

Tuesday Evening, January 19, 2016, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage



Changing Lives through the Power of Performance

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

presents

Requiem for the Living: The Music of Dan Forrest

Distinguished Concerts Orchestra and
Distinguished Concerts Singers International

JO-MICHAEL SCHEIBE, *DCINY Guest Conductor*
DAN FORREST, *DCINY Visiting Composer*

FORREST *In Paradisum*

FORREST *Te Deum*
I. Praise to the Trinity
II. Prayers
III. Praise to Christ

FORREST *Psalm of Ascension*

Intermission

Please hold your applause until the end of each complete work.

JAMES M. MEADERS, *DCINY Associate Artistic Director and Conductor*
VIOLA DACUS, *Mezzo-soprano*
TONY BURDETTE, *Tenor*

FORREST *Requiem For The Living*
I. Introit—Kyrie
II. Vanitas Vanitatum
III. Agnus Dei
IV. Sanctus
V. Lux Aeterna

We Want To Hear From You!

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Notes ON THE PROGRAM

All program notes by Dan Forrest

DAN FORREST *In Paradisum*

Performance time: 13 minutes

In Paradisum, written several years before Forrest's *Requiem*, takes its title more from Scripture than from the traditional "In Paradisum" Requiem movement, since this setting uses a variety of scriptural texts which speak of God's compassionate promises of comfort. The opening bars present massive chords in a highly animated texture; these "pillars" not only repre-

sent the unshakeableness of the texts which follow, but also serve as a musical basis from which most of the rest of the piece is constructed. The various Scriptural promises are then woven together, supported by varying references to these pillar chords, before the sublime ending, in which eternity calls to the listener from the heavens.

DAN FORREST *Te Deum*

Performance time: 20 minutes

Commissioned in 2010 by the Brehm Center for Worship in Los Angeles, Dan Forrest's *Te Deum* combines elements of ancient music, tonal music, and more modern music, as homage to the long musical lineage of *Te Deum* settings. The first movement is a fairly sectional treatment of the text, unified by the recurrence of the opening chant-like melody. The second movement

shares a veiled connection to this chant theme, but unfolds in a different sound-world, evoking a more imitative style as it works towards its climax. The third movement lets loose a torrent of asymmetrical meters in its own sound-world of speech rhythms, before finally giving way to one last gesture unifying the entire work.

DAN FORREST *Psalms of Ascension*

Performance time: 6 minutes

Psalms of Ascension (2015) sets portions of two Hebrew "Ascension" Psalms which would have been sung as the ancient Jews returned from captivity to freedom. The specific scriptural narrative can be seen as a metaphor for a broader redemption theme – which

speaks universally to all humanity. The Psalm texts are set first separately, as a chorale and a fugue, before the two themes are eventually presented simultaneously. This performance is the world premiere of the full orchestral version.

DAN FORREST *Requiem For The Living*

Performance Time: 40 minutes

A Requiem, at its core, is a prayer for rest – traditionally, for the deceased. The five movements of Dan Forrest’s *Requiem for the Living* (2013), however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. The opening movement sets the traditional “Introit” and “Kyrie” texts – pleas for rest and mercy – using ever-increasing elaborations on a simple three-note descending motive. The second movement, instead of the traditional “Dies Irae”, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the “Dies Irae”. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the “Kyrie” from the first movement. The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different

glimpses of the “heavens and earth, full of Thy glory”, all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna which then closes the work portrays light, peace, and rest – for both the deceased and the living.

In some cases, the traditional texts have been re-arranged slightly. Some extraliturgical texts have been interpolated, and the traditional “Dies Irae” has been replaced by a biting essay on the vanity and pain of existence. The two movements which then follow have been inverted from their usual order: the Agnus Dei is offered as a prayer to the Lamb of God for an answer to pain and sorrow, and the Sanctus then follows as an awe-inspired response.

Texts and Translations

In Paradisum

DAN FORREST

Precious in the sight of the Lord is the death of His saints. (Psalm 116:15)

I go to prepare a place for you. And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, ye may be also. (John 14:2-3)

And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away. (Rev 21:4)

Verily, I say unto thee, Today thou shalt be with me in paradise. (Luke 23:43)

Te Deum

DAN FORREST

Taken from the *Book of Common Prayer*

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb
When thou hadst overcome the sharpness of death: thou didst open the Kingdom of
Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants: whom thou hast redeemed with thy
precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

[added later, mainly from Psalm verses:]

O Lord, save thy people: and bless thine heritage.

Govern them: and lift them up for ever.

Day by day: we magnify thee;

And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.

O Lord, have mercy upon us: have mercy upon us.

O Lord, let thy mercy lighten upon us: as our trust is in thee.

O Lord, in thee have I trusted: let me never be confounded.

Psalm of Ascension

DAN FORREST

Text based on Hebrew Psalms 124, 126

If it had not been the LORD who was on our side,
may all His people now say, when men rose up against us:
Our hope is in the Name of the LORD who made heaven and earth.

When the LORD returned us again to our people,
we were like them that dream.
Then was our mouth filled with laughter,
and our tongue with singing.
Then said they among the nations,
The LORD has done great things,
we are filled with joy!

Requiem For The Living

Dan Forrest

I. Introit – Kyrie

(Choir)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christie eleison. Kyrie eleison.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Hear my prayer, for unto Thee all flesh shall come.
Lord have mercy; Christ have mercy;
Lord have mercy.

II. Vanitas Vanitatum

(Choir)

Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa,
et locutus est, pereat dies in qua natus sum.

Vanity of vanities, all is vanity!
(from Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears,
(from the Dies Irae)
he said, Let the day perish wherein I was born.
(from 3:2-3)

III. Agnus Dei

(Mezzo-soprano solo)

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona eis requiem.

(Choir, and Mezzo-soprano solo)

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem, miserere nobis,
dona eis requiem.

Lamb of God,
who takes away the sins of the world,
have mercy on us; grant them rest.

Lamb of God,
who takes away the sins of the world,
grant us peace; have mercy on us; grant them rest.

IV. Sanctus

(Choir)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!

V. Lux Aeterna

(Mezzo-soprano solo, and choir)

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum: quia pius es.
Et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.

(Tenor Solo)

Come unto me,
all ye who labor and are heavy laden,
and I will give you rest.

(Matthew 28:19)

(Choir, and Mezzo-soprano solo)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
Grant us peace.

THE Artists

JO-MICHAEL SCHEIBE, DCINY *Guest Conductor*



Jo-Michael Scheibe chairs the Thornton School of Music's department of choral and sacred music at the University of Southern California. No stranger to the American Choral Director's Association (ACDA), Scheibe served as National President (2011-2013), National President Elect (2008-2011), Western Division President (1991-1993), and National Repertoire and Standards Chairperson for Community Colleges (1980-1989). Ensembles under his leadership have sung at seven national ACDA conventions, two national conventions of the Music Educators National Conference and at the National Conference of the National Collegiate Choral Organization. The USC Thornton Chamber Singers were one of twenty-five choirs selected to perform at the Tenth World Choral Symposium in Seoul, Korea in August 2014. The Chamber Singers were recently featured at the 2015 ACDA National Conference in Salt Lake City.

Scheibe has collaborated with Luciano Pavarotti, José Carreras, Salvatore Licitra, Maria Guleghina, Andrea Bocelli,

Kenny Loggins, the Rolling Stones, Barry Manilow, and Sir Elton John. He prepared choruses for Helmuth Rilling, Sir Colin Davis and the London Symphony Orchestra, Franz Welser-Möst and the Cleveland Orchestra, and Michael Tilson Thomas and the New World Symphony. Recordings of his ensembles have been released on the Albany, Cane, Naxos, Arsis and ANS labels.

A champion of contemporary music, Scheibe regularly commissions and performs new works of choral literature. Music publishers Walton, Colla Voce Music, Pavane, and Santa Barbara distribute the Jo-Michael Scheibe Choral Series internationally.

Scheibe returned to USC in 2008 after fifteen years as director of Choral Studies at the University of Miami's Frost School of Music, as well as previous faculty appointments at Northern Arizona University in Flagstaff (1985-1993), Long Beach City College (1978-1985), Vintage High School in Napa, California, and Huntington Beach High School. He received his D.M.A. from the University of Southern California (1985) and his B.A. and M.M. degrees from California State University at Long Beach, where he was presented with the distinguished alumnus award.

Scheibe is in frequent demand nationally and internationally as a clinician, conductor, and adjudicator for choruses at the university, community college, community, and secondary levels. Future engagements include international presentations in Shanghai, Bangkok, and Salzburg; national con-

certs at Orchestra Hall in Chicago and Carnegie Hall in New York City; and

university presentations and all-state work across the country.

JAMES M. MEADERS, *DCINY Associate Artistic Director and Conductor*

Dr. James M. Meaders moved to New York in July 2014 to accept a position with Distinguished Concerts International New York (DCINY), where he is Associate Artistic Director and Conductor. Prior to his appointment at DCINY, he spent 16 years on faculty at Mississippi College, where he was Professor and Director of Choral Activities in the Department of Music. Dr. Meaders' choirs performed multiple invitational performances for conventions of the American Choral Directors Association at the state, divisional, and national level. He led the Mississippi College Singers on four international tours and concerts in such venerable venues as Washington National Cathedral, Disney Hall, Lincoln Center, St. Peter's Vienna, and Carnegie Hall. He has also presented multiple sessions on varied choral topics to state and divisional ACDA conventions. In February 2015 and October 2015, Meaders, with colleague, Dr. Alicia Walker from the University of South Carolina, presented sessions on the integration of service learning and music education for the national conventions of ACDA and NAFME in Salt Lake City, Utah and Nashville, Tennessee respectively.

Dr. Meaders has taught undergraduate and graduate conducting, applied voice, and chaired a university department of music. He has been a practicing church musician for more than 25 years and has conducted community choirs, numerous honor choirs and many festivals. Meaders, in partnership with South African choral conduc-



tor, Michael Dingaana, and several conductors based in the United States, created The International Partnership for Choral Music Education, a service learning-based symposium promoting the development of the choral arts of South Africa. He is Past-President of Mississippi ACDA and has served as College and University R&S Chair for Southern Division ACDA.

Meaders has appeared as a guest conductor with DCINY on three occasions, most recently on January 19, 2014, when he conducted the Distinguished Concerts Singers International in the New York premiere of *Requiem for the Living* by Dan Forrest in Carnegie Hall. He will conduct 2 Carnegie Hall performances on DCINY's 2016 season, including a reprise of Forrest's *Requiem for the Living* in January and Ola Gjeilo's *Sunrise Mass* in March. Professional memberships include American Choral Directors Association and the National Association of Teachers of Singing.

VIOLA DACUS, *Mezzo-soprano*



Viola Dacus, Mezzo-soprano, has appeared throughout the Southeast, as well as Israel, Jordan, and Greece as a recitalist and as a soloist in opera, oratorio, and concert venues. She has performed with such organizations as Baton

Rouge Opera, Ohio Light Opera, Mississippi Opera, Mississippi Symphony Orchestra, and the Louisiana Philharmonic. In 2005 she performed at Carnegie Hall in a performance of Verdi's *Requiem*, and in 2014 she was the mezzo-soprano soloist for the New York premiere of Dan Forrest's *Requiem for the Living* at Carnegie Hall, presented by Distinguished Concerts International New York (DCINY). She has performed frequently with the Mississippi Symphony Orchestra including performances of Mahler's *Rückert Lieder*, Britten's *Phaedra*, and *Reflections in the Mirror of Childhood*, a song cycle composed for her by the highly awarded Mississippi composer, James Sclater. She is currently Assistant professor and Voice Area Coordinator at Mississippi College.

DAN FORREST, *DCINY Visiting Composer*



Dan Forrest (b. 1978) has been described as “a composer of substance” (Columbus Dispatch), whose works have been hailed as “...magnificent, very cleverly constructed sound sculpture” (Classical Voice), and “superb choral writing...full of spine-tingling moments” (Salt Lake Tribune). In the

last decade, Dan's music has become well established in the repertoire of choirs in the U.S. and abroad. Dan's choral works have received dozens of awards and distinctions, including the ASCAP Morton Gould Young Composer's Award and the ACDA Raymond Brock Award. His music has been premiered in major venues around the world, and has been broadcast multiple times on American Public Media's “Performance Today”. His critically-acclaimed *Requiem for the Living* (2013) has quickly become his best-known work, with performances across the United States (including multiple performances in Carnegie Hall) and in South America, Europe, Africa, and Asia. Dan holds a doctoral degree in composition from the University of Kansas and a master's degree in piano performance. He keeps a full schedule of commissions, workshops, record-

ings, adjunct professorships, and residencies with universities, churches, and community choirs, collaborating as accompanist, presenting his music, and

teaching composition. More information about Dan and his music can be found at www.danforrest.com.

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DCINY 2016 Concert Series

Please join us for one of our upcoming events:

Monday Evening, January 25, 2016, at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Mortals & Angels: A Bluegrass Te Deum (World Premiere)

Commissioned by the DCINY Premiere Project

Jonathan Griffith, DCINY Artistic Director and Principal Conductor

Carol Barnett, Composer-in-Residence

Marisha Chamberlain, Librettist

Featuring Distinguished Concerts Singers International and Special Guest Artists Dailey & Vincent

Monday Evening, February 15, 2016, at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Mozart, Mealor, Martin: Music of Joy and Sorrow

Mozart: *Requiem*

Vance Y. George, Conductor Laureate

Martin: *The Music of Joseph Martin*

Joseph Martin, Composer/Conductor

Mealor: *Stabat Mater* (New York Premiere)

Mealor: *Jubilate Deo* (World Premiere)

James Jordan, Guest Conductor

Paul Mealor, DCINY Composer-in-Residence

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, March 7, 2016, at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Between Heaven and Earth

Gjeilo: *Sunrise Mass*

James M. Meaders, DCINY Associate Artistic Director & Conductor

Shelton: *Music for Mixed Middle School Voices*

Tom Shelton, Guest Conductor

Bevan: *Nou Goth Sonne Under Wode*

Richard Sparks, Guest Conductor

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, March 20, 2016, at 2:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Total Vocal with Deke Sharon

Contemporary a cappella featuring music and soloists from *The Sing Off! And Pitch Perfect*

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