, initially overpowering the men—Bernstein writes in the score, “Blissfully unaware of the threat,”—but the orchestra concludes with the men’s theme. Peace is still elusive.

Part III opens with a meditative instrumental prelude, a variation of the theme of the opening Psalm 108. Gradually the orchestra becomes hushed as the chorus enters with the tranquil Psalm 131. Finally, the unaccompanied chorus sings Psalm 133, verse 1: “Behold, how good and pleasant it is for people to dwell together as brothers.”

One cannot help but compare *Chichester Psalms* to Stravinsky’s *Symphony of Psalms*. Stravinsky’s work is decidedly more austere and abstract, while Bernstein presents different facets of the human relationship with God.

—Note by Joseph and Elizabeth Kahn

### Text and translation of *Chichester Psalms*

#### PART I

**Psalm 108, verse 2**

_Urah, haneevel, v’kinor! A’ira shachar!_  
Awake, psaltery and harp!  
I will rouse the dawn!

**Psalm 100**

_Harimu l’Adonai kol ha’aretz._  
_Harimu l’Adonai kol ha’aretz._  
Harimu l’Adonai kol ha’aretz.  
Harimu l’Adonai kol ha’aretz.  
Harimu l’Adonai kol ha’aretz.

_It’du et Adonai b’simcha._  
_Bo’u l’fanav bir’nanah._  
_Bo’u l’fanav bir’nanah._  
_Bo’u l’fanav bir’nanah._  
_Bo’u l’fanav bir’nanah._  
_Bo’u l’fanav bir’nanah._  
_Bo’u l’fanav bir’nanah._

_D’u ki Adonai Hu Elohim._  
_D’u ki Adonai Hu Elohim._  
_D’u ki Adonai Hu Elohim._  
_D’u ki Adonai Hu Elohim._  
_D’u ki Adonai Hu Elohim._  
_D’u ki Adonai Hu Elohim._

_Hu asanu, v’lo anachnu._  
_Hu asanu, v’lo anachnu._  
_Hu asanu, v’lo anachnu._  
_Hu asanu, v’lo anachnu._  
_Hu asanu, v’lo anachnu._  
_Hu asanu, v’lo anachnu._  
_Hu asanu, v’lo anachnu._

_Amo v’tson mar’ito._  
_Amo v’tson mar’ito._  
_Amo v’tson mar’ito._  
_Amo v’tson mar’ito._  
_Amo v’tson mar’ito._  
_Amo v’tson mar’ito._  
_Amo v’tson mar’ito._

_Bo’u sha’arav b’todah,_  
_Chaizeirovat bit’hilah,_  
_Chaizeirovat bit’hilah,_  
_Chaizeirovat bit’hilah,_  
_Chaizeirovat bit’hilah,_  
_Chaizeirovat bit’hilah,_

_Hodu lo, bar’chu sh’mo._  
_Ki tov Adonai, l’olam has’do,_  
_Ki tov Adonai, l’olam has’do,_  
_Ki tov Adonai, l’olam has’do,_  
_Ki tov Adonai, l’olam has’do,_  
_Ki tov Adonai, l’olam has’do,_

_V’ad dor vador emunato._  
_V’ad dor vador emunato._  
_V’ad dor vador emunato._  
_V’ad dor vador emunato._  
_V’ad dor vador emunato._  
_V’ad dor vador emunato._  
_V’ad dor vador emunato._
PART II

Psalm 23

Adonai roi, lo echsar.
Bin’ot deshe yarbitseini,
Al mei m’nuchot y’nahaleini,
Naf’shi y’shovev,
Yan’cheini b’m’a’aglei tsedek,
L’m’a’an sh’mo.
Gam ki eilech
B’gei tsalm avet,
Lo ira ra,
Ki Atah imadi.
Shiv’t’cha umishan’techa
Hemah y’nachamuni.
Ta’aroch l’fanai shulchan
Naged tsorerai
Dishanta vashemen roshi
Cosi r’vayah.
Ach tov vachedes
Yird’funi kol y’mei chayai
V’shav’ti b’veit Adonai
L’orech yamim.

Psalm 2, verses 1–4

Lamah rag’shu goyim
Ul’umim yeh’gu rik?
Yit’yats’vu malchei erets,
V’roznim nos’du yachad
Al Adonai v’al m’shicho.
N’natkah et mos’roteino,
Yoshev bashamayim
Yis’chak, Adonai
Yil’ag lamo!

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,
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.

PART III

Psalm 131

Adonai, Adonai,
Lo gavah libi,
V’lo ramu einai,
V’lo hilachti
Big’dolot uv’nifi laot
Mimeni.
Im lo shiviti
V’domam’ti,
Naf’shi k’gamul alei imo,

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 to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
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Kagamul alai naf’shi.
Yachel Yis’rael el Adonai
Me’atah v’ad olam.

My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1
Hineh mah tov,
Umah nayim,
Shevet achim
Gam yachad.

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

Mass of the Children
JOHN RUTTER
Born in 1945

Mass of the Children was written in response to an invitation to compose a new work for a concert in Carnegie Hall during the American Choral Directors Association’s national convention in New York in February 2003. Rutter’s larger-scale choral works have been relatively few—the Gloria, Requiem, and Magnificat are the most often performed—but each one has a distinct character.

Mass of the Children represents something new in the composer’s work insofar as it was conceived with an integral role for a children’s choir alongside an adult mixed choir, two soloists, and orchestra. The role of the children’s choir is to add a further dimension to the traditional Latin Mass sung by the adult choir, sometimes commenting, sometimes amplifying the meaning and mood. The Mass itself (a Missa brevis, that is to say a Mass without a Credo section) is mainly sung by the adult choir or the soloists. The children sometimes sing the Latin—for example at the Christe eleison, the opening of the Gloria and at the Benedictus—but elsewhere they and the two soloists sing specially chosen English texts which in some way reflect upon or illuminate the Latin.

The work opens with two verses from Bishop Thomas Ken’s morning hymn for the Scholars of Winchester College, and it closes with the children singing his evening hymn with Tallis’ timeless melody, as the adults intone the traditional Dona nobis pacem, a prayer for peace. This creates a framework (from waking to sleeping) within which other texts and moods appear in kaleidoscopic succession, like events in a day or landmarks in a life.

—Note by Louise Luegner
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Text and translation of Mass of the Children


Glory be to God on high, and on earth peace to men of good will. 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

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. 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

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

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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.

Sanctus, sanctus, sanctus, Dominus Deus 
Sabaoth, Hosanna! Pleni sunt coeli et terra 
gloria tua. Hosanna in excelsis. Benedictus 
qui venit in nomine Domini. Hosanna!

Agnus Dei, qui tollis peccata mundi, 
miserere nobis.

Miserere nobis.

Dona nobis pacem.

Agnus Dei, qui tollis peccata mundi, dona 
obis pacem.

Dona nobis pacem.

Meet the Artists

James M. Meaders

James M. Meaders is the chair of the 
Department of Music and director of choral 
activities at Mississippi College. A member 
of the MC faculty since 1998, Dr. Meaders 
conducts the Mississippi College Singers, 
teaches applied voice, and heads the graduate 
program in conducting. The singers, 
under Dr. Meaders’ direction, have performed 
on Mississippi (2002, 2007, 2010), Southern 
Division (2004, 2008), and National (2005) 
ACDA convention programs. He has 
conducted the singers in Canterbury 
Cathedral; Washington National Cathedral; 
that sittest at the right hand of the Father, 
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.

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

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

Have mercy upon us.

Grant us peace.

Lamb of God, that takest away the sins of 
the world, grant us peace.

Grant us peace.

four international tours including Germany, 
Italy, Austria, England, and South Africa; and 
three recent performances at Carnegie Hall.

In 2004–05 Dr. Meaders was selected by the 
Mississippi College faculty as Distinguished 
Lecturer in Arts and Sciences and was 
Humanities Professor of the Year.

Dr. Meaders has served on the boards of MS 
and Southern Division ACDA as repertoire 
and standards chair for Youth and Student 
Activities and repertoire and standards chair 
for Colleges and Universities. He has also 
served as president of Mississippi ACDA. He 
is a frequent festival adjudicator, presenter, 
and clinician. In addition to his work at MC, 
Dr. Meaders was artistic director of the 
Jackson Choral Society from 2002 to 2008, 
and he has been minister of music at
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Northside Baptist Church in Clinton since 2001. He has conducted the Mississippi Baptist All-State Youth Choir since 2003.

Eric S. Brenner
Soprano and countertenor Eric S. Brenner’s voice has been described as “dazzling,” “startlingly true,” and “arrestingly beautiful.” Current projects include: soprano soloist in Handel’s Messiah at Alice Tully Hall and the Cathedral of St. John’s in Albuquerque, New Mexico; alto soloist at the Boulder Bach Festival; Beast in Hannah Lash’s Blood Rose, with New York City Opera’s VOX program; Doodle in The Scarlet Ibis by Stefan Weisman and David Cote; D.A.V.E. in Kamala Sankaram’s Miranda; soloist and ensemble on Guggenheim Fellow Toby Twining’s new CD, Eurydice (Cantaloupe Music); and area appearances with Toby Twining Music. Mr. Brenner also sang soprano for three seasons with the Grammy Award–winning ensemble Chanticleer.

Jay Carr
Jay Carr, a native of Brandon, Mississippi, earned his bachelor of music in vocal performance from Mississippi College. He is currently pursuing his master of vocal performance at Brooklyn College Conservatory of Music. Performance credits include Myluta in The Tsar’s Bride; Gremin in Eugene Onegin; Sarastro in Die Zauberflöte; and cover roles of Pimen in Boris Godunov and Emile De Becque in South Pacific. Mr. Carr is a former member of the Mississippi College Singers. This afternoon’s performance marks his Lincoln Center debut.

Kristen Johnson
A native of Meridian, Mississippi, Kristen Johnson, soprano, received vocal performance degrees from Mississippi College and The Florida State University. Ms. Johnson performed many opera roles while at Florida State, namely Cleopatra in Handel’s Giulio Cesare and Musetta in Puccini’s La bohème. Ms. Johnson continues to maintain an active performing presence in the state of Mississippi with oratorio, opera, and musical theater genres. She serves on the faculty of Mississippi College and is thrilled to be making her Lincoln Center debut with the Mississippi College Singers.

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.
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**Distinguished Concerts Singers International**

Participating in *Chichester Psalms* and *Gloria*:
- Martin High School Chorale (TX), Kay W. Owens, Director
- Mississippi College Singers (MS), James M. Meaders, Director
- University of South Carolina Chorus (SC), Alicia W. Walker, Director

Participating in *Mass of the Children*:
- Cappella Girls Choir (MS), Tammy Carney, Director
- Classic Choral Society (NY), Janice Kohler, Director
- Jubilate Warwick Youth Choir (NY), David Crone, Director
- Mississippi College Singers (MS), James M. Meaders, Director
- The Mississippi Girlchoir (MS), Anna Johnson and Kristy Brumfield, Directors
- The Mississippi School of the Arts Chorale (MS), Patton Rice, Director
- Queens University Chamber Choir, Charlotte (NC), Jonathan Crutchfield, Director

**Global Sing for Peace**

The Global Sing for Peace 2012 calls on choirs around the world to join in celebrating peace through music. Beginning with the Global Sing for Peace Weekend and continuing throughout 2012, the Global Sing for Peace seeks to provide solace and connection in these challenging times, uniting choirs around the world through music of healing and hope for a better world. The Global Sing for Peace Weekend begins with Psalms and Songs at Lincoln Center’s Avery Fisher Hall on January 15 and culminates in the world premiere of *The Peacemakers* by Karl Jenkins on January 16 (Martin Luther King Jr. Day) at Carnegie Hall’s Stern Auditorium/Perelman Stage. Visit www.globalsingforpeace.org for details.

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