

Saturday Afternoon, March 31, 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

Eternal Light...Shining Bright

MUSIC FOR WOMEN'S CHORUS
HILARY APFELSTADT, *Conductor Laureate*

RUTH WATSON HENDERSON **Gloria**

With DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL BRASS ENSEMBLE

ELEANOR DALEY **O Nata Lux**

DANIEL GAWTHROP **Softly, Little Child**

JOAN SZYMKO **The Singing Place**

OLA GJEILO **Tundra**

ELIZABETH ALEXANDER **Reasons for the Perpetuation of Slavery**

Arr. GWYNETH WALKER **How Can I Keep from Singing?**

With DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL BRASS ENSEMBLE

Intermission

CY-FAIR CHORALE and CY-FAIR HIGH SCHOOL WOMEN'S CHOIR
JED RAGSDALE and HALLIE REED, *Directors*

WOLFGANG AMADEUS MOZART **Regina Coeli**

arr. JOHN RATLEDGE **The Cool of the Day**

SYDNEY BELL **Flower of Beauty**

arr. ALICE PARKER **Hark I Hear the Harps Eternal**

Pause

JONATHAN GRIFFITH, *DCINY Artistic Director and Principal Conductor*
MORTEN LAURIDSEN, *Composer-in-Residence*

MORTEN LAURIDSEN **Lux Aeterna**

I. Introitus

II. In Te, Domine, Speravi

III. O Nata Lux

IV. Veni, Sancte Spiritus

V. Agnus Dei—Lux Aeterna

Please hold your applause until the end of the last 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"

RUTH WATSON HENDERSON
(SSAA, brass, and percussion)

The "Gloria" was commissioned by and dedicated to Doreen Rao, who describes the work thus: "The predominantly three-part vocal texture is reminiscent of Stravinsky's angularity and objectivity, the color contrast, varied dynamics, and syncopated rhythms remind us of Poulenc and the use of brass with treble voices suggests the influence of Vivaldi...In a new voice, vocal practices rooted in a cherished musical past are reconstituted by Ruth Watson Henderson to strike a powerful chord for women of today."

—Notes from the score,
Boosey & Hawkes, 1994 OCTB6780

"O Nata Lux"

ELEANOR DALEY

Canadian composer and keyboardist Eleanor Daley is known for her lyricism and sense of musical line. Her musical style is influenced by that of Healey Willan, whose church music reflected the use of chant through its rhythmic flexibility and arched lines. "O Nata Lux" is a perfect example of that influence, starting with florid melismatic unison writing on the word "O", then opening to two parts, and ultimately to four, the upper three voices outlining chordal progressions over an A2 pedal tone. Flexible meters facilitate this chant-like a cappella setting.

The following four pieces were commissioned by the American Choral Directors Association (ACDA) Women's Chorus Consortium

"Softly, Little Child"

DANIEL GAWTHROP

"Softly, Little Child" was commissioned in 2005 by the American Choral Directors Association for a consortium of women's choruses. "The text of this lullaby has been

quite cleverly crafted by poet Jane Griner so that by the alternation of works in two spots shown in the score, the piece may be sung either as a general lullaby or as a more specific lullaby for the infant Jesus." (This is from the composer's notes on the score, published by Dunstan House). Gawthrop goes on to say, "Like most songs designed to lure a baby to sleep, the essence of a stylistic performance of the work lies in creating the appearance of effortless simplicity." This homophonic setting is sung at a mostly quiet dynamic level throughout, requiring excellent control from the singers.

"The Singing Place"

JOAN SZYMKO

Lily Long's poem describes the place that some call "between worlds—between conscious and subconscious awareness." Long calls it "The Singing Place." My setting aims to capture the rapture the poet feels as she is carried away on "lifting waves of sound." Ranges are modest and the piece is tonal. The challenges of this setting are mostly rhythmic and phrasing. I wanted to create a feeling of being both "in time" and "out of time"—both "rhythmic" and "floating."

—Note by Joan Szymko

"Tundra"

OLA GJEILO

The lyrics for *Tundra* were written by Charles Anthony Silvestri. I asked him to write a text based on the title, and some photos of a part of my native Norway that is very real to me; the Hardangervidda mountain plateau... This area is quite barren, and intensely beautiful. It is easy to feel that you are treading on sacred land ... Much of the work uses neutral syllables and sustained pitches to give the impression of the expansive landscape, with occasional solo lines superimposed above the choral parts.

—Note by Ola Gjeilo,
from the composer's website

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"Reasons for the Perpetuation of Slavery"

ELIZABETH ALEXANDER

My interest in slavery as an economic and cultural institution began with a desire to understand that chapter in United States history, but inevitably it led far beyond that. "Reasons" is a meditation on the timeless institution of slavery, in the past, present, and the foreseeable future. This litany of temptations, rationalizations, and justifications pours forth with ferocity, urgency, wry humor, and compassion. Just as slavery is both ubiquitous and hidden, tucked into the corners of this piece are echoes of music from many different times and places.

Over time, I've come to believe that slavery occurs simply because we *are* human. The tendencies and temptations which make slavery possible are rooted, sadly but truly, in the depths of every person's heart. An honest understanding of the reasons for the perpetuation of slavery comes not from fingerpointing, but from the willingness to see that the best and worst qualities we observe in ourselves and those we love sometimes do lead down a dark, dark path that can end in human abuse.

—From the composer's remarks at the premiere performance in Lawrence, Wisconsin, by the Lawrence University Cantata Women's Choir, Phillip Swan, Conductor, May 28, 2010

"How Can I Keep from Singing?"

Arr. GWYNETH WALKER

This setting was originally scored for mixed voices and has been frequently performed in that voicing, as it is very accessible for youth and community or church choirs. This version, for treble voices and brass quintet, percussion, and piano, was completed in 2006. The instrumental colors enhance the work's optimistic feel.

The arranger writes: "This song is based on a Quaker hymn dating back to the 1800s in the United States. References to the persecution

of Friends may be heard in the lyrics. Yet, faith and courage prevail. This new arrangement emphasizes the celebratory and life-affirming aspects of the song."

Regina Coeli

WOLFGANG AMADEUS MOZART

Text and Translation:

*Regina coeli, laetare, alleluia:
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia
Ora pro nobis Deum, alleluia*

Queen of Heaven, rejoice, alleluia.
For He whom you did merit to bear, alleluia.
Has risen, as He said, alleluia.
Pray for us to God, alleluia.

Lux Aeterna

MORTEN LAURIDSEN

Born February 27, 1943, in Colfax, Washington

In his preface to the published choral score, American composer Morten Lauridsen writes, "*Lux Aeterna* was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion of the Los Angeles Music Center on April 13, 1997."

Writes Lauridsen, "The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui, Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on "et lux perpetua." "In Te, Domine, Speravi" contains, among other musical elements, the cantus firmus *Herliebster Jesu*...and a lengthy inverted canon on "fiat misericordia."

"*O Nata Lux* and *Veni, Sancte Spiritus* are paired songs—the former the central a cappella motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes

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the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*."

Lux Aeterna was aptly described by *The Times* (London) as "a classic of new American

choral writing... in this light-filled continuum of sacred texts, old world structures and new world spirit intertwine in a cunningly written score, at once sensuous and spare."

Text and Translation of *Lux Aeterna*

MORTEN LAURIDSEN

I. *Introitus*

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

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

II. *In Te, Domine, Speravi*

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.

To deliver us, you became human, and did not disdain the Virgin's womb. Having blunted the sting of death, You opened the kingdom of heaven to all believers. A light has risen in the darkness for the upright. Have mercy upon us, O Lord, have mercy upon us. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted: let me never be confounded.

III. *O Nata Lux*

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui came quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

IV. *Veni, Sancte Spiritus*

Veni, Sancte Spiritus, et emitte coelitus Lucis tuae radium. Veni, pater pauperum, Veni, dator munerum, ceni, lumen cordium. Consolator optime, dulcis hospes animae, dulce refrigerium. In labore requies, in aestu temperies, in fletu solatium. O lux beatissima, reple cordis intima tuorum fidelium. Sine tuo numine, nihil est in homine, nihil est innoxium. Lava quod est sordidum, riga quod est aridum, dana quod est saucium. Flecte quod est rigidum, fove quod est frigidum,

Come, Holy Spirit, and send forth from heaven the ray of thy light. Come, father of the poor, come, giver of gifts, come, light of hearts. Thou best of consolers, sweet guest of the soul, sweet refreshment. In labor, thou art rest, in heat, the tempering, in grief, the consolation. O light most blessed, fill the inmost heart of all thy faithful. Without your grace, there is nothing in us, nothing that is not harmful. Cleanse what is sordid, moisten what is arid, heal what is hurt, flex what is rigid, fire what is frigid,

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rege quod est devium. Da tuis fidelibus, in te confidentibus, Sacrum septenarium. Da virtutis meritum, da salutis exitum, da perenne gaudium.

V. Agnus Dei—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. Alleluia. Amen.

correct what goes astray. Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts. Grant the reward of virtue. Grant the deliverance of salvation, grant everlasting joy.

Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sin of the world, grant them rest. Lamb of God, who takest away the sin of the world, grant them rest everlasting. May light eternal shine upon them, O Lord, in the company of thy Saints for ever and ever; for thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them. Alleluia. Amen.

Meet the Artists



Hilary Apfelstadt

Dr. Hilary Apfelstadt is the director of choral programs at the University of Toronto. She began her music education in Nova Scotia at the age of five. Her degrees, all in vocal music education, are from the University of Toronto, the University of Illinois, and the University of Wisconsin-Madison. She also has a diploma in piano performance from the Royal Conservatory of Music in Toronto.

From 1993 to 2010 she was professor and director of choral activities at the Ohio State University in Columbus where she also served as associate director for the School of Music from 2008 to 2010. Choirs under her direction have performed at regional and national conventions of the American Choral Directors Association (ACDA) and at state and regional conferences of the National Association of Music Education (MENC). She has conducted many honor choirs and all-state choruses throughout the

United States and has guest conducted in Canada, Cuba, and England. She has led choral festivals in Switzerland and Austria, and will conduct at St. Peter's Basilica in Rome in 2011. In February 2009 she conducted the Mormon Tabernacle Choir in a public broadcast of Music and the Spoken Word. She is a frequent lecturer and clinician at professional conferences and universities, and is a mentor to many young conductors and choral educators. National president of ACDA from 2007 to 2009, Dr. Apfelstadt sang with the Robert Shaw Festival Singers for several years and recorded two CD's for Telarc with the Singers in France. Dr. Apfelstadt first appeared as a guest conductor on the DCINY Concert Series in April 2010.

Cy-Fair Chorale and Cy-Fair High School Women's Choir

The Cy-Fair High School Choir is an award winning program which consistently earns top honors in various state and national competitions. The choir program consists of four choir classes, as well as AP music theory, and boasts seven performing ensembles. The choirs are frequently invited to perform at various collegiate and state invitationals.

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Each year, several members earn a chair in the Texas All-State Choir and often earn highest honors at Solo and Ensemble Contest. The choir program performs several concerts throughout the year, often to standing room only audiences. Students in choir are often offered scholarships to universities of their choice.



Jed Ragsdale

Jed Ragsdale is currently in his 14th year of teaching in Cy-Fair ISD and is currently the head choir director at Cy-Fair High School. His choirs consistently earn the highest ratings at state and national competitions and have been selected to perform at the Texas Music Educator's Convention. Mr. Ragsdale received his bachelor of music degree from Southwestern University in Georgetown, Texas, and a master of education administration from Lamar University. He is a sought after clinician and adjudicator around the state of Texas. He, his wife Vanessa, and their children Avery and Aidan, reside in Cypress, Texas.



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; Bialystok State Philharmonic, Poland; and regional orchestras and choruses in the United States.

Maestro Griffith's 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 Maestro 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.



Morten Lauridsen

The music of Morten Lauridsen occupies a permanent place in the standard vocal repertoire of the 20th century. His seven vocal cycles—*Les Chansons des Roses* (Rilke), *Mid-Winter Songs* (Graves), *Cuatro Canciones* (Lorca), *A Winter Come* (Moss), *Madrigali: Six*

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"*Fire Songs*" on *Renaissance Italian Poems*, *Nocturnes*, and *Lux Aeterna*—and his series of sacred a cappella motets (*O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, *Ubi Caritas et Amor*, and *Ave Dulcissima Maria*) are featured regularly in concert by distinguished ensembles throughout the world.

In speaking of Lauridsen's sacred works in his book, *Choral Music in the 20th Century*, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered... From 1993 [Dr.] Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer."

A recipient of numerous grants, prizes, and commissions, Dr. Lauridsen chaired the Composition Department at the USC Thornton School of Music from 1990 to 2002, founded the School's Advanced Studies Program in Film Scoring, and is currently distinguished professor of compo-

sition. In 2006 Dr. Lauridsen was named an American Choral Master by the National Endowment for the Arts. In 2007 he was the recipient of the National Medal of Arts from the president in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide." Dr. Lauridsen has served as a member of the DCINY Advisory Board since 2007.

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.dcinyc.org, or call (212) 707-8566.

Distinguished Concerts Singers International

Participating in Music for Women's Chorus

Bella Voce Singers (NY), Jessica Corbin, *Director*

Cy-Fair High School Women's Choir (TX), Jed Ragsdale and Hallie Reed, *Directors*

Encore! Women's Choir (TX), Patti Milford, *Director*

Santiago High School Treble Ensemble (CA), Karen Garrett, *Director*

Traverse City Central High School Vocal Majority (MI), Wendee Wolf-Schlarf, *Director*

Voca Lyrica (MI), Virginia Kerwin, *Director*

Participating in *Lux Aeterna*

Cathedral City High School Lions' Pride Chamber Singers (CA), Fides May Le Roy, *Director*

Clearview Regional High School Vocal Ensemble (NJ), Nick McBride, *Director*

Cy-Fair Chorale (TX), Jed Ragsdale and Hallie Reed, *Directors*

Santiago High School Madrigals (CA), Karen Garrett, *Director*

Seaglass Chorale (ME), Jean Strazdes, *Director*

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DCINY Upcoming Performance

Sunday, April 22, 2012, at 7:00 p.m.
Avery Fisher Hall, Lincoln Center

Over the Stone

Karl Jenkins: *Over the Stone* (Harp Concerto)
 Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Catrin Finch, *Harp*

Bryn Terfel, *Special Guest*

Haydn: *St. Nicholas Mass*

Martin: *The Awakening*

Richard W. Weymuth, *Guest Conductor*

Kara Shay Thomson, *Soprano*

Doris Brunatti, *Mezzo-soprano*

David Guzman, *Tenor*

Stefan Szkarowski, *Bass*

Featuring Distinguished Concerts Orchestra International and
 Distinguished Concerts Singers International

Bryn Terfel appears by kind permission of the Metropolitan Opera.