Recital No. 1: MASS

DAVÔNE TINES, bass-baritone

LESTER GREEN, piano

TUE, MAR 15, 8pm • SIXTH & I

Please note: Total run time is approximately 65 minutes with no intermission.
Dear Friends,

Welcome to this long awaited event! We are thrilled to have Davóne Tines and Lester Green with us this evening, and so glad to have you here with us.

Our conversations about a performance began several years ago, here in Washington, after I had heard his performance in John Adams’ *Girls of the Golden West*, and two colleagues returned entranced after seeing the Lincoln Center presentation of *The Black Clown*, Davóne’s theatrical interpretation of Langston Hughes’s work. Davóne then attended a performance of Washington Performing Arts’s gospel choirs, and subsequently invited our Children of the Gospel Choir to perform with him at The Supreme Court, when he was awarded the Sphinx Medal of Excellence in March 2020.

Davóne has exquisite musical taste and deeply moving interpretive gifts. In addition, his brilliance, creativity, kindness, and sense of purpose, are magnetic. Lester, an artist of enormous expressive range, is treasured by Washington Performing Arts audiences who heard him in his recital with Elizabeth Racheva, as part of our *Dreamers* project in 2019, and his collaboration with J’Nai Bridges on her *Home Delivery Plus* concert, filmed here at Sixth & I. They are so well suited for each other.

With this evening’s concert, we remember the birthday (March 15) of a special friend of Washington Performing Arts who was as passionate about vocal music as she was knowledgeable: the inimitable Justice Ruth Bader Ginsburg. We feel certain she would have enjoyed this program, and these artists. With her spirit as inspiration, Washington Performing Arts has created a Board Designated Fund to support an annual recital curated by an established artist, and featuring an emerging artist. The first will be a vocal recital during the 2022-23 season. If you are inspired to support this Fund and learn more, please call Meiyu Tsung at (202) 533-1880 or email her at Friends@WashingtonPerformingArts.org.

Enjoy this special concert!

Warmly,

Jenny Bilfield, President & CEO
I. KYRIE
Caroline Shaw: 1. Kyrie
J. S. Bach: Wie Jammern Mich, BWV 170

II. AGNUS DEI
Caroline Shaw: 2. Agnus Dei
Tyshawn Sorey: Songs for Death: after Were You There
Margaret Bonds: To a Brown Girl, Dead
Tyshawn Sorey: Songs for Death: after Swing Low

III. CREDO
Caroline Shaw: 3. Credo
J. S. Bach: Mache Dich, BWV 244

IV. GLORIA
Caroline Shaw: 4. Gloria
Moses Hogan: Give Me Jesus

V. SANCTUS
Caroline Shaw: 5. Sanctus
Julius Eastman: Prelude to the Holy Presence of Joan D’Arc

VI. BENEDICTUS
Igee Dieudonné/Davóne Tines: VIGIL
1. Kyrie
Caroline Shaw

Kyrie eleison.
Kyrie eleison.
Kyrie elei...

Christe eleison.
Christe eleison.
Christe eleison.

Kyrie eleison.
Kyrie elei...
Kyrie.

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

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

Lord have mercy.
Lord have...
Kyrie.

Wie jammern Mich
BWV 170
J. S. Bach

Wie jammern mich doch die verkehrten Herzen,
Die dir, mein Gott, so sehr zuwider sein;
Ich zittere recht und fühle tausend Schmerzen,
Wenn sie sich nur an Rach und Hass erfreuen.
Gerechter Gott, was magst du doch gedenken,
Wenn sie allein mit rechten Satans Ränken
Dein scharfes Strafgebot so frech verlacht.
Ach! ohne Zweifel hast du so gedacht:
Wie jammern mich doch die verkehrten Herzen!

How sorry I feel therefore for those perverted hearts
that against you, my God, are so set
I truly tremble and feel a thousand pangs
When they take joy only in vengeance and hatred.
Most just God, what must you then think
when with their truly satanic intrigues
They so brazenly deride your strict commands about punishment
Ah! without doubt you have thought:
How sorry I feel therefore for those deviant hearts!

2. Agnus Dei
Caroline Shaw

Agnus dei
qui tollis peccata mundi miserere nobis

Agnus dei
qui tollis peccata mundi miserere nobis

Dona nobis pacem.

Lamb of God
who takes away the sins of the world have mercy on us

Lamb of God
who takes away the sins of the world have mercy on us

Grant us peace.
I. after *Were You There?*

Text: Traditional

Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Sometimes it causes me to tremble, tremble,
Were you there when they laid him in the tomb?
Were you there when they rolled the stone away?
Sometimes it causes me to tremble, tremble.

III. after *Swing Low*

Text: Wallace Willis

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot,
Coming for to carry me home

I looked over Jordan, and what did I see?
A band of angels coming after me

Swing low, sweet chariot
Coming for to carry me home

If you get there before I do,
Tell all my friends I am coming too

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for...
Coming for...
Coming for...
3. Credo
Caroline Shaw

Credo.
I believe.

Mache dich, Mein Herze, rein
BWV 244
J.S Bach
Text: Picander (Christian Friedrich Henrici)

Mache dich, mein Herze, rein, Ich will Jesum selbst begraben,

Denn er soll now mehr in mir für und fürSeine süße ruhe haben,

Welt, geh aus, laß Jesum ein!

Make yourself pure, my heart, I want to bury myself in Jesus.
For from now on he shall have in me, Forever and ever, his sweet rest.
World, get out, let Jesus in!

4. Gloria
Caroline Shaw

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Laudamus te
Benedicimus te
Adoramus te
Glorificamus te.

Glory to God in the highest.
And peace on earth, good will towards men.

We praise thee
We bless thee
We adore thee
We glorify thee.

Give Me Jesus
Traditional Spiritual
Arranged by Moses Hogan

In the morning, when I rise,
In the morning, when I rise,
In the morning, when I rise,
Give me Jesus.

Give me Jesus,
Give me Jesus,
You may have all this world,
Give me Jesus.

Dark midnight was my cry,
Dark midnight was my cry,
Dark midnight was my cry,
Give me Jesus.

Give me Jesus,
Give me Jesus,
You may have all this world,
Give me Jesus.
Oh, when I come to die,
Oh, when I come to die,
Oh, when I come to die,
Give me Jesus.

Give me Jesus,
Nobody but Jesus,
You may have all this world,
Give me Jesus.

Nobody but Jesus,
Oh, you may have all this world,
Give me Jesus.

5. Sanctus
Caroline Shaw
Sanctus, Sanctus, Sanctus
Pleni sunt coeli et terra gloria
Osanna?

Holy, Holy, Holy
Heaven and earth of full of your glory
Save us?

Prelude to the Holy Presence of Joan d’Arc
Julius Eastman
Saint Michael said
Saint Catherine said
Saint Margaret said
They said - Joan
Speak boldly when they question you Joan
Speak boldly

6. Benedictus VIGIL:
Davóne Tines, Igee Dieudonné
Arranged by Matt Aucoin
Where there is darkness we’ll bring light
Hallelujah, hallelujah
Synopsis:

Inspiration: Why a liturgical setting to the recital?
I approached the recital situation with a sort of a phobia, or an allergic reaction to participating in a programming model in which I wasn’t fully engaged. Filling in a template with music that checks boxes and doesn’t articulate my own feelings and experience in an explicit way. I think this idea of explicit context is critical: in order to perform well, these things need to be in the front of your mind, for every single note.”

As a child, singing was all religious or liturgical and all in a choral setting with close family and friends. Everyone in my family participated in choir. Singing works like Beethoven’s *Ode To Joy* followed by Lauryn Hill’s arrangement of *Joyful, Joyful, We Adore Thee* is a reflection of my actual lived experience with liturgical music. It’s comprised of all of these things: early music, Bach, contemporary gospel, and also new music. When you put these seemingly different things together and acknowledge the connections between them, you have to acknowledge that there’s something shared among these composers. There’s something that is shared among all people. This recital is an opportunity for me to marry all of those flavors together and have that conversation in front of people.

In setting three familiar spirituals, Tyshawn Sorey’s task was to break the songs out of the aesthetic that we understand them within, so that the text and the ideas behind the text could become more apparent. I had this realization that many spirituals are essentially code for suicide notes. “Swing Low, Sweet Chariot,” for example, is someone begging God to kill them, to “carry me home.” The poet Langston Hughes, in his time, directly connected to the possibility of these spirituals being suicidal, and I really want to show audiences another side of these songs. I think a lot of times spirituals are misunderstood, heard as happy songs or praising the Lord. But these are songs created by people in extraordinary circumstances, and they’re amazing, metaphorical expressions of real faith.

The order of the mass I’m using here, and which Caroline Shaw has followed in her miniature mass, accords with my own understanding of a spiritual journey. I’m basically queering the mass. Queering in the broad sense of bending it to my own understanding. Beginning with the Kyrie, which begs for mercy, and then the Agnus Dei, which represents the possibility for change, but only through death. There’s the affirmation of the Credo and the exaltation of the Gloria, with Bach’s “Quia Fecit,” which is so full of ecstatic wonder and excitement. The Sanctus is a moment of meditation and then the Benedictus has this very simple text, “Where there is darkness, he will bring light.” That’s the entire recital right there: Present the darkness and show the change into light.

(Adapted from an interview with journalist Fergus McIntosh.)
ABOUT THE ARTISTS

DAVÔNE TINES
Davône Tines is a pathbreaking artist whose work not only encompasses a diverse repertoire, from early music to new commissions by leading composers, but also explores the social issues of today. A performer at the intersection of many histories, cultures, and aesthetics, he is engaged in work that blends opera, art song, contemporary classical music, spirituals, gospel, and songs of protest, as a means to tell a deeply personal story of perseverance that connects to all of humanity. Tines is Artist-in-Residence at Detroit Opera—an appointment that culminates in his performance in the title role of Anthony Davis’ X: The Life and Times of Malcolm X this spring—and Philharmonia Baroque Orchestra & Chorale’s Creative Partner. His ongoing projects include Recital No. 1: MASS and Concerto No. 1: SERMON, a program he conceived for voice and orchestra that weaves texts by writers including James Baldwin and Langston Hughes with arias by John Adams, Anthony Davis, and Igee Dieudonné and Tines. He premières Concerto No. 2: ANTHEM—created by Tines with music by Michael Schacter, Caroline Shaw, Tyshawn Sorey, and Carlos Simon, and text by Mahogany L. Browne—this summer at the Hollywood Bowl. Tines is a member of AMOC (Music Director of the 2022 Ojai Festival) and co-creator of The Black Clown, a music theater experience commissioned and premiered by The American Repertory Theater. Tines is Musical America’s 2022 Vocalist of the Year and a recipient of the 2020 Sphinx Medal of Excellence. He is a graduate of The Juilliard School and Harvard University, where he also serves as guest lecturer.

LESTER GREEN
A South Carolina native, Phi Mu Alpha Sinfonian, multi-instrumentalist and genreist, Dr. Lester Green has extensive credits as a solo pianist, recital partner, and conductor. Dr. Green serves on the voice faculties of the University of Maryland College Park School of Music and Morgan State University, and has performed as a collaborative pianist at the Kennedy Center, Washington National Opera, Colour of Music Festival, Aspen Music Festival and with many other arts organizations in venues across the USA and abroad. In addition to his teaching and performing activities, Dr. Green serves as Artistic Advisor to the Alexandria Symphony Orchestra, on the artistic team of the Children’s Chorus of Washington, and as Artistic Director for the Coalition for African American’s in the Performing Arts – a non-profit arts organization, working with an executive team and community partners to showcase, acknowledge, encourage and develop excellence in the achievements of classical musicians of color and others in the USA and abroad. Green earned degrees in solo piano from the University of South Carolina, and The Peabody Institute, and the Doctor of Musical Arts degree in Collaborative Piano at the University of Maryland College Park. His film credits include, Samuel Coleridge Taylor and His Music in America: 1900-1912, and Paul Laurence Dunbar: Beyond the Mask, a PBS documentary. While Dr. Green enjoys singing, creative writing, composition and other creative activity, his most fulfilling work is in helping other artists unlock their own creative potential to express their art with emotional impact, excellence, and integrity.
ABOUT WASHINGTON PERFORMING ARTS

One of the most established and honored performing arts institutions in America, Washington Performing Arts has engaged for more than half a century with artists, audiences, students, and civic life. The city is truly our stage: for decades, in venues ranging from concert halls and clubs to public parks, we have presented a tremendous range of artists and art forms, from the most distinguished symphony orchestras to both renowned and emerging artists in classical music, gospel music, jazz, culturally-specific genres, dance, and more. We also have an ever-expanding artistic and educational presence on the internet, envisioning ongoing opportunities for online connection and community.

Washington Performing Arts deeply values its partnerships with local organizations and other arts institutions. Through events online and in myriad performance venues and neighborhoods, we engage international visiting artists in community programs and introduce local artists to wider audiences. We place a premium on establishing artists as a continuing presence in the lives of both young people and adults through residencies and education programs.

Our achievements have been recognized with a National Medal of Arts and with three Mayor’s Arts Awards from the DC Government. We have now embarked upon our second half-century, ever inspired by the motto of our founder, Patrick Hayes: "Everybody in, nobody out."

Event Sponsors

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Triveni
ZAKIR HUSSAIN, tabla
JAYANTHI KUMARESH, veena
KALA RAMNATH, Carnatic violin
THU, APR 14, 8pm
SIXTH & I
Special thanks: Gordon and Lisa Rush; an anonymous donor; Galena-Yorktown Foundation

Hazel Scott 101st Birthday Celebration: Program 2
MICHELLE CANN, piano
WED, MAY 25, 8pm
SIXTH & I
Special thanks: Billy Rose Foundation; Dr. Gary Mather and Ms. Christina Co Mather; Adam Clayton Powell III and Irene M. Solet; Galena-Yorktown Foundation.

DANilo PÉREZ’S GLOBAL MESSENGERS
SAT, APR 30, 8pm
SIXTH & I
Special thanks: Barbara Myers and Tom Gallagher; Pepco, An Exelon Company; Galena-Yorktown Foundation

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MORE UPCOMING EVENTS

Memphis Jookin’: The Show
LIL BUCK
FRI, MAR 25, 8pm
LINCOLN THEATRE
Special thanks: Susan S. Angell; Pepco, An Exelon Company.

HILARY HAHN, violin
SETH PARKER WOODS, cello
ANDREAS HAEFLIGER, piano
TUE, MAR 29, 7:30pm
KENNEDY CENTER TERRACE THEATER
Special thanks: Dr. Gary Mather and Ms. Christina Co Mather; Anne and Burton Fishman; Dr. Mark Cinnamon and Ms. Doreen Kelly.
His Excellency Ambassador Jacques Pitteloud, Ambassador of Switzerland, is the honorary patron of this engagement.

Miguelangelo’s
ENGLISH WITH AN ACCENT
Music and Lyrics by Miguel Angelo and Jaime Lozano
Musical Direction and Arrangements by Jaime Lozano
Directed, Choreographed and Developed by AviHai Haham
FRI, APR 1, 8pm • GALA HISPANIC THEATRE
Co-presented with GALA Hispanic Theatre. Commissioning support from the Cultural Arts Center at Montgomery College.
Special thanks: Susan S. Angell; Pepco, An Exelon Company.

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