Sunday Evening, April 22, 2012, at 7:00

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

Presents

Over the Stone

KHORIKOS Ensemble (NY), Jesse Mark Peckham, Director
FRANCISCO GUERRERO  A un niño llorando al hielo
HEINRICH SCHÜTZ  Die Himmel
JAN JIRÁSEK  Missa Propria-Credo

Pause

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

FRANZ JOSEPH HAYDN  Missa Sancti Nicolai (St. Nicholas Mass)
   I. Kyrie
   II. Gloria
   III. Credo
   IV. Sanctus
   V. Benedictus
   VI. Agnus Dei
   RICHARD W. WEMYTH, Guest Conductor
   KARA SHAY THOMSON, Soprano
   DORIS BRUNATTI, Mezzo-soprano
   DAVID GUZMAN, Tenor
   STEFAN SZKAFAROWSKY, Bass

JOSEPH MARTIN  The Awakening

Intermission

A WELSH CELEBRATION

KARL JENKINS  Over the Stone (Harp Concerto)
   I. Carillon
   II. Somnium aeternum (Eternal dream)
   III. Song of the bards
   IV. Tros y garreg (the Welsh folk song from which the work’s name is taken)
   V. Cadenza
   VI. Vamp latino
   JONATHAN GRIFFITH, DCINY Artistic Director and Principal Conductor
   CATRIN FINCH, Harp (Wales, U.K.)
   BRYN TERFEL, Special Guest (Wales, U.K.)

Bryn Terfel appears by kind permission of the Metropolitan Opera.
Please hold your applause until after the final movement.

Avery Fisher Hall  Please make certain your cellular phone, pager, or watch alarm is switched off.
Notes on the Program

**A un niño llorando al hielo**
FRANCISCO GUERRERO
*Born in 1528; Died in 1599*

Francisco Guerrero was a Spanish Renaissance composer from Seville. He was appointed maestro de capilla at Jaen Cathedral at the age of 17, and enjoyed an excellent reputation as a singer and composer. He published several music collections during his travels abroad, but spent the majority of his life in Spain, at times in the employ of Emperor Maximilian II.

Guerrero wrote both secular and sacred music, including secular songs, instrumental pieces, masses, motets, and Passions. His music captures a wide variety of moods and incorporates homophonic textures that anticipate the later use of functional harmonics. His music, with its singable melodies, remained in popular use in Latin American cathedrals for hundreds of years.

**Die Himmel**
HEINRICH SCHÜTZ
*Born in 1585; Died in 1672*

Heinrich Schütz is regarded as the most influential German composer of his time and one of the most important composers of the 17th century. Schütz studied with Monteverdi in Italy, bringing new musical ideas back to Germany, which subsequently influenced the future development of German music. Schütz’s works are written in modal style with harmonies achieved through the contrapuntal alignment of voices. His brilliant use of polychordal and concerto styles can be seen in such works as *Psalms of David*, *Three Books of Symphoniae Sacrae*, and *Sieben Worte Jesu Christi am Kreuz*. Schütz’s opera *Dafne* is thought to be one of the first examples of German opera. Schütz is commemorated in the Lutheran Church’s Calendar of Saints along with Johann Sebastian Bach and George Frederic Handel.

**Missa Propria-Credo**
JAN JIRÁSEK
*Born in 1955*

Jan Jirásek has an extensive background in both traditional classical forms and contemporary electronic and acoustic music. The *Credo* is the final movement from his *Missa propria*, which was premiered at the Prague Spring Festival in 1994, and combines elements from both realms to create sound that is startling despite its familiarity.

Jirásek uses fragments of the liturgical text out of their normal order to create a striking psychological effect, in which the motive becomes a high falling note against a full choral backdrop that gradually builds and is then peeled away to its smallest elements and fades to silence. “The use of unusual vocal techniques and textural contrast produces a liturgical form infused with a distinctly modern character. What results can be called neither old nor new, but communicates a spiritual bond between the ages. Jirásek’s subtle, superb arrangements give clear expression to his musical ideas which, like those of any honest artist, are concerned not with the mask of art, but the face behind it.”

—Samuel Hendricks (Sleeve note to the CD *Renaissance of Humanity*)

**Missa Sancti Nicolai**
FRANZ JOSEPH HAYDN
*Born in 1732; Died in 1809*

The *Missa Sancti Nicolai* is one of the very few masses—and certainly the earliest known—to open with an ensemble of soloists, rather than with a choral *Kyrie*. The lilting *Kyrie* is followed by the text-heavy *Gloria*, which Haydn gets through in uncharacteristically...
short order. The centerpiece of the mass is a setting for the quartet of soloists of the section within the Credo of the Et incarnatus est, the summary of Christ’s birth, crucifixion, and burial. The highly chromatic setting is replete with grinding dissonances resolved in one suspension after another. Haydn finishes the Credo in short order by divvying up the text among the vocal parts to be sung simultaneously. This practice was not uncommon in a so-called missa brevis, or short mass.

Haydn slows the pace significantly in the Sanctus and Benedictus. He seems to have had a particular sensitivity for the text of the Benedictus—Blessed is he who comes in the name of the Lord—because nearly all of his masses leave a disproportionate amount of time there for lovely solo ensembles.

The three-part invocation of the Agnus Dei, Lamb of God, concludes with the words Dona nobis pacem, Grant us peace, but there remain in the manuscript only two of the invocations. Haydn scholar H. C. Robbins Landon posits that the composer may have intended the final invocation to be sung to the music of the Kyrie, thereby creating musical unity to the mass.

Translation of Missa Sancti Nicolai

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 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.

The Awakening

The Awakening was commissioned by Texas Choral Directors for one of their anniversary conventions. It was intended to pay homage to all the teachers and mentors that had inspired my life’s song. Hopefully, both performer and listener will understand through this piece that they are part of the sacred song of life. I hope that teachers and music directors
Meet the Artists

KHORIKOS (NY)

KHORIKOS was founded by Jesse Mark Peckham in December 2005 in order to promote an environment for an a cappella ensemble in which artistic independence, commercial autonomy, and aesthetic excellence are paramount. The ensemble cultivates distinctive interpretations of musical works ranging from medieval polyphony to contemporary sound sculpture and has quickly gained a reputation for excellent programming and stunning performances. In 2008 the ensemble toured the Czech Republic as a part of the Svatovaclavsky Festival and performed the New York premiere of Eric Whitacre’s *Nox Aurumque* in 2009. In the spring of 2010 KHORIKOS released its first CD, *Modern Masters*, which was nominated for Best Classical A Cappella Album for the 2011 CASA Music Awards.

Jesse Mark Peckham—KHORIKOS Artistic Director, Conductor, and Chairman—has received critical acclaim conducting multiple orchestras in the Czech Republic. Mr. Peckham has emerged as one of the most versatile and accomplished young conductors of his generation. At the age of 18, Mr. Peckham was invited to conduct the Beethoven Chamber Orchestra in Hradec, and then went on to conduct many of the leading orchestras in the Czech Republic, including the Bohuslav Martinů, Moravian Philharmonic, and the Ceska Kormoni Philharmonic. From January 2001 to October 2004, he also served as the artistic director of the Czech World Orchestra. Mr. Peckham founded KHORIKOS in 2005 and formed Dorian Artists Corporation in 2007. Over the last five years, he has developed KHORIKOS into one of New York’s premiere choral ensembles.

Richard W. Weymuth

Dr. Richard W. Weymuth is a native of Cole Camp, Missouri. He taught vocal music from kindergarten to university level until his retirement.

Dr. Weymuth moved to his last position at Northwest Missouri State University in 1980. As director of choirs and professor of music, he directed Northwest Celebration Show Choir, Tower Concert Choir, and Madraliers Renaissance Ensemble, and taught courses in secondary choral methods, choral conducting, and applied voice.

Over the Stone

**KARL JENKINS**

*Over the Stone*, a double harp concerto, was commissioned at the request of His Royal Highness The Prince of Wales, with the generous support of the Peter Moores Foundation for the Harpist to the Prince of Wales, Catrin Finch, and Elinor Bennett. It was premiered in Cardiff by the BBC National Orchestra of Wales in the presence of the Prince. The written *cadenza* contains, at the suggestion of HRH The Prince of Wales, a quote from *Mae Hen Wlad Fy Nhadau*, the Welsh national anthem.

—Note by Karl Jenkins, 2008

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Dr. Weymuth is a past president of Missouri American Choral Directors Association, a past vice president of the Missouri Music Educators Association, and a past president of Missouri Student Music Educators Association. In 2002 he was inducted into the Missouri Music Hall of Fame as the 30th recipient.

Dr. Weymuth made his conducting debut at Carnegie Hall on Palm Sunday in 2008 with DCINY. He conducted a choir of 250 singers, four professional soloists, and a professional symphony orchestra. In the fall of 1992 Dr. Weymuth was one of six choral conductors from the United States selected to participate in the International Choral Directors Music Exchange with Sweden. He spent two weeks touring Sweden and working with their outstanding choral ensembles.

Kara Shay Thomson

In the 2010–11 season Kara Shay Thomson made her New York City Opera debut as The Woman in Shoenberg’s Erwartung for which the New York Times praised her “…plush, vibrant, powerful voice… Ms. Thomson was marvelous.” She made her Chicago Symphony debut in Rachmaninoff’s The Bells and returned to the Cincinnati May Festival in Dvořák’s Te Deum.

Additional appearances in 2011–12 included the title roles in Tosca with Opera New Jersey and Kentucky Opera and Vanessa with Sarasota Opera, as well as her season debut with Santa Fe Opera. Ms. Thomson’s career highlights include the title role in Tosca with Sarasota Opera, Kentucky Opera, Central City Opera, and Portland Opera (2013); Donna Anna with Opera North; Female Chorus with Chicago Opera Theater; and Santuzza with Kentucky Opera and Sarasota Opera.

A former student of this evening’s conductor, Dr. Weymuth, Ms. Thomson is thrilled to be reunited with him for this concert.

Doris Brunatti

Doris Brunetti returns to Avery Fisher Hall this evening, having previously performed Mozart’s Requiem and Vespers, Haydn’s Theresian Mass, and Handel’s Messiah, as well as performing as a soloist with the New York Festival of American Musical Theatre’s Live on Broadway concerts.

Ms. Brunatti has performed in Carnegie Hall numerous times, as well as throughout the United States and abroad. She has soloed with major Symphonies in St. Petersburg and Moscow (Russia), Jerusalem (Israel), Venezuela, Edmonton (Canada), and Phoenix (Arizona). She was voted Best Concert while singing Mahler’s Symphony No. 3 under Keith Lockhart with the Utah Symphony.

Ms. Brunatti’s appearances during the 2012–13 season include performances of Saint-Saëns’ Samson et Dalila, Handel’s Messiah, works by Gilbert and Sullivan, and premieres of The Atonement and “Oh, it is Wonderful,” among others.

Bass Stefan Szkafarowsky has emerged as one of America’s leading artists, praised for
the beautiful quality of his bass voice as well as for his impeccable technique. He is highly sought after by opera companies and orchestras in this country and abroad.

In 2009–10 Mr. Szkarafowsky made his debut with the Nashville Opera performing both Sacristan and Sciarrone in their production of Tosca, followed by his debut in the Macau International Music Festival as Dr. Bartolo in Le nozze di Figaro. Recent engagements included a return to the Metropolitan Opera to take part in their new production of The Nose and for Boris Godunov, as well as a performance as the Bonze in Madama Butterfly; his debut at the Savonlinna Opera Festival in Finland as the Sacristan in Tosca; as Vodnik in Rusalka with Opera Colorado; and as Mitukh in Boris Godunov with Dallas Opera. In 2012 he will returned to Des Moines Metro Opera and performed the roles of Il Commendatore in Don Giovanni and Prince Gremin in Eugene Onegin.

Maestro Griffith’s 50-plus conducting appearances at Carnegie Hall and Lincoln Center span the major works of the classical repertoire and include the U.S. premieres of Welsh composer Karl Jenkins’ Stabat Mater and Te Deum, Russian composer Sergei Taneyev’s Upon Reading a Psalm, Czech composer Miloš Bok’s Missa Solemnis, Luigi Boccherini’s Villancicos, and Eugène 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.

In the summer of 2011 Maestro Griffith led his vocal ensemble, the Jonathan Griffith Singers, on a tour to Uruguay and Argentina in performances of Mozart’s Requiem. In 2009 he and the singers journeyed to the People’s Republic of China, where he conducted two China premieres of Karl Jenkins’ The Armed Man: Music for Peace performed by the celebrated Xin Ya Kong Qi Symphony Orchestra at Beijing’s Forbidden City Concert Hall and Shanghai’s Oriental Arts Center.

Jonathan Griffith

The co-founder of Distinguished Concerts International New York, Jonathan Griffith is an active conductor, educator, lecturer, and consultant. His many conducting credits include the Mormon Tabernacle Choir, Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both in performances at Carnegie Hall; The European Symphony Orchestra, Spain; Bohuslava Martinů Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlový Vary Symphony Orchestra, and Dvořák Chamber Orchestra, Czech Republic; Bialystok State Philharmonic, Poland; and regional orchestras and choirs in the United States.

Catrin Finch

Described as “The Queen of Harps,” Catrin Finch has delighted audiences with her performances worldwide. Born in Wales, she was inspired to learn the harp at the age of five. Her first major competition success came in 1999 winning the Lily Laskine International Harp Competition in France.

On winning the Young Concert Artists International Auditions in New York, Ms. Finch went on to play in over 30 states in the United States; she appeared at Lincoln
Lincoln Center

Center and Carnegie Hall’s Weill Recital Hall, and in Boston and Washington, D.C.

Ms. Finch is the former Royal Harpist to H.R.H. the Prince of Wales.

Ms. Finch’s recording of Bach’s Goldberg Variations was released by Deutsche Grammophon in 2009 and entered the U.K. Classical charts at number one. Her versatility in different musical genres is demonstrated in her many recordings.

Highlights during 2012 include concerts in North Carolina, New York, Hong Kong, and Australia; concertos with the European Union Chamber Orchestra and the BBC National Orchestra of Wales; premieres of two new harp concertos written for her; a tour with Malian kora player, Toumani Diabaté; and various recitals.

Bryn Terfel

Welsh bass-baritone Bryn Terfel rose to prominence when he won the Lieder Prize in the 1989 Cardiff Singer of the World Competition. He has performed in all the great opera houses of the world, and is especially recognized for his portrayals of Figaro and Falstaff. Other roles include Wotan in Das Rheingold and Die Walküre, Holländer in Der fliegende Holländer, Méphistophélès in Faust, both the title role and Leporello in Don Giovanni, Jochanaan in Salome, Scarpia in Tosca, the title role in Gianni Schicchi, Nick Shadow in The Rake’s Progress, Wolfram in Tannhäuser, Balstrode in Peter Grimes, Four Villains in Les contes d’Hoffmann, Dulcamara in L’elisir d’amore, and the title role in Sweeney Todd. Highlights in 2010 included his debut in the role of Hans Sachs in the critically acclaimed production of Die Meistersinger von Nürnberg for Welsh National Opera.

Mr. Terfel is also known for his versatility as a concert performer, with highlights ranging from the opening ceremony of the Wales Millennium Centre to Last Night of the Proms and the Royal Variety Show. He has given recitals in the major cities of the world and hosts his own festival in Faenol, North Wales.

He has won Grammy, Classical Brit, and Gramophone awards with a discography encompassing operas of Mozart, Wagner, and Strauss, and more than ten solo discs including Lieder, American musical theater, Welsh songs, and sacred repertory. His latest album, Carols and Christmas Songs, was released in December 2010.

Distinguished Concerts International New York

Founded by Iris Derke (General Director) and Jonathan Griffith (Artistic Director and Principal Conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.dciny.org, or call (212) 707-8566.
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Linn High School Concert Choir (MO), Linda L. Krueger, Director
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