

Monday Evening, May 25, 2009, at 8:00

Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

*presents*

**DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL**

Jonathan Griffith, *Music Director and Conductor*

**MOZART *Eine Kleine Nachtmusik* (Serenade in G major, K.525)**

I. Allegro

II. Romance. Andante

III. Menuetto. Allegretto

IV. Rondo - Allegro

**MOZART *Concerto for Flute and Harp, KV 299***

I. Allegro

II. Andantino

III. Rondeau - Allegro

IRIS DERKE, *Flute*

KIRSTEN AGRESTA, *Harp*

*Intermission*

**LAURIDSEN *O Magnum Mysterium***

NEW YORK CITY MASTER CHORALE

THEA KANO, *Director*

**LAURIDSEN *Lux Aeterna***

I. Introitus

II. In Te, Domine, Speravi

III. O Nata Lux

IV. Veni, Sancte Spiritus

V. Agnus Dei - Lux Aeterna

Please hold your applause until the end of the last movement.

## Notes on the Program

### ***Eine Kleine Nachtmusik* ("A Little Night Music"), Serenade in G major, K.525**

WOLFGANG AMADEUS MOZART

*Born: January 27, 1756, in Salzburg*

*Died: December 5, 1791, in Vienna*

*Eine Kleine Nachtmusik* is one of the most simple and direct works of the mature Mozart. The opening *Allegro* is the very model of a textbook sonata-form-movement, in which there is an exposition or statement of ideas followed by the idea's development and then a reprise of the thematic statement. A rigorous music theory teacher in Mozart's day might well have complained of the simplicity of the development section, which is little more than a brief, commonplace modulation, but it has certainly weathered the test of time. Mozart called the second movement, *Andante*, a Romance. It is a tender three-part instrumental song with a central section of gently agitated drama. A short Minuet with Trio, *Allegretto*, follows; a jolly Rondo, another *Allegro*, brings the work to an end.

### **Concerto for Flute and Harp, KV 299**

WOLFGANG AMADEUS MOZART

At age 21 Mozart left Salzburg accompanied by his mother on a European tour. While in Paris he composed the Concerto for Flute and Harp for the Count (or Duc, as he is variously referred to) Adrien-Louis de Guines (1735–1806), an accomplished amateur flutist and the former French ambassador to London, whose daughter played the harp very proficiently.

At that time flute and harp was an uncommon pairing, and Mozart never wrote other music that included harp. The composition is also one of only two double concertos that Mozart wrote. He composed this work

to please the Duc's French taste, and he succeeded brilliantly in creating a work full of sweetness and lightheartedness intended for the salon, i.e. a concert in the home rather than on the concert stage.

The piece essentially follows the form of a *sinfonia concertante*, a form which was extremely popular in Paris at the time. Richard Freed has written about the first movement: "the dialogue between the two soloists in the opening *Allegro* might suggest one of those stylized pastoral dramas in which the parts of nymph and shepherd were taken by a duchess and a king." In this movement, in sonata form, the orchestra states both themes, after which the soloists renew them. After the recapitulation, a cadenza and a coda close the movement. The second movement, *Andantino*, made up of lyrically extended short phrases "is like a François Boucher, decorative and sensuous but not lacking in deeper emotion." The *Allegro* rondo finale has sometimes been called an arch. Here Mozart uses French style, which is *gallant* (with a light texture, much ornamentation, and simple harmony), lyrical, spirited, and courtly. Mozart included cadenzas in all three movements, but none of these are now extant.

### **O Magnum Mysterium**

MORTEN LAURIDSEN

*Born: February 27, 1943, in Colfax, Washington*

*O Magnum Mysterium*, commissioned by Marshall Rutter in honor of his wife, Terry Knowles, has had several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ (recorded on Northwest Journey by Jane Thorngren accompanied by the composer), men's chorus, and brass

ensemble; H. Robert Reynold's stunning adaptation for symphonic winds was recently premiered in Minneapolis by the Thornton Wind Symphony.

For centuries composers have been inspired by the beautiful O Magnum

Mysterium text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

—Morten Lauridsen

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### Text and Translation

#### O Magnum Mysterium

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio! Beata Virgo, cujus viscera meruerunt portare Dominum Christum. Alleluia.

O most awesome mystery and sacrament divine and most wondrous: that animals should look and see the Lord a babe newborn beside them in a manger laid. O how truly blessed is the Virgin whose womb was worthy to bear and bring forth the Lord Christ Jesus. Alleluia!

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### **Lux Aeterna**

MORTEN LAURIDSEN

For the complex and moving five movement non-liturgical requiem *Lux Aeterna*, Lauridsen selected and set five sacred Latin texts, the opening and closing of the *Requiem Mass* and three sections of the *Te Deum*, all of which contain references to light. In this work, Lauridsen combines compelling melodies with tonal harmonic structure and his characteristic use of dissonance. The accessible *Lux Aeterna*, composed for the Los Angeles Master Chorale, was first performed at the Dorothy Chandler Pavilion of the Los Angeles Music Center on April 13, 1997.

Lauridsen commented in the published score: "The instrumental introduction to

the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Que, Rose* from *Les Chansons des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. In *Te, Domini, Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni Sancte Spiritus* are paired songs, the former a central a cappella motet, and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *introitus* and concludes with a joyful *Alleluia*."

## Text and Translation

### *Lux Aeterna*

#### I. Introitus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

#### II. In Te, Domine, Speravi

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.

To deliver us, you became human, and did not disdain the Virgin's womb. Having blunted the sting of death, You opened the kingdom of heaven to all believers. A light has risen in the darkness for the upright. Have mercy upon us, O Lord, have mercy upon us. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted: let me never be confounded.

#### III. O Nata Lux

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui came quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

#### IV. Veni, Sancte Spiritus

Veni, Sancte Spiritus, Et emitte coelitus Lucis tuae radium. Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium. Consolator optime, Dulcis hospes animae, Dulce refrigerium. In labore requies, In aestu temperies, in fletu solatium. O lux beatissima, Reple cordis intima Tuorum fidelium. Sine tuo numine, Nihil est in homine, Nihil est innoxium. Lava quod est sordidum, Riga quod est aridum, Sana quod est saucium. Flecte

Come, Holy Spirit, send forth from heaven the ray of thy light. Come, father of the poor, come, giver of gifts, come, light of hearts. Thou best of consolers, sweet guest of the soul, sweet refreshment. In labor, thou art rest, in heat, the tempering, in grief, the consolation. O light most blessed, fill the inmost heart of all thy faithful. without your grace, there is nothing us. Nothing that is not harmful. Cleanse what is sordid, moisten what is arid, heal what is hurt, flex what is

quod est rigidum, Fove quod est frigidum, Rege quod est devium. Da tuis fidelibus, In te confidentibus, Sacrum septenarium. Da virtutis meritum, Da salutis exitum, Da perenne gaudium.

rigid, fire what is frigid, correct what goes astray. Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts. Grant the reward of virtue. Grant the deliverance of salvation, grant everlasting joy.

#### V. Agnus Dei – Lux Aeterna

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempitemam. Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Alleluia. Amen.

Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest everlasting. May light eternal shine upon them, O Lord, in the company of thy Saints for ever and ever; for thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them. Alleluia. Amen.

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## Meet the Artists



**Jonathan Griffith**

Jonathan Griffith, conductor, co-founder, and artistic director of Distinguished Concerts International New York, is an active conductor, educator, lecturer, and consultant. His conducting credits include the Mormon Tabernacle Choir, Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both in performances at Carnegie Hall; Nova Amadeus Orchestra, Italy; the European Symphony Orchestra, Spain; Bohuslava Martinu Philharmonia and Philharmonia Chorus; Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, Czech Republic; Bialystok State Philharmonic,

Poland; and several regional orchestras and choruses in the United States.

He made his Carnegie Hall conducting debut in 1989. His 45-plus Carnegie Hall appearances include the U.S. premieres of Lincoln Center Taneyev's *Upon Reading a Psalm*, Czech composer Milos Bok's *Missa solennis*, Luigi Boccherini's *Villancicos*, and Eugene Goossens' reorchestration of Handel's *Messiah*, as well as numerous world premieres, including Eric Funk's *Pamela*, Seymour Bernstein's *Song of Nature*, and Robert Convery's *The Unknown Region* and *I Have a Dream*.

He has served as chorus master for the Utah and Portland Opera companies; founded the Kansas City Chorale and the Jonathan Griffith Singers; and was a member of the faculties of the Conservatory of Music at the University of Missouri-Kansas City, Wichita State University, Marylhurst University, and Warner Pacific College, the last two in Portland, Oregon.



**Iris Derke**

A versatile artist, flautist Iris Derke's performances have taken her throughout the world, from across the United States to Europe and the Middle East. Highlighted performances have included Ms. Derke's appearance as concerto soloist with the Polish National Symphony featuring Mozart's Flute Concerto in D and a world premiere of *Eros*, a work written by Eric Hollister specifically for Ms. Derke; invited and performing chamber artist and soloist at the International Forum of New Music in Mexico City; and her Carnegie Hall debut at Weill Recital Hall. Ms. Derke's special interests both as artist and concert producer have continually focused her talents on the performance of works by new and modern composers such as Roger Bourland, Jake Heggie, and Mark Carlson.

Recordings include projects for Disney as a member of the Disney Studio Orchestra, for Columbia/RCA with the UCLA Wind Ensemble, and for the Koch recording label with the Manhattan Chamber Orchestra, as well as recording orchestral excerpts for educational music software created by Apple Computers and music historian Robert Winter. As a crossover artist to the studio orchestra world, Ms. Derke has enjoyed the opportunity to work "live" with such greats as Rosemary Clooney, Henry Mancini, Mel Torme, Michael Feinstein, and Dr. Billy Taylor.

Ms. Derke was educated at UCLA, The Royal College of Music in London (United Kingdom) and at the Manhattan School of Music. She pursued additional training at the Nice Conservatory in France, in addition to master classes and tutelage with flautists

Julius Baker, Louis Moyse, Sheridan Stokes, Alain Marion, and Linda Chesis.

Ms. Derke currently resides in New York with her family and is general director for and co-founder of Distinguished Concerts International New York (DCINY).



**Kirsten Agresta**

Kirsten Agresta has charmed audiences internationally since she began study of the harp at the age of five. By the time she was 14 she was soloist on a full tour of the British Isles and has since performed extensively throughout the United States, South America, Europe, Israel, Japan, and the South Pacific. She has performed three solo recitals in Carnegie Hall's Weill Recital Hall, and debuted as concerto soloist in the Issac Stern Auditorium at Carnegie Hall in 2006. Following a feature in *People* magazine, she was presented on segments of NBC, CBS, and ABC television and later made appearances on MTV, *Saturday Night Live*, and *Late Night with David Letterman*.

Ms. Agresta's classical honors include Bronze Medal in the prestigious 1989 USA International Harp Competition, First Prize in the 1993 AHS Young Professional Performance Competition, National Society of Arts and Letters Competition, and the Anne Adams Award on two separate occasions. She also received a National Foundation for the Advancement of the Arts Award. Ms. Agresta has been a featured solo artist at the World Harp Congresses in Paris, Seattle, Prague, Dublin, and Amsterdam.

Ms. Agresta served as associate instructor of the Indiana University Harp Department from 1991-93. She is a member of the

music faculty at Sarah Lawrence College in Bronxville, New York, and also maintains a private teaching studio in New York City.

### **New York City Master Chorale**

Founded in 2005, the New York City Master Chorale seeks to broaden public interest in choral music by performing a full range of musical styles at the highest level of quality. The chorale educates the public through a regular program of outreach concerts and workshops for groups that might not otherwise have the opportunity to learn about and experience choral music. The chorale has performed at a variety of venues, including Riverside Church, Symphony Space, and Carnegie Hall. On May 31, 2009, the chorale will perform the world premiere of *The Journey* by Aaron Fruchtmann at Alice Tully Hall.



**Thea Kano**

A native of northern California, Thea Kano earned her undergraduate degree in choral music education and piano performance from Arizona State University and earned a master of music degree and a doctorate in choral conducting under Donald Neuen at

UCLA. Dr. Kano taught high school vocal music in southern California for several years before moving to Washington, D.C., upon her appointments as assistant conductor of the Gay Men's Chorus, Washington, D.C., associate conductor of The Washington Chorus, and artistic director of the Capitol Hill Youth Chorus. In 2005 she founded the New York City Master Chorale as its artistic director.

### **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 at Carnegie Hall, Weill Recital Hall at Carnegie Hall, 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**

Brownsville Independent School District Chorus (TX), Dennis Pitcock, *Director*

L.A. Vocal Core (CA), Kathleen R. Jensen, *Director*

New York City Master Chorale (NY), Thea Kano, *Director*

Vivace! Cathedrals Choir (WA), Andrea Klouse, *Director*

West Torrance High School Aristocracy (CA), Kathleen R. Jensen, *Director*

## **DCINY Administrative Staff**

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