

Sunday Evening, June 29, 2008, at 8:30
Isaac Stern Auditorium/Ronald O. Perelman Stage

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

IRIS DERKE, *Co-Founder and General Director*
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Presents

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

DARREN DAILEY, *Guest Conductor*

JAMES PAPOULIS "Oye"

J. S. BACH *Domine Deus* from Mass in G, BWV 236

J.S. BACH *Cantata, Wachet Auf, Ruft Uns Die Stimme*, BWV 140
VI. Arie: "Mein Freund ist Mein!"

NICK PAGE "Stars, Songs, Faces" from *A Sandberg Set*

DAVID L. BRUNNER "Sir Brother Sun"

ROLLO DILWORTH *Trilogy of Dreams*
The Dreamkeeper
Dreams
I Dream a World

Intermission

HANK DAHLMAN, *Guest Conductor*

KRISTEN PLUMLEY, *Soprano*
JODI KAREM, *Mezzo-soprano*
TODD RANDALL MILLER, *Tenor*
MICHAEL VENTURA, *Bass*

MOZART *Vesperae solennes de confessore*, K.339
Psalm 109* (110). Dixit Dominus. Allegro vivace.
Psalm 110 (111). Confitebor tibi. Allegro.
Psalm 111. Beatus vir. Allegro vivace.
Psalm 112 (113). Laudate pueri.
Psalm 116 (117). Laudate Dominum. Andante ma un
poco sostenuto.
Luke 1:46–55. Magnificat

* Psalm numbers used here are from the Vulgate (Latin) Bible. Numbers in parentheses, and the English texts, are from the King James Version.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Notes ON THE PROGRAM

JAMES PAPOULIS "Oye"

Born 1959

James Papoulis composed "Oye" while working with young children from an economically challenged area in Mexico. The children spoke little English, and when he asked them what they

wanted to convey to the world in song, their answer was simply "Listen Up" or "Oye." Although the song is bilingual, the music remains true to South American culture and rhythms.

TEXT AND TRANSLATION

*Esta solo, llorando
en silencio, en la oscuridad
Esta soñando, deseando
con esperanza, por la
oportunidad.*

All alone, in the darkness
They are crying out for your help
They are hoping, they are dreaming
They are asking, for a chance to be
heard.

*Escuchalos, escuchalos, ellos te
llaman.*

Are you listening, can you hear their
cries?

*Escuchalos, miralos
escucha lo que tratan de decir
Estan en busqueda, del
camino
pequeñas voces llamandote.*

They are watching, they are listening
They are searching to find their way
Can you see them, can you hear them
calling
What their voices are trying to say.

JOHANN SEBASTIAN BACH *Domine Deus* from Mass in G, BWV 236

Born March 21, 1685, in Eisenach, Germany; Died July 28, 1750, in Leipzig, Germany

Domine Deus

*Domine Deus, Agnus Dei
Filius patris,
qui tollis peccata mundi,
miserere nobis.*

Lord God, Lamb of God
Son of the Father,
Who takest away the sins of the world,
Have mercy on us.

*Qui tollis peccata
mundi,
Suscipe deprecationem nostrum.*

Thou who takest away the sins of the
world,
Receive our prayers.

*Qui sedes ad dextram
Patris,
miserere nobis.*

Thou who sits at the right hand of
the Father,
Have mercy on us.

“Mein Freund ist mein”

Bride: Mein Freund ist mein

Bridegroom: Und ich bin sein.

Both: Die Liebe soll nichts schneiden

My Friend is Mine

And I am thine.

Nothing can separate Love

NICK PAGE “Stars, Songs, Faces”

Born 1952

“Stars, Songs, Faces” is the final song
in a set of three pieces set to poems by

Carl Sandberg. The song is about em-
bracing the past, then letting go.

DAVID L. BRUNNER “Sir Brother Sun”

Born 1953

In “Sir Brother Sun,” David Brunner’s
melodic idea, voicing, and dynamic
contrasts make the text of Saint

Francis of Assisi come alive with each
statement of praise.

ROLLO DILWORTH *Trilogy of Dreams*

Born 1970

Trilogy of Dreams is a three-movement
song cycle. The texts, from three
Langston Hughes poems, express a
collective hope in the power of dreams.

The first movement, *The Dream Keeper*,
depicts the legend of a fictitious char-
acter whose role is to protect the dreams
of those who are willing to hand over
their deepest passions and heart-felt
desires to him. The repetition represents
the voices of the dreamers who call
upon the Dream Keeper for assistance.

Rollo Dilworth set *Dreams* in a modal,
quasi-blues style. Extended harmonies,

often attributed to the jazz idiom, are
also found throughout the setting.

In *I Dream a World*, the final move-
ment, the main theme is introduced by
the middle voices. The upper and lower
treble voices enter the layered texture
with the text “I Dream a World,” sym-
bolically taking hold of the dream. In
the middle section, the gospel mood
becomes more defined and the tonality
shifts to D-flat major as singers articu-
late the text, “A world I dream where
black or white, whatever race you be,
will share the bounties of the earth
and every man is free.”

—Notes on preceding treble
repertoire by Darren Dalley

WOLFGANG AMADEUS MOZART *Vesperae solennes de confessore*, K.339

Born January 27, 1756, in Salzburg, Austria; Died December 5, 1791, in Vienna, Austria

Vesperae solennes de confessore (Solemn Confessional Vespers) of 1780 was the last sacred work that Mozart wrote for Salzburg and his much disliked employer there, the tyrannical Archbishop Hieronymus von Colloredo. Mozart thought so little of Colloredo that he actually referred to him in letters as the “Arch booby.” In accordance with the Archbishop’s requirement that the music for liturgical services in Salzburg be relatively simple and brief, Mozart wrote a compact work, yet full of color and variety.

Vespers is an evening service, belonging to a liturgical cycle keyed to the hours of the day and prescribing specific psalm texts that vary according to the church calendar. Here, as the title indicates, Mozart set the psalms for use on the feast day of a confessor, a saint who suffered persecution for the faith.

The work consists of settings of four psalms and the Magnificat (The Hymn of the Virgin Mary from the Gospel According to St. Luke). A doxology, “Gloria Patri,” concludes each section.

The Archbishop Colloredo required conciseness in the music that Mozart composed for him, and thus here each of the five psalms and the Magnificat, instead of being set verse by verse with separate arias, ensembles, and choruses, are composed in continuous movements.

The work begins without introduction. The first three movements have a lively dialogue between chorus and soloists. In the opening *Dixit Dominus*, *Allegro vivace*, the dramatic chorus and the ornamented orchestral accompaniment create a feeling of majesty. The second movement, *Confitebor*, *Allegro*, highlights the solo quartet. In the third movement, *Beatus vir*, again *Vivace*, the soprano is in the forefront.

The *Laudate pueri* is a protracted and complex but strict fugue in which the theme undergoes transposition in many ways. He uses a theme that he was to employ again in the *Kyrie* fugue of his Requiem. The movement contrasts strongly with the short ethereal soprano solo of the *Laudate Dominum*, an extremely lyrical melody. The *Magnificat* brings the work to its conclusion by returning to the original key; its melody and counterpoint illustrate the text.

—Note copyright Susan Halpern, 2008

TEXT AND TRANSLATION

Psalm 109 (110). Dixit Dominus.

Allegro vivace.

*Dixit Dominus domino meo: sede a
dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.*

*Virgam virtutis tuae emittet Dominus
ex Sion: dominare in medio
inimicorum tuorum.*

*Tecum principium in die virtutis
tuae in splendoribus
sanctorum: ex utero ante
luciferum genui te.*

*Juravit Dominus et non poenitebit
eum: Tu es sacerdos in aeternum
secundum ordinem Melchisedech.*

*Dominus a dextris tuis confregit in
dies irae suae reges.*

*Judicabit in nationibus implebit
ruinas: conquassabit capita in terra
multorum.*

*De torrente in via bibet: propterea
exaltabit caput.*

Doxology

*Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum.
Amen.*

Psalm 110 (111). Confitebor tibi.

Allegro.

*Confitebor tibi Domine in
toto corde meo: in consilio
justorum, et congregatione.*

*Magna opera Domini:
exquisita in omnes
voluntates ejus.*

*Confessio et magnificentia opus ejus: et
justitia ejus manet in saeculum saeculi.*

*Memoriam fecit mirabilium
suorum, misericors et
miserator et justus.*

The Lord said unto my Lord, Sit
thou at my right until I shall make
thine enemies thy footstool.

The Lord shall send the rod of thy
strength out of Zion: rule thou in
the midst of thine enemies.

Thy people shall be willing in the day
of thy power, in the beauties of holi-
ness from the womb on the morning:
thou hast the dew of thy youth.

The Lord hath sworn, and will not
repent. Thou art a priest forever
after the order of Melchizedek.

The Lord at thy right hand shall strike
through kings in the day of his wrath.
He shall judge among the heathen, he
shall fill the places with the dead
bodies; he shall sunder the heads
over many countries.

He shall drink of the brook in the way:
therefore shall he lift up thy head.

Doxology

Glory be to the Father, and to the Son,
and to the Holy Ghost; as it was in
the beginning, is now, and ever shall
be, world without end. Amen.

I will praise the Lord with my whole
heart, in the assembly of the
upright, and in the congregation.

The works of the Lord are great,
sought out of all them that have
pleasure therein.

His work is honorable and glorious: and
his righteousness endureth forever.

He hath made his wonderful works
to be remembered: the Lord is
gracious and full of compassion.

Escam dedit timentibus

*se: memor erit in saeculum
testamenti sui.*

Virtutem operum

*suorum annuntiabit
populo suo.*

Ut det illis hereditatem gentium:

*opera manuum ejus veritas et
judicium.*

Fidelia omnia mandata ejus:

*confirmata in saeculum saeculi:
fucta in veritate et aequitate*

Redemptionem misit Dominus

*populo suo: mandavit in aeternum
testamentum suum.*

Sanctum et terribile nomen ejus:

initium sapientiae timor Domini

Intellectus bonus omnibus

facientibus eum: laudatio ejus

manet in saeculum saeculi.

Gloria Patri, et Filio, Amen.

Psalm 111. Beatus vir. Allegro vivace.

Beatus vir qui timet

*Dominum: in mandatis ejus
volet nimis.*

Potens in terra erit semen ejus:

*generatio rectorum
benedicetur.*

Gloria et divitiae in domo ejus; et justitia

ejus manet in saeculum saeculi.

Exortum est in tenebris lumen

*rectis; misericors et
miserator et justus.*

Jucundus homo qui miseretur et

*commodat; disponet sermones suos
in judicio; Quia in aeternum non
commovebitur.*

In memoria aeterna erit justus: ab

auditione mala non timebit:

paratum cor ejus sperare in Domino.

Non commovebitur donec despiciat

inimicos suos.

He hath given meat unto them that
fear him: he will ever be mindful of
his covenant.

He hath showed his people the power
of his works, that he may give them
the heritage of the heathen.

The works of his hands are verity
and judgment; all his command-
ments are sure.

They stand fast for ever and ever, and
are done in truth and uprightness.

He sent redemption unto his people: he
hath commanded his covenant forever:
holy and reverend is his name.

The fear of the Lord is the beginning
of wisdom: a good understanding
have all they that do his command-
ments: his praise endureth forever.

Blessed is the man that feareth the
Lord, who delighteth greatly in his
commandments.

His seed shall be mighty upon earth:
the generation of the upright shall
be blessed.

Wealth and riches shall be in his house:
and his righteousness endureth forever.

Unto the upright there ariseth light in
the darkness: he is gracious, and
full of compassion, and righteous.

A good man showeth favor,
and lendeth: he will
guide his affairs with
discretion.

Surely he shall not be moved forever:
the righteous shall be in everlasting
remembrance.

He shall not be afraid of evil tidings: his
heart is fixed, trusting in the Lord.

His heart is established, he shall not
be afraid, until he see his desire
upon his enemies.

*Dispersit, dedit pauperibus:
justitia ejus manet in saeculum
saeculi: corn ejus exaltabitur
in gloria.*

*Peccator videbit, et irascetur,
dentibus suis fremet et
tabescet: desiderium peccatorum
peribit.*

Gloria Patri. Amen.

Psalm 112 (113). Laudate pueri.

*Laudate pueri Dominum: laudate
nomen Domini.*

*Sit nomen Domini benedictum, ex
hoc nunc, et usque in saeculum.*

*A solis ortu usque ad
occasum, laudabile
nomen Domini.*

*Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.*

*Quis sicut Dominus Deus noster,
qui in altis habitat, et
humilia respicit
in coelo et in terra?*

*Suscitans a terra inopem, et de
stercore erigens pauperem:
Ut collocet eum cum principibus
populi sui.*

*Qui habitare facit sterilem in
domo matrem filiorum
laetantem.*

Gloria Patri. Amen.

Psalm 116 (117). Laudate Dominum.

Andante ma un poco sostenuto.

*Laudate Dominum omnes gentes:
laudate eum omnes populi:*

*Quoniam confirmata est super nos
misericordia ejus: et veritas Domini
manet in aeternum.*

Gloria Patri. Amen.

Luke 1:46–55. Magnificat.

*Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo
salutari meo.*

He hath dispersed, he hath given to
the poor; his righteousness endureth
forever; his horn shall be exalted
with honor.

The wicked shall see it, and be
grieved; he shall gnash with his
teeth, and melt away: the desire of
the wicked shall perish.

Praise, O ye servants of the Lord,
praise the name of the Lord.

Blessed be the name of the Lord from
this time forth and for evermore.

From the rising of the sun unto the
going down of the same the Lord's
name is to be praised.

The Lord is high above all nations,
and his glory above the heavens.

Who is like unto the Lord or God,
who dwelleth on high, who humbleth
himself to behold the things that are
in heaven, and in the earth!

He raiseth the poor out of the dust, and
lifteth the needy out of the dunghill;
that he may set him with princes,
even with the princes of his people.

He maketh the barren woman to
keep house, and to be a joyful
mother of children.

O praise the Lord, all ye nations:
praise him, all ye people.

For his merciful kindness is great
toward us: and the truth of the
Lord endureth forever.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God
my Savior.

*Quia respexit humilitatem ancillae
suae: Ecce enim ex hoc beatam
me dicent omnes
generationes.*

*Quia fecit mihi magna, qui potens est
et sanctum nomen ejus.*

*Et misericordia ejus a progenie in
progenies timentibus eum.*

*Fecit potentiam in brachio suo: dis-
persit superbos mente cordis sui.*

*Deposuit potentes de sede, et exal-
tavit humiles.*

*Esurientes implevit bonis: et divites
dimisit inanes.*

*Suscepit Israel puerum suum, recor-
datus misericordiae suae.*

*Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.*

Gloria Patri. Amen.

For he hath regarded the low estate
of his handmaiden: for, behold,
from henceforth all generations shall
call me blessed,

for he that is mighty hath done to me
great things; and holy is his name.

And his mercy is on them that fear
him from generation to generation.

He hath showed strength with his
arm; he hath scattered the proud in
the imagination of their hearts.

He hath put down the mighty from
their seats, and exalted them of low
degree.

He hath filled the hungry with good
things; and the rich he hath sent
empty away.

He hath received his servant Israel, in
remembrance of his mercy; and he
spake to our fathers, to Abraham,
and to his seed forever.

THE Artists

DARREN DAILEY, Guest Conductor

A nationally-recognized clinician and conductor, Darren Dailey has presented workshops for the National Association of Pastoral Musicians, Organization of Kodály Educators, North Carolina Chapter of the American Choral Directors Association, Massachusetts and New Jersey Chapters of the Music Educator's Association, and many universities. As the founding artistic director of the Boston Children's Chorus, he recruited over 275 young singers from over 75 schools in the Boston area. Under his direction, the chorus performed at the 2004 Democratic Convention, appeared as the host chorus on the television special *Raising the Roof: A Celebration of the Life of*



Martin Luther King, Jr. in Song, broadcast nationally on Superstation WGN, and performed on an international tour in Seto City, Japan. Mr. Dailey received a bachelor of music education

degree with a concentration in voice and a master of music education in choral conducting from Appalachian State University's Hayes School of Music. He is currently working on his doctorate in sacred music with a concentration in children's choirs from the

Graduate Theological Foundation. Currently, he serves as artistic and executive director of the Jacksonville Children's Chorus, director of the Treble Chorus of New England, and artist-in-residence at Jacksonville University.

HANK DAHLMAN, *Guest Conductor*

Hank Dahlman is professor of music, director of choral studies, and director of graduate studies in music at Wright State University. Principal conductor of the WSU Collegiate Chorale and Chamber Singers, he also serves as the artistic director of WSU's annual Madrigal Dinners and Holidays in the Heartland, director of the Dayton Philharmonic Orchestra Chorus, and guest conductor with the DPO. Mr. Dahlman appears regularly as a guest conductor, presenter, and adjudicator at festivals and conferences at the international, national, and regional levels, and is also the producer and host of *Voices*, a radio program about choral art heard weekly on Dayton Public Radio. Mr. Dahlman's *Choral Pronunciation Guide to Carl Orff's Carmina Burana* has been called an industry standard and is used by universities and professional



orchestras on five continents. He holds a doctor of musical arts degree in conducting from the Conservatory of Music at the University of Missouri-Kansas City, a master of music degree in choral conducting and literature from the University of South Florida, and a bachelor of music education degree (magna cum laude) from Longwood University.

KRISTEN PLUMLEY, *Soprano*

A native of Connecticut, Kristen Plumley has portrayed Barbarina in *Le nozze di Figaro* with New York City Opera, Norina in *Don Pasquale* and Zerlina in *Don Giovanni* with Virginia Opera, and Nannetta in *Falstaff* and Amor in *Orfeo ed Euridice* with Opera Festival of New Jersey, among other roles. On the concert stage, she has performed a broad spectrum of works, including Mozart's "Coronation" Mass and Haydn's *Mass in Time of War* with the



New England Symphonic Ensemble at Carnegie Hall. As a champion of contemporary works, she has appeared in many new operas at the Banff Centre for the Arts (Alberta, Canada) and in companies throughout New York City. Ms. Plumley received an artist diploma in opera from the Hartt School of

Music and a bachelor of arts in psychology and music from Holy Cross College. Twice a winner in the Connecticut Opera Guild Scholarship Competition, she is also a recipient of the Richard F. Gold Career Grant given by the Shoshana Foundation.

JODI KAREM, *Mezzo-soprano*

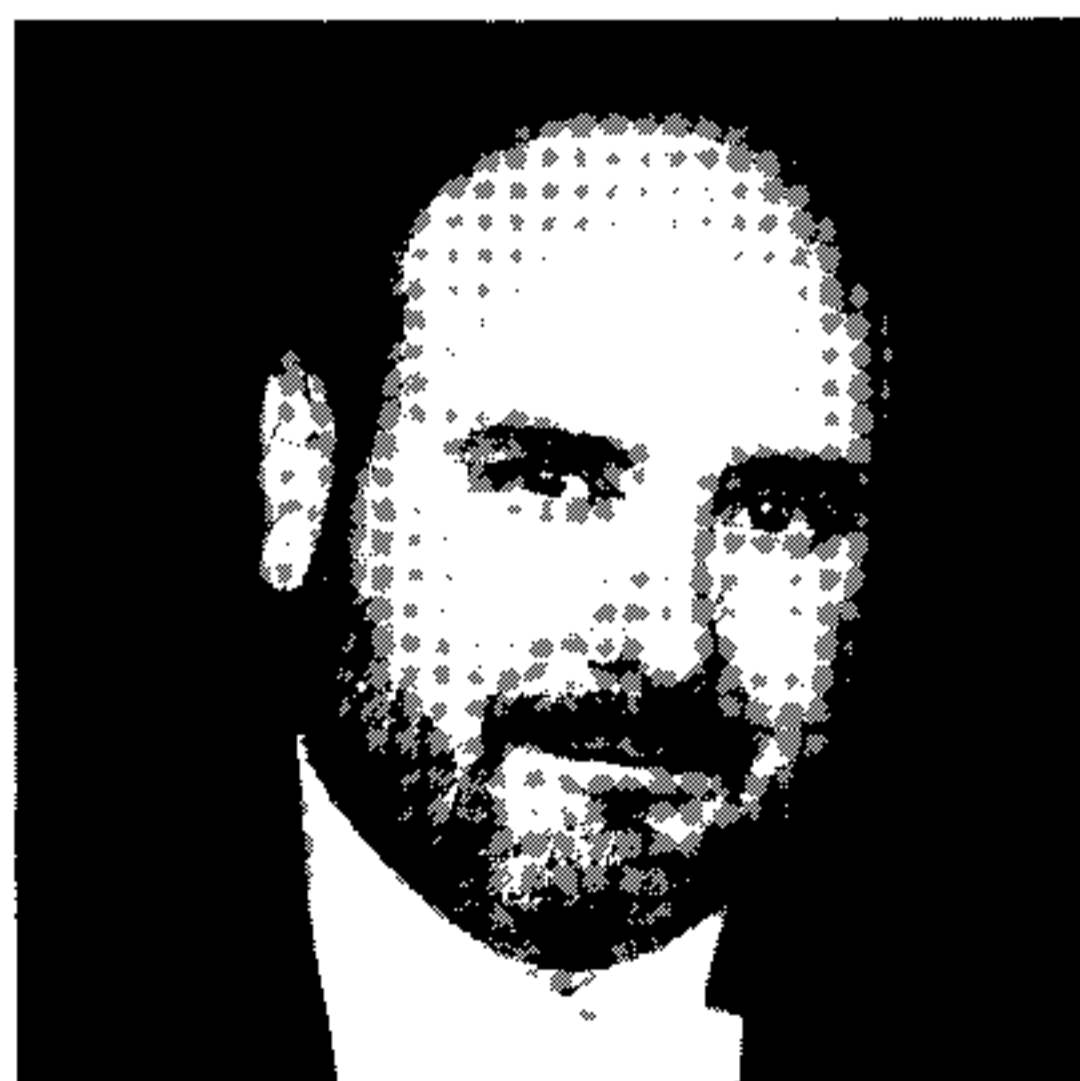
Jodi Karem has performed in both opera and concert in a variety of roles throughout the United States, including such roles as the title role in *La Cenerentola* with Springfield Regional Opera, Olga in *Eugene Onegin* with Union Avenue Opera, and Suzuki in *Madama Butterfly* with Skylight Opera. Ms. Karem has been a prize winner and scholarship recipient with Opera Columbus Competition, National Opera Association, Marguerite McCammon Vocal Competition, Aspen Music Festival, Bay Area Summer Opera Theatre Institute, and Opera Theatre of Lucca. Most recently, she appeared in two concerts in Chicago. Upcoming appearances will take place at Wingspread, a Frank Lloyd Wright home, with Racine



Arts Council; Chicago's Fourth Presbyterian Church; and with Chicago's Musicians Club of Women in January. Additionally, she will appear as Cecilia March in Mark Adamo's opera *Little Women* in October.

TODD RANDALL MILLER, *Tenor*

Tenor Todd Randall Miller has performed with various opera houses, symphonies, and choral societies in the Southwest, including the Houston Symphony, Houston Choral Society, San Antonio Symphony and Opera, Opera in the Heights, Woodlands Symphony, American Radio Chamber Orchestra, and Des Moines Metro Opera. He has also sung as a guest artist for both the Shepherd School of Music (Rice University) and the Moores School of



Music (University of Houston), where he was the tenor soloist in Stravinsky's *Les Noces*. In 1998, he made his international debut with the Orquesta de Cámara de Minería in Mexico City in Stravinsky's *Pulcinella*. He received degrees, cum laude, in vocal performance from the University of Louisville and the University of Arizona and completed his doctor of musical arts degree at the Moores School of Music, University of Houston, where he studied under Katherine Ciesinski, Elena Nikolaidi, Carlisle Floyd, and Howard Pollack.

A frequent performer of contemporary music, he has collaborated with many living composers, including Carlisle Floyd, Richard Faith, Henry Mollicone, and Bern Herbolsheimer. Since 1996 Dr. Miller has served as professor of music at Lone Star College in Kingwood, Texas, where he teaches voice, conducts the Chamber Singers, and directs the Summer Opera Workshop. He is also the artistic director and conductor of the Kingwood Chorale and Chamber Orchestra.

MICHAEL VENTURA, Bass

Michael Ventura has performed Il Re in *Aida*, the Second Armed Man in *Die Zauberflöte*, and the Jailer in *Tosca* as a resident artist with Palm Beach Opera. Also in Florida, he appeared as The Bonze in *Madama Butterfly* with Treasure Coast Opera. In 2006, he returned to Chautauqua Opera as an apprentice artist performing Antonio in *Le nozze di Figaro*, Simone in *Gianni Schicchi*, and Don Alhambra in *The Gondoliers*. Other credits have included Don Basilio in *Il barbiere di Siviglia*, Secret Policeman in *The Consul*, Elder Ott in *Susannah*, Pietro in *Simon Boccanegra*, Dr. Grenvil in *La traviata*, and Imperial Commissioner in *Madama Butterfly*, in performances with Triangle Opera, Longleaf Opera, Riunite Opera, Tulsa Opera, and Chautauqua Opera.



Mr. Ventura won awards in 2005 at the Connecticut Opera Competition, Orlando Opera Heinz Rehfuss Competition, and New World School of the Arts' Concerto Competition. He will return to Sarasota Opera as a Studio Artist in January 2009.

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York City, and other major venues. A strong component of DCINY's mission, as stated in the DCINY motto, "The Art of Performance—The Power of Education," is to enhance the concert

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Virginia Dickert, *Director*

MOZART SINGERS

Los Robles Camerata Choir (CA)

Donna Young, *Director*

**Dayton Philharmonic Orchestra Chorus
Wright State University Collegiate Chorale (OH)**

Hank Dahlman, *Director*

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