Saturday Evening, October 19, 2013, at 7:30

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

presents

Suwon Civic Chorale
Suwon, South Korea

DR. IN-GI MIN, Conductor
AMI WOO, EUN-JUNG YOO, Accompanists

The Spirit of Korea (I)
SUNG-HYUN YOON *Arirang*

JUNG-SUN PARK *Kyrie from Arirang Mass*

Korean Choral Music (I)
KEEYOUNG KIM *Dona nobis pacem* (30th Anniversary commissioned work; World Premiere)

Korean Art & Folk Songs
DONG-JIN KIM *Gagopa (Wishing to Return)*

TRADITIONAL *Saeya, Saeya* (Blue Bird)
arr. Moonseung Lee

Korean Choral Music (II)
JEEYOUNG KIM *Miserere* (30th Anniversary commissioned work; World Premiere)

The Spirit of Korea (II)
GYUN-YONG LEE *Sae Taryung (The Bird Song)*

JUNG-SUN PARK *Mokdosori (A Song of Pole Carrying)*

Intermission

(Program continued)

Alice Tully Hall  Please make certain your cellular phone, pager, or watch alarm is switched off.
Lincoln Center

ERIC WHITACRE *Lux Aurumque*

ERIC WHITACRE *Little Birds*

VIVIAN FUNG *Kecak Attack*

The Spirit of America
SAMUEL BARBER *Agnus Dei from Adagio for Strings*, Op.11

TRADITIONAL *Shenandoah*
arr. Doug Andrews/Mack Wilberg

TRADITIONAL *The Battle of Jericho*
arr. Moses Hogan

---

**Notes on the Program**

*Arirang*
SUNG-HYUN YOON  
*Born September 1959, in Busan, Korea*

Composed by Sung-Hyun Yoon, a professor at Yonsei University, this piece adopts the Korean traditional tune *Arirang* as the main theme for a cantus firmus (“fixed song”), or pre-existing melody, with modern compositional techniques. While the sopranos sing the main theme of *Arirang*, the altos speak the lyrics of the song, “Narul burigo gasinun nimeun siprido motgaseo balbyungnane.” The juxtaposition of the traditional melody and the modern musical language forms the environment of the piece.

*Kyrie from Arirang Mass*
JUNG-SUN PARK  
*Born January 1945, in Wonju, Korea*

*Kyrie* is from the eight-part *Arirang Mass* by Jung-Sun Park, a professor emeritus at Dankook University in Korea. It is slow and lyrical and utilizes the Latin words of the Kyrie Eleison, “Lord have mercy upon us.” The composer has added a traditional feel by using ornamentation and quateral harmony, both special characteristics of Korean music.

*Dona nobis pacem*
KEEYOUNG KIM  
*Born August 1963, Korea*

When the composer of this piece was asked to write a choral piece for the Suwon Civic Chorale for their New York Debut Concert, there was great tension in South Korea after the nuclear threat made by North Korea. Very recently, the chemical weapon attack in Syria on their civilians and the deaths of thousands led the composer to conclude that, as long as religious and ideological differences between races remain, real peace will never exist. Meaning “Grant Us Peace,” *Dona nobis pacem* is not a prayer for physical peace resulting from the disappearance of all these worldly disasters, but a search for inner peace given by the blood of Christ, something that the world cannot provide or understand. Kim composed this piece with a fervent heart searching for this inner peace. The first half consists of a comparatively long introduction and the second half has a chorale style. To express the old Latin
prayer in the most effective fashion, the composer used melodies and harmonies of the modal system, Korean pentatonic scales, parallelism with chromaticism, and modern circle of thirds instead of traditional circle of fifths.

**Gagopa (Wishing to Return)**

DONG-JIN KIM  
*Born March 1913, in Anju, Korea  
*Died July 31, 2009, in Seoul, South Korea*

Gagopa is one of the most popular art songs written by Dong-Jin Kim, a well-known first generation Western music composer from South Korea. *Gagopa* embraces the Korean sentiment of longing for one's homeland. Kim composed this song based on Western harmony.

**Saeya, Saeya (Blue Bird)**

TRADITIONAL  
*arr. Moonseung Lee  
*Born September 1953, in Sangju, Korea*

Professor Moonseung Lee arranged *Saeya, Saeya (Blue Bird)*, a traditional Korean folk song, into a form of five small variations. *Saeya, Saeya* is a song composed using only three notes—A, D, and G—that have perfect fourths in between them. It is a popular choral piece in South Korea, performed by many choirs.

**Miserere**

JEEYOUNG KIM  
*Born January 1968, Korea*

*Miserere* was commissioned by the Suwon Civic Chorale for their U.S. tour in 2013. The Latin text is from Psalm 51, Verses 1, 14, and 15. Tibetan bowls are used to produce bell sounds, considered the sound of heaven in Korea. The two solos in the piece are sung in a traditional Korean style called *Jeong-Ga.*

**Sae Taryung (The Bird Song)**

GYUN-YONG LEE  
*Born September 1947, in Daedong, Korea*

Gyun-Yong Lee, a professor emeritus at the Korea National University of Arts, arranged the Korean traditional folk song, *Sae Taryung.* It is an antiphonal style piece, typical of Western early church music with four soloists and a four-part choir exchanging dialogues. The choir sings the main melody of *Sae Taryung,* while the soloists express the sounds of the birds.

**Mokdosori (A Song of Pole Carrying)**

JUNG-SUN PARK  
*Born January 1945, in Wonju, Korea*

*Mokdosori* was originally a labor song from Korea’s Kangwondo province, chanted by loggers in the mountains. They sang this song as they carried heavy logs on their shoulders, taking steps in unison and breathing together. The meter has two beats and four beats, showing the characteristic of *menaritori,* a pattern of rhythm in Korean folk music. *Mokdosori* shows the agonies of the early Koreans who lived hard lives.

**Lux Aurumque**

ERIC WHITACRE  
*Born January 2, 1970, in Reno, Nevada*

“Lux Aurumque began its life as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand ‘Bliss’ theme from my opera *Paradise Lost.* Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep
admiration for my dear friend Gary Green.”—Eric Whitacre

**Little Birds**
**ERIC WHITACRE**

“The key phrase to remember here is little birds; the effect should be mysterious and magical, and the bird sounds should always be delicate and beautiful. I imagine that the birds are no larger than a finch, and I would encourage the singers to research real bird calls and whistles.”—Eric Whitacre

**Kecak Attack**
**VIVIAN FUNG**
*Born 1975, in Edmonton, Canada*

*Kecak Attack* is based on the Indonesian monkey dance of the same name. The origin of kecak can be traced back to trance dances in which a choir of young men call out rapid cak-ka-cak rhythms to put young girls, who have been selected to keep misfortune and evil from the village, into a trance. The main purpose of the kecak choir was to use sharp staccato cries in interlocking style. Vivian Fung has replaced the all-male choir with a mixed choir and turned the kecak into a playful rhythmic interplay between the different sections of the choir. It starts with the interlocking chant and then undergoes a series of transformations while the choir uses whispers, the singers’ bodies, and snapping of fingers, to add color to the chant. *Kecak Attack* was premiered in 2010 by the Suwon Civic Chorale with Dr. In-Gi Min conducting. The piece was commissioned by the Suwon Civic Chorale.

**Agnus Dei from Adagio for Strings, Op.11**
**SAMUEL BARBER**
*Born March 9, 1910, in Pennsylvania*
* Died January 23, 1981, in New York*

The famous *Adagio for Strings* by Samuel Barber was arranged for string orchestra in 1938, based on the second movement of the string quartet originally composed in 1936. Barber adopted the words of the *Agnus Dei* portion of the mass to create an a capella piece for choir.

**Shenandoah**
**TRADITIONAL**
*arr. Doug Andrews/Mack Wilberg*

This song describes the beautiful area now known as Shenandoah National Park. We feel the joy and sorrow of the oarsmen rowing on the Missouri River and can hear the heart-breaking songs of the crewmen longing for their former lovers. The wide harmony and flowing melodies recall the running water.

**The Battle of Jericho**
**TRADITIONAL**
*arr. Moses Hogan*
*Born March 13, 1957, in New Orleans*
* Died February 11, 2003, in Harvey, Louisiana*

*Joshua Fit the Battle of Jericho* is a popular African-American spiritual first sung by slaves in the early part of the 19th century. It depicts a famous scene from the Book of Joshua where the Israelites march around the city of Jericho blowing their trumpets, causing the city’s defensive wall to crumble and fall. This energetic and virtuosic arrangement is by Moses Hogan, one of the greatest arrangers of African-American spirituals of all time.
Texts & Translations

\textit{Arirang}

\textsc{Sung-Hyun Yoon}


\begin{quote}
아리랑 아리랑 아라리요, \\
아리랑 고개를 넘어간다. \\
나를 버리고 가는 남은, \\
심리도 못 가서 발병난다.
\end{quote}

\begin{quote}
Arirang Arirang Arariyo, \\
crosses over the Arirang pass. \\
My lover who is leaving me will have sore feet \\
before he walks two miles.
\end{quote}

\textit{Kyrie from Arirang Mass}

\textsc{Jung-Sun Park}


\begin{quote}
Kyrie eleison \\
Christe eleison, \\
Kyrie eleison
\end{quote}

\begin{quote}
Lord have mercy, \\
Christ, have mercy, \\
Lord, have mercy.
\end{quote}

\textit{Dona nobis pacem}

\textsc{Keeyoung Kim}


\begin{quote}
Dona nobis pacem
\end{quote}

\begin{quote}
Grant us peace.
\end{quote}

\textit{Gagopa}

\textsc{Dong-Jin Kim}


\begin{quote}
내 고향 남쪽바다 그 파란 물 눈에 보이네, \\
꿈آن들 잇으리요, 그 잔잔한 고향바다지금도 그 물세들 날으리, 가고파라 가고파, \\
어릴때 같이 놀던 그 동무들 그리워라 어디간들 잇으리요, 그 떠돌던 고향동무, 오늘은 다 무얼하는고,보고파라 \\
보고파 그 물세 그 동무들
\end{quote}

\begin{quote}
My hometown, the blue South sea, \\
comes into view as scenes from the past. \\
How can I forget the calm blue sea, \\
no never, never, even in my dream \\
Sea gulls there now still might be flying, \\
how I wish to return to home. \\
Missing all those buddies of mine, \\
old play mates whom I long for... \\
How could I forget my dear old buddies, \\
who I’d used to run around with? \\
I do wonder what they might do now, \\
wishing to see them, I do surely want.
\end{quote}

\textit{Wishing to Return}

\textsc{Jun Sung Park}


\begin{quote}
Wishing to Return
\end{quote}


\begin{quote}
My hometown, the blue South sea, \\
comes into view as scenes from the past. \\
How can I forget the calm blue sea, \\
no never, never, even in my dream \\
Sea gulls there now still might be flying, \\
how I wish to return to home. \\
Missing all those buddies of mine, \\
old play mates whom I long for... \\
How could I forget my dear old buddies, \\
who I’d used to run around with? \\
I do wonder what they might do now, \\
wishing to see them, I do surely want.
\end{quote}
Those seagulls, 'n my playmates, they all must be still at my hometown. Why on earth I am here all alone, far, far away from my hometown? Shouldn't I leave all behind here to fly back home there, shouldn't I? There, there, I could live as were those days when we all were together. Dressed in colorful coat of festivity, laughing 'n leaping, shouldn't I return? To those days when there weren't tears at all, wishing to return, I do surely want.

**Saeya, Saeya**

**SUNG-HYUN YOON**

새아 새아, 꽁랑새아 녹두밭에 얻지마라, 녹두꽃이 멀어지면 청포장수 울고간다.

**Blue Bird**

Bird, dear blue bird! Don't sit down on the mung bean field. If mung bean flower falls down, blue hemp cloth trader will cry and leave.

**Miserere**

**JEEYOUNG KIM**

Miserere mei,
Deus: Secundum magnam misericordiam tuam
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
Liberam de sanguinibus, Deus, Deus,
Salutis meae:
et exsultabit lingua mea justitiam tuam
Domine,
labia mea aperies:
et os meum annuntiabit laudem tuam

Have mercy upon me, O God, after Thy great goodness
According to the multitude of Thy mercies do away mine offenses.
Deliver me from blood-guiltiness, O God, Thou that art the God of my health:
and my tongue shall sing of Thy righteousness.
Thou shalt open my lips, O Lord: and my mouth shall show Thy praise.
Sae Taryung
GYUN-YONG LEE

Birds are flying in,
all different kinds of birds are flying in.
Among them, a phoenix, a bird of bumper
year, a roc, a costmary bird.
When goes to this mountain,
goes to that mountain,
a nightingale flies to the right and left
weeping.
Birds are flying in,
all different kinds of birds are flying in.

Lux Aurumque
ERIC WHITACRE

Lux Aurumque
Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.

Light of Gold,
Light,
Warm and heavy as pure gold
And the angels sing softly
To the newborn baby.

Little Birds
ERIC WHITACRE

La luz no parpadea,
el tiempo se vacia de minutos
se ha detinido un pajaro en el aire.

The light does not blink,
the empty time of minutes,
has stopped a bird in the air.

Se despeña la luz,
despiertan las columnas y,
sin moverse, bailan.
La hora es transparente:
veamos, si es invisible el pajaro,
el color de su canto.

The light herself, plunges,
wkakes up the columns and,
without moving, they dance.
The hour is transparent:
we see, if the bird is invisible,
the color of its song.

(please turn the page quietly.)
Agnus Dei from Adagio for Strings, Op.11
SAMUEL BARBER

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

Lamb of God,
You who take away the sins of the world,
Have mercy upon us.
Lamb of God,
You who take away the sins of the world,
Grant us peace.

Shenandoah
TRADITIONAL

Oh Shenandoah,
I long to see you,
'Way, you rollin' river.
Oh Shenandoah,
I long to see you,
'Way, we're bound away,
Across the wide Missouri.

'Tis seven long years,
Since last I saw you,
'Way, you rollin' river.
'Tis seven years,
Since last I saw you,
'Way, we're bound away,
Across the wide Missouri.

Oh Shenandoah,
I long to see you,
'Way, you rollin' river.
Oh Shenandoah,
I long to see you,
'Way, we're bound away,
Across the wide Missouri.

The Battle of Jericho
TRADITIONAL

Joshua fit the battle of Jericho
Jericho Jericho;
Joshua fit the battle of Jericho
And the walls came tumbling down.
Lincoln Center

You may talk about your kings of Gideon,
You may talk about your men of Saul
But there's none like good old Joshua
At the battle of Jericho.

Joshua fit the battle of Jericho
Jericho Jericho;
Joshua fit the battle of Jericho
And the walls came tumbling down.

Right up to the walls of Jericho
He marched with spear in hand,
"Go blow that ram horn," Joshua cried,
"Cause the battle is in my hand."

Then the lamb ram sheep horns begin to blow,
And the trumpet begins to sound,
Joshua commanded the children to shout
And the walls come a-tumbling down.

Joshua fit the battle of Jericho
Jericho Jericho;
Joshua fit the battle of Jericho
And the walls came tumbling down.

Meet the Artists

Suwon Civic Chorale

The Suwon Civic Chorale, founded in 1983, has performed numerous times internationally, including the 4th World Symposium on Choral Music, and the Oregon Bach Festival, as well as tours of the United States and Mexico in 2001, and China in 2002, to promote the city of Suwon.

In August 2003, at the invitation of the Association of British Choral Directors (ABCD), the Chorale performed at Birmingham Symphony Hall and held workshops for ABCD members as well as a lecture by music director In-Gi Min on the topic of Korean choral music. The Chorale recently completed a successful European tour, which included an invitation to perform at the St. Augustine Cathedral in Vienna and a joint concert with the Prague Symphonietta, where they performed Mozart’s Requiem under Min’s direction. The chorale’s second European tour, in celebration of its 25th anniversary in August 2008, included performances in the UK, Romania, Hungary and France. Cheered by audiences and praised by choral conductors, the Suwon Civic Chorale has positioned itself as a world-class ensemble.

Performances by the Suwon Civic Chorale have received much support from musicians and choral music lovers for their unique and experimental staging that blends ballet, modern dance, and choral music. By introducing new repertoire to the local community, the Chorale has opened up a new era for Korean choral music.
Dr. In-Gi Min

Suwon Civic Chorale Music Director In-Gi Min, majored in composition at the College of Music at Yonsei University in Korea. He received a master’s degree in conducting from New York University and subsequently earned a doctorate in choral conducting at the University of Southern California in 1990. He studied choral conducting under Prof. William Dehning and choral music methods and pedagogy under Prof. David Wilson.

Concurrent with his studies in the U.S., Dr. Min performed as a guest conductor at a number of music festivals and concerts including the Long Beach Bach Festival, the LA Inter-Cultural Choral Festival, and also served as music director for the Gloria Musica Chorale. After more than ten years in the United States, In-Gi Min returned to Korea to serve as guest conductor for professional choirs, including Gwangju Civic Chorale, Bucheon Philharmonic Chorus, Wonju Civic Chorale, Cheongju Civic Chorale, and the Ansan City Choir. He has been highly acclaimed as “a conductor with accurate interpretation and emotion.”

Dr. Min has served as a professor of choral conducting and director of choral activities at the College of Music at Dankook University, and has taught choral conducting for the past 18 years in the music department of Honam Theological University and Seminary as well as its graduate school. He has also served as music director for the Seoul Music Teachers’ Choir, Hoshin Concert Choir, Dankook Concert Choir, and CBS Oratorio Chorale. He is a leading lecturer and a choral conductor at choral and church music seminars organized by universities as well as the Korean Church Music Association, Hosanna Music Publications, the Korean Women’s Conductors Association, and the Korean Choral Directors Association. He previously served as music director of the Somang Presbyterian Church, one of the largest Presbyterian Churches in Korea, and was music director of the Zion Choir in Seoul for more than 10 years. Dr. Min has served as music director and principal conductor of Suwon Civic Chorale since 2002.

In 2013 Dr. Min and the Suwon Civic Chorale are celebrating the 30th anniversary of the Chorale. In addition to this concert as part of the DCINY 2013 Distinguished Concert Series they will perform at the invitation of Yale University and will be welcomed by Korean communities and churches in New York, Washington DC, and the Boston area.
Lincoln Center

Suwon Civic Chorale
Dr. In-Gi Min, Music Director and Conductor

Jong Seub An
Jeong Hyun Bae
Jung Tae Baek
Sook Hee Chang
So Young Cho
Yoon Suk Choi
Seung Kyoo Choi
Kyung Seon Hong
Dong Kil Hong
In Chung Hwang
Tae Ok Jeong
Young Hee Jun

Kyoung In Jung
Hye Eun Kim
Hyun Jung Kim
Eun Jung Kim
Yeong Soo Kim
Sang Hun Kim
Dong Yeoul Kim
Joon Kook Kim
Chang Seok Kim
Hyung Tae Kim
Jae Min Kim
Hanna Koo

Sung Woo Koo
Eun Mi Lee
Jae Ran Lee
Kyung Hee Lee
In-Gi Min
Sung Yoon Nho
Suk Kyu Oh
Gun Hye Park
Seung Hun Park
Yong Joon Park
Chang Il Park
Ji Hye Seo

Moon Kyoung Shin
Jung Hee Shin
Ji Hyun Shin
Hee Seok Song
Ahnii Woo
Jong Uk Woo
Eun Jung Yoo
Hee Jung Yoo
Ok Kyoung Yoo
Soo Weon Yoon
Jea Sang Yun

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 an 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 DCINY.org, call 212.707.8566, or email Concerts@DCINY.org.
Lincoln Center

**DCINY Administrative Staff**
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director and Principal Conductor
Danuta Gross, Director of Finance and Administration
Jeffery R. Thyer, Director of Program Development
Kevin Taylor, Program Development
Jason Mlynek, Program Development
Matthew Oltman, Program Development
Andrea Macy, Marketing & Promotions
Edmundo Montoya, Production Manager
Laura Toppi, Concert Operations
Karen Cohn, Website and Graphics
Emily Nelson, Program Development Assistant
Josh Grace, Program Development Assistant

For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 x316.

DCINY thanks its kind sponsors and partners in education:
VH1 Save the Music; Education Through Music; High 5; and Artist Travel Consultants.

---

**2013 DCINY Concerts**
Please join us for one of our upcoming events:

**Saturday Afternoon, October 26, 2013, at 2:00**
Weill Recital Hall, Carnegie Hall
Distinguished Concerts Artist Series

**Ensemble Périphérie**

**Sunday Evening, November 24, 2013, at 8:00**
Weill Recital Hall, Carnegie Hall
Distinguished Concerts Artist Series

**The Music of Dinos Constantinides**

**Sunday Afternoon, December 1, 2013, at 2:00**
Avery Fisher Hall, Lincoln Center

**Messiah...Refreshed!**
Thomas Beecham/Eugene Goossens’ 1959 Re-Orchestration of Handel’s “Messiah”
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Singers International

For a full season listing visit www.DCINY.org

Dates, repertoire, and artists subject to change

We Want to Hear From You!
Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook.
#BeautyofKoreanSong @DCINY

Follow us: Instagram, Twitter, Facebook

Distinguished Concerts International New York, DCINY
250 W. 57th Street Suite 1610, New York, NY 10107  212.707.8566