

Sunday Afternoon, April 5, 2009, at 2:00

Distinguished Concerts International New York (DCINY)

IRIS DERKE, *Co-Founder and General Director*

JONATHAN GRIFFITH, *Co-Founder and Artistic Director*

Presents

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL

HAYDN **Mass No. 12 in B-flat major, "Theresienmesse", Hob. XXII**

ERIC JOHNSON, *Guest Conductor*

ORNA ARANIA, *Soprano*

SHANNON MAGEE, *Mezzo-soprano*

JOHN TIRANNO, *Tenor*

SAMUEL SMITH, *Baritone*

Intermission

JOHN BURGE **Mass for Prisoners of Conscience** (United States Premiere)

Dedicated to Amnesty International

DOREEN RAO, *Conductor Laureate*

SHANNON COATES, *Mezzo-soprano*

ANDREW LOVE, *Baritone*

JOSEF CANEFE, *Boy Soprano*

Please hold your applause until the end of the work.

Notes on the Program

Mass No. 12 in B-flat major, “Theresienmesse” (“Theresa Mass”), Hob. XXII

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna, Austria

Haydn composed the “Theresa” Mass in 1799 on commission from Nicholas II, the fourth of the Esterházy princes whom he had served. He was to write a Mass each year in celebration of the name day of Nicholas’ wife, Princess Maria Hermenegild, yet the supposed attribution of the name is to Empress Maria Theresa, the wife of the

Emperor Franz II. It has been speculated that the mass acquired its name by association with the Empress, who greatly admired the composer and who sang the soprano solo parts at a private performance of *The Seasons* in 1801.

The “Theresa” Mass is set for a quartet of vocal soloists, four-part mixed chorus, organ, and a rather unconventional orchestra of two clarinets, bassoon, two trumpets, timpani, and strings. The structure is simple and clear, the expressive music direct and devotional.

Text and Translation

Mass No. 12 in B-flat major

Kyrie eleison. Christe eleison.

Kyrie eleison.

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.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus; 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 propter nostram salutem descendit de caelis, et incarnatus est de

Lord have mercy. Christ have mercy.

Lord have mercy.

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 sins 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.

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 heaven, and was incarnate by the Holy Ghost of the Virgin

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 baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

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

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

Benedictus qui venit in nomine Domini. Osanna in excelsis.

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.

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

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

Mass for Prisoners of Conscience

JOHN BURGE

Born, January 2, 1961, in Dryden, Ontario

Mass for Prisoners of Conscience is scored for baritone, mezzo-soprano, child soloists, choir, and a small instrumental ensemble of four solo woodwind instruments, two pianos, and percussion. The text material for the soloists consists of settings of first-hand accounts of political prisoners and their families sung in English. Although the original accounts are unrelated and drawn from events that occurred in different countries,

in the work they are presented in a narrative fashion with the soloists personifying the roles of an immediate family's father, mother, and child. These accounts and testimonials are drawn from material that was provided by Amnesty International, to whom the work is dedicated. For much of this century, the letter-writing campaigns organized by Amnesty International have done much to bring the plight of political prisoners to the forefront of world attention. In many instances, the release of a political prisoner can be directly attributed to the efforts of AI.

Text for Mass for Prisoners of Conscience

Choir: Kyrie eleison

Baritone: I was picked up even before I reached the meeting place and taken off in an unmarked car by four armed policemen. When the car stopped in the courtyard of

the headquarters, they immediately began to punch and kick me in the presence of some people seated on benches in front of the main building. I was beaten as I went up the steps to a room on the top floor where they continued to slap me, hit me about the head and bang my ears with cupped hands. They took off the handcuffs and continued to hit me with their truncheons whilst questioning me.

They ordered me to strip completely; I obeyed. They made me sit down on the floor and tied my hands with a thick rope. One of the six or seven policemen present put his foot on the rope in order to tighten it. I lost all feeling in my hands. They put my knees up to my elbows so that my bound hands were on a level with my ankles. Placing an iron bar between my knees and elbows they suspended me about three feet from the floor.

After punching and clubbing me, they placed a wire on the little toe of my left foot and placed the other end between my legs. The wires were attached to a camp telephone so that the current increased or decreased according to the speed at which the handle was turned. They began to give me electric shocks using this equipment and continued to beat me brutally. The shocks and beatings continued for several hours. As it was beginning to get dark I practically lost consciousness. Each time that I fainted, they threw water over me to increase my sensitivity to the electric shocks. One of the policemen remarked, "Look, he's letting off sparks. Let's put it in his ear now!"

Choir: Christe eleison

Mezzo: I cannot find my husband. I know that he was taken by the authorities, but they deny it. I have witnesses that saw him taken, but they deny it still. The local police will not investigate. Our lawyer says that even if we could find where they are holding him, they would probably move him farther away, if they haven't already done so.

I have no one to turn to. My friends avoid me. They do not wish to appear connected to me. It is as if I have a contagious disease and they don't want to get contaminated by me. Our neighbours fear for their families. I cannot blame them. The fear I have for my children is almost as intense as the fear that I have for their father.

Choir: Kyrie eleison

Baritone: A thick wall of silence, a silence of terror and of the grave surrounds this place, this prison, this hell-hole. Sometimes they blindfold you for days on end. Some people are even left blindfolded for weeks or months. They keep you like this to add to the fear—then suddenly they whip off the folds to interrogate you. You are almost blind, the light is painful and you can't concentrate on a single thought. One man has spent 27 months like this. Now he sits largely in total silence wagging his head from one side to the other. Sometimes he just sits knocking his head on the wall.

This waiting is interrupted by the interrogations. With torture they can get you to say anything they want. After the last session I was seen by a doctor and given a document to sign which included statements made under duress and also stated that I had been well treated. When I refused to sign they threatened to start torturing my family. Under such circumstances one has to sign.

Choir: Sanctus, sanctus, sanctus, dominus Deus Sabaoth! Pleni sunt coeli et terra Gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis. Mezzo: They have finally admitted they are holding him. For weeks the authorities had assured the judge that "...the person in question was not in their custody." The liars! Of course they still have yet to charge him, but at least they are letting him write letters home. He says he is fine, but I know that this is not the truth. There is no truth. Can there ever be any truth?

Soon we will run out of money. I cannot obtain a 'Declaration of Non-involvement' from the government. It is impossible to get a job without one. Soon I will not be able to feed and clothe our children. Right now I can barely afford to send them to school. Perhaps the only thing I know for certain, is that as miserable as my life is, my husband's can only be worse.

Choir: *Agnus Dei, qui tollis peccata mundi, miserere nobis.*

Baritone: I have experienced the fate of a victim. I have seen the torturer's face at close quarters. It was in a worse condition than my own bleeding, livid face. The torturer's face was distorted by a kind of twitching that had nothing human about it. He was in such a state of tension that he had an expression very similar to those we see on Chinese masks; I am not exaggerating. It is not an easy thing to torture people. For torturing requires inner participation. In this situation, I turned out to be the lucky one. For although I was humiliated, at least I did not humiliate others. I was simply bearing a profoundly unhappy humanity on my aching back. Whereas the men who humiliate you must first humiliate the notion of humanity within themselves.

Never mind if they strut around in their uniforms, swollen with the knowledge that they can control the suffering, the sleeplessness,

the hunger and the despair of their fellow human beings, intoxicated with the power in their hands. Their intoxication is nothing other than the degradation of humanity—the ultimate degradation. They have had to pay dearly for my torments. I was not the one in the worse position. I was just a man who moaned because he was in great pain. I prefer that. At this moment I am deprived of the joy of seeing my children going to school or playing in the park. Whereas the men who are holding me here, every morning they must first look their own children in the face.

Choir: *Agnus Dei, qui tollis peccata mundi, miserere nobis.*

Child: Dear Mister President, I want to ask you to let my daddy go free because he is good. I haven't seen him in such a long, long time! He always sends me little drawings and stories. I was always going to 'La Plata' before with my granma, but I can't go there now because it is very far and I would have to take a plane. My mother also wants him to be free so we could all live together and he can buy me candy and toys. My friends are always asking me for my daddy. I tell them that when you, Mr. President, let my daddy go free he will take all of us to the park to play ball.

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

Meet the Artists



Dr. Eric Johnson

Dr. Johnson is director of choral activities at Northern Illinois University, where he directs the Concert Choir and Chamber Choir and

teaches choral literature and conducting. Ensembles under his direction have performed at national and state MENC, NCCO, and ACDA conventions and appeared with many professional orchestras. In spring 2007 Dr. Johnson served as guest conductor of the Clare College Chapel Choir, Cambridge, England, and worked with Sir John Tavener on a commissioned piece for the NIU Chamber Choir. Johnson is

published in the Choral Journal and has presented interest sessions at national, divisional, and state ACDA conventions. He is active nationally as a clinician, conductor, and adjudicator.



Dr. Doreen Rao

Dr. Doreen Rao is a distinguished musician and scholar whose work as a conductor and teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concerts, Dr. Rao's commitment to choral music is recognized in her worldwide appearances as conductor, master class teacher, and speaker and in her award-winning *Choral Music Experience* publications with Boosey & Hawkes. Appointed to the University of Toronto Faculty of Music as the Elmer Iseler Chair in Conducting, Dr. Rao founded the Centre for Advanced Studies in Choral Music. As director of choral programs, Dr. Rao conducts the MacMillan Singers and the Bach Festival Singers.



Dr. John Burge

Since 1987 Dr. John Burge has been teaching composition and theory at Queen's University in Kingston, Ontario, where he currently holds the position of full professor and is director of the School of Music. Burge has written a large body of vocal, chamber, and orchestral compositions. He is particularly well known for his choral music, which has been performed by such choirs as the Elmer Iseler Singers, BBC Singers,

Amabile Youth Choir, Toronto Children's Chorus, and St. Louis Symphony Children's Choir. Many of these choral works have been published by the American firm Boosey and Hawkes. His composition, *Angels' Voices*, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005.



Orna Arania

Orna Arania is considered a leading singer and choral conductor in her native country, Israel. She has performed extensively as a soloist in concert series and festivals with Israel's leading orchestras, including the Israeli Chamber Orchestra, Jerusalem Symphony Orchestra, and Israel's Kibbutz Orchestra. Since arriving in the United States, she has performed with the Elgin Symphony, Lima Symphony, Chamber Bach Ensemble, The Callipygian Players, Northwestern University Chamber Orchestra, Ohio University Symphony Orchestra, and more. She is assistant professor of voice at Northern Illinois University, as well as a faculty member in V.O.I.C. Experience (Disney World, Orlando).



Shannon Magee

Dramatic mezzo-soprano Shannon Magee has sung with Santa Fe Opera for two seasons and has essayed such roles as Principessa in *Suor Angelica*, Marquise in *Daughter of the Regiment*, and Ursule in

Beatrice and Benedict. She received rave reviews for her recent performances of Ulrica for Piedmont Opera's *Un ballo in maschera*. Ms. Magee is a winner of the Denver Lyric Opera Guild auditions, a finalist in the Metropolitan auditions, and her 2006 highlights include Florence in *Albert Herring* for New York's Gotham Opera. She recently performed Amneris in *Aida* with Fort Collins Opera. Upcoming engagements include Azucena in *Il trovatore* with Fort Collins Opera.

Palm Beach Opera, sang a recital at Weill Recital Hall, sang Blitch in Floyd's Susannah with New York Opera Project at Hunter College, and Haydn's *Paukenmesse* at Carnegie Hall. In June he performs the lead role in Martin Halpern's opera *The Well of Immortality* at the Theater for the New City in New York. He has performed at the Pine Mountain Music Festival, Lake George Opera, Arkansas Symphony Orchestra, Sorg Opera, and Metro Lyric Opera.



John Tiranno

Versatile tenor John Tiranno's recent engagements include Lord Tolloller in *Iolanthe* (Nashville Opera), Arturo in *Lucia di Lammermoor* (Connecticut Grand Opera), Beppe in *Pagliacci* (New York Grand Opera), Gounod's *Faust* (Opera in the Heights), Don Ottavio in *Don Giovanni* (Opera Colorado), and tenor soloist in Mahler's Symphony No. 8 (National Academy Orchestra of Canada). He has appeared with the Philharmonic Orchestra of New Jersey, Boulder Philharmonic, Fredonia Chamber Players, New England Symphonic Ensemble, and Three Rivers Choral Society. Future engagements include Handel's *Messiah* with the Dayton Philharmonic and Haydn's *Creation* with the Vermont Mozart Festival.



Shannon Coates

Mezzo-soprano Shannon Coates recently returned to the world of classical voice performance after a ten-year hiatus. Quickly re-establishing her reputation as a performer, Shannon was named a laureate of the Jeunes Ambassadeurs Lyriques programme, 2008, and was a semi-finalist in the Concorso Internazionale per Cantanti Lirici Citta di Alcamo Italy in September 2008. In September 2008 she was offered a fellowship to complete her master's in performance, specializing in vocal pedagogy, also at the University of Toronto. More information can be found at Shannon's website: www.shannon-coates.com



Samuel Smith

Bass baritone Samuel L. Smith is a captivating performer who is often singled out for his outstanding voice and excellent acting. In 2007 he sang Palermon in *Thaïs* with



Andrew Love

Andrew Love, a native of Calgary, is currently enrolled in the opera diploma program at the University of Toronto, studying in the studio of J. Patrick Raftery. Most recent engagements include performing the role of Papageno in Opera NUOVA's production of

Die Zauberflöte, Politician in Calgary Opera's Canadian premiere of *The Ballad of Baby Doe*, and Stephen Wagman in the Banff Summer Arts Festival production of *Frobisher*. In 2006 Mr. Love was an inaugural member of Calgary Opera's Emerging Artist Development Program. He has had the pleasure of being able to work and study with such international talents as Sherrill Milnes, Judith Forst, John Fanning, Tracy Dahl, and directors Kelly Robinson and Lotfi Mansourri.

Distinguished Concerts International New York

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 Stern Auditorium/Perelman Stage, Weill Recital Hall, and Zankel Hall at Carnegie Hall; Avery Fisher Hall; 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.

Distinguished Concert Singers International

Participating in the Haydn portion

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Northern Illinois University
Concert Choir (IL)
Dr. Eric Johnson, *Director*

Plainfield South High School
Concert Choir (IL)
Chris Ruge and Sarah Homan,
Directors
Wheaton North High School
Choir (IL)
Amy L. Noodén, *Director*

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