

Sunday Afternoon, June 14, 2009, at 2:00

Distinguished Concerts International New York (DCINY)
Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder and Artistic Director*

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL

presents

THE MUSIC OF HAYDEN AND MOZART

Brad Bouley, *Guest Conductor*
Texas Master Chorale

CYNTHIA DOUGLAS, *Soprano*
ERIN ELIZABETH SMITH, *Mezzo-Soprano*
STEVEN SANDERS, *Tenor*
NOEL BOULEY, *Bass*

JOSEPH HAYDN *Mass No. 9 in C major*
("Missa in Tempore Belli/Paukenmesse"), Hob. XXII

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Intermission

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

CYNTHIA DOUGLAS, *Soprano*
ERIN ELIZABETH SMITH, *Mezzo-Soprano*
STEVEN SANDERS, *Tenor*
NOEL BOULEY, *Bass*

WOLFGANG AMADEUS MOZART *Requiem in D minor, K.626 (Levin Edition)*

Introitus

- I. Requiem aeternam
- II. Kyrie

Sequenz

- III. Dies irae
- IV. Tuba mirum
- V. Rex tremendae
- VI. Recordare
- VII. Confutatis
- VIII. Lacrimosa
- Amen

Offertorium

- IX. Domine Jesu

Program continued on the following page

Avery Fisher Hall

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

X. Hostias

Sanctus

XI. Sanctus

XII. Benedictus

Agnus Dei

XIII. Agnus Dei

Communio

XIV. Lux aeterna

Cum sanctis tuis

Please hold your applause until the final movement.

Notes on the Program

Haydn: Mass No. 9 in C major
(*"Paukenmesse"*), *Hob. XXII*

JOSEPH HAYDN

Born March 31, 1732, in Rohrau

Died May 31, 1809, in Vienna

Mass No. 9 in C major dates from 1796, during the Napoleonic Wars. While Haydn was writing the music, the invading French

army reached the Austrian city of Graz. In Vienna, there was a general mobilization of the citizenry and a widespread sense of great urgency about the need to keep the French out of the capital. In reaction to what was going on around him, Haydn gave this Mass a martial air, with beating drums that have led to its being known as *Paukenmesse* (or "*Timpani Mass*") and with blaring trumpets that bring the sounds of war to the prayer for peace in the *Agnus Dei*.

Text and Translation

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 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.

III. Credo

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

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,

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 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

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

VI. Agnus Dei

Benedictus qui venit in nomine Domini. Osanna in excelsis.

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 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.

Requiem in D minor, K. 626

WOLFGANG AMADEUS MOZART

Robert Levin edition

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Unfinished at the time of the composer's death, *Requiem* was completed, at his widow's request, by his students, especially Franz Süssmayr.

In 1960, musicologist Wolfgang Plathm discovered previously unknown sketches for the *Requiem* in a collection of Mozart manuscripts at the Berlin Staatsbibliothek. The most important sketch indicated that Mozart intended the *Lacrimosa* to end in a

fugue on the text "Amen." It was this particular part that spurred contemporary Harvard musicologist and noted Mozart scholar Robert Levin to create his own version of Mozart's unfinished *Requiem*. He recognized an underlying structure in Mozart's original score, which musicologist Christoph Wolff pointed out has five major sections, each ending in a fugue. By completing the "Amen" fugue found in the Berlin sketch and revising Süssmayr's "Hosanna" fugue, Levin restored Mozart's original structure and corrected Süssmayr's compositional errors.

According to Levin, while Süssmayr did an admirable job in completing the score, he

left many mistakes. In his version, Levin corrects them, developing a version that he contends is closer to what Mozart might have intended. Levin's new edition is characterized by its transparent texture and its directive to use a smaller chorus and orchestral body than usually used, much like those of Mozart's time.

Mozart, at his death, left manuscripts including some that Sussmayr did not make use of. In particular there was a fugue with a subject of a fragment of six notes, which Mozart had just begun to develop. Levin has set this "Amen" fugue, and attached it to the *Lacrimosa*, balancing the work in a new way, bringing a sense of finality to the part that begins with the *Dies Irae* and ends with the *Lacrimosa*. Levin also extended the little sections called "Hosanna."

Text and Translation

Introitus

I. Requiem aeternam

Requiem aeternam dona eis, Domine, et lux perpetua luceat. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.

Grant them eternal rest, Lord, and let perpetual light shine upon them. Thou art praised, God, in Zion, and unto thee will a vow be paid in Jerusalem. Hear my prayer; unto thee all flesh shall come.

II. Kyrie

Kyrie eleison Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Sequenz

III. Dies irae

Dies irae, dies illa, Solvet saeculum in favilla, Teste David cum Sibylla. Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus!

Day of wrath, that day, the world will dissolve in ashes, as prophesied by David and the Sibyl. How great a trembling there will be when the Judge will appear and scatter all things!

IV. Tuba mirum

Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum. Mors stupebit et natura, Cum resurget creatura, Judicanti responsura. Liber scriptus proferetur, Unde mundus Judicetur. Judex ergo cum sedebit, quidquid latet, apparebit, Nil inultum remanebit. Quid sum, miser tunc dicturus? Quem patronem rogaturus, Cum vix justus sit securus?

The trumpet, sending its wondrous sound throughout the tombs of every land, will gather all before the throne. Death and nature will be astounded when all creation rises again to answer to the Judge. A written book will be brought forth, in which everything will be contained by which the world will be judged. And when the Judge takes his place, whatever is hidden shall be made manifest; nothing will remain unpunished. What shall a wretch such as I say then? Of what patron shall I ask help when the righteous are scarcely secure?

V. Rex tremendae

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis!

King of terrible majesty, who freely saves those worthy to be redeemed, save me, Source of Mercy.

VI. Recordare

Recordare, Jesu pie, Quod sum causa tuae viae Ne me perdas illa die. Quaerens me, sedisti lassus, Redemisti crucem passus; Tantus labor non sit cassus. Juste Judex ultionis, Donum fac remissionis Ante diem rationis. Ingemisco tamquam reus, Culpa rubet vultus meus; Supplicanti parce, Deus. Qui Mariam absolvisti, Et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, Sed tu bonus fac benigne, Ne perenni cremer igne. Inter oves locum praesta, Et ab haedis me sequestra; Statuens, in parte dextra.

VII. Confutatis

Confutatis maledictis flammis acribus addictis, voca me cum benedictis. Oro simplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis.

VIII. Lacrimosa

Lacrymosa dies illa! Qua resurget ex favilla Judicandus homo reus. Huic ergo parce, Deus. Pie Jesu, Domine, Dona eis requiem. Amen.

Offertorium

IX. Domine Jesu

Domine Jenu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadent in obscurum; sed signifer sanctus Michael, representet eas in lucem sanctam; Quam olim Abrahae promisisti, et semini eius.

X. Hostias

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte Quam olim Abrahae promisisti, et transire ad vitam; semini eius.

Sanctus

XI. Sanctus

Sanctus. Sanctus, Sanctus, Dominus Deus Sabaoth! Pleni suni coeli et terra gloria tua. Osanna in excelsis.

Remember, merciful Jesus, that I am the cause of thy Journey on earth; let me not be lost on that day. Seeking me, thou has sat down weary; thou who suffered on the cross hast redeemed me; may such great effort not prove in vain. Just Judge of Vengeance, give me the gift of redemption before the day of reckoning. I moan as one accused; my face is flushed with guilt; O God, spare the suppliant. Thou who hast absolved Mary Magdalene and inclined thine ear to Mihi the Thief hast given me hope also. My prayers are not worthy; but, Good One, have thou mercy, lest I burn in everlasting fire. Give me a favored place among the sheep and separate me from the goats, keeping me on thy right hand.

When the accursed have been confounded and given over to the bitter flames, call me with the blessed. I pray in supplication on my knees. My heart contrite as the dust, safeguard my fate.

That day will be one of weeping, on which shall rise again from ashes accused man, to be Judged; therefore, spare him, God. Merciful Lord Jesus, grant them rest. Amen.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful dead from the punishment of hell and from the deep lake. Deliver them from the lion's mouth; let not hell swallow them; let them not fall into darkness; but let St. Michael, the standard-bearer, bring them into the holy light; Which once thou didst promise to Abraham and his seed.

Offerings of prayer and praise we bring thee, O Lord; receive them for those souls whom today we commemorate. Let them go from death into that life; Which once thou didst promise to Abraham and his seed.

Holy, holy, holy, Lord God of Sabath. Heaven and earth are full of Thy glory. Hosanna in the highest.

XII. Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He who cometh in the name of
the Lord. Hosanna in the highest.

Agnus Dei

XIII. Agnus Dei

Agnus Dei, qui tollis peccata mundi: dona
eis requiem Agnus Dei, qui tollis peccata
mundi: dona eis requiem sempiternam.

Lamb of God, that takest away the sins of
the world, grant them rest. Lamb of God,
that takest away the sins of the world,
grant them rest ever lasting.

Communio

XIV. Lux aeterna Cum sanctis tuis

Lux aeterna luceat eis, Domine, Cum sanc-
tis tuis in aeternum, quia pius es. Requiem
aeternam dona eis, Domine, Et lux per-
petua luceat eis. Cum sanctis tuis in aeter-
num, quia pius es.

Let eternal light shine upon them, Lord, and
upon thy saints forever, for thou art merci-
ful. Grant them eternal rest, Lord, and let
perpetual light shine upon them. And upon
thy saints forever, for thou art merciful.

Meet the Artists

The **Texas Master Chorale** was formed in 1985 by Artistic Director Brad Bouley and has shared the love of great choral music with audiences in the northwest Houston area for over 23 years. The all-volunteer chorus is recognized for artistic performance with a focus on the great choral masterworks, performing over 60 major works with orchestra. From its inception the Chorale has worked to foster, promote and increase public knowledge and appreciation of great choral music. The Chorale has performed by invitation on two occasions for the Texas Choral Directors Association Convention: in 2001 to perform the Haydn *Lord Nelson Mass* and again in 2004 to perform the Mozart *C-Minor Mass*. European tours have included performances in Germany and France. In June 2007, the Chorale traveled to Italy and in addition to many great performance venues were invited to sing during High Mass at St. Peters Basilica in Rome.



Brad Bouley

Brad Bouley is Founder, Conductor, and Artistic Director of the Texas Master Chorale. Mr. Bouley serves as the Director of Fine Arts for the Tomball Independent School District and is active throughout the Southwest as a clinician and adjudicator. He teaches conducting at Southwestern University each summer at the Conductor's Institute. He is the past chairman of the Texas Music Educators Association Region 9 and Area D. He is a member of Pi Kappa Lambda, ACDA, TCDA, TMEA, TMAC, TETA, TAEA and TMAA. In 1993, he was the recipient of the Texas Excellence Award for Outstanding High School Teachers, and in 1992 was the recipient of the Tomball ISD Outstanding Teacher award. In 1998 he was awarded the Tomball Rotary International award for Community Service and the Lifetime Achievement award in September of 2008.



Cynthia Douglas

Cynthia Douglas is the Choir Director at Cypress Ranch High School in Cypress, Texas. She holds a Bachelors of Music Education and a Masters of Music from Stephen F. Austin State University. She has performed professionally in Texas, Maine, and throughout the Midwest, and was an area finalist in the Metropolitan Opera Young Artist Competition. Cynthia was a voice instructor at the University of Wisconsin at Stephens Point and Millikin University, where her students included competition winners and a member of an original Broadway cast. She is a member of the Texas Master Chorale and the FUMC Houston Sanctuary Choir.



Erin Elizabeth Smith

Mezzo-soprano Erin Elizabeth Smith has garnered worldwide acclaim in her emerging career. Recent operatic engagements include Donna Elvira in *Don Giovanni* at the Arizona Opera; Harper and Ethel Rosenberg in *Angels in America* at the Fort Worth Opera; Wanda in *Sophie's Choice* and Emilia in *Otello* at Washington National Opera; Edith in *The Pirates of Penzance* at New York City Opera; *L'Enfant et les Sortilèges* and *Dinah in Trouble* at Tahiti at Tanglewood Music Center; Maddalena in *Rigoletto* at Teatro Pergolesi in Italy; and *Giulietta* in *Tales of Hoffmann* at *Lyrique en Mer* in France.



Steven Sanders

Tenor Steven Sanders has performed with many prestigious opera companies including New York City Opera, Wolf Trap Opera, Opera Theatre of Saint Louis, Opera Boston, Chautauqua Opera, Austin Lyric Opera, and the Opera Institute at Boston University. In the Spring of 2008 he made his New York City Opera debut in Purcell's *King Arthur*. A native of Chickasha, OK, Mr. Sanders holds degrees in Music Education from the University of Science and Arts of Oklahoma from which he received the 2004 Distinguished Young Alumni Award. He received his Masters Degree in Vocal Performance from Oklahoma City University and a Certificate of Performance from Boston University.



Noel Bouley

Bass-baritone Noel Bouley is excited to make his debut with DCINY at Avery Fisher Hall. Bouley received a master's degree in vocal performance at the Cincinnati Conservatory of Music and a bachelor's degree in both vocal performance and music education at Louisiana State University. Bouley has performed a number of operatic roles, most recently the title role in Verdi's *Falstaff*, Sarastro in *Die Zauberflöte*, and Guglielmo in *Così fan tutte*. Bouley has also performed as the bass soloist in major works such as Beethoven's *9th Symphony*, Bach's *Mass in B minor*, Mozart's *Mass in C minor*, Bach's *Ich habe genug*, and Handel's *Messiah*.



Jonathan Griffith

Dr. 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 Dvorák Chamber Orchestra, Czech Republic; Bialystok State Philharmonic, Poland; and several regional orchestras and choruses in the U.S. During the summer of 2007 he conducted his ensemble, the Jonathan Griffith Singers, in performances of Verdi's Requiem at two his-

toric venues in Italy—the Church of Santa Marie Sopra Minerva in Rome and the Cathedral Duomo in Pisa. His 45-plus Carnegie Hall appearances span the major works of the classical repertoire and include U.S. and world premieres.

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.

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