

Monday Evening, February 20, 2012, at 7:00
Isaac Stern Auditorium/Ronald O. Perelman Stage

Distinguished Concerts International New York (DCINY)
Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder and Artistic Director*

Presents

Reflections of Life

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

JAMES EAKIN III Flowers Over the Graves of War (World Premiere) (47:00)
I. Introit
II. Kyrie
III. Sanctus
IV. Benedictus
V. Agnus Dei
VI. Credo Coda

TIM SEELIG, *Conductor Laureate*
IDA NICOLOSI, *Soprano*
KIRSTEN ALLEGRI, *Mezzo-soprano*
GREGORY WARREN, *Tenor*

Please hold your applause until after the final movement.

Intermission

The Music of Greg Gilpin
Why We Sing (3:30)
Through the Eyes of a Child (4:30)
There's Room for Many-a More! (2:20)
A Child's Credo (5:00)
In Virtute Tua (World Premiere) (5:00)
The Music of "The Wizard of Oz" (10:00)

GREG GILPIN, *Composer/Conductor*
CLAY AIKEN, *Special Guest*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

NOTES ON THE Program

FLOWERS OVER THE GRAVES OF WAR

by James Eakin III

Flowers Over the Graves of War: A Requiem was commissioned by the Turtle Creek Chorale in 2005. Mixed chorus, three soloists (soprano, mezzo-soprano, and tenor), and orchestra make up this work's instrumentation. It is in six movements that parallel the structure of the Requiem Mass with one modification, the addition of a Credo instead of the Communion (*Lux Aeterna*). Because this work is a call for peace in a time of war, I felt it necessary to end with a statement of belief in God and humanity. Michael Dennis Browne beautifully crafted his words for optimum poignancy, punctuating his thoughts with the Latin text of the respective requiem movements. The literary structure of Browne's poems dictated the musical form allowing for a series of vignettes within each movement. Commentary on the horrors of war and pleas to God for forgiveness and guidance permeate this work.

This composition is one of contrast: good versus evil, light versus darkness, love versus hate, innocence versus death of faith. The unwavering love and faith of a child is expressed in the simple, child-like melodies sung by the sopranos and altos. The tenors and basses, with their angular phrases foiled by lyrical phrases, represent the loss of innocence and the struggle for redemption. The soloists offer a more introspective view of the human condition with music full of anger, fear, hope, and compassion.

Finally, this is a work of unconditional love. Just as parents love their children in times of disappointment, so too does God, in my opinion, love His children even in their darkest times. "Hold the world however it shakes, however it struggles to break away...Hosanna in excelsis!" May God hold us, show mercy unto us, and guide us to peace so that generations to come will only know of war from the archives of history.

—Note by James Eakin III

TEXT AND Translation

FLOWERS OVER THE GRAVE OF WAR

English text: Michael Dennis Browne

Introit

Silence. Silence and requiem. Rest, as in eternal. Silence and rest and requiem.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Field of flowers, as in cut. Pages, as in missing, not turned or turning. Tongues, as in torn out. Treaties, as in betrayed. Evidence, as in burned. Promises, as in broken. Lies, as in practiced. Reasons, as in lies. Coldness. Explosions. Earth, not turned or turning. Silence and rest and requiem.

Introibo ad altare Dei. Ad Deum qui laetificat juventutem meam.

Give joy to our youth. We come with blood on our hands and say, see: our wars. With more than our own blood in our hearts, we come by great light or by little, But we come to you, who give joy to our youth. To where would we not climb or dive to reach you? Out of the depths and into the heights or the depths, but come, as in soon, but come, as in home, Give joy to our youth.

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis. Exaudi orationem meam. Ad te omnis caro veniet.

We will go up to the altars or we will

Grant them eternal rest, O Lord, and let perpetual light shine upon them.

I will go unto the altar of God, to God Who giveth joy to my youth.

Grant them eternal rest, O Lord, and let perpetual light shine upon them. Hear my prayer; to you shall all flesh come.

go down to the altars. To wherever the altars are. We will fear no altars.

Ad Deum qui laetificat juventutem meam.

To God Who giveth joy to my youth.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

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

Mercy, as in oil. Mercy, as in womb. Mercy, as in grace, favor, compassion. Mercy, as in parent, partner, spouse. All the petals, all the meadows, all the rivers, all the streams. Never forget us. Never forget to mercy us. And do not judge us by our wars, how might mercy be about us, and we be about mercy, moment by moment beating in us? And teach us to ask for great things, and how to empty our world of its wars, all the blossoms, all the branches, all the grasses, all the leaves.

Kyrie eleison. Christe eleison. Kyrie eleison.

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

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloriatua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of your glory. Hosanna in the highest.

Holy Holy Holy. Hold the world. However it shakes, however it struggles, however it strains to break away: Hold the world. Everything held, everything holy, everything filled with light. Let there be healing. Holy Holy Holy. Filled with glory. Hosanna in the highest. Among fires, we listen. Among floods and tides, we watch and wait for what can be accomplished in us. Hold the world. Everything held, everything holy, everything filled with light. Whatever the work

given to us, whatever the tasks. Hold the world. Soaked by war but not made of war, breathing earth, with her numberless sores. Help us to put on hope like a garment as we rise in the dark daily to say our echoing yes to the no no no no no of war; Given this world, as we are, this thin place, and nearer to heaven than we know; ours to imagine, ours alone: help us to hold—however it writhes, however it moans its pain—holy holy holy—hold the world.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy Holy Holy. Let there be healing. Hold the world.

Benedictus

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is flesh that comes to you. Wounded is flesh that comes to you. Scarred is flesh that comes to you. Blessed the body, made in your image, all flesh that comes to you. You have wanted us for your song. How beautiful are the feet. Blessed be breathing, these lungs, these leaves. Blessed be the human, these labors, these long hours. Blessed be dailiness. How beautiful are the hands. Blessed be mystery and its edges, Blessed be boundary. Blessed be margin. Blessed what we do not recognize to bless. Blessed be silence and her sisters. Rest be ours at the center of action. Peace be ours at the center of fearing. Eternal be ours in the eye of anguish. Cen-

Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

ter be us and be ours. How beautiful are the eyes. Blessed be storm that washes old selves away. Blessed be requiem for our dead selves. Blessed the becoming of peace. Blessed the peace we become. Blessed be bread that was stone. How beautiful are the hearts.

Benedictus qui venit in nomine Domini, Hosanna in excelsis.

Agnus Dei

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

This rest for them, this peace of the world for us. This one another who we are. Those before us, who would never have wished this blood on us, as never we our children, their children. And if we were to awaken from our sleep of nations, our broken sleep, our soaked dreams, the shed skin of war slipping back into the abysses where it belongs, the children crying no more, mothers not weeping among ruins, wings not circling, dogs not howling: what then might be that morning of the world?

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

Are we your children if we fail to dream? Fail to dream of not resting, Until every soul is spared? All flesh your peace.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Credo Coda

Carry the dead with us. Carry the

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Lamb of God, who take away the sins of the world, grant them rest.

Lamb of God, who take away the sins of the world, grant them rest.

Lamb of God, who take away the sins of the world, grant them eternal rest.

dead. Never not carry them, never not act in their name. Carry the dead in our dreams, all the great deeds; carry the dead in our days, all the great deeds. Morning, morning. Let there be their light. What they would want, what they would they ask of us, carry them with us, never not bring them along. Never for nothing their brutal departures. Never let justice go lonely, Morning, morning. Ever the heart, Ever the spirit, Ever the longing. Earth not past, not a ghost, not lost to us. Ever the believing.

Credo Credo Credo. Unum deum.
Unum mundum.

I believe I believe I believe. In one God. In the world.

Morning, morning. Ever the rising. Credo the one Singing, the One Singer, invisibilium, Credo original Song, Credo these shapes of the human, visibilium, Credo what does not die, what cannot be slain.

Morning, morning. Ever the breathing.

Unum Deum. Unum mundum.

In one God. In the world.

Asking Your peace asking for great things, our voices flowers, over the graves of war.

Unum mundum. Unum deum.

In one God. In the world.

Morning, morning. Ever the tongues of praise. Because You are Mercy, morning, morning. Ever the peace. Ever the grace. Ever that light. Because You are holding the world.

WHY WE SING

by Greg Gilpin

Sung by thousands throughout the world since its publication in 2005, this contemporary work is an anthem for choral groups and music programs internationally. The text describes the heart of each performer's purpose in singing and the powerful force music plays in musicians' lives and for all humanity.

THROUGH THE EYES OF A CHILD

by Greg Gilpin

The original text by Mark Burrows with music by Burrows and Greg Gilpin has spoken to hearts young and old. Through the eyes of a child, we see all the possibilities and suddenly life is more worthwhile; an anthem tender with thoughts of childhood that become lessons of living.

THERE'S ROOM FOR MANY-A MORE!

by Greg Gilpin

Spirituals and American folk songs are a rich part of our culture and this medley has "children" and "trains" as a common thread throughout. Bright and joyful, "This Train; Get On Board," "Little Children (The Gospel Train)"; and "New River Train" blend and partner throughout creating an up-beat and exciting message of joy and hope.

A CHILD'S Credo/IN VIRTUTE TUA (WORLD PREMIERE)

by Greg Gilpin

Beginning with the Latin text *I believe*

in one God. God from God, Light from Light, True God from true God, Who for us came down from heaven, the haunting melody is sung simply by children's voices with solo violin and piano.

With the final a cappella phrase sustained, the orchestra seamlessly enters with the world premiere work by Gilpin "In Virtute Tua," performed by the adult choir. With a melodic theme weaving throughout full choral harmonies, the Latin text sings:

In Thy Strength, O Lord, the just man shall rejoice: and in Thy salvation he shall rejoice exceedingly. Thou has given him his heart's desire.

THE MUSIC OF THE WIZARD OF OZ

by Greg Gilpin

No other movie or music has brought millions from childhood to adult than *The Wizard of Oz*. As the opening dedication in the movie reads, "for the Young in Heart," so is this work dedicated to the choir and audience by the composer. Truly a dream come true for the composer and arranger, this performance is his conducting premiere of the work. It begins with the famous overture from the movie and continues to tell the timeless story, song by song, as presented in the movie ending with the most favorite and well-known song of the 20th-century, "Somewhere Over the Rainbow"

—Notes by Greg Gilpin

MEET THE Artists

TIM SEELIG

Tim Seelig is conductor, singer, teacher and motivational speaker. In addition to becoming artistic director and conductor of the Golden Gate Performing Arts and San Francisco Gay Men's Chorus, he continues an extremely busy guest-conducting schedule throughout the U.S., Canada and Europe. He is Conductor Emeritus of the Turtle Creek Chorale which he conducted for 20 years. He was the founder of The Women's Chorus of Dallas and Resounding Harmony. He served on the faculty of Southern Methodist University for 14 years. In addition, Dr. Seelig was the first artistic director in residence for the Gay and Lesbian Association of Choruses (GALA).

Dr. Seelig holds four degrees, including the Doctor of Musical Arts from the University of North Texas and the Diploma from the Mozarteum in Salzburg, Austria. He has numerous books and DVDs on choral technique including best-sellers *The Perfect Blend*, and *The Perfect Rehearsal*. Other publications include *The Perfect Choral Workbook*, *Quick Choral Fixes* and *The Music Within*. In 2011 the new book and DVD, *The Language of Music*, will be released.

Dr. Seelig's early training was as a singer. He made his European operatic



debut at the Staatsoper in St. Gallen, Switzerland and his solo recital debut at Carnegie Hall. He has two solo recordings, *Everything Possible* and *Two Worlds*. He appeared as soloist in world premiers of composers including John Corigliano, Conrad Susa and Peter Schikele (P.D.Q. Bach).

While conducting regularly at Carnegie Hall, Dr. Seelig made his Lincoln Center conducting debut in June of 2011 with DCINY. He recently conducted the European Premier of SING FOR THE CURE at the Southbank Centre in London. He is also a frequent presenter and conductor at state and national American Choral Directors Association and Music Educators National Conference conventions.

JAMES EAKIN

A Louisiana native, Mr. Eakin began his career as a “concert composer,” with his music receiving performances across the globe. Eakin received his doctorate in music composition in 2007, having studied with Pulitzer Prize and Academy Award-winners. From 2002–08 he was one of the leading contributors to male chorus literature as the composer-in-residence for the Turtle Creek Chorale. From 2004–08, he served on the faculty of the Aspen Music Festival and School’s “Film Scoring Program.” His love of music for film lured him to move to Hollywood to widen his compositional scope, continuing to write music for the stage, as well as composing scores for film and television.

Mr. Eakin is also a voiceover artist represented by Wintner Artist Management.



He recently was an actor in Rock Star Games “Red Dead Redemption.”

To find out more about James Eakin, please visit his website at www.jameseakin.com.

IDA NICOLOSI

Ida Nicolosi, a “bright, beautiful soprano voice” (*Kansas City Star*) is recognized for her command of a great breadth of repertoire that encompasses opera, oratorio, early music, and new music. Recent performances include, Handel’s *Gloria*, Vaughan William’s *Dona Nobis Pacem*, and George Crumb’s *Apparitions*. Ms. Nicolosi has sung with the Spoleto Festival USA, Lincoln Center Festival, Kansas City Puccini Festival, Opera Iowa, Lyric Opera of Kansas City Educational Outreach Troupe, The Gotham Chamber Opera, The Des Moines Metro Opera, the Kansas City Civic Opera, and the Jewell Early Music Festival. Ms. Nicolosi currently



teaches voice and courses in music education at Pepperdine University in Malibu, California.

KRISTIN ALLEGRI

Hailed by *The New York Times* as a “highlight” in performance, Kirsten Allegri, mezzo-soprano, brings engaging vocalism, dynamic stage presence and sincere musical interpretation to the concert stage. Critical acclaim from National Public Radio declares, “If Allegri keeps this up, it won’t be long before she garners a reputation as the first great mezzo of the 21st century!”

Carnegie Hall appearances include Ellingboe’s *Requiem*, Haydn’s *Lord Nelson Mass*, Mozart’s *Requiem* at Lincoln Center, and Rossini’s *Stabat Mater* with Amor Artis Orchestra. Her Carnegie Hall debut with DCINY was performed with “sincerity and elegance,” proclaimed *New York Concert*



Review. Aspen Music Festival highlights include Faure’s *La bonne chanson* with piano quintet and the title role of Cendrillon. www.kirstenallegricom

GREGORY WARREN

Gregory Warren’s career had its first spark in the opera world when he was chosen to be a part of the Placido Domingo-Cafritz program with Washington National Opera. There he was able to grow as an artist under the care of Maestro Domingo and all the talented musicians at Washington National Opera. Mr. Warren also had the opportunity to be part of The Santa Fe Opera Apprentice program in the summers of 2005–07 where he studied under famous instructors, coaches, and musicians.



After he successfully finished the Domingo-Cafritz Program, he made his debut with many international opera houses, such as Los Angeles Opera, Deutsche Oper Berlin, Staatsoper

Berlin, Theater St. Gallen (Switzerland), De Nederlandse Opera, New National Theater Tokyo, and Estonia National Opera.

GREG GILPIN

Greg Gilpin began piano lessons at the age of four, and while continuing his music study in piano, trumpet, French horn and voice, became an accomplished accompanist for choirs in school and his family's church. By the time he entered college, he had developed a strong knowledge of choral music, and directed a church choir for over four years. His first choral works were published while a senior at Northwest Missouri State University, where he received a degree in vocal music education. After graduation, he moved to Indianapolis, Indiana, where he now resides.

Since 1986 Greg's career has been diverse, continuing in music education as a choral arranger and composer and as a private voice and piano instructor. He has worked nationally as a choreographer and as a studio musician and back-up singer. By the mid-nineties, Greg was being sought after to conduct national choral events.

Today, Greg is a well-known ASCAP award-winning choral composer and arranger with hundreds of publications to his credit and is a highly



respected choral conductor. He performs frequently as a singer with the Indianapolis Symphony Orchestra as well as recording artist Sandi Patty. He currently is Director of Educational Choral Publications for Shawnee Press, Inc. and is a member of ACDA, MENC, AFTRA, SAG, and is a Life Loyal Member of Phi Mu Alpha Sinfonia.

Greg conducted his music with DCINY at Lincoln Center in April of 2011 and Carnegie Hall in June of 2009. Tonight's performance marks his second Carnegie Hall concert.

CLAY AIKEN

Since coming to national attention on the second season of *American Idol* in 2003, Clay Aiken has evolved into a versatile and beloved popular entertainer. In October 2003 he launched his first solo album *Measure of a Man*. The record sold 3 million copies and debuted at number one on the *Billboard* 200. With 613,000 copies sold in the first week, it was the highest selling first album for a solo artist in ten years, going double-platinum and netting Mr. Aiken an American Music Award.



In 2004 Mr. Aiken released *Merry Christmas with Love*, the fastest selling Christmas album in Nielsen Soundscan history. He followed that success with *A Thousand Different Ways* (2006), *All is Well* (2006), and *On My Way Here* (2008). His fifth studio album, *Tried and True*, was released in 2010, receiving positive reviews from critics across the board. Notably, Aiken earned the distinction of being only the eighth artist to ever have his first four albums debut in the *Billboard* Top 5. His albums have sold over 6 million units as of 2011.

Aiken also penned a memoir in 2004, *Learning to Sing: Hearing the Music in Your Life*. The book was an instant New York Times bestseller, holding the prestigious spot for seven weeks.

In addition to taking the stage on nine separate tours, in 2008 Mr. Aiken began his critically lauded stint as the inept yet endearing Sir Robin in the Broadway musical *Monty Python's Spamalot*. *Variety* reported that his January 2008 debut benefited the show with a huge uptick in sales. Mr. Aiken proved to be a tour de force that prompted director Mike Nichols to label him “an excellent comic actor and a master of character.”

Throughout his career, Aiken has continuously been a supportive activist on behalf of children. Clay has been an ambassador for UNICEF since 2004; the same year he started the National Inclusion Project with co-founder Diane Bubel. NIP supports the integration of children with disabilities into the same environments as their non-disabled peers.

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.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Participating in *Flowers Over the Graves of War*

Centenary College Choir (LA), David Hobson, Director

Ensemble Imaginare and Pepperdine University Choirs (CA), Ryan Board, Director

Friends' Central School Chorus (PA), Michele Zuckman, Director

San Francisco Gay Men's Chorus (CA), Timothy Seelig, Director

Slippery Rock University Choir (PA), Stephen Barr, Director

Participating in the Music of Gilpin

Concordia Chorale and Concordia Youth Chorale (NJ),

John Balme and Cynthia Springsteen, Directors

Crowley I.S.D. Honor Choir (TX), Kathy Chiles, Director

Discovery Canyon High School Chamber Choir (CO), Mary Ann Brilleslyper, Director

Grantsburg Chorale (WI), Linda Benge, Director

Indian Mills Memorial School Choir (NJ), Susan M. Styers, Director

The Manual Aires (IN), Spencer Lloyd, Director

Saint James School – High School Chorus (AL), Elisabeth Donaldson, Director

South Ripley High School Concert Choir (IN), Patsy Holdsworth, Director

West Central Singers (MN), John D. Jahr, Director

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
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UPCOMING EVENTS

2012 DCINY Concert and Artist Series
Please join us for one of our other events:

Tuesday, February 28, 2012, 7:00 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall

Deep in the heART of Texas

Texas A&M University Chorale and Wind Ensemble
Randall Hooper, *Director of Choral Activities*
Phillip Clements, *Director of Bands*

Friday, March 2, 2012, 8:00 p.m., Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series: Soprani Compagni
Tammie Huntington, *Soprano*; Lisa Dawson, *Soprano*; Phoenix Park-Kim, *Piano*

Friday, March 16, 2012, 8:00 p.m., Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series: Trio Lorca
Catherine Verrilli, *Soprano*; Melissa Krause, *Flute*; Terry Vermillion, *Percussion*

Sunday, March 18, 2012, 2:00 p.m., Avery Fisher Hall, Lincoln Center
Requiem x 2
Clausen: Requiem (New York Premiere)
Bradley Ellingboe, *Guest Conductor*; René Clausen, *Composer-in-Residence*
Featuring the University of New Mexico choirs
Mozart: Requiem; Vance George, *Conductor Laureate*
Featuring Distinguished Concerts Orchestra International and Distinguished
Concerts Singers International

Saturday, March 24, 2012, 2:00 p.m., Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series: The Werner Chamber Quartet

Thursday, March 29, 2012, 6:30 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
Sounds of Twilight at Winter's End
Coronado High School Wind Ensemble, Alan Combs, *Director*
Clark High School Concert Band and Orchestra, Jeffrey Laccoff and Charles
Cushinery, *Directors*
Santiago High School Madrigals and Santiago High School Treble Ensemble,
Karen Garrett, *Director*

Saturday, March 31, 2012, 2:00 p.m., Avery Fisher Hall, Lincoln Center
Eternal Light...Shining Bright
Music for Women's Chorus, Hilary Apfelstadt, *Guest Conductor*
Lauridsen: Lux Aeterna; Jonathan Griffith, *DCINY Artistic Director and Principal
Conductor*
Morten Lauridsen, *Composer-in-Residence*
Featuring Distinguished Concerts Singers International
Cy-Fair Chorale and Cy-Fair High School Women's Choir
Jed Ragsdale and Hallie Reed, *Directors*

Sunday, April 1, 2012, 8:30 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
This Shining Night: The Music of Lauridsen and Whitacre
Eric Whitacre, *Composer/Conductor*; Special guest artist: Morten Lauridsen
Featuring Distinguished Concert Singers International

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