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.
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.

Notes on the Program

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

I. Kyrie
Kyrie eleison. Christe eleison. Kyrie eleison. Lord have mercy. Christ have mercy. Lord have mercy.

II. Gloria

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, visibilium omnium et invisibilium; 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 salvationem 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 resurrectionis tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicandorum vivorum et mortuorum, 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 expecto 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.

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 Süßmayer.

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 Süßmayer’s “Hosanna” fugue, Levin restored Mozart’s original structure and corrected Süßmayer’s compositional errors.

According to Levin, while Süßmayer 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.

II. Kyrie
Kyrie eleison Christe eleison. Kyrie eleison.

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

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 inultrum remanebit. Quid sum, miser tunc dicturus? Quem patronem rogaturus, Cum vix justus sit securus?

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

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.

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

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!

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?

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. Quo Mariam absolvesti, Et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, Sed tu bonus fac benign, Ne perenni cremer igne. Inter oves locum praesta, Et ab haedis me sequstra; Statuens, in parte dextra.

Remember, merciful Jesus, that I am the cause of thy Journey on earth; let me not be lost on that day. Seeking me, thou hast 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.

VII. Confutatis

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

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.

VIII. Lacrimosa


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.

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 tarsus, ne cadent in obscurn; sed signifer sanctus Michael, representet eas in lucem sanctam; Quam olim Abraham promisisti, et semini eius.

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.

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 Abrahæ promisisti, et transire ad vitam; semini eius.

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.

Sanctus


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 everlasting.

Communio
XIV. Lux aeterna
Cum sanctis tuis
Lux aeterna luceat eis, Domine, Cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, Et lux perpetua luceat eis. Cum sanctis tuis in aeternum, quia pius es.

Let eternal light shine upon them, Lord, and upon thy saints forever, for thou art merciful. 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. Peter's Basilica in Rome.

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.

Brad Bouley
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.

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 in L’Enfant et les Sortileges and Dinah in Trouble in 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.

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.

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, Karlový Vary Symphony Orchestra, and Dvořák 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 historic 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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