

Sunday Afternoon, June 7, 2015, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage



Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder and Artistic Director*

presents

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Requiem À Deux

JONATHAN GRIFFITH, *Distinguished Concerts Orchestra*
Music Director

IRIS DERKE, *Flute*

DINOS CONSTANTINIDES *Homage—A Folk Concerto for Flute
and Orchestra (New York premiere)*

- I. Prelude
- II. Idyll (Cadenza)
- III. Dance

Brief Pause

CRAIG JESSOP, *Conductor Laureate*

ERICA MILLER, *Soprano*

STEPHEN LANCASTER, *Baritone*

GABRIEL FAURÉ *Requiem, Op. 48*
I. Introitus et Kyrie
II. Offertoire
III. Sanctus
IV. Pie Jesu
V. Agnus Dei/Lux Aeterna
VI. Libera me
VII. In Paradisum

(continued)

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Intermission

JONATHAN GRIFFITH, *Distinguished Concerts Orchestra*
Music Director

LEAH DE GRUYL, *Mezzo-soprano*

STEPHEN LANCASTER, *Baritone*

MAURICE DURUFLÉ *Requiem*

- I. Introit
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux aeterna
- VIII. Libera me
- IX. In Paradisum

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

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Notes ON THE PROGRAM

DINOS CONSTANTINIDES, *Homage*—A Folk Concerto for Flute and Orchestra (New York Premiere)

Homage—A Folk Concerto for Flute and Orchestra (1988) is folk-like in nature, although no actual material has been borrowed from folk music. The first movement is simple and unaffected with a few bursts of excitement and it leads to the second movement with no interruption. The latter is a cadenza-like solo for flute, free and expressive. The orchestra repeats throughout a four-bar chord progression. The final movement is a frenzied dance, typical of the folk music of the Greek islands. However, somewhere along the way, some J.S. Bach creeps in uninvited. The concerto is dedicated to Dr. Everett Timm, past dean of the LSU School of Music, as a personal tribute and token of appreciation for his numerous contributions to music in Baton Rouge. It is meant to be a musical portrait. This concerto was premiered

on December 4, 1988 by flautist Eugenia Epperson and the Louisiana Sinfonietta under the direction of the composer.

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the Brooklyn College International Chamber Opera Competition, the First Midwest Chamber Opera Conference, and the Delius Composition Contest. He also received the American New Music Consortium Distinguished Service Award, the Glen Award of l'Ensemble of New York, several Meet the Composer grants, numerous ASCAP Standard Awards, and he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

—*Dinos Constantinides*

GABRIEL FAURÉ (1845–1924), *Requiem*, Op.48

The bulk of Gabriel Fauré's music—whether piano, chamber, vocal, or orchestral—conveys the impression of a personal and private statement, an intimate conversation between the composer and his muse. Throughout his life Fauré's ideal was, as he put it, to create *musique de chambre* (chamber music); the grander forms—opera, symphony, or concerto—were not for him. He made a number of attempts to write a symphony, but rejected them; the same fate awaited his attempt at a violin concerto. His music is admirably suited for performance in private homes or small halls. But the elegance

and ease of much of it belies the painstaking effort that went into the composition. Fauré was not one to wear his heart on his sleeve. While the structure of his works usually fits the classical mold, he often experimented and surprised audiences with unexpected phrasing harmonies, and elegant twists of musical development. Although a secret agnostic and freethinker, he worked for many years as organist and choirmaster at La Madeleine, one of the largest churches in Paris.

Fauré charted new ground in his *Requiem*. It was not written to honor a specific person but, as Fauré put it, “for

the pleasure of it.” It is a peaceful, almost understated work that conveys the message of death as eternal rest rather than as a fiery retribution for sins committed in life. Fauré actually omitted the core of the Latin requiem mass, the *Dies irae* with its terrifying vision of eternal damnation. He saw death as “... a happy deliverance, a reaching for eternal happiness, rather than a mournful passing...” It is not surprising that one of the Madeleine’s clerics remarked after a performance: “Monsieur Fauré, we do not need all these novelties. The Madeleine’s repertoire is quite rich enough...”

Composed in stages between 1877 and 1890, the *Requiem* did not reach its final orchestration until 1900; the instrumental accompaniment exists in a number of versions, from the original chamber ensemble plus organ to full symphony orchestra. Overall the music is serious but unthreatening, often even ethereal. To replace the *Dies irae*, Fauré substituted at the end *In Paradisum*, the chant for the burial of the dead, describing the eternal peace of Heaven.

The contemporary British composer John Rutter, in his *Requiem*, is heir to Fauré’s concept of a musical send-off. The style of the *Requiem* is mostly homophonic and syllabic, closely resembling the rhythm, tempo and volume of liturgical plainchant. At other times Fauré shifts briefly into 16th-century counterpoint, as in the Offertory. In the *Sanctus* the chorus doesn’t shout out the praise of God but gently sings to the accompaniment of an ostinato figure in the harp. Even the Hosanna, which begins forte, drifts almost lazily to a quiet conclusion. Fauré could not, however, completely eliminate terror from his *Requiem*. The text of the *Libera me* makes direct reference to the *Dies irae* and eternal damnation; and this is, indeed, the only part of the work in which the listener experiences a sharp increase in musical tension. Fauré’s ethereal *In Paradisum*, however, is more than comforting as a response to the anxious prayer of *Libera me*.

—Joseph and Elizabeth Kahn

MAURICE DURUFLÉ (1902–86), *Requiem*

French organist and composer Maurice Duruflé began his musical career in the choir of the cathedral of Rouen. He composed orchestral, organ, and church music, but the *Requiem* is considered his finest work, composed in 1947 on commission from the French publishing company Durand.

The *Requiem* combines the medieval chant melodies with modern orchestration and harmony. In his notes the composer wrote, “...I have attempted to penetrate to the essence of the Gregorian style, and have tried to reconcile as far as possible the very flexible Gregorian rhythms... with the exigencies of modern notation.”

At the end of the liturgical requiem mass, the Responsory “*Libera me, Domine, de morte aeterna*” (“Free me from eternal death”), with its opening horn blast representing the call to judgment, portrays the trembling soul in judgment before God. The baritone soloist takes the role of the terrified soul. Unwilling to end this gentle work on a note of terror, Duruflé, like Fauré, added an additional movement from the burial service, the antiphon *In Paradisum*, which gently sets the soul on its journey to eternal peace.

—Joseph and Elizabeth Kahn

Texts and Translations

Requiem, Op. 48
GABRIEL FAURÉ

I. Introitus et Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Eternal rest grant them, O Lord,
and let perpetual light shine on them.
To thee praise is due, O God, in Zion,
and to thee vows are recited in Jerusalem.
Hear my prayer;
unto thee all flesh shall come.

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

II. Offertoire

Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini eius.

Lord Jesus Christ, King of glory,
deliver the souls of the dead
from punishment in the inferno,
and from the infernal lake.
Deliver them from the mouth of the lion,
lest the abyss swallow them up,
lest they fall into the darkness.
Sacrifices and prayers to thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.
Make them, O Lord,
to pass from death to life,
as thou of old hast promised Abraham
and his seed.

III. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
The heavens and earth are filled
with thy glory.
Hosanna in the highest.

IV. Pie Jesu

Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus,
grant them rest,
rest everlasting.

V. Agnus Dei/Lux Aeterna

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem,
requiem sempiternam.

Lamb of God,
who taketh away the sins of the world,
Grant them rest,
rest everlasting.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Let light eternal shine on them, O Lord,
with thy saints forever,
for thou art merciful.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

VI. Libera Me

Libera me, Domine,
de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem
Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved and the earth
when thou shalt come to judge
the world through fire.
I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.
That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

VII. In Paradisum

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May the angels lead you into paradise,
may your arrival be greeted by the martyrs,
and may they lead you
into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus, once a poor man,
may you have eternal rest.

Requiem

MAURICE DURUFLÉ

I. Introit

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

Eternal rest
Give to them, O Lord,
And let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
And a vow shall be paid to Thee
In Jerusalem;
O Lord, hear my prayer,
All flesh shall come to Thee.
Eternal rest
Give to them, O Lord,
And let perpetual light shine upon them.

II. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

O Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful
Departed from the pains of hell
And from the deep pit.
Deliver them from the lion's mouth,
That hell engulf them not,
Nor they fall into darkness.
But that Michael
The holy standardbearer
Bring them into the holy light,
Which Thou once didst promise
To Abraham and his seed.
We offer Thee, O Lord,
Sacrifices and prayers of praise.
Do Thou accept them,
For those souls
Whom we this day commemorate,
Grant them, O Lord,
To pass from death to the life
Which Thou once didst promise
To Abraham and his seed.

IV. Sanctus

Sanctus Dominus Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!

Holy, Lord God of hosts,
The heavens and the earth
Are full of Thy glory.
Hosanna in the highest!
Blessed is He who cometh
In the name of the Lord.
Hosanna in the highest!

V. Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

Gentle Lord Jesus,
Grant them eternal rest.

VI. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, Who takest away
The sins of the world,
Grant them eternal rest.

VII. Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them, O
Lord,
With Thy saints forever,
For Thou art kind.
Eternal rest
Give to them, O Lord,
And let perpetual light shine upon them.

VIII. Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna

Deliver me, O Lord,
From eternal death,
On that dreadful day,
When the heavens
And the earth shall be moved,
And Thou shalt come
To judge the world by fire.
I quake with fear and I tremble
Awaiting the day of account
And the wrath to come,
When the heavens
And the earth shall be moved.
Day of mourning, day of wrath,
Of calamity, of misery,
The great day

et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.

IX. In Paradisum

In Paradisum
deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.
Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem

And most bitter.
Eternal rest
Give to them, O Lord,
And let perpetual light shine upon them

Deliver me, O Lord,
From eternal death,
On that dreadful day,
When the heavens
And the earth shall be moved,
And Thou shalt come
To judge the world by fire.

May the angels
Receive them in Paradise
At thy coming may the martyrs receive
thee
And bring thee into the holy city
Jerusalem.
There may the chorus of angels receive
thee
and with Lazarus, once a beggar
may thou have eternal rest.

THE Artists

JONATHAN GRIFFITH, *Distinguished Concerts Orchestra*
Music Director

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Dr. Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under Griffith's 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.

Dr. 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 of Karl Jenkins' *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.

Dr. Griffith's 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 Pragensis 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 Dr. 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: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Re it Rey Orchestra and in Ankara and Eskin ehir with the Presidential Orchestra at the invitation of the TÜRKSOY governmental agency. Dr. Griffith is the 2014 winner of The American Prize in Conducting, professional orchestra division.

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.

IRIS DERKE, Flute



Combining more than 25 years of experience in the arts with a passion for creating a new cultural landscape in changing times, flautist Iris Derke enjoys a diverse career as an entrepreneur, musician, executive, and producer. A versatile artist, Ms. Derke's performances have taken her throughout the world. Highlighted performances have included Ms. Derke's appearance as concerto soloist with the Polish National Symphony; invited soloist at the International Forum of New Music in Mexico City, and her Carnegie Hall

recital debut in Weill Recital Hall. Her appearance at Lincoln Center with the Distinguished Concerts Orchestra received much praise for Ms. Derke's "attentive and loving performance... [providing] celestial music...and heart-rendering sequences." Ms. Derke recently appeared as soloist with the TURKSOY Symphony Orchestra and Jonathan Griffith Singers in performances in Istanbul, Ankara and Eskihisar, Turkey. Ms. Derke can additionally be heard on numerous studio recordings with Disney, Columbia/RCA, and Apple Computers for film, television and educational music software. As a crossover artist into the studio orchestra world, Ms. Derke has enjoyed the opportunity to perform live with such greats as Rosemary Clooney, Henry Mancini, Mel Tormé, Michael Feinstein, and Dr. Billy Taylor.

Ms. Derke is co-founder and general director of Distinguished Concerts

International New York (DCINY), a major production company encompassing large-scale concerts at numerous prestigious concert venues around the world. Ms. Derke is also a frequent collaborator with such esteemed artists as Eric Whitacre, Karl Jenkins, Morten Lauridsen, and Christopher Tin, presenting numerous world and American premieres of their works.

Originally from Santa Monica, California, Ms. Derke received her education at UCLA, the Royal College of Music in London (United Kingdom), the Manhattan School of Music and at Columbia University School of Business. She pursued additional training at the Nice Conservatory in France, in addition to masterclasses and tutelage with noted flautists Julius Baker, Louis Moyse, Sheridan Stokes, Alain Marion, and Linda Chesis. Ms. Derke currently resides in New York with her family.

ERICA MILLER, *Soprano*



Soprano Erica Miller makes her Carnegie Hall debut as the soprano soloist in Fauré's *Requiem* with Distinguished Concerts International, and she will return to Carnegie Hall

later this month as the soprano soloist in Mozart's *Requiem*. Other 2014 performances include *Königen der Nacht* in *Die Zauberflöte* with Salt Marsh Opera, and *Vienna, City of Song*, a recital of German Lied, with Philadelphia's Lyric Fest.

Ms. Miller made her European debut in 2008 as Queen of the Night in *The Magic Flute* with the Deutsche Oper Berlin, a role she has also performed at Opera Birmingham, Opera North, and at the Festival Internacional de Música de Almansa. Other roles she has sung include Marie in *La fille du regiment*; Ännchen in *Der Freischütz*; Maid in *Powder Her Face*; Aspasia in *Mitridate, re di Ponto*; Poppea in *Agrippina*; Elettra in *Idomeneo*; Adele in *Die*

Fledermaus; Frasquita in *Carmen*; Despina in *Così fan tutte*; Erste Elfe in *Die Ägyptische Helena*; Madame Silberklang in *Der Schauspieldirektor*; and La Novice in *Marie Victoire*.

Ms. Miller received her doctor of musical arts and master of music degrees from the University of Southern California, and her Bachelor of Music degree from Westminster Choir College in Princeton, New Jersey.

STEPHEN LANCASTER, *Baritone*



Baritone Stephen Lancaster delights in engaging with audiences in concert, recital, and opera. He was declared winner and audience favorite in the 2013 Nico Castel International Mastersinger Competition in Weill Recital Hall. Recent seasons have taken him around the world with guest artist appearances at the Atlantic Music Festival and Lisbon Summer Fest at Centro Cultural de Belém; song recitals in Paris, Frankfurt, Eure-et-Loir Festival, and Taipei, Taiwan; and guest solo performances in Genoa, Barcelona, Auckland, and Sydney with the Notre

Dame Concert Band. He has performed numerous roles with Arbor Opera Theater, Opera Notre Dame, and Eugene Opera, including Anthony (*Sweeney Todd*) this season. Concert credits include South Bend Symphony, Warren Symphony, Holland Symphony, Brahms' *Requiem* at St. Mark's Cathedral in Seattle, Duruflé's *Requiem* at House of Hope Presbyterian Church in St. Paul, and *Carmina Burana* at Detroit Orchestra Hall with Oakland Symphony Orchestra. A passionate recitalist, Stephen is on the roster of the Brooklyn Art Song Society, and has recorded a CD of French art songs with Martin Katz for Centaur Records, *Le Menu des Mélodies*. He was recorded in the west coast premiere of John Musto's *Book of Uncommon Prayer* as a Stern Fellow at SongFest and has premiered numerous works by young Canadian and American composers. Born and raised in Canada, he holds degrees from the University of Michigan and the University of Notre Dame and is committed to teaching as well as performing, currently serving on the voice faculty at the University of Notre Dame.



Dr. Craig Jessop, professor of music, is the newly appointed and founding dean for the Caine College of the Arts at Utah State University. These appointments follow Dr. Jessop's distinguished tenure as music director of the world famous Mormon Tabernacle Choir and head of the department of music at Utah State. He is the founder and music director of the American Festival Chorus and Orchestra and has served as the music director of the Carnegie Hall National High School Choral Festival sponsored by the Weill Institute of Music at Carnegie Hall. Prior to his appointment with the Tabernacle Choir, Dr. Jessop was a lieutenant colonel in the U.S. Air Force music programs, where he served as director of the U.S. Air Force Singing Sergeants in Washington, D.C. (1980–87); as commander and conductor of the Band of the U.S. Air Forces in Europe at Ramstein, Germany (1987–1991); and as commander and conductor of the Air Combat Command Heartland of America Band (1991–95). He has also been music director of the Maryland Choral Society, the Rhineland-Pfalz International

Choir of Germany and the Omaha Symphonic Chorus.

Dr. Jessop has a bachelor of science from Utah State University (1973), master of arts from Brigham Young University (1976), and a doctor of musical arts in conducting from Stanford University (1980).

Dr. Jessop has been on the American choral scene for more than 30 years. Under Dr. Jessop's musical direction, the Tabernacle Choir received numerous awards, including the National Medal of Arts. He has recorded more than 15 CDs on the Telarc and MTC labels, and most recently received a Grammy nomination for his work with the Mormon Tabernacle Choir and Orchestra at Temple Square.

At the opening ceremony of the 2002 Winter Olympic Games in Salt Lake City, Dr. Jessop conducted the Mormon Tabernacle Choir and the Utah Symphony, working with world-renowned artists Sting and Yo-Yo Ma, and composers John Williams and Michael Kamen. Other artists with whom he has collaborated include Renée Fleming, Frederica von Stade, Bryn Terfel, Audra McDonald, The King's Singers, Angela Lansbury, Claire Bloom, Walter Cronkite, and Charles Osgood. In 2003 Dr. Jessop conducted the choir and prepared the singers for a performance of *A German Requiem* at the prestigious Tanglewood Festival with the Boston Symphony Orchestra and Rafael Frübeck de Burgos. A much sought-after guest conductor, Dr. Jessop has conducted the Carnegie Hall National High School Choral Festival sponsored by the Weill Music Institute

at Carnegie Hall and the Berkshire Choral Festival.

In addition to his work as a conductor Dr. Jessop has been active as a baritone vocalist, first as a member of the Mormon Tabernacle Choir, and later with the choirs of Helmuth Rilling, John Rutter, and the Robert Shaw Festival Singers. He is a previous winner of the Metropolitan Opera regional

auditions and San Francisco Opera auditions, and has participated in the Merola Opera training program of the San Francisco Opera.

He lives in the peaceful setting of the northern Utah Valley of Cache County with his wife RaNae. They are the parents of four children and have five wonderful grandsons.

LEAH DE GRUYL, *Mezzo-soprano*



Mezzo-soprano Leah de Gruyl is a recent graduate of the masters and artist diploma programs at University of Cincinnati, College-Conservatory of Music. Her credits at CCM include: mezzo soloist in Mahler's *Das Lied von der Erde* and Symphony No. 3, Verdi's *Requiem*, and John Adam's *El Niño*, as well as Carmen in *La tragédie de Carmen*, Mother Marie in *Dialogues of the Carmelites*, Dritte Dame in *Die Zauberflöte*, Aloés in *L'Étoile*, Mother Goose in *The Rake's Progress*, and Eboli in the CCM Philharmonic's concert presentation of the five-act French version of Verdi's *Don Carlos*. Ms. de Gruyl sang Carmen in the touring

reduction of Bizet's famous opera with Cincinnati Opera, as well as the full length version with Rome Festival Opera. She has also sung as mezzo soloist in Dvořák's *Requiem* with Annapolis Symphony Orchestra and with Asheville Symphony Orchestra in Haydn's *Lord Nelson Mass*. At Sarasota Opera, Ms. de Gruyl was a studio artist for the winter of 2015, covering the role of Eboli in Verdi's *Don Carlos*. Her credits also include a number of new works. As a Gerdtine Young Artist at Opera Theatre of Saint Louis, Ms. de Gruyl covered the roles of Kathy Hagen in the world premiere of Terrence Blanchard's *Champion*, as well as Gertrude Stein in *27* by Ricky Ian Gordon, during which she stood in for the first two weeks of staging for Ms. Stephanie Blythe. Ms. de Gruyl also had the opportunity to work closely with Jake Heggie and Terrance McNally in a workshop of their new opera, *Great Scott*, which will premiere next year at Dallas Opera. At Cincinnati Opera she created the role of Sadie in two workshops of Ricky Ian Gordon's new opera, *Morning Star*, and in the summer of 2015 she will create the role of Kathleen O'Fallin in the world premiere of the same opera.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

American Festival Chorus (UT), Craig Jessop, *Director*
Camerata Impromptu (Spain), Daniel Antolí, *Director*
Coro de Cámara ÜDLAP (Mexico), Gisela Crespo Brito, *Director*
Crossgates United Methodist Church Chancel Choir (MS), Ben Turner, *Director*
Ensemble Vocal Maurice Duruflé (France), Philippe Chandor, *Director*
First Unitarian Society of Madison-Society Choir (WI), Dan R. Broner, *Director*
Hartnell Community Choir (CA), Robin McKee Williams, *Director*
Hilo Community Chorus (HI), Tom McAlexander, *Director*
Johnson County Chorus (KS), Anita Cyrier, *Director*
Newburyport Choral Society (MA), George Case, *Director*
Newcombe Singers (BC), Peter Dent, *Director*
St. Peter's Chancel Choir (TX), David Galasso, *Director*
The Choral Society of Grace Church (NY), John Maclay, *Director*
The Presbyterian Church in Morristown Chancel Choir (NJ), Matthew Webb, *Director*
Thomas Jefferson Upper School Vocal Ensemble (MO), John Atteberry, *Director*
Variations Vocal Ensemble France (France), Alison Chew, *Director*
Windsor Symphony Orchestra Chorus (ON), Joel Tranquilla, *Director*
and individual singers 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.

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Roger Adams	Kira Berntson	Will Budreau	Luis Erick Coy
Kaylah Ailes	Emma Berry	John Burnett	Aceves
Norm Aitken	Abigail Bertelson	Kerstin Burns	Gisela Crespo Brito
Montserrat Alemany	Gwyneth Bertelson	Hallah Butcher	Maidra Creswell
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Argüelles	Bonnie Blackledge	Ellen Carpenter	Harriet De
Karen Arneson	Mike Blankenship	Freddie Carr	Ceunynck
Carly Assael	Sheri Blankenship	Medero Carr	Dara Degnan
Christian Atteberry	Patricia Bober	Marissa Carrio	Ian De la Vingne
Jessica Azani	Chelsea Bonagura	Susan Carson	Elizabeth Dempsey
Terese Babcock	Chantal Borque	Nina Carter	Peter Dent
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Robert Beham	Judd Brooks	Daniel Corbion	Roisin Duffy-Gideon
Audrey Beliveau	Andrew G.	Eleanor Coulthard	Debbie Duncan
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Abby Benninghoff	Elizabeth Bruen	Claire Coupland	Gerianne Engle

Lari Fanlund	Cameron R.	Sue Lieberman	Claire Morvannou
Peter A. Farol	Hernandez	Lynda Lindenamaa	Hermينيا Mostaza
Tracy Faulkner	Gabe Hershewe	Joan Linnanau	Caitlin Mueller
Mariana Favila	Edward Hershewe	Elizabeth Lindenfeld	Hannah Mueller
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Javier Omar	MichaelAnn Knotts	Daphne McKeen	Donna Rademacher
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