



*Monday Evening, March 25, 2013, at 7:00*

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

presents

Distinguished Concerts Singers International

# The Midnight Ride of Paul Revere

RENÉ CLAUSEN, *Composer and Conductor*

BRIAN P. WORSDALE, *Director*

THE LESBIAN & GAY BIG APPLE CORPS SYMPHONIC BAND

PHILIP SPARKE *A Weekend in New York*

MICHAEL MARKOWSKI *City Trees*

arr. Bill Holcombe *A Tribute to Judy Garland*

GUSTAV HOLST *Second Suite in F major for Military Band*

*Intermission*

RENÉ CLAUSEN *The Midnight Ride of Paul Revere*

Movement I

Movement II

Movement III

Movement IV

Movement V

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Avery Fisher Hall

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## Notes on the Program

### **City Trees**

MICHAEL MARKOWSKI

#### ***A Weekend in New York***

PHILIP SPARKE

*"A Weekend in New York" was commissioned by the United States Army Field Band, Washington, D.C. Colonel Thomas H. Palmatier, Commander and Conductor.*

The brief of the commission was for a piece "with an American theme" and as I had just returned from a stopover weekend in New York this seemed to be an ideal subject. Although I have visited the States many times, this was my first trip to the Big Apple. The city holds a huge fascination for those of us from "across the pond" but I had a feeling that our impressions were tinged with romanticism; I was amazed to discover that this incredible city was all I expected and more. So I felt fully justified that, when creating a musical impression of my brief visit, I could indulge in what are perhaps musical "New York" clichés, as this was one time when the cliché and the reality were satisfyingly the same!

The work opens with a description of the cityscape and tries to capture the excitement of my first experiences in Manhattan. This leads to a laid-back blues theme on alto saxophone which is taken up by the whole band but is abruptly interrupted by faster music which could be called "street scene." This is followed by a passionate melody from the middle of the band which depicts, perhaps, a sense of awe at the whole experience until I walk past the open door of a jazz club, the music spilling out onto the street. The alto sax again takes the lead and quotes a short theme from my own Trombone Concerto to represent the snatch of music that the passer-by briefly hears. The "street" music soon returns, eventually leading back to the opening material. A short coda brings the work to a close.

—Philip Sparke

I had just moved from Arizona to New York City when I began sketching the first fragments of "City Trees." After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was, and continues to be, one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning. Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon. These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment.

Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons every day, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in "City Trees" began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

For me, "City Trees" is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique

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challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.

—Michael Markowski

### **A Tribute to Judy Garland**

arr. BILL HOLCOMBE

Judy Garland was one of America's great actresses before her untimely death at age 47. Known for her starring roles in movies with Mickey Rooney, *Meet Me in St. Louis*, and, of course, *The Wizard of Oz*, Garland had a wide fan base including the gay community, which mourned her passing in 1969. The day of her funeral was also the day of the Stonewall Riots. Garland had a huge standing in the gay community because of her amazing gifts as a performer, the adversity she tried to overcome and her constant personal struggles. Tonight we pay tribute to this icon by performing Bill Holcombe's setting of some of the music that made her famous. The medley includes "The Trolley Song," "The Boy Next Door," and "Over the Rainbow."

### **Second Suite in F major for Military Band**

GUSTAV HOLST

The Second Suite in F for Military Band (Op. 28, No. 2) is Gustav Holst's second and last suite for concert band. Although performed less frequently than the First Suite in E-flat, it is still a staple of the band repertoire. The Second Suite, written in 1911 and first published in 1922, dedicated to James Causley Windram, is longer and considered more difficult to play than its sister suite.

During Holst's earlier years as a composer, he took interest (as did many composers at the time) in folk music, and wrote many pieces based on folk tunes. He provided

piano accompaniments in 1909 to 16 songs collected by Dr. George Gardiner for publication in *Folk Songs from Hampshire*, a volume in Cecil Sharp's *County Songs* series. He was taken with them and incorporated several into this suite (he later made choral arrangements of several, including ones he had already used in the suite). His contemporary and friend Ralph Vaughan Williams later based his own Folk Song Suite on English folk tunes. Seven traditional tunes are compressed into the four movements of Holst's suite.

### **The Midnight Ride of Paul Revere**

RENÉ CLAUSEN

During the late evening of April 18, 1775, Paul Revere made his famous midnight ride to Lexington to warn Samuel Adams and John Hancock that the British were coming. General Gage wanted the invasion from Boston to Concord to be kept secret, but Revere had a different goal: he wanted to give Adams and Hancock time to flee before the British arrived.

Henry Wadsworth Longfellow's well-known poem "Paul Revere's Ride" was written in the early 1860s, 85 years after the actual event occurred. Some of the details in the poem were exaggerated, but Longfellow was not interested in history; however, he wanted to show Americans that the actions of a single man can have a significant impact on the outcome of events.

Clausen's *The Midnight Ride of Paul Revere* was commissioned and premiered by Eastern New Mexico University in 2008. Clausen used a great deal of text painting throughout the work to evoke the drama. Each of the five movements invoke the excitement of the horse ride as well as the quiet of the streets, the beauty of the night, the history of the rickety old bell tower, and the breathless excitement as the message is delivered.

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## I.

Listen my children and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and  
year.

He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower as a signal light,—  
One if by land, and two if by sea;  
And I on the opposite shore will be,  
Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country folk to be up and to arm."  
Then he said "Good-night!" and with  
muffled oar

Silently rowed to the Charlestown shore,  
Just as the moon rose over the bay,  
Where swinging wide at her moorings lay  
The Somerset, British man-of-war;  
A phantom ship, with each mast and spar  
Across the moon like a prison bar,  
And a huge black hulk, that was magnified  
By its own reflection in the tide.  
Meanwhile, his friend through alley and  
street

Wanders and watches, with eager ears,  
Till in the silence around him he hears  
The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the grenadiers,  
Marching down to their boats on the shore.

## II.

Then he climbed the tower of the Old  
North Church,  
By the wooden stairs, with stealthy tread,  
To the belfry chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made  
Masses and moving shapes of shade,—  
By the trembling ladder, steep and tall,  
To the highest window in the wall,  
Where he paused to listen and look down

A moment on the roofs of the town  
And the moonlight flowing over all.

## III.

Beneath, in the churchyard, lay the dead,  
In their night encampment on the hill,  
Wrapped in silence so deep and still  
That he could hear, like a sentinel's tread,  
The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, "All is well!"  
A moment only he feels the spell  
Of the place and the hour, and the secret  
dread  
Of the lonely belfry and the dead;  
For suddenly all his thoughts are bent  
On a shadowy something far away,  
Where the river widens to meet the bay,—  
A line of black that bends and floats  
On the rising tide like a bridge of boats.

## IV.

Meanwhile, impatient to mount and ride,  
Booted and spurred, with a heavy stride  
On the opposite shore walked Paul Revere.  
Now he patted his horse's side,  
Now he gazed at the landscape far and near,  
Then, impetuous, stamped the earth,  
And turned and tightened his saddle girth;  
But mostly he watched with eager search  
The belfry tower of the Old North Church,  
As it rose above the graves on the hill,  
Lonely and spectral and sombre and still.  
And lo! As he looks, on the belfry's height  
A glimmer, and then a gleam of light!  
He springs to the saddle, the bridle he  
turns,  
But lingers and gazes, till full on his sight  
A second lamp in the belfry burns.

## V.

A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the  
dark,  
And beneath, from the pebbles, in pass-  
ing, a spark

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Struck out by a steed flying fearless and fleet;  
 That was all! And yet, through the gloom and the light,  
 The fate of a nation was riding that night;  
 And the spark struck out by that steed, in his flight,  
 Kindled the land into flame with its heat.  
 He has left the village and mounted the steep,  
 And beneath him, tranquil and broad and deep,  
 Is the Mystic, meeting the ocean tides;  
 And under the alders that skirt its edge,  
 Now soft on the sand, now loud on the ledge,  
 Is heard the tramp of his steed as he rides.  
 It was twelve by the village clock  
 When he crossed the bridge into Medford town.  
 He heard the crowing of the cock,  
 And the barking of the farmer's dog,  
 And felt the damp of the river fog,  
 That rises after the sun goes down.  
 It was one by the village clock,  
 When he galloped into Lexington.  
 He saw the gilded weathercock  
 Swim in the moonlight as he passed,  
 And the meeting-house windows, black and bare,  
 Gaze at him with a spectral glare,  
 As if they already stood aghast  
 At the bloody work they would look upon.  
 It was two by the village clock,

When he came to the bridge in Concord town.  
 He heard the bleating of the flock,  
 And the twitter of birds among the trees,  
 And felt the breath of the morning breeze  
 Blowing over the meadow brown.  
 And one was safe and asleep in his bed  
 Who at the bridge would be first to fall,  
 Who that day would be lying dead,  
 Pierced by a British musket ball.  
 You know the rest. In the books you have read  
 How the British Regulars fired and fled,—  
 How the farmers gave them ball for ball,  
 From behind each fence and farmyard wall,  
 Chasing the redcoats down the lane,  
 Then crossing the fields to emerge again  
 Under the trees at the turn of the road,  
 And only pausing to fire and load.  
 So through the night rode Paul Revere;  
 And so through the night went his cry of alarm  
 To every Middlesex village and farm,—  
 A cry of defiance, and not of fear,  
 A voice in the darkness, a knock at the door,  
 And a word that shall echo for evermore!  
 Listen my children and you shall hear  
 Of the midnight ride of Paul Revere.

—Text by Henry Wadsworth Longfellow  
 (1807–1882)

## Performing in "The Midnight Ride of Paul Revere"

Century Concert Choir (Hillsboro, OR), Mary Kay Butcher-Babcock, *Director*  
 Chamber Singers of the Colorado Springs Choral Society (Colorado Springs, CO),

Kimberley M. Schultz, *Director*

Chautauqua Lake Secondary Chorus (Mayville, NY), Jennifer Davis, *Director*

Honors Choirs of Southeast Minnesota (Rochester, MN), Rick Kvam, *Director*

Newcastle High School Choir (Newcastle, WY), Janelle Ellis, *Director*

Oak Grove Lutheran School Concert Choir (Fargo, ND), Aaron Zinter, *Director*

Wausau Conservatory of Music's Choralation (Wausau, WI), Julie Burgess, *Director*

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## Meet the Artists



**Brian P. Worsdale**

Award-winning conductor and educator Brian P. Worsdale has been the artistic director and conductor of The Lesbian & Gay Big Apple Corps since 2005. In his eight years as artistic leader of this ensemble he has brought them to new levels of achievement and extended their work with the LGBT community throughout the artistic community. Under his direction the Lesbian & Gay Big Apple Corps returned to Brooklyn, performing at the historic church of St. Ann & The Holy Trinity, and to Symphony Space, Columbia University, and in 2009 its first appearance as a symphonic band at Carnegie Hall. He is deeply involved with the national gay band movement and is in demand as a guest conductor and clinician at many national events.

Mr. Worsdale is the founder and conductor of the ISO Symphonic Band, New York's only private youth ensemble dedicated to the concert band medium, as well as the artistic director & conductor of the French Woods Festival of the Performing Arts in Delaware County, New York. He has served on the faculties of Wagner College, Brooklyn College, and the Third Street Music School, and on the staff of the Manhattan School of Music and conducted numerous ensembles, including the Brooklyn Symphony Orchestra, Bergen Youth Orchestra, City of Coventry Youth Orchestra, Capital Pride Symphonic Band, and Westchester Symphonic Winds, among others. Mr. Worsdale has also

worked with a wide array of artists, including Laurel Zucker, Glenn Egner, Steven Reineke, Tituss Burgess, Jim Caruso, Klea Blackhurst, John Lynch, James Earl Jones, Julie Wilson, and Kitty Carlisle Hart, among many others.

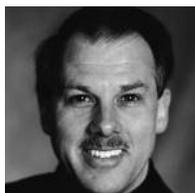
Mr. Worsdale began his conducting studies as a protégé of Jonathan Strasser. He continued at the Manhattan School of Music and was in the apprentice conducting program of the New York Philharmonic, where he worked with conductor Kurt Masur and other luminaries. He now studies with Anthony Maiello of George Mason University and has served as his assistant with the Honor Orchestra of America along with Music Director Larry Livingston.

### Lesbian & Gay Big Apple Corps

Since its formation in 1979, the Lesbian & Gay Big Apple Corps has been making music and art for audiences across the United States and Canada. The recipient of dozens of awards, this symphonic and marching band has been seen by millions in such diverse performances as the Operation Welcome Home tickertape parade; concerts at Lincoln Center and in communities from Park Slope, Brooklyn, to Montclair, New Jersey; and in the New York City Veteran's Day Parade.

A proud founding member of the Lesbian & Gay Band Association (LGBA), the Big Apple Corps has also performed from coast-to-coast and at both Bill Clinton inaugurations with the LGBA massed band, which features the combined membership of 24 bands from the United States, Canada, and Australia. With a membership of more than 100 musicians, dancers, color guard members, and Band-Aides, the Lesbian & Gay Big Apple Corps is in its 30th season.

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**René Clausen**

René Clausen is associate professor of music at Concordia College, Moorhead, Minn. and has served as conductor of the Concordia Choir since 1986. Additionally, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation.

Mr. Clausen is a renowned composer and arranger, having written dozens of commissioned compositions, including *MEMORIAL* and *Crying for a Dream* for the American Choral Directors Association. He is also a frequent guest conductor, composer-in-residence, clinician, and lecturer. Mr. Clausen has conducted such works as Mozart's *Requiem*, Beethoven's Ninth Symphony, Brahms' *Requiem*, Britten's *War Requiem*, and several of his own works, including Gloria—in three movements, performed at Carnegie Hall, where he also recently conducted Handel's *Messiah*.

Mr. Clausen graduated in 1974 from St. Olaf College, Northfield, Minnesota, and received a master of music performance and doctor of musical arts degrees from the University of Illinois, Urbana. In 1996 he was named the Paul J. and Eleanor Christiansen chair in choral music at Concordia. In 1998 he created the René Clausen Choral School, an intensive five-day program for choral conductors, and is the founder of the René Clausen Music Company.

### **Distinguished Concerts International New York**

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