Sunday Afternoon, November 25, 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
Distinguished Concerts Singers International

Messiah...Refreshed!
George Frideric Handel: Messiah, Thomas Beecham/Eugene Goossens’ 1959 Re-Orchestration for Full Symphony Orchestra

JONATHAN GRIFFITH, Distinguished Concerts Orchestra Music Director
PENEOLOPE SHUMATE, Soprano
DORIS BRUNATTI, Contralto
JORGE GARZA, Tenor
LIAM MORAN, Bass

Part One
1 Orchestra Sinfonia (Overture)
2 Recit. (Tenor) Comfort ye my people
3 Air (Tenor) Ev’ry valley shall be exalted
4 Chorus And the glory of the Lord
5 Recit. (Bass) Thus saith the Lord
6 Air (Bass) But who may abide the day of his coming?
7 Chorus And he shall purify
8 Recit. (Contralto) Behold, a virgin shall conceive
9 Air (Contralto) and Chorus O thou that tellest good tidings to Zion
10 Recit. (Bass) For behold, darkness shall cover the earth
11 Air (Bass) The people that walked in darkness
12 Chorus For unto us a child is born
13 Orchestra Pifa (“Pastoral Symphony”)
14 Recit. (Soprano) There were shepherds abiding in the field
15 Recit. (Soprano) And the angel said unto them
16 Recit. (Soprano) And suddenly there was with the angel
17 Chorus Glory to God
18 Air (Soprano) Rejoice greatly, O daughter of Zion
19 Recit. (Contralto) Then shall the eyes of the blind
20 Air (Contralto/Soprano) He shall feed his flock
21 Chorus His yoke is easy, and his burthen is light

Intermission

Please hold your applause until the end of each part.

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

22 Chorus  Behold the Lamb of God
23 Air (Contralto)  He was despised
24 Chorus  Surely he hath borne our griefs
25 Chorus  And with his stripes we are healed
26 Chorus  All we like sheep have gone astray
27 Recit. (Tenor)  All they that see him laugh him to scorn
28 Chorus  He trusted in God
29 Recit. (Tenor)  Thy rebuke hath broken his heart
30 Air (Tenor)  Behold, and see if there be any sorrow
31 Recit. (Tenor)  He was cut off out of the land of the living
32 Air (Tenor)  But thou didst not leave his soul in hell
33 Chorus  Lift up your heads, O ye gates
34 Air (Soprano)  How beautiful are the feet
35 Chorus  Their sound is gone out
38 Air (Tenor)  Why do the nations so furiously rage together?
40 Chorus  Let us break their bonds asunder
42 Recit. (Tenor)  He that dwelleth in heaven
43 Air (Tenor)  Thou shalt break them
44 Chorus  Hallelujah

Part Three

45 Air (Soprano)  I know that my redeemer liveth
46 Chorus  Since by man came death
47 Recit. (Bass)  Behold, I tell you a mystery
48 Air (Bass)  The trumpet shall sound
53 Chorus  Worthy is the lamb that was slain

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Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook! Also, relive the magic via our Messiah…Refreshed! Spotify playlist.
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Messiah

GEORGE FRIDERIC HANDEL (1685–1759)
Re-Orchestrated for full symphony orchestra by Eugene Goossens (1893–1962)

Messiah is a collection of biblical extracts compiled as a complement and response to the story of Christ’s incarnation, death and resurrection. There are no dramatic characters, the soloists adopt a primarily prophetic voice and the chorus responds as a kind of universal congregation.

The first part of Messiah deals primarily with the prophecies of Christ’s birth, mainly from the Book of Isaiah, and more meditative psalm texts. The texts are all optimistic, focusing on redemption through acceptance of a merciful and gentle savior. The actual Christmas story is told only in the three central numbers, the chorus “For unto us a child is born,” the recitative “There were shepherds abiding in the fields,” and the chorus “Glory to God,” in which the soprano soloist serves as “Evangelist” and the chorus as “Mankind” and the Heavenly Host respectively.

Part Two is distinct from the Passion oratorios in that it does not tell the story of the crucifixion but is rather a meditation on Christ’s death and mankind’s need for redemption. Once again, the texts are taken primarily from the Hebrew Scriptures, in which the events of Christ’s sacrifice are believed to be anticipated. Part Two ends with the “Hallelujah” chorus, celebrating the redemption of man rather than the tragedy of Christ’s death. Equally non-dramatic is Part Three, a musical consideration of the significance for mankind of the resurrection.

Handel composed Messiah in a little over three weeks, typically dipping into earlier compositions when it suited his taste and probably his schedule: “And He shall purify,” “For unto us a child is born” and “His yoke is easy” were originally Italian secular cantatas for two voices. Remnants of moribund opera seria style can be heard in the da capo aria “Rejoice greatly,” but the repeat of the first part is by no means exact, driving to an emotional and musical climax that ends the aria. Another distinction in this aria is that Handel notated the ornamentation instead of allowing the singer carte blanche to improvise, as was the custom with the castrati who dominated the operatic stage.

Always attentive to matching words and music, Handel, like Bach, frequently used tone painting to accentuate important textual elements: Note the trills on the word “shake” in the bass recitative “Thus saith the Lord” and the twisting chromatic vocal line in the bass aria to portray “The people that walked in darkness.” On the other hand, note how difficult it is for the chorus to sing the word “easy” in “His yoke is easy.” The instrumental “Pastoral symphony” portrays the shepherds through the use of the drone in the bass, representing a simple rural bagpipe and the lilting rhythm of traditional Italian folk music.

Messiah was commissioned by the Lord Lieutenant of Dublin and was an enormous success at its premiere performance in 1742, but it fell flat the same year in London. Only after it had been revised and presented in concert for the benefit of the Foundling Hospital in London (which continued to make over £600 at each of its annual benefit performances) did it take off on the way to its current popularity. But nothing boosted the work so much as its adoption every Christmas by traditional English civic choral societies, in which “casts of thousands” continue to belt out the choruses that at its premiere comprised only 33 instrumentalists and 32 singers.
About this Orchestration

Handel’s original modest orchestration did not remain pristine for long. Handel himself had performed it using an enlarged orchestra. Mozart and various others have reorchestrated it for their own times and orchestral forces. In 1959 conductor Sir Thomas Beecham (1879–1961), nearing the end of his career, decided that he wanted to conduct and record Handel’s Messiah one more time, taking advantage of the full force of his Royal Philharmonic Orchestra. He hired conductor and composer Eugene Goossens (1893–1962) for £1,000 (a tidy sum at the time) to do the re-orchestration, explaining reasonably that over the years Messiah had played to larger and larger houses, and that proportionately larger forces were needed to push the sound out.

Handel’s original orchestration consisted of 2 oboes, 2 clarinets, 2 trumpets, timpani, continuo and strings. In Goossens’ hands, this became: 3 flutes (piccolo), 4 oboes (English horn), 2 clarinets (bass clarinet), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussionists (including cymbals), harp and strings. Goossens’ also omitted several movements from the original orchestration.

Beecham recorded the new version in 1959 with great success (It is still available on CD). But then the story gets murky. After the conductor’s death, Lady Beecham—the Royal Philharmonic’s former telephone operator who was 57 years Beecham’s junior and whom he married in 1959—became the guardian of all her husband’s manuscripts and discouraged attempts to perform the arranged Messiah or even to allow an examination of the score. In fact she claimed that Goossens’ work was unacceptable to her husband and that he had been obliged to “re-re-orchestrate” it himself with the help of a member of the orchestra and had actually used “his own” version for the recording. That claim was, in fact, stated in the insert when the recording was reissued on CD in 1992. Finally, in the early 1990s, Lady Beecham sold her husband’s manuscript collection to Sheffield University where it became possible to examine the score Beecham had used for the recording. It was pure Goossens with only a few minor alterations.

Goossens’ Messiah was not performed again in Britain until 1999. DCINY performed the Lincoln Center premiere of this orchestration on November 27, 2011, under the baton of Jonathan Griffith and the Distinguished Concerts Orchestra.

Meet the Artists

Jonathan Griffith

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, South America, Europe, and Asia. Dr. Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Dr. Griffith also oversees DCINY’s mentoring program for conductors.

Maestro Griffith made his Carnegie Hall conducting debut in 1989 and has since conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres Karl Jenkins’
Lincoln Center

_Stabat Mater_ and _Te Deum_, Sergei Taneyev’s _Upon Reading a Psalm_, Miloš Bok’s _Missa Solemnis_, Luigi Boccherini’s _Villancicos_, and Eugène Goossens’ reorchestration of Handel’s _Messiah_, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery.

His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years, Mr. Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina, to the People’s Republic of 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 in June 2013, performing the acclaimed Turkish oratorio Yunus Emre by A. Adnan Saygun in Istanbul, Ankara, and Eskisehir at the invitation of the TURKSOY International Organization of Turkic Culture.

Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a masters in music education from Wichita State University, and bachelor of music education from the University of Kansas.

Penelope Shumate

In addition to her many appearances at Carnegie Hall, Penelope Shumate has also performed at Alice Tully Hall. She has sung with orchestras across the country, including the Santa Fe Symphony Orchestra, Chamber Orchestra of Philadelphia, and Hilton Head Symphony Orchestra. Her operatic performance career spans a wide variety of roles including Violetta, Fiordiligi, and Konstanze. Opera Company of Philadelphia, Des Moines Metro Opera, Utah Festival Opera and Lake George Opera are among the many opera companies with which she has performed. Ms. Shumate has won numerous vocal awards from many organizations, including the prestigious Gerda Lissner Foundation and The MacAllister Awards.

Doris Brunatti

Doris Brunatti returns to Avery Fisher Hall where she has performed Mozart’s Coronation Mass, Mozart’s Requiem and Vespers, and Haydn’s Theresian Mass & St. Nicolai Mass, in addition to being a soloist with the New York Festival of American Musical Theatre’s Live on Broadway concerts in the same venue. Ms. Brunatti has performed numerous times in Carnegie Hall as well as throughout the United States and abroad and was voted “Best Concert” while singing Mahler’s Symphony No. 3 under Maestro Keith Lockhart with the Utah Symphony. Ms.
Brunatti’s upcoming appearances for the 2012–13 season include performances of Saint-Saens’ Samson et Dalila, Handel’s Messiah, Gilbert & Sullivan, and appearances in St. Louis and Dallas, among others.

**Jorge Garza**

Jorge Garza has performed with New Jersey Opera as Count Almaviva, West Bay Opera as Tamino, Festival Opera as Lysander in Midsummer Night’s Dream, Gotham Chamber Opera as Florville in Rossini’s Il Signor Bruschino, and the title role in Lowell Liebermann’s The Picture of Dorian Gray at the Kimmel Center in Philadelphia. In 2008 he began a two-year position with Theater für Niedersachsen in Hildesheim, Germany, where he debuted the role of Belmonte in Mozart’s Die Entführung aus dem Serail and received critical acclaim for his portrayal of Tom Rakewell in Stravinsky’s The Rake’s Progress. The 2011–12 season included singing the title role in the east coast premiere of Daniel Catan’s Il Postino, as well as his Prague National Opera Debut as Tom Rakewell. Upcoming engagements include tenor soloist in Britten’s A Midsummer Night’s Dream with Boston Lyric Opera and the title role in Le nozze di Figaro for Annapolis Opera. He has performed with such prominent conductors as Harry Bicket, Richard Bonynge, Antony Walker, and Christopher Larkin. Mr. Moran also sang in Handel’s Messiah with the Cathedral of St. John the Divine, and performed the dual roles of Masetto and Commendatore in Don Giovanni with Ash Lawn Opera. The current season includes his return to Annapolis Opera for Frère Laurent in Gounod’s Roméo et Juliette, the Old Hebrew in Samson et Dalila with Washington Concert Opera, and Opera Omaha for Norton in Rossini’s The Marriage Contract. Next season Mr. Moran returns to Opera Omaha as Dr. Grenvil in La Traviata, and reprises Il Commendatore in Don Giovanni at Kentucky Opera.

**Liam Moran**

Bass Liam Moran most recently performed the role of Dottore Grenvil in Pittsburgh Opera’s production of La Traviata. Past season appearances include Snug in Britten’s A Midsummer Night’s Dream with Boston Lyric Opera and the title role in Le nozze di Figaro for Annapolis Opera. He has performed with such prominent conductors as Harry Bicket, Richard Bonynge, Antony Walker, and Christopher Larkin. Mr. Moran also sang in Handel’s Messiah with the Cathedral of St. John the Divine, and performed the dual roles of Masetto and Commendatore in Don Giovanni with Ash Lawn Opera. The current season includes his return to Annapolis Opera for Frère Laurent in Gounod’s Roméo et Juliette, the Old Hebrew in Samson et Dalila with Washington Concert Opera, and Opera Omaha for Norton in Rossini’s The Marriage Contract. Next season Mr. Moran returns to Opera Omaha as Dr. Grenvil in La Traviata, and reprises Il Commendatore in Don Giovanni at Kentucky Opera.

**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 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.
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Distinguished Concert Singers International

Anna’s Bay Chorale (WA), Matthew Blegen, Director
Glacier Symphony and Chorale (MT), James Stanard, Director
Hilo Community Chorus (HI), Tom McAlexander, Director
Hymnus (MN), Rush Wagner, Director
The Joyful Band of Singers (NC), Finley Woolston, Director
Messiah United Methodist Festival Choir (VA), Robert Rudolph, Director
New York Festival Singers (NY), Alec Spencer, Director
Trumbull High School (CT), Ann Tornillo, Director

and individuals from around the globe

Performing Arts Partners

DCINY would like to thank our Performing Arts Partners, who, with their financial support, have made this performance possible.

The Performing Arts Partners list includes names supplied by choral directors as of November 1. Any questions regarding missing or misspelled names should be addressed to the individual directors.
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2012–13 DCINY Concert and Artist Series
Please join us for one of our other events:

Friday Evening, November 30, 2012 at 8:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series
The Music of Dinos Constantinides “A Musical Odyssey”

Sunday Evening, January 20, 2013, at 8:30
Stern Auditorium / Perelman Stage, Carnegie Hall
The Sounds of War and Peace: Chapter One
Jonathan Willcocks and Francisco Núñez, Composer/Conductors
Featuring Distinguished Concerts Orchestra and Singers International
JONATHAN WILLCOCKS, A Great and Glorious Victory
FRANCISCO NÚÑEZ, Music for Treble Voices

Monday Evening, January 21, 2013, at 7:00
Stern Auditorium / Perelman Stage, Carnegie Hall
The Music of Karl Jenkins
The Sounds of War and Peace: Chapter Two
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
KARL JENKINS, Songs of the Earth (US Premiere),
The Armed Man: A Mass for Peace
Featuring Distinguished Concerts Orchestra and Singers International

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

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