

Saturday Evening, May 10, 2014, at 7:00

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

presents

# The Cry of Jeremiah

DISTINGUISHED CONCERTS ORCHESTRA  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

ROBERT A. HARRIS ***Gloria*** (New York Premiere)

I. *Gloria in excelsis Deo*

II. *Laudamus Te*

III. *Domine Deus*

IV. *Qui tollis*

V. *Quoniam tu solus sanctus*

ROBERT A. HARRIS, *Guest Conductor*

HEATHER HILL, *Soprano*

*Intermission*

ROSEPHANYE POWELL ***The Cry of Jeremiah*** (New York Premiere)

I. *Is Not His Word Like a Fire*

II. *O Lord, You Have Deceived Me*

III. *Cursed Be the Day*

IV. *Hallelujah*

WILLIAM C. POWELL, *DCINY Debut Conductor*

GILLARD LOUIS, *Djembe*

BRANDY WOODS, *Soprano*

ROSEPHANYE POWELL, *Narrator*

*Please hold your applause until after the last movement.*

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#CryofJeremiah | @DCINY

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Alice Tully Hall

*Please make certain your cellular phone,  
pager, or watch alarm is switched off.*

## Notes on the Program

### **Gloria**

ROBERT A. HARRIS

This setting of the *Gloria* by composer Robert A. Harris was composed in 2005–06 and was given its first performance in May 2006 by the commissioning body, The Westminster Presbyterian Church of Dayton, Ohio. The work, scored for mixed chorus, soprano solo, and orchestra, is cast in five movements, each of a different character and complete within itself, yet contributing to the work as a whole. The first movement, *Gloria in excelsis Deo* (“Glory to God in the highest”), opens with a fanfare-like theme in the brass that establishes the character of the music that follows. The second movement, *Laudamus Te* (“We praise Thee”) begins and ends with rhythmic, textual exaltations that pass back and forth between the sections of the chorus, and which embrace a short, contemplative middle section. Movement three, *Domine Deus* (“Lord God, heavenly King”) is an intimate prayer with entreaties exchanged between the soprano soloist and chorus, and stands as the center of the work. The fourth movement, *Qui tollis peccata mundi* (“Thou who takest away the sins of the world”) is intimate and introspective in character and leads directly into the fifth and final movement, *Quoniam tu solus sanctus* (“For Thou alone art holy”), which begins with a broad, opening chordal statement, leading to a highly rhythmic fugal section before returning to a majestic close with “*Cum Sancto Spiritu*.” The work ends with the soprano solo intoning a dramatic “Amen” that leads to a quiet, contemplative close.

### **The Cry of Jeremiah**

ROSEPHANYE POWELL

In summer 2012 Dr. Powell’s *The Cry of Jeremiah*, a four-movement sacred work for narrator, chorus, organ, and orchestra,

commissioned by the American Guild of Organists, was premiered by Dr. Gregg Bunn, organist, and the Nashville Chamber Singers at the AGO’s 2012 Biennial National Convention in Nashville, Tennessee. At the concert finale of the 2013 SEAAC Music Festival, *The Cry of Jeremiah* received its Bahamian premiere in Nassau, with Sir Arthur Alexander Foulkes, Governor-General of the Bahamas, in attendance. It received European premieres at St. Salvator Cathedral in Bruges, Belgium; and St. Bonifacius in Wiesbaden, Germany in October and November 2013.

*The Cry of Jeremiah* is a four movement–work based textually on the 20th chapter of the book of Jeremiah. The prophet Jeremiah, having experienced ridicule and imprisonment because of his prophecies, laments his present state.

The work opens with *Is Not His Word Like a Fire*, based on Jeremiah 20:9. He boldly proclaims that he prophesies, not because he wants to, but because he is compelled to do so. This song exemplifies the inner struggle within the prophet—confident yet insecure; doubtful yet resolved. Musically, the A section is full of fire and intensity, expressing a commitment to the task. This is contrasted by a B section that expresses a weary prophet who longs to be silent and done with the whole matter. The vocal development of this song grew out of a Baroque-European influence of contrapuntal writing in the A section and recitative (chant-like) singing in the B section. The A section is declamatory while the B section is more docile. It includes jazz harmonies and rhythmic vitality. The energetic, fiery organ introduction paints the compelling power of the Almighty God to drive Jeremiah onward. The coda (“I must declare it”) exposes Jeremiah’s resolve to persevere.

In the second movement, *O Lord, You Have Deceived Me*, based on Jeremiah 20:7–9, the dejected prophet complains, accusing the Lord of deception—making false promises of success and victory over his enemies. He feels alone, betrayed by God and despised of men. Jeremiah laments and despairs to the point of utter exhaustion, heard in the final “huh” of the song. It is as if the prophet has been punched in the gut by the very hand of God. In contrast to the previous song, *O Lord, You Have Deceived Me* is a ballad that begins with a lamenting A section, contrasted with an angry B section, as Jeremiah remembers the mocking of his enemies. This song is characterized by African-influenced, percussive vocalizations; an underlay of African drums; exotic colors in the orchestra; jazz flavors in the vocal and organ parts; and vocal moans and wails associated with the African-American spiritual. The sense of dejection and loneliness experienced by the prophet is painted in the organ introduction.

*Cursed Be the Day*, is the third movement, based on Jeremiah 20:14–18. In his despair, Jeremiah not only accuses God of deceit but calls his wisdom into question, cursing the very day he was born. The A section of this song is full of anger which can be heard in the vocal, organ, and orchestral parts—harmonically, rhythmically, and melodically. There is much dissonance and

tension in this section through the use of seconds and repeated pitches. The B section is a return to the middle section of the opening movement. This idea is repeated to demonstrate the fluctuation of emotions and thoughts one experiences when in despair—one moment he is speaking curses and the next, he is quite calm. In spite of his anger, disillusionment and dejection, Jeremiah is still compelled to speak.

In the final song, *Hallelujah!*, inspired by Jeremiah 20:11–13, his complaint grows into praise as he reconciles that God is faithful to his promise to deliver the righteous. Jeremiah encourages himself to “Praise the Lord,” (verse 13), knowing that he will be vindicated and his enemies brought to shame. Musically, *Hallelujah* begins serenely revealing that Jeremiah has resolved his issues with God. The song builds to a joyful celebration of God’s faithfulness. The organ introduction is reminiscent of keyboard solos found in many contemporary gospel songs. The specific style of gospel song in which *Hallelujah* is composed is the praise and worship style. Indicative of gospel, in the final section, called the “special,” vocal parts are repeated independently and in harmony to build energy and develop to a climax. The orchestra and organ provide energy with and contrast, accents, and varied parts to build to the climax. As in the gospel style, a drum set provides the rhythmic foundation.

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## Texts and Translations

### **Gloria**

ROBERT A. HARRIS

#### ***I. Gloria in excelsis Deo***

*Gloria in excelsis Deo.*

*Et in terra pax hominibus  
bonae voluntatis.*

#### **I. Glory to God in the highest**

Glory to God in the highest.

And on earth peace to all  
those of good will.

**II. Laudamus Te**

*Laudamus te, Benedicimus te.  
Adomamus te. Glorificamus te.  
Gratias agimus tibi propter  
magnam gloriam tuam.*

**III. Domine Deus**

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.*

**IV. Qui tollis**

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostrum.  
Qui sedes ad dexteram Patris,  
Miserere nobis.*

**V. Quoniam tu solus sanctus**

*Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in Gloria Dei Patris. Amen.*

**II. We praise thee**

We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee for  
thy great glory.

**III. Lord God**

Lord God, heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the only begotten son.  
Lord God, Lamb of God,  
Son of the Father.

**IV. Thou who takest away the sins of the world**

Thou who takest away the sins of the world,  
have mercy upon us.  
Thou who takest away the sins of the world,  
receive our prayer.  
Thou who sittest at the right hand of the  
Father, have mercy upon us.

**V. For thou alone art holy**

For thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father. Amen.

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**The Cry of Jeremiah**

ROSEPHANYE POWELL

**I. Is Not His Word Like a Fire**

*Text: based on Jeremiah 20:9*

Is not His Word like a fire  
Shut up in my bones  
I am weary.  
When I hold it,  
It consumes me.  
I must declare the Word of The Lord.

Is not His word like a fire, burning fire?  
Is not His Word like a fire, burning fire,  
burning fire?

If I say I will not mention him,  
Nor will I speak in His name.  
His word is like a burning fire.  
I have no peace until I speak.

How I am weary, weary of trouble,  
Weary of holding it in.  
My sorrow consumes me.  
Bring peace, O Lord,  
By Thine own word.

Is not His Word like a fire,  
Shut up in my bones?  
I am weary when I hold it.  
It consumes me.  
I must declare the Word of The Lord.

Is not His word like a fire, burning fire?  
Is not His Word like a fire, burning fire,  
burning fire?

I must declare it, I must declare it!  
I must declare the Word of The Lord.  
I must declare it, I must declare it!

I must declare the Word of The Lord!  
I must declare the Word of The Lord!  
I must declare the Word of The Lord!  
Fire!

## II. O Lord, You Have Deceived Me

*Text:* based on Jeremiah 20:7-9

O Lord, You have deceived me.  
I was deceived and overpowered.  
All day long I stand here ridiculed.  
You have deceived me, You have prevailed.

They all mock me when I cry out.  
They all mock me at Your Word.  
I am weary of being ridiculed.  
You have deceived me, You have prevailed.

You have deceived me, You have prevailed.  
You have deceived me, You have prevailed.  
You have deceived me, You have prevailed.  
Huh! Shah!

## III. Cursed Be the Day

*Text:* based on Jeremiah 20:14-15

Cursed be the day. Cursed, cursed.  
Cursed be the day, be the day I was born.  
Cursed be the day my mother bore me.  
Cursed be the man who brought the news.  
Cursed be the day he told my father.  
Cursed! Cursed!

If I say I will not mention him,  
Nor will I speak in His name.  
His Word is like a burning fire.  
I have no peace until I speak.

How I am weary, weary of trouble,  
Weary of holding it in.  
My sorrow consumes me.

Cursed be the day. Cursed, cursed.  
Cursed be the day, be the day I was born.  
Cursed be the day my mother bore me.  
Cursed be the man who brought the news.  
Cursed be the day he told my father.  
Cursed! Cursed!

## IV. Hallelujah

*Text:* inspired by Jeremiah 20:11-13

Hallelujah! Praise the Lord, above.  
He will deliver me.  
Hallelujah! Faithful God of love;  
His glory I will see.  
Rest in the Lord, O my soul,  
Trust in God. Fear not; He' s always near.  
Stand on the Word of the Father.  
Pray in the spirit; believing God always hears.

Hallelujah! Sing to the Lord of love,  
For He will provide for me.  
Hallelujah! Almighty God above;  
His glory I will see.  
Rest in the Lord, O my soul,  
Trust in God. Fear not; He' s always near.  
Stand on the Word of the Father.  
Pray in the spirit; believing God always hears.

Rejoice! Rejoice! Rejoice! God will  
deliver me.  
Rejoice! Rejoice! Rejoice! His glory I will see.  
God is my refuge, strong mighty tower.  
He is my deliverer. Hallelujah!  
I will rejoice! I will rejoice! I will rejoice!  
Hallelujah!  
Hallelujah! Hallelujah! Hallelujah! Praise  
the Lord!

## Meet the Artists



**ROBERT A. HARRIS**  
*Composer and Conductor*

Robert A. Harris recently completed 35 years as professor of conducting and director of choral organizations at Northwestern University's Bienen School of Music. Prior to Northwestern, Dr. Harris taught at Wayne State University in Detroit, and also at Michigan State University, where he served as director of choral activities from 1970 to 1977. He has held visiting professorships at Wayne State University, the University of Texas (Austin), and the University of South Africa in Pretoria.

Northwestern University celebrated Dr. Harris' retirement in May 2012 by producing the United States premiere of British composer Richard Blackford's oratorio *Not in Our Time* at Millennium Park, Chicago with Dr. Harris conducting Northwestern's University Chorale, Chorus, Women's Ensemble, and Symphony Orchestra. Special performance guests included 75 members of the Bournemouth (England) Symphony Chorus, who premiered the work in England on September 11, 2011.

Dr. Harris is active as a conductor, choir clinician, and adjudicator, having appeared in these capacities throughout the United States; the Republic of China, where he served as one of two guest conductors and clinicians for the Taipei Philharmonic Choral and Conducting Workshop; in South Korea, where he was the guest conductor for Korea's premier professional choir, the

Inchon City Chorale; in Hong Kong as a guest conductor of a Choral Festival Youth Chorale; in South Africa where he presented conducting master classes, workshops and lectures throughout the country; and in Argentina where he presented lectures and master classes on African American spirituals. In March 2013 he recently conducted master classes on spirituals in Bogota, Columbia.

Dr. Harris received his education from Wayne State University in Detroit, the Eastman School of Music, and his doctorate from Michigan State University in composition and theory. He has been active as a church music director throughout his career, currently serving Winnetka (IL) Congregational Church as director of music and choirmaster.



**HEATHER HILL**  
*Soprano*

Frequently appearing on Broadway as Carlotta in *The Phantom of the Opera*, Ms. Hill's career covers a broad spectrum of engagements in opera, oratorio, concert, and stage performance. Last season she was seen as Serena in *The Gershwins' Porgy and Bess*, a Tony award-winning production. In addition to this return engagement, she has sung with the Collegiate Chorale, Las Cruces Symphony, Opera Colorado, Caramoor Festival, Mississippi Opera, Harlem Productions, and New York City Opera. Major roles include Adina in *L'elisir d'amore*, Ismene in Mozart's *Mitridate*, Azema in *Semiramide*, Konstanze in *Die Entführung aus dem Serail*, and the title role of *Semele*.



**WILLIAM C.  
POWELL**  
*DCINY Debut  
Conductor*

Dr. William C. Powell is professor of music and director of choral activities at Auburn University in Auburn, Alabama. He holds degrees from Alabama State University, Westminster Choir College, and Florida State University. At Auburn University, Dr. Powell teaches choral-related courses and conducts the chamber choir, concert choir, men's chorus, and gospel choir. He has served as a guest conductor for choral festivals and performances in Italy, at Carnegie Hall, and Walt Disney World, among others. Dr. Powell has also given presentations for the American Choral Directors Association, Intercollegiate Male Choruses, and the College Music Society. His choral arrangements are published by Hal Leonard, Gentry Publications, and Oxford University Press.



**ROSEPHANYE  
POWELL**  
*Composer-in-  
Residence and  
Narrator*

Dr. Rosephanye Dunn Powell has been hailed as one of America's premier women composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, Fred Bock Music Company/Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee. Dr. Powell is commissioned yearly to compose for university choruses; professional, community, and

church choirs; as well as secondary school choruses. Dr. Powell's works have been conducted and premiered by nationally renowned choral conductors, including, but not limited to, Anton Armstrong, Philip Brunelle, Bob Chilcott, Rodney Eichenberger, Tom Hall, Albert McNeil, Tim Seelig, André Thomas, and Judith Willoughby. Dr. Powell's compositions include sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices. Dr. Powell serves as professor of voice at Auburn University. She holds degrees from Florida State University (doctorate of music in vocal performance and university fellow), Westminster Choir College (master of music degree in vocal performance and pedagogy, with distinction), and Alabama State University (bachelor's degree in music education, summa cum laude). Dr. Powell served on the faculties of Philander Smith College (AR) and Georgia Southern University prior to Auburn University.

### **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 performer and audience experiences. 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 [DCINY.org](http://DCINY.org) or call (212) 707-8566.

## Distinguished Concert Singers International

### Performing in *Gloria*

The Augustana Collegiate Chorale & Angelus (SD), Dr. Russell Svenningsen and  
Dr. Lisa Grevlos, *Directors*

North Shore Community Singers (IL)

Saint Viator High School Choir (IL), Mrs. Kristina M. Sandrock, *Director*

And individuals from around the globe

### Performing in *The Cry of Jeremiah*

Auburn University Choirs (AL), William and Rosephanye Powell, *Directors*

The College of The Bahamas Concert Choir (Bahamas), Audrey Dean-Wright, *Director*

Wellington High School Chorus (FL), Bradford Chase, *Director*

Winston-Salem State University Choir (NC), D'walla Simmons-Burke, *Director*

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## Lincoln Center

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For press inquiries please contact Ms. Shira Gilbert at [Press@DCINY.org](mailto:Press@DCINY.org) or (212) 707-8566 x 316.

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## 2014 DCINY Concert and Artist Series

Please join us for one of our other events:

*Friday Evening, May 23, 2014 at 8:00*

Stern Auditorium / Perelman Stage, Carnegie Hall

### **A BREATH OF FRESH AIR**

Del Mar Master Chorus and Concert Chorale (Texas)

Dennis Richardson, *Director*

Alice High School Honors Band (Texas)

Arnold Garza, *Director*

Khorikos (New York)

Jesse Peckham, *Director*

*Sunday Evening, May 25, 2014 at 7:00*

Avery Fisher Hall, Lincoln Center

**CELEBRATION & REFLECTION, PART I**

Bradley Ellingboe, *Composer and Conductor*

Aimee Beckmann-Collier, *DCINY Debut Conductor*

Featuring Distinguished Concerts Orchestra and Singers International

Ellingboe: *Star Song* (World Premiere Orchestral Version)

Mozart: *Coronation Mass* KV 317

*Monday Evening, May 26, 2014 at 7:00*

Alice Tully Hall, Lincoln Center

**CELEBRATION & REFLECTION, PART II**

René Clausen, *Composer and Conductor Laureate*

Bob Chilcott, *Composer and Conductor*

Featuring Distinguished Concerts Orchestra and Singers International

Clausen: *Festival Te Deum* (World Premiere; Commissioned by the DCINY Premiere Project)

Chilcott: *Requiem*

*Sunday Afternoon, June 8, 2014 at 2:00*

Stern Auditorium / Perelman Stage, Carnegie Hall

**BLUEGRASS & GRAY: SOUNDS OF AMERICANA**

Jefferson Johnson, *DCINY Debut Conductor*

Michael Adelson, *DCINY Debut Conductor*

Carol Barnett, *Composer-in-Residence*

John Purifoy, *Composer-in-Residence*

With Special Guest: Dailey & Vincent

Featuring Distinguished Concerts Orchestra and Singers International

Barnett: *The World Beloved: A Bluegrass Mass*

Purifoy: *The Chronicles of Blue and Gray* (New York Premiere)

*Saturday Evening, June 14, 2014 at 7:00*

Alice Tully Hall, Lincoln Center

**DREAM A BETTER WORLD... IGNITE THE SPIRIT**

Lincoln Gospel Choir with Special Guests Tonia Hughes, Darnell Davis, and the Remnant

Darcy Reese, *Director*

*Sunday Afternoon, June 22, 2014 at 2:00*

Stern Auditorium / Perelman Stage, Carnegie Hall

**UNDER THE WESTERN SKY**

Featuring Distinguished Concerts Orchestra and Singers International

Michael Huff, *Director*

Utah Voices

Cristian Grases, *DCINY Debut Conductor*

Music for Treble Voices, including the world premiere of a new Latin American-inspired setting of the *Gloria* composed by Grases

*Dates, repertoire, and artists subject to change.*

For a full season listing, visit [DCINY.org](http://DCINY.org)