

Friday Evening, September 11, 2015, at 7:00



Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

*presents*

## True Concord Voices & Orchestra

Eric Holtan, *Music Director & Conductor*

Luke Lusted, *Assistant Director*

W.A. MOZART **Requiem, K.626**

Completion by Franz Xaver Süssmayr

I. Introit: Requiem

II. Kyrie

III. Sequence

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrymosa

IV. Offertory

Domine Jesu

Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communion

MEGAN CHARTRAND, *Soprano*

MARGARET LIAS, *Mezzo-soprano*

CHARLES BLANDY, *Tenor*

PAUL MAX TIPTON, *Bass*

**Intermission**

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Alice Tully Hall  
Home of The Chamber Music Society  
of Lincoln Center

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

STEPHEN PAULUS ***Prayers and Remembrances*** (New York Premiere)

- I. They Are All Gone
- II. Lord, Make Me An Instrument
- III. Music When Soft Voices Die
- IV. Great Spirit
- V. In Beauty It Walks
- VI. Eternity
- VII. Grant That We May Love

MARGOT ROOD, *Soprano*

EMILY MARVOSH, *Alto*

PATRICK MUEHLEISE, *Tenor*

DAVID FARWIG, *Baritone*

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New York, NY 10107  
212-707-8566

## Notes on the Program

### ***Prayers and Remembrances***

(New York Premiere)

STEPHEN PAULUS (1949–2014)

*Prayers and Remembrances* (2011) was commissioned for the tenth anniversary of the 9/11 tragedy by True Concord Voices & Orchestra, Eric Holtan, music director, and Mrs. Dorothy Vanek, in loving memory of her husband, Robert Vanek, and in memory of friends of the Vaneks from United and American Airlines who were lost on September 11, 2001. The world premiere of the late Stephen Paulus's *Prayers and Remembrances* took place on September 11, 2011, in Centennial Hall at the University of Arizona in Tucson. The composer introduced his new work to the audience with these words:

The idea for *Prayers and Remembrances* began with Eric Holtan. He approached me a few years back with a vision of writing a commemorative work for chorus and orchestra. We had several discussions and emails, especially about the text, and eventually, with the commission in place, I was ready to begin. My concern was to write a work that would not only honor the 9/11 tragedy and all those who perished, but also one that would address the memories, the grieving and the recovery for anyone dealing with a circumstance in which loved ones had perished. Early on, Eric and I decided we wanted to create a work that would be spiritual but not necessarily religious. The goal was to find a combination of poems that were both secular and sacred—from poets who addressed grief, recovery, and a spiritual focus in life—that would highlight common beliefs across distinct reli-

gious traditions. I ended up with a healthy mix of poets from different cultures, centuries and faiths.

The orchestra is approximately the size of the Mozart *Requiem* (since that was to be the companion work on the concert), with the addition of flute, oboe, horns, harp and percussion. My approach was to use the orchestra to adorn and emphasize the text. I consider the words such an important part to a piece like this, and my intention, as always, was to make sure the choir could be heard without being overwhelmed by the orchestra. Throughout the work I have been conscious of trying to bring melodic and harmonic ideas to the fore that would suggest hope, light and a future. To me, this seems to be the hardest thing in any tragedy to accept, whether it involves one person or thousands. So there are sometimes bright, colorful harmonies or melodies in both the orchestra and the chorus: this is not a work meant to wallow in self-pity or dwell in tragedy. I am hopeful that the sounds and words meld, going at least some distance towards repair and healing.

I am so grateful to True Concord Voices & Orchestra and their wonderful director, Eric Holtan, for asking me to create a work for the 10th anniversary of the 9/11 tragedy. I hope this piece will have reason to be performed in other situations. And I am especially grateful to Dorothy Vanek for her generosity in commissioning the work. Without patrons and wonderful performers, composers would simply be artists working alone, like a tree falling in the forest when no one is around to hear it.

—Stephen Paulus

## Texts

### *Prayers and Remembrances*

STEVEN PAULUS

#### **I. They Are All Gone**

Henry Vaughn (1621-1695)

They are all gone into the world of light!  
And I alone sit lingering here;  
Their very memory is fair and bright;  
And my sad thoughts doth clear.

It glows and glitters, and glitters in my cloudy breast,  
Like stars upon some gloomy grove,  
I see them walking in on air of glory,  
Whose light doth trample on my days;

O holy Hope! And High Humility!  
High as the heavens above!  
And yet, as angels in some brighter dreams  
Call to the soul where man doth sleep,  
So some strange thoughts transcend  
Our wonted themes,  
And into glory peep.

O Father of eternal life, and all  
Created glories under Thee!  
Resume Thy spirit from this world of thrall  
Into true liberty.

#### **II. Lord, Make Me An Instrument**

St. Francis of Assisi (1181-1226)

Lord, make me an instrument of Your peace.  
Where there is hatred, let me sow love;  
Where there is injury, pardon;  
Where there is doubt, faith;  
Where there is despair, hope;  
Where there is darkness, light; and  
Where there is sadness, joy.  
O Divine Master, grant that I may not so much  
seek to be consoled as to console;  
To be understood is to understand;  
To be loved as to love.  
For it is in giving that we receive—  
It is in pardoning that we are pardoned;  
And it is in dying that we are born to eternal life.

### III. Music When Soft Voices Die

Percy Bysshe Shelley (1792-1822)

Music when soft voices die,  
Vibrates in the memory—  
Odours, when sweet violets sicken,  
Live within the sense they quicken.  
Rose leaves, when the rose is dead  
Are heap'd for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.

### IV. Great Spirit

John Yellow Lark

Oh Great Spirit,  
Whose voice I hear in the wind,  
Whose breath gives life to the world,  
Hear me!  
I come to you as one of your many children.  
I am small and weak.  
I need your strength and your wisdom.  
May I walk in beauty.  
Make my eyes behold the red and purple sunset.  
Make my hands respect the things that you have made,  
And my ears sharp to hear your voice.  
Make me wise so that I may know the things  
That you have taught your children—  
The lessons that you have hidden in  
every leaf and rock.  
Make me strong, not to be superior to  
my brothers, but to be  
able to fight my greatest enemy: myself.  
Make me ever ready to come to you  
with straight eyes, so that  
When life fades as the faded sunset  
My spirit will come to you without shame.

### V. In Beauty It Walks

Traditional Navaho Prayer

As I walk, as I walk  
The universe is walking with me  
In beauty it walks before me  
In beauty it walks behind me  
In beauty it walks below me  
In beauty it walks above me  
Beauty is on every side  
As I walk, I walk with Beauty.

## VI. Eternity

William Blake (1757-1827)

He who bends to himself a joy  
Does the winged life destroy;  
But he who kisses the joy as it flies  
Lives in eternity's sunrise.

## VII. Grant That We May Love

Mohammed (570-632) & Hebrew text

O Lord, grant us to love Thee; grant that we  
may love those that love Thee;  
Grant that we may do the deeds that win Thy love.  
Make the love of Thee be dearer  
to us than ourselves, than our families,  
than wealth, and even than cool water.  
V'a havta le reacha kamocho.  
(We should love our neighbors as ourselves.)

## Meet the Artists



**Eric Holtan,**  
*Music Director,*  
*Conductor*

Eric Holtan, founder and music director of True Concord Voices & Orchestra, launched his professional career at age 12 as a church organist. A native of Minnesota, he studied organ, voice and conducting at Gustavus Adolphus College. He earned a master's degree in choral conducting at the University of Iowa, where he was assistant director of Camerata Singers, and the doctor of musical arts degree in choral and orchestra conducting at the University of Arizona, where he was the UA Opera Theater's chorus master.

Holtan's principal conducting teachers include Karl Erickson, William Hatcher, Bruce Chamberlain and Thomas Cockrell. He was a conducting associate at the Con-

ductor's Institute of South Carolina, where he studied with Donald Portnoy, and a conducting fellow at a Curtis Institute masterclass, where he studied with Otto-Werner Mueller, Christoph Eschenbach and David Hayes. Other notable teachers have included Duain Wolfe, Vance George and Dale Warland. Under Holtan's direction, True Concord has become a rising star in the American cultural scene.

### True Concord Voices & Orchestra

True Concord Voices & Orchestra was founded in 2004 as Tucson Chamber Artists. On the adoption of its new name in 2015, music director Eric Holtan explained: "The original 14th century meaning of 'concord' is 'hearts together.' Shakespeare later described the emotional impact of music as 'true concord'—something we strive to achieve among composers, performers and listeners."

True Concord draws upon the first rank of professional choral and instrumental musicians from around the United States in service of its mission to enrich lives

through the transformational power of classical music, primarily through the performance of masterworks and the diverse music of America. True Concord's repertoire includes Bach's St. John Passion and Mass in B-Minor, Mozart's Requiem and Mass in C-Minor, Brahms's Ein deutsches Requiem, and Haydn's *The Creation*. Committed to premiering new works by America's leading and emerging composers, True Concord has commissioned Stephen Paulus, Gerald Near, Ola Gjeilo, Paul Crabtree and others.

Now in its 12th season, True Concord's meteoric rise in the current economic climate is due in part, to popular and unique programming that fuses professional voices and instruments. It is also the result of the generous support of our patrons and donors, for whom we are thankful. True Concord's recording of *Prayers and Remembrances*, along with other works by American composer Stephen Paulus, is being released on September 11, 2015, on the Reference Recordings label.



**Megan Chartrand,  
Soprano**

Praised for her "light, fleet soprano" and "soaring, diamantine high notes," Canadian soprano Megan Chartrand feels equally at home singing early music, art song, chamber music and concert repertoire. Her performance resume ranges widely, including Mozart's Mass in C Minor and Requiem; Bach's Mass in B Minor and St. Matthew Passion; Handel's *Samson*, *Messiah*, and *Esther*; Haydn's Lord Nelson Mass and *Die Schöpfung*; Weill's *Seven Deadly Sins* and

Ešenwalds' *Passion and Resurrection*. She has performed with the Edmonton Symphony Orchestra, Alberta Baroque Ensemble, American Classical Orchestra, Staunton Music Festival and Kuhmo Chamber Music Festival. Ms. Chartrand also collaborates frequently with prestigious ensembles including Seraphic Fire, Yale Choral Artists, the Santa Fe Desert Chorale, Clarion, the American Classical Orchestra, and Ensemble Origo. She holds a masters of music from Yale University and a bachelor of music from the University of Alberta.



**Margaret Lias,  
Mezzo-soprano**

Mezzo-soprano Margaret Lias has been celebrated for her "warm," "arresting," and "rich-toned" singing. Since her Boston Symphony Hall solo debut in 2011 with Handel and Haydn Society (Handel, *Israel in Egypt*), Margaret has been a frequent soloist under the baton of Harry Christophers. Other select solo appearances in 2015 and 2016 include Seraphic Fire (Haydn, Lord Nelson Mass), Princeton Pro Musica (Corigliano, *Fern Hill*), New Bedford Symphony Orchestra (Mendelssohn, *Elijah*), Kuhmo Chamber Music Festival (Berg, *Sieben frühe Lieder*), Staunton Music Festival (Purcell, *Dido and Aeneas* (Dido)), Back Bay Chorale (Durufié, Requiem), The Cathedral of All Saints' Albany (Bach, St. John Passion), and Emmanuel Music (Rossini, *Petite messe solennelle*). An avid supporter of ensemble work, Margaret was a founding member of The Skylark Vocal Ensemble, is a member of the Concert Chorale of New York, Voices of Ascension, Musica Sacra New York, and the New York Choral Artists.



**Charles Blandy,**  
*Tenor*

Charles Blandy has been hailed for “agility, endless breath, and vigorous high notes” (*Goldberg Early Music* magazine) and as “unfailingly, tirelessly lyrical” (*Boston Globe*). This past year he appeared in Boston Early Music Festival’s performances of *Ulisse*, *L’Orfeo*, and the *Vespers of Monteverdi*; as Belmonte in Mozart’s *Abduction from the Seraglio* with Emmanuel Music; with the American Classical Orchestra in Bach’s B minor Mass at Lincoln Center and in American Bach Soloists’ St. Matthew Passion. With Emmanuel Music he was Tom Rakewell in Stravinsky’s *Rake’s Progress*; Lurcanio in Handel’s *Ariodante*; Tamino in Mozart’s *Magic Flute*; and appeared in John Harbison’s *Great Gatsby*. He has performed with the Portland Baroque Orchestra, Bach Choir of Bethlehem, Charlotte Symphony, Boston Modern Orchestra Project, Los Angeles Philharmonic, and Handel and Haydn Society. He was a Tanglewood fellow and went to Indiana University and Oberlin College. He is a native of Troy, NY.



**Paul Max Tipton,**  
*Bass*

Paul Max Tipton is a bass-baritone hailed for his “dignity, beauty, and compassion” (*Atlanta Journal-Constitution*) and his “lustrous, rounded strength” (*Miami Herald*). He has performed and recorded throughout North America, Europe, China, and Korea. He solos under such figures as Masaaki Suzuki, Matthias Pintscher, Nicholas McGe-

gan, Leonard Slatkin, Ton Koopman, Helmuth Rilling, and Martin Katz, and with such organizations as the Bach Collegium Japan, the Orchestra of St. Luke’s, Apollo’s Fire, Conspirare (Austin), and the New York Philharmonic in their first Bach Festival. Recent engagements include Handel’s *Dettingen Te Deum* at Carnegie Hall, Bach’s Saint Matthew Passion (Christus) at Spoleto Festival USA, Beethoven’s Ninth Symphony with the Grand Rapids Symphony, Rameau’s *La Lyre Enchantée* with Jacques Ogg, and a recording of Brahms’ Ein Deutsches Requiem with Seraphic Fire, which earned a 2012 Grammy nomination. Mr. Tipton studied at the University of Michigan at Ann Arbor and Yale University, and was made a Lorraine Hunt Lieberson Fellow in 2012 at Emmanuel Music in Boston. For more information, please visit [www.paulmaxtipton.com](http://www.paulmaxtipton.com)

### **Stephen Paulus, Composer**

The late Stephen Paulus (1949–2014) was hailed as “a bright, fluent inventor with a ready lyric gift” by *The New Yorker*. A prolific composer of over 600 works, he wrote for orchestra, chorus, chamber ensembles, solo voice, keyboard, and opera. Commissions from the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Dallas Symphony Orchestra, Houston Symphony, and St. Paul Chamber Orchestra, and subsequent performances from the orchestras of Los Angeles, Philadelphia, St. Louis, National Symphony, and BBC Radio affirm high demand for his music. He served as composer-in-residence for the orchestras in Atlanta, Minnesota, Tucson, and Annapolis, and his works have been championed by such conductors as Sir Neville Marriner, Kurt Masur, Christoph von Dohanyi, Leonard Slatkin, Yoel Levi, and Robert Shaw.

An eminent composer of opera, Paulus wrote twelve works for the dramatic stage.



*The Postman Always Rings Twice* was the first American production to be presented at the Edinburgh Festival and has received nine productions to date. Commissions and performances have come from Opera Theatre of St. Louis, Washington Opera, Boston Lyric Opera, Florida Grand Opera, Berkshire Opera Company, Minnesota Opera, and Fort Worth Opera, among others, as well as many universities and colleges. His choral works have been performed and recorded by some of the most distinguished ensembles in the United States, including the Dale Warland Singers, Los Angeles Master Chorale, Robert Shaw Festival Singers, Vocal Arts Ensemble of Cincinnati, VocalEssence, Mormon Tabernacle Choir, and dozens of others.

A recipient of both Guggenheim and NEA Fellowships, Paulus was also a strong advocate for his musical colleagues. He co-founded and was board vice-president of the American Composers Forum, the largest composer service organization in the world. Paulus served as concert music representative on the ASCAP board of directors. Described as uniquely American, his musical language was characterized as “irresistible in kinetic energy and haunting in lyrical design” by the *Cleveland Plain Dealer*, while the *New York Times* praised him for “melodic patterns that are fresh and familiar at the same time” and scoring that is “invariably expert and exceptionally imaginative in textures and use of instruments.” His music is represented on over fifty recordings.

## True Concord Voices & Orchestra

### SOPRANO

Erika Burkhart  
Rachel Carlson  
Megan Chartrand  
Leann Conley-Holcom  
Jessica Petrus  
Carol Platt Jennings  
Margot Rood  
Gabrielle Tresler

### ALTO

Rachael Colman  
Naomi DeVries  
Pomerantz  
Mary Gerbi  
Emily Lau  
Margaret Lias  
Emily Marvosh  
Gina Soranno McCann  
Keely J Rhodes

### TENOR

Charles Blandy  
L.H. Brown  
Paul D'Arcy  
Erik Gustafson  
Matthew Holter  
Luke Lusted

Patrick Michael  
Muehleise  
Alan Stevens

### BASS

Adam Kerry Boyles  
Ronald Lee Downs  
Ryan Downey  
David Farwig  
Joshua Hillmann  
Philip Moody  
Paul Max Tipton  
Peter Walker

### FLUTE

Alexander Lipay\*

### OBOE

Sara Fraker\*

### CLARINET

Sara Canning\*  
Andrew Braden

### BASSOON

Benjamin Yingst\*  
Jessica Campbell

### HORN

Johanna Lundy\*  
Victor Valenzuela

### TRUMPET

Conrad Jones\*  
Betsy Bright

### TROMBONE

Moisés Paiewonsky\*  
Joseph Munoz  
Alexander van Duuren

### TIMPANI

Homero Ceron\*

### PERCUSSION

Fred Morgan

### HARP

Christine Vivona\*

### ORGAN

Guy Whatley\*

### VIOLIN I

Benjamin Nisbet\*\*  
Ellen Chamberlain#  
Alicia Hagerman  
Emily Nolan

### VIOLIN II

Emma Noël Votapek\*  
Joseph Rousos-  
Hammond  
Anna Gendler  
Hannah Leland

### VIOLA

Ann Weaver\*  
Christina Swanson  
Candice Amato  
Rebecca McKeel

### CELLO

Anne Gratz\*  
Theodore Buchholz  
Robert Chamberlain

### BASS

James Karrer\*  
Ken Marrs

\*Denotes Principal

\*\*Denotes Concertmaster

#Denotes Co-Concertmaster

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True Concord is proud to perform as part of the  
2016 Tucson Desert Song Festival

This year's festival, January 21 through February 7, 2016, will include performances by Jamie Barton, Sasha Cooke, Richard Cox, Daniela Mack, Alek Shrader and Amber Wagner. More information at [DesertSongFest.com](http://DesertSongFest.com).

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September 11, 2015

Tucson is pleased to participate in this commemoration of the September 11 anniversary.

In remembrance of the tragic events of that day, several musicians were commissioned to write pieces for the 10<sup>th</sup> anniversary. On September 11, 2011, the Tucson Symphony Orchestra and Tucson Chamber Artists premiered "Prayers and Remembrances" by the late classical composer, Stephen Paulus.

Since that time, the Tucson Chamber Artists have become True Concord Voices and Orchestra. I am delighted that they will perform Paulus' piece, "Prayers and Remembrances," at Lincoln Center's Alice Tully Hall.

These musicians carry the good wishes of all of Tucson with them for the people of New York. This concert and this piece reflect the universal power of music to bring people together, just as the world stood together on that terrible day.

In solidarity,

A handwritten signature in black ink that reads "Jonathan Rothschild".

Jonathan Rothschild  
Mayor of Tucson