

Tuesday Evening, January 19, 2010, 8:00  
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

# A HEROES' TRIBUTE: CLAUSEN'S MEMORIAL & HAYDN'S LORD NELSON MASS

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DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

FRANZ JOSEPH HAYDN *Missa in Angustiis, Hob. XXII: 11*  
*Lord Nelson Mass (42:00)*  
KEVIN RAYMOND RIEHLE, *Guest Conductor*  
DIANA MCVEY, *Soprano*  
SARAH MATTOX, *Mezzo-Soprano*  
BRIAN CHENEY, *Tenor*  
DAMIAN SAVARINO, *Bass*  
I. *Kyrie*  
II. *Gloria*  
III. *Credo*  
IV. *Sanctus*  
V. *Benedictus*  
VI. *Agnus Dei*

*Intermission*

RENÉ CLAUSEN *Memorial (25:00)*  
JAMES M. MEADERS, *Guest Conductor*  
PATTON RICE, *Baritone*  
"September Morning"  
"The Attack"  
"Prayers"  
"Petitions"

Please hold your applause until after the final movement.

**PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.**

# Notes ON THE PROGRAM

## FRANZ JOSEPH HAYDN *Missa in Angustiis, Hob.XXII:11* "Lord Nelson Mass"

Born: March 31, 1732, Rohrau, Austria;

Died: May 31, 1809, Vienna

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By the mid-1790s, Franz Joseph Haydn was famous all over Europe, and his role as *Kapellmeister* at the Esterházy estate was mostly honorary. His main job was to compose a mass annually to celebrate the Princess's name day. The six masses composed between 1796 and 1802 were some of his greatest choral works.

The so-called "Lord Nelson Mass" was composed in the summer of 1798, a bad year for the Austro-Hungarian Empire, with large parts of it under French rule. It is probably the grim situation that made Haydn title the mass *Missa in angustiis* (Mass in Time of Anxiety).

Napoleon himself was in Egypt where Nelson unexpectedly defeated him in the battle of Aboukir. Haydn had nearly finished the Mass before the news of Napoleon's defeat reached Vienna; the subtitle "Nelson Mass" was added to Haydn's manuscript by a different hand, perhaps in September 1800, when Nelson and Lady Hamilton visited Eszterháza. The Mass is oddly scored with three trumpets, drums, obbligato organ and strings. The absence of woodwinds and horns probably reflected the composition of the Prince's orchestra.

One of Haydn's important contributions to the concerted mass was to replace the choppy succession of stand-alone choruses and arias with a

more organic musical and emotive interaction between chorus and soloists. The result is an intense drama matched with musical structures of symphonic scope and depth – a glorious passage from fear and uncertainty to triumph.

The grim circumstances are immediately reflected in the anguished *Kyrie*, which composers seldom set in the minor mode. The *Gloria* is a celebratory dialogue between soloists and chorus. Yet, even in this sprightly Allegro, Haydn introduces the minor far more than is customary. The tempo slows and the mood sobers for the plea, "*Qui tollis peccata mundi, miserere nobis*" (Thou who takest away the sin of the world have mercy on us). The conclusion repeats the music of the opening, creating a large symphonic structure, a hymn of praise, surrounding a supplication.

The opening of the *Credo* is famous for its canon between the sopranos and tenors, followed closely by the altos and basses. Since the Renaissance, settings of the *Credo* have traditionally made a musical distinction between the statement of belief and the narration of the key events in the life of Jesus to reflect the mystery of the incarnation, the tragedy of the crucifixion and the joy of the resurrection. Haydn pays special attention to Christ's birth and passion, expanding

them into a tender dialogue between soloists and chorus.

The *Sanctus* begins with unusual solemnity, leading into a brighter Allegro on the words “*Pleni sunt coeli et terra gloria tua*” (The heavens are full of thy glory). The *Benedictus*, usually a warm, meditative piece distinguished musically from the jubilant singing of the two Hosannas, here returns to the somber d minor of the *Kyrie*. Haydn makes this short text

into an extended dramatic dialogue between chorus and soloists, shifting to the major only for the soprano solo.

The *Agnus Dei*, like the *Kyrie*, is a tripartite invocation. Haydn sets the first two statements for the ensemble of soloists. When the chorus returns for the concluding plea for peace, the tempo increases to Allegro to lift the Mass out of the gloom into a triumphant D major.

## Text of “Lord Nelson Mass”

### I. Kyrie

*Kyrie eleison. Christe eleison. Kyrie eleison.*

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

### II. Gloria

*Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tua; Domine Deus, Rex coelestis, Deus Pater Omnipotens. Domine Fili unigenite Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis, quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.*

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory; Lord God, heavenly King, God the Father Almighty, Lord the only-begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father, thou that takest away the sin of the world, have mercy upon us, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us, for thou only art holy, thou only art the Lord, thou only, Christ, art most high, with the Holy Ghost in the glory of God the Father. Amen.

### III. Credo

*Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et*

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible; and begotten of his Father before all worlds, God of God, light of light, true God of true God, begotten, not made, of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from

*propter nostram salutem descendit de coelis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est; crucifixus etiam pro nobis, sub Pontio Pilato, passus et spultus est; et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis; et in Spiritum Sanctum, Dominum et vivificantem, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas; et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum, et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.*

#### IV. Sanctus

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua. Osanna in excelsis.*

#### V. Benedictus

*Benedictus qui venit in nomine Domini. Osanna in excelsis.*

#### VI. Agnus Dei

*Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.*

## RENÉ CLAUSEN *Memorial*

*Born: April 17, 1953, Faribault, Minnesota*

*Memorial* is a composition for mixed chorus, orchestra and baritone solo, based on subject material which reflects the horrific events of September 11, 2001, in New York City. Though presented as one continuous movement, the composition follows a program that comprises four sub-sections—"September Morning," "The Attack," "Prayers," and "Petitions." The first two sections reflect the actual chain of events leading to and

heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man; was crucified also for us under Pontius Pilate, suffered and was buried; and the third day he rose again according to the Scriptures, and ascended into heaven, sitteth at the right hand of the Father, and he shall come again with glory to judge the quick and the dead, whose kingdom shall have no end; and I believe in the Holy Ghost, the Lord and Giver of Life, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets; and I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts; heaven and earth are full of thy glory. Hosanna in the highest.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us peace.

including the attacks upon the World Trade Center towers. The music of destruction, however, is kept to a minimum in favor of musical emphasis upon a possible spiritual response to these events. Healing, cleansing and hope are the main themes of the work.

"September Morning" paints the picture of a beautiful, sunlit morning in New York City. In this opening section the chorus is used as a section of

the orchestra, intoning wordless vocalizes in a Debussy-like texture. Premotion of the attack is then heard in the orchestra as the music moves into “The Attack” sequence. As might be expected, the attack on the World Trade Center towers inspires music that is highly dramatic, rhythmically intense, and colorful, making use of extended percussion and the entire range of both instrumental and choral forces. The only text used in the first two sections is the phrase, “O God, why have you forsaken me?” The word for God is also presented in Hebrew--Adonai. The reason for this minimal use of text owes to the actual nature of witness responses to the shocking, unfolding drama of the attack on the Twin Towers. It was a moment in time when the vocalism of words in thoughtful sentences gave way to sensory overload and the abbreviated, clipped cries of disbelief. “Where is God?” was a question that vexed every terrifying cry that day.

The third and fourth sections, subtitled “Prayers” and “Petitions,” respectively, move away from programmatic description of physical world events to musical evocation of spiritual

responses to these events. The text of the baritone solo uses portions of a series of prayers written by Dr. Roy Hammerling of the Concordia College Religion Department. Dr. Hammerling wrote these intercessory prayers in the days immediately following September 11, 2001. Under the baritone solo, the chorus intones a prayer-like aleatoric chant based on the structure of a *Buddhist Metta meditation*—a three-part series of personal meditation.

The final section, “Petitions,” is an elegiac and introspective musical prayer for mercy, mutual understanding, and hope for the future. The primary text is one verse from Psalm 80, “O God, shine your light on us, and we shall be saved.” This phrase is presented, first sequentially and then simultaneously, in English, Latin, Hebrew, and Arabic. In juxtaposing these languages, some of which are the languages of the cultures at war with one another, it is the hope of the composer that in so doing we may find a common ground of higher being, and be called away from darkness into light. The piece ends with a quiet Kyrie—a plea for God’s mercy on this world.

—Note by René Clausen

### *Text of Memorial*

#### *Hebrew*

*Adonai, vebaer panecha, venivashea.*

O God, shine your light on us, and we shall be saved.

#### *Arabic* (transliteration)

*Ya Rab Naw'war Alaina.*

O God shine your light on us.

#### *Latin*

*Domine Deus, ostende lucem tuam, et salvi erimus.*

O God, shine your light on us, and we shall be saved.

*Kyrie eleison, Christe eleison, Kyrie eleison.*

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

# MEET THE Artists

## KEVIN RAYMOND RIEHLE

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Kevin Raymond Riehle is director of choral activities at James E. Taylor High School in the Katy Independent School District, Katy, TX, and is founding artistic director and conductor of the professional chamber choir CANTARE Houston. He also serves as chorus master for the Houston Gilbert and Sullivan Society. He is a conductor whose artistry and innovative programming have been enjoyed and praised by audiences, singers, and critics alike, whether on the professional concert stage, in the church chancel, or school classroom. He has conducted a wide array of choral masterworks with orchestra and is a frequent clinician and guest conductor. Kevin made his Carnegie Hall debut in 2001 conducting Beethoven's *Mass in C*. His choral



compositions and arrangements are found in the catalogues of Oxford University Press. His degrees are from Ohio Northern University and Southern Methodist University, and he is a candidate for the DMA at the University of Houston.

## DIANA McVEY

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This versatile soprano is an artist whose consummate skills as both a singer and an actress have made her highly visible in opera, oratorio and as soloist with symphony orchestra. Recent engagements include productions of *La Traviata*, *Lucia di Lammermoor*, *Die Fledermaus*, *Candide*, *Pirates of Penzance*, *La Cenerentola* and *Turandot*, Beethoven's *Symphony No. 9*, *Carmina Burana*, *Bachianas Brasileiras No. 5*, *Messiah* and numerous opera galas. Upcoming engagements include a production of *La Rondine* with Opera Tampa, Poulenc's *Gloria* with Amor Artis, Haydn's *Lord Nelson Mass* with the



Rhode Island Civic Chorale & Orchestra, and Mahler's *Symphony No. 8* in Sydney, Australia.

## SARAH MATTOX

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Mezzo-soprano **Sarah Mattox** is a First Prize Winner of the Belle Voci National Competition and has sung principal roles with Seattle Opera, Cincinnati Opera, Palm Beach Opera, Chicago Opera Theater, Lyric Opera Cleveland, Eugene Opera, Amarillo Opera and many others. Favorite roles include *Dorabella*, *Hansel*, *Rosina*, *Suzuki*, *Ottavia* and the title roles in *Carmen* and *Cendrillon*. Ms. Mattox has sung with the Seattle Symphony and has also appeared as a soloist with the Seattle Baroque Orchestra, the Sunriver Music Festival, the Eugene Concert Choir, the Northwest Sinfoni-



etta, the Cascade Festival of Music and many others.

## BRIAN CHENEY

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**Brian Cheney** is emerging as one of the most unique and thrilling American tenors of his generation. His previous Carnegie Hall appearances include the tenor soloist in Mozart's *Coronation Mass* and Schubert's *Mass in G*. During the final years of Jerry Hadley's life, the legendary American tenor served as a powerful and influential mentor and dear friend to Mr. Cheney. Having learned from him the art, nuance and stylistic ease of singing many different operatic roles, Viennese and American operetta, Musical Theater, as well as American popular song and art song, Mr. Cheney is one of today's most versatile artists.



## DAMIAN SAVARINO

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Damian Savarino has firmly established himself as a reputable professional singer of opera, oratorio, and music theater. Recent opera engagements include Figaro in *Le Nozze di Figaro*, Sparafucile in *Rigoletto*, Colline in *La Bohème*, Angelotti in *Tosca*, Zuniga in *Carmen*, as well as operetta roles such as Étienne in *Naughty Marietta*, Pish-Tush in *The Mikado*, and Michael in *I Do! I Do!* Concert performances include Brahms' *Ein Deutsches Requiem* with the Indianapolis Chamber Orchestral/Symphonic Choir, Handel's *Messiah* and Mozart's *Requiem* with the Choral Arts Society of Messiah Col-



lege, and Aaron Copland's *Old American Songs* with the West Shore Symphony (PA).

## JAMES M. MEADERS

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James M. Meaders is the Chair of the Department of Music and Director of Choral Activities at Mississippi College. A member of the MC faculty since 1998, Dr. Meaders conducts the Mississippi College Singers and the Mississippi College Women's Chamber Choir, teaches applied voice, and heads the graduate program in conducting. He has conducted the Singers in Canterbury Cathedral, Washington National Cathedral, three international tours including Germany, Italy, Austria, and England, and two recent performances in Carnegie Hall.

In 2004-2005, Meaders was selected by the Mississippi College faculty as Distinguished Lecturer in Arts and Sciences and was Humanities Professor of the Year. He is currently President of Mississippi ACDA. Dr. Meaders



was Artistic Director of the Jackson Choral Society from 2002-2008, and he has been minister of music at Northside Baptist Church in Clinton since 2001. Professional memberships include American Choral Directors Association and the National Association of Teachers of Singing.

## PATTON RICE

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**Patton Rice**, acclaimed for “exceptional dramatic power and complete command of his voice” (*Las Vegas Review-Journal*), has distinguished himself as a performer with several orchestras, opera and theater companies in America and abroad. Solo appearances include bows with Greater Miami Opera, New Orleans Opera, Mississippi Opera, Nevada Opera Theater, AIMS Opera, Louisiana Philharmonic, Mississippi Symphony and Nevada Symphony to name a few. Notable performances include Escamillo opposite Denyce Graves’ *Carmen* and Polonius opposite Sherill Milnes’ *Hamlet*. Patton has performed frequently as a soloist on



MPR’s Mississippi Concert Hall and has created roles in operas by Richard Wargo and Luigi Zaninelli.

## DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

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**Distinguished Concerts International New York (DCINY)** was founded by Iris Derke, General Director, and Jonathan Griffith, Artistic Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at major venues such as at major venues such as Carnegie Hall’s Stern Auditorium/Perelman Stage, Weill Recital Hall, and Zankel Hall;

Lincoln Center’s Avery Fisher Hall and Alice Tully Hall; Jazz at Lincoln Center; and Town Hall in New York City. 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 experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

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Grace Presbyterian Sanctuary Choir (TX),

Tracy L. DePue, Director

Taylor High School Choral Union (TX), Kevin Raymond Riehle, Director

### **Participating in *Memorial***

Clinton High School Arrow Singers (MS), John Langworthy, Director

Madison Central Singers (MS), Brittneye Aven and Max Lyall, Directors

Mississippi School of the Arts (MS), Patton Rice, Director

Mississippi College Singers (MS), James M. Meaders, Director

Newton County High School (MS), Suzanne Cain, Director

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