Monday Evening, January 21, 2013, 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

The Sounds of War and Peace: Chapter 2
The Music of Karl Jenkins

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
JONATHAN GRIFFITH, DCINY Principal Conductor
KARL JENKINS, Composer-in-Residence

KARL JENKINS  The Armed Man: A Mass for Peace
Accompanied by the film The Armed Man
1. The Armed Man
2. A Call to Prayer (Adhaan)
3. Kyrie
4. Save Me from Bloody Men
5. Sanctus
6. Hymn Before Action
7. Charge!
8. Angry Flames
9. Torches
10. Agnus Dei
11. Now the Guns Have Stopped
12. Benedictus
13. Better is Peace

ABLA LYNN HAMZA, Soprano
CHARLOTTE DAW PAULSEN, Mezzo-Soprano
CHRISTIAN REINERT, Tenor
LAMARCUS MILLER, Baritone
IMAN SHAMSI ALI, Mauzzin

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

Intermission

PLEASE TURN OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
VOCAL ENSEMBLE BREVIS, Croatia
ANTOANETA RADOCAJ-JAKOVIC, Director

JOSIP HATZE  Ljuven Sanak
JOSIP HATZE  Smilje i bosilje
SLAVKO ZLATIĆ  Varijacije na narodnu temu
KARL JENKINS  Adiemus
DAVOR DEDIC, Piano

Pause

DISTINGUISHED CONCERTS ORCHESTRA
JONATHAN GRIFFITH, DCINY Principal Conductor

KARL JENKINS  Songs of the Earth (U.S. Premiere)
Khaos
Gaia: Mother Earth
Ouranos and the Heavens
Dance of the Titans
Tethys, Goddess of Fountains and Streams
The Pit of Tartarus

Pennsbury High School Concert Choir
Pennsbury High School Women's Ensemble
Pennsbury Community Chorus (PA)
JAMES D. MOYER, ELIZABETH HOHWIELER, and
BRIAN KRAJCIK, Directors

Please hold your applause until the end of the last movement.
Notes ON THE PROGRAM
by Guy Wilson, Master of The Armouries, Britain’s oldest national museum

KARL JENKINS  The Armed Man: A Mass for Peace
Born 1944, in Wales, United Kingdom

Accompanied by the film The Armed Man
Produced by Hefin Owen and Edited by Chris Lawrence

The Armed Man: A Mass For Peace is the result of a special millennial commission from the Royal Armouries and the latest in a six century-old tradition of “Armed Man” masses that take the 15th-century French song “L’Homme Armé” as their starting point. The theme that the armed man must be feared, which is the message of the song, seemed painfully relevant to the 20th-century and so the idea was born to commission a modern “Armed Man Mass.”

The Mass begins with the beat of drums, the orchestra gradually building to the choir’s entrance, singing the 15th century theme tune “The Armed Man.” After the scene is set, the style and pace change, and we are prepared for reflection by first the Muslim “Call to Prayer (Adhaan)” and then the “Kyrie”. Next, to a plainsong setting, we hear words from the Psalms asking for God’s help against our enemies. The “Sanctus” that follows is full of menace, and has a primeval, tribal character that adds to its power. The menace grows in the next movement as Kipling’s “Hymn Before Action” builds to its final devastating line, “Lord grant us strength to die.” War is now inevitable.

“Charge!” opens with a seductive paean to martial glory which is followed by the inevitable consequence—war in all its uncontrolled cacophony of destruction, then the eerie silence of the battlefield after the battle, and finally the burial of the dead. Surely nothing can be worse than this? But think again. At the very center of the work is “Angry Flames,” an excerpt from a poem about the horrors of the atom bomb attack on Hiroshima. The “Agnus Dei,” with its lyrical chorale theme, reminds us of Christ’s ultimate sacrifice. The “Benedictus” heals those wounds in its slow and stately affirmation of faith and leads us to the final, positive climax of the work. This begins back where we started in the fifteenth century with Lancelot and Guinevere’s declaration, born of bitter experience, that peace is better than war.

The Armed Man: A Mass For Peace received its world premiere in April 2000 at London’s Royal Albert Hall. In a rapturous performance, by turns visceral and ethereal, the Mass was “a firebomb of orchestral and human voices” (The London Times) that drew “prolonged shouts of approval from the audience” (The Independent).
Libretto

The Armed Man: A Mass for Peace
KARL JENKINS

1. L’Homme Armé, written 1450–64
L’homme armé doit on douter?
On a fait partout crier,
Que chacun se viegne armer
d’un haubregon de fer.

The armed man must be feared.
Everywhere it has been decreed
That every man should arm himself
With an iron coat of mail.

2. The Call to Prayers (Adhaan)
Sung in Arabic
Allah is the greatest.
I bear Witness that there is no god but Allah
I bear Witness that Muhammad is the messenger of Allah
Come fast to prayer.
Come fast to the success.
Allah is the greatest.
There is no god but Allah.
—Traditional

3. Kyrie
Sung in Greek.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

4. Save Me from Bloody Men
Be merciful unto me, O God:
For man would swallow me up
He fighting daily oppresseth me
Mine enemies would daily swallow me up,
For they be many that fight against me.
O thou most high.
Defend me from them that rise up against me.
Deliver me from the workers of iniquity
And save me from bloody men.
—The Bible, Psalm 56

5. Sanctus
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy Lord God of Hosts
Heaven and earth are full of Thy glory
Hosanna in the highest

6. Hymn Before Action
The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path;
Ere yet we loose the legions—
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!
High lust and froward bear
Proud heart, rebellious brow
Dead ear and soul uncaring,
We seek thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee
Lord grant us strength to die!
—Rudyard Kipling

7. Charge!
The trumpet’s loud clangor
Excites us to Arms
With shrill notes of Anger
And mortal Alarms
—Song for Saint Cecilia’s Day by John Dryden

How blest is he who for his country dies
—To the Earl of Oxford after Horace by Jonathan Swift.

The double beat
Of the thundering drum
Cries, Hark the Foes come;
Charge, Charge, tis too late to retreat
—Dryden

How blest is he who for his country dies
—Swift

Charge, charge
—Dryden

8. Angry Flames
Pushing up through smoke
From a world half darkened
By overhanging cloud
The shroud that mushroomed out
And struck the dome of the sky
Black, Red, Blue
Dance in the air,
Merge,
Scatter glittering sparks,
Already tower
Over the whole city
Quivering like seaweed,
The mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire:
Countless human beings
On all fours.
In a heap of embers that erupt and subside,
Hair rent,

(Please turn the page quietly.)
Rigid in death,
There smoulders a curse
—Togi Sankichi, Translation by Richard H. Minnear.

9. Torches
The animals scattered in all directions,
screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered
mindlessly, their eyes bulging.
Some hugged their sons,
others their fathers and mothers,
Unable to let them go, and so they died.
Others leapt up in their thousands,
faces disfigured
And were consumed by the Fire.
 Everywhere were bodies
Squirming on the ground, wings eyes and
paws all burning.
They breathed their last as living torches.
—The Mahābhārata

10. Agnus Dei
Agnus Dei, qui tolis peccata mundi,
miserere nobis.
Agnus Dei, qui tolis peccata mundi, dona
nobis pacem.
O Lamb of God, that takest away the sins
of the world, have mercy on us.
O Lamb of God, that takest away the sins
of the world, grant us Thy peace.

11. Now The Guns Have Stopped
Silent,
So silent, now,
Now the guns have stopped.
I have survived all,
I, who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live life as before,
And hide my grief
For you, my dearest friend,
Who should be with me now,
Not cold, too soon,
And in your grave,
Alone.
—Guy Wilson

12. Benedictus
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Blessed is he that cometh in the name of
the Lord. Hosanna in the Highest

13. Better is Peace
Lancelot: Better is peace than always war
Guinevere: And better is peace than evermore war
—Le Morte d’Arthur by Sir Thomas Malory
Ring out the thousand wars of old,
Ring in the thousand years of peace.
Ring out the old, ring in the new.
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
Ring out old shapes and foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old.
Ring in the thousands years of peace.
Ring in the valiant man and free
The larger heart, the kindlier hand;
Ring out the darkness of the land;
Ring in the Christ that is to be.
—"In Memoriam" by Alfred Lord Tennyson

...God shall wipe away all tears...
And there shall be no more death
Neither sorrow nor crying
Neither shall there be any more pain.
Praise the Lord.
—The Bible, Revelations 21.4

KARL JENKINS  Songs of the Earth

Since the commissioning of this work was facilitated by, and in association with, the Cultural Olympics, I have turned to ancient Greece, birthplace of the original games, and Greek mythology for inspiration and for how the Greeks perceived the creation of Earth. For text I have used my own “mythical” language, first used in my Adiemus project.

Before earth, sea, and sky were created there existed one warring mass of disparate elements, also perceived as a God, called Khao5. Out of this emerged Gaia, mother earth who, without a mate, gave birth to Ouranus (sky or heavens). Ouranus, in turn, impregnated Gaia who, as a result, gave birth to the Titans, six male, six female, one of whom was Tethys, Goddess of fountains and streams.

The Greeks imagined the sky to be a dome of brass, decorated with stars at night, whose edges descended to rest on the periphery of a flat earth. Below this were the bowels of the earth, Tartarus, where the Titans were later imprisoned.

As is often the case with mythology, there are variants of the above. I have simply taken from that which I found to be musically stimulating.

Karl Jenkins
October 2011
The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years, Dr. Griffith has led the group on highly acclaimed tours to Uruguay and Argentina; to China, premiering Karl Jenkins’ *The Armed Man: Music for Peace*, in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers will tour Turkey this June, performing the acclaimed Turkish oratorio “Yunus Emre” by A. Adnan Saygun in Istanbul, Ankara, and Eskisehir at the invitation of the TURKSOY governmental agency.

Dr. Griffith received his doctor of musical arts degree in conducting from the Conservatory of Music/University of Missouri–Kansas City, a master’s degree in music education from Wichita State University, and a bachelor’s degree in music education from the University of Kansas.
ABLALYNNHAMZA,Soprano

“A genuinely beautiful soprano, warm liqueescent and nimble,” (Dallas Morning News) Abla Lynn Hamza has had successfully sung early Verdi and bel canto roles as well as roles in Puccini, Mozart, and French operas. She was described as a “standout whose voice soared with a clear beauty” (Sarasota Observer). Ms. Hamza recently performed the title role of Suor Angelica with Opera Southwest to critical acclaim. As Giselda in Sarasota Opera’s I Lombardi, she gave a strong performance ranging from prayerful to fiery denunciation, and her “coloratura outbursts in the dream sequence brought down the house” (Opera News). She has performed a variety of roles, including Violetta, Fiordiligi, Manon, Juliette, Adina, and Pamina. Ms. Hamza has performed with companies such as Sarasota Opera, St. Petersburg Opera, Dallas Opera, Opera North, and the Fort Worth Opera. In addition to her operatic performances, she delights in performing classical art songs and oratorios, of which she has given many successful performances.

CHARLOTTEDAWPAULSEN,Mezzo-Soprano

Since her Carnegie Hall debut in Mozart’s Requiem under the direction of John Rutter, Charlotte Daw Paulsen has been recognized as a stellar singer on both the opera and concert stages. She was hailed by The New York Times as “the real star, Charlotte Daw Paulsen, a mezzo-soprano with real contralto gravity and power in her lower register...in the Agnus Dei, her performance grew dramatic in the best sense and utterly gripping.” Upcoming and recent performances include an Opera Gala with the Johnstown Symphony, Verdi’s Requiem and Mahler’s Eighth Symphony with the Canterbury Choral Society, Beethoven’s Ninth Symphony with the Nashville Symphony, Dvořák’s Stabat Mater with the Oratorio Society of New York, and the role of Third Lady in Opera Delaware’s production of The Magic Flute.
CHRISTIAN REINERT, Tenor

Tenor Christian Reinert is a young and exciting talent on the rise in the operatic world. His voice was described by The New York Times as having “an appealing smoothness and assurance.” Mr. Reinert’s recent credits include Rodolfo in La bohème for DiCapo Opera, Roméo in Roméo et Juliette for the Townsend Opera Players, Pinkerton in Madama Butterfly for Opera Roanoke, and he debuted at Carnegie Hall in Matias Seyber’s Ulysses with the American Symphony Orchestra. Last season Mr. Reinert reprised the title role in Roméo et Juliette with Livermore Valley Opera, was featured as a soloist with the Alabama Symphony Orchestra, and sang Rodolfo in La bohème in Fresno.

LAMARCUS MILLER, Baritone

LaMarcus Miller is the 2012 Winner of DCINY’s Nico Castel Mastersinger Competition. The Rockwall Music Festival hailed LaMarcus Miller as “a voice to remember.” Mr. Miller is currently a master’s candidate at the Manhattan School of Music in New York City. He has sung leading and supporting operatic roles such as Palemon in Thaïs, Raimondo in Lucia di Lammermoor, Les Comtes Des Grieux in Manon, Prince Yamadori in Madama Butterfly, Dancaire in Carmen, Il Commendatore in Don Giovanni, and Simone & Marco in Gianni Schicchi. He made his musical theater debut as the Beast in Beauty and the Beast. Mr. Miller has performed many oratorios and sacred works, including Kodály’s Te Deum, Malcolm Archer’s Requiem, Handel’s Messiah, Haydn’s Missa Sancti Nicolai, and Mozart’s Requiem. Mr. Miller has been a soloist with the Rockwall Philharmonic Orchestra, the Dallas Baptist University Chorale, the Texas A&M Chorale, and has also performed with Jazz at Lincoln Center.

KARL JENKINS, Composer-in-Residence

Karl Jenkins, educated at Gowerton Grammar School, Cardiff University, and the Royal Academy of Music, London, is one of the most prolific, popular, and performed composers in the world today. The Armed Man: A Mass for Peace alone has been performed more than 700 times in 20 different countries since the CD was released, while his recorded output has resulted in 17 gold and platinum disc awards.

Mr. Jenkins’ style and integrity have transcended musical boundaries, encompassing jazz-rock with Soft Machine, the global crossover phenomenon Adiemus, soundtracks for Levi’s and British Airways, the scoring of a Kiefer Sutherland film, being castaway on BBC “Desert Island Discs,” appearing on the ITV seminal South Bank Show with Melvyn Braggand, and...
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. LaMarcus Miller, this evening’s baritone soloist is the 2012 Mastersinger winner. Final rounds of the Nico Castel International Master Singer Competition 2013 will be held Monday evening, April 1, 2013 at 8:00 in Weill Recital Hall at Carnegie Hall. Visit DCINY.org for more details.
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Performing in The Armed Man:
Adelaide Philharmonia Chorus (Australia), Aldis Sils, Director
Brisbane Chorale (Australia), Emily Cox, Director
Sno-King Community Chorale (WA), Frank DeMiero, Director
The Joyful Band of Singers (NC), Finley Woolston, Director
Vocal Ensemble Brevis (Croatia), Antoaneta Radocaj-Jerkovic, Director
Vocal Spotlight (OH), Donnalynn Holiday Laver, Director
Wausau West Concert Chorale (WI), Phil Buch, Director
and individuals from around the globe.

DISTINGUISHED CONCERTS INTERNATIONAL (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 more than 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. To inquire about performing in DCINY’s Series and information about upcoming concerts, email Concerts@DCINY.org, call 212. 707.8566, or visit www.DCINY.org.

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The Performing Arts Partners list includes names supplied by choral directors as of December 20, 2012. Any questions regarding missing or misspelled names should be addressed to the individual directors.
Please join us at our upcoming events

Monday Evening, February 18, 2013, at 7:00
Presidents’ Day
Stern Auditorium/Perelman Stage, Carnegie Hall
Bluegrass 57@7
  Nancy Menk, Guest Conductor
  Barnett: The World Beloved, A Bluegrass Mass
Joseph Martin, Composer/Conductor
  The Music of Joseph Martin
Pepper Choplin, Composer/Conductor
  The Music of Pepper Choplin
Monroe Crossing, Guest Artists
  Featuring Distinguished Concerts Singers International

Sunday Evening, March 17, 2013, at 7:00
St. Patrick’s Day
Avery Fisher Hall, Lincoln Center
Splashes of Gold
Lee’s Summit North High School Band, Orchestra, and Choir (MO)
  Scott Kuhlm, Director of Bands
  Joseph Keeney, Orchestra Director
  Steve Perry, Choir Director
Lee’s Summit West High School Band, Orchestra, and Choir (MO)
  Clifton Thurmond, Director of Bands
  Kirt Mosier, Orchestra Director
  Amy Krinke, Director of Choral Activities

Thursday, March 21, 2013, at 1:00 p.m. & 7:00 p.m.
Alice Tully Hall, Lincoln Center
North American Debut Tour: INSPIRATIONS
  Eric Whitacre and The Eric Whitacre Singers
  Featuring Music by Whitacre, Lauridsen, Monteverdi, and Bach
  Washington, DC - Boston - Philadelphia - New York City

Sunday Evening, March 24, 2013, at 8:30
Palm Sunday
Stern Auditorium/Perelman Stage, Carnegie Hall
The Music of Eric Whitacre
  Eric Whitacre, Composer/Conductor
  Tali Tadmor, Pianist
  Featuring Distinguished Concerts Singers International

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