



SONOS CHAMBER ORCHESTRA

Erik E. Ochsner, Music Director

Friday, June 8th, 2012, 8pm
Saint Peter's Church, New York

A NOTE FROM THE PODIUM

Back in 1999, two very close friends of mine said that I needed to be conducting more, and so we the brainstorm began: what type of ensemble could we create? I proposed (or confessed?) to create an orchestra and chorus that only played Requiems – of course, that was laughed off, but this year’s concert really is a realization of that dream!

While today, the Requiem mass is often thought of as an exclusively Catholic activity, we can trace the opening line “Requiem aeternam, dona eis, Domine” [Rest eternal grant to them, O Lord] back to IV Esdras, “which was an uncanonical apocryphal book which is reckoned among the most beautiful productions of Jewish literature.... ascribed to the 3rd century (c. 201-268).” (Ron Jeffers *Translations and Annotations of Choral Repertoire. Volume I: Sacred Latin Texts*).

In 1941, American musicologist Charles Warren Fox composed a list of more than 1,000 requiems; however, Robert Chase estimates in his book *Dies Irae, A Guide to Requiem Music*, that there have been between 2,000 and 2,500 requiems composed! How few we know today.

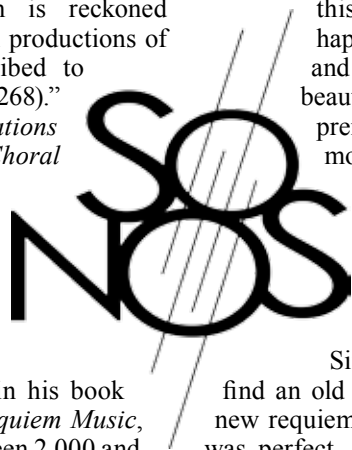
The text used in the Requiem mass differs from those of a standard Catholic mass. What started out as mandated text usage, has gradually evolved into selective text usage: some composers have eliminated entire sections of text, and others have added their own. Alex Robertson notes in his book *Requiem: Music of Mourning and Consolation* that in 998 St. Odo (Abbot of the Benedictine Abbey of Cluny) ordered the Office of the Dead to be said in Choir and fixed November 2 as the Commemoration of all the Faithful Departed. Decisions

regarding which texts should be used were made at the Council of Trent (1545-1563), which resulted in the addition of the medieval text *Dies irae* (ca.1308) to the Requiem Mass. The earliest requiems were plain chant, or Gregorian chant, and were sung by only one voice (see graphic on page 4). The Requiems we hear tonight clearly expand on that tradition.

Much to my surprise, while working in Stockholm in 2007 I heard that a new requiem was being performed, and drove me bonkers that I could not attend! I then contacted the composer, Fredrik Sixten, and we’ve been planning to perform this piece ever since! I’m so happy to call him a friend, and I am really touched by his beautiful piece. I hope this U.S. premiere can lead to many more performances of his works.

My drive and hunger for pieces of touching and dramatic music led me to try and find a companion piece to the Sixten *Requiem* – hoping to find an old requiem to contrast to the new requiem. The J.C. Bach *Dies irae* was perfect. The music for soloists, in particular, is moving and creates such great a contrast to the choral parts. In an attempt to best service the music, as well as J.C. Bach’s intentions and expectations, I brought in members of the REBEL Baroque Ensemble to share with us their knowledge of stylistic differences. While still performing on modern instruments, we will perform with an “informed performance practice” in mind, which will create an audible difference between the old and new Requiems!

I was so impressed having heard Jón Leifs orchestral tone poem *Geysir*, I had to find out if he had any smaller works SONOS could perform. I was thrilled



A NOTE FROM THE PODIUM

to find these two smaller pieces: One an elegy (quasi-requiem) for strings, and one acapella Requiem.

Please: open yourself to some music that you have probably never heard before. It can move and entertain, and music can make a difference!

Erik Eino Ochsner, Music Director

ABOUT SONOS

SONOS Chamber Orchestra strives to be a vibrant alternative in the New York City cultural landscape. In a city that is internationally recognized for its active arts scene, SONOS seeks to discover adventurous works that offer artistic strength and potential beyond common acceptance and to expose audiences to the value of these compositions. At the same time, SONOS seeks to discover new venues and performance spaces, particularly in underserved neighborhoods of the city.

Under the direction of its founders: Music Director and Conductor Erik Ochsner, and musicians Allen Alexander and Pamela Ajango French, SONOS began its work by focusing and exploring artistic opportunities in the diverse and unique neighborhoods throughout Upper Manhattan, including Washington Heights, Inwood, and the Upper East Side.

SONOS currently is a flexible and versatile group of young professional musicians devoted to the promotion and performance of under-appreciated works from the traditional repertoire, along with innovative new works showcasing the talents of dedicated contemporary composers.

The SONOS Chamber Orchestra and Members of SONOS Chamber Orchestra are comprised of a diverse group of musicians drawn from local Manhattan resources, mostly graduates of the three main conservatories, Juilliard, Manhattan and Mannes, and are actively pursuing the rich music opportunities that New York City has to offer.

SONOS has performed in a wide variety of venues, including community concerts, established music series, charitable gala events, collaborative choral concerts, national celebrations, and even outdoor garden parties.

SONOS presented an educational workshop sponsored by the Flushing Art Council entitled *Beat in Music*.

SONOS also feels a responsibility to promote artistic development in a music education setting and to provide community outreach services.

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SONOS CHAMBER ORCHESTRA

Erik E. Ochsner, Music Director

Friday, June 8, 2012, 8:00 pm

Saint Peter's Church

Erik E. Ochsner, *conductor*

REBEL Baroque Ensemble

Christina Arethas, *soprano*

Teresa Buchholz, *mezzo-soprano*

Dann Coakwell, *tenor*

Eric Jordan, *bass*

SONOS Chamber Orchestra Chorus

Jón Leifs(1899-1968) *Elegy* (Hinsta kveðja) for string orchestra, op. 53
(In memoriam 30. 9. 1961)

Johann Christian Bach
(1735-1782)

Dies Irae for soprano, alto, tenor, bass, double mixed choir and chamber orchestra (New York Premiere)

- i. Introduzione. Dies Irae
- ii. Quantus tremor
- iii. Tuba mirum
- iv. Mors stupebit
- v. Quid sum miser
- vi. Rex tremendae majestatis
- vii. Juste judex
- viii. Ingemisco
- ix. Qui Mariam absolvisti
- x. Confutatis maledictis
- xi. Oro supplex
- xii. Lacrimosa. Finale

REBEL Baroque Ensemble
Christina Arethas, *soprano*
Teresa Buchholz, *mezzo-soprano*
Dann Coakwell, *tenor*
Eric Jordan, *bass*

Jón Leifs (1899-1968) *Requiem* for acapella choir

- Intermission -

Fredrik Sixten (b. 1962) *Requiem* for soprano, bass, mixed choir and chamber orchestra (U.S. premiere)

- i. Introitus
- ii. Kyrie
- iii. Domine Jesu Christe
- iv. Sanctus
- v. Pie Jesu
- vi. Agnus Dei
- vii. Lux aeterna
- viii. Libera me
- ix. In Paradisum

Christina Arethas, *soprano*

Eric Jordan, *bass*

Please join us for a complimentary wine and cake reception immediately following the concert.

Intr. 6.
R Equi-em * aetér- nam dó-na é- is Dómi-
 ne : et lux perpé-tu- a lúce- at é- is.

Dies Irae for soprano, alto, tenor, bass, double mixed choir and chamber orchestra

Johann Christian Bach

i. Introduzione. Dies irae.

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

ii. Quantus tremor

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

iii. Tuba mirum

Tuba mirum spargens sonum,
Per sepulchral regionum,
Coget omnes ante thronum.

iv. Mors stupebit

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quid-quis latet apparebit;
Nil inultum remanebit.

v. Quid sum miser

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus?

vi. Rex tremendae majestatis

Rex tremendae majestatis
Qui salvandos salvas gratis,
Salva me, salva me, fons pietatis.
Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, dedisti lassus:

i. Introduzione. Dies irae.

Day of wrath, that day
shall dissolve the world into embers,
as David prophesied with the Sibyl.

ii. Quantus tremor

How great the trembling will be,
when the Judge shall come,
the rigorous investigator of all things!

iii. Tuba mirum

The trumpet, spreading its wondrous sound
through the tombs of every land,
will summon all before the throne.

iv. Mors stupebit

Death will be stunned, likewise nature,
when all creation shall rise again
to answer the One judging.
A written book will be brought forth,
in which all shall be contained,
and from which the world shall be judged.
When therefore the Judge is seated,
whatever lies hidden shall be revealed,
no wrong shall remain unpunished.

v. Quid sum miser

What then am I, a poor wretch, going to say?
Which protector shall I ask for,
when even the just are scarcely secure?

vi. Rex tremendae majestatis

King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.
Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.
Seeking me, you sat down weary;

(vi. continued)

Redemisti crucem passus,
Tantus labor non sit cassus.

vii. Juste judex

Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.

viii. Ingemisco

Ingemisco, tanquam reus,
Culpa rubet vultus meus:
Supplicanti parce Deus.

ix. Qui Mariam absolvisti

Qui Mariam absolvisti
Et latronum exaudisti.
Mihi quoque spem dedisti,
Preces meae non sunt dignae:
Sed tu bonus face benigne,
ne perenni cremer igne.

x. Confutatis maledictis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

xi. Oro supplex

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

xii. Lacrimosa. Finale.

Lacrimosa dies illa .
Qui resurget ex favilla.
Judicandus, homo reus:
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem, Amen.

having suffered the Cross, you redeemed me.
May such great labor not be in vain.

vii. Juste judex

Just Judge of vengeance,
grant the gift of remission
before the day of reckoning.

viii. Ingemisco

I groan, like one who is guilty;
my face blushes with guilt.
Spare thy supplicant, O God.

ix. Qui Mariam absolvisti

You who absolved Mary [Magdalene],
and heeded the thief,
have also given hope to me.
My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires.

x. Confutatis maledictis

When the accursed are confounded,
consigned to the fierce flames:
call me to be with the blessed.

xi. Oro supplex

I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.

xii. Lacrimosa. Finale.

O bow tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God.
Merciful Lord Jesus,
grant them rest. Amen.

Requiem for acapella choir
Jón Leifs

Sofinn er fifill
 fagr í haga,
 mús undir mosa,
 már á báru,
 lauf á limi,
 ljós í lofti,
 hjörtr á Heiði
 en í hafi fiskar.

Sefr sell í sjó,
 svanr á báru,
 már í holmi,
 maangi au svæfir.
 Sofa manna börn
 í mjúku rúmi,
 bía og kveða,
 en babbi þau svæfir.
 Sof þú nú sæl og sigrgefin.
 Sofðu eg unni þér.

Sofinn er fifill
 fagr í haga,
 mús undir mosa,
 már á báru,
 Blæju yfir bæ
 búanda lúins
 dimmra, drauma
 dró nóttúr sjó.

Við skulum gleyma
 grát og sorg;
 gott er heim að snúa.
 Láttu þig dreyma
 bjarta borg,
 búna þeim, er trúa.

Sofinn er fifill
 fagr í haga,
 mús undir mosa,
 már á báru,
 Sof þú nú sæl og sigrgefin.
 Sofðu, eg unni þér.

Dr íslenskum þjóvisum
 og Magnúsarkviðu eftir Jónas
 Hallgrímsson

*The fair dandelion
 in the field is asleep,
 The mouse in the moss,
 The mew on the billow,
 The leaf on the bough,
 The light in the air,
 The fawn on the moor,
 And the fish in the ocean.*

*The seal in the sea,
 The swan on the wave,
 The gull on the islet
 With no one to lull them.
 Babbling softly
 The babies sleep
 In their down bed
 And daddy lulls them.
 Sleep now happy and confident
 of victory. Sleep, I love you.*

*The fair dandelion
 in the field is asleep,
 The mouse in the moss,
 the mew on the billow,
 found the weary husbandman's
 Home the night
 Has drawn a veil
 Of dreams from the sea.*

*Let's say good-bye
 To sorrow and tears,
 Going home is happiness.
 May you see in your dreams
 The city of light
 Where the believing shall live.*

*The fair dandelion
 In the field is asleep,
 The mouse in the moss,
 The mew on the billow.
 Sleep my love in the Lord's keeping.
 Sleep, my daughter dear.*

*From folk poetry and Magnusarkvioa
 by Jonas Hallgrímsson*

Requiem for soprano, bass, mixed choir and chamber orchestra
Fredrik Sixten

i. Introitus

All is a failure, all life a shadow,
 only a dream,
 Requiem aeternam dona eis, Domine
 [Rest eternal grant to them, O Lord]
 All is a failure, all life a shadow,
 only a dream,
 and yet a struggle for earth's
 children: how to win the world
 Requiem aeternam dona eis, Domine
 [Rest eternal grant to them, O Lord]
 when the goal is a grave
 where rich and poor all alike are there.
 Requiem aeternam dona eis, Domine
 [Rest eternal grant to them, O Lord]
 Et lux perpetua luceat eis.
 [and let perpetual light shine upon them.]
 All is a failure, only a dream.

ii. Kyrie

Kyrie, eleison.
 [Lord have mercy]
 Listen, heaven: I will tell you!
 Listen, earth, that gathers my tears!
 Listen, storm, that circles me!
 Reach out your hand to one who's
 drowning.
 Lord, I cry unto thee;
 have mercy upon me.
 Kyrie, eleison.
 [Lord have mercy]
 My beauty have I disfigured.
 Your image is obscured, to dust shall
 I return.
 Christe, eleison.
 [Christ have mercy]
 Fly the flames, my soul!
 Fly the Lord's fire that purified Sodom.
 Fly my soul, fly up to the mountain
 like Lot.
 Fly the flames, my soul!
 Fly annihilation in divine fire.

Lord, have mercy upon me.
 Kyrie, eleison.
 [Lord have mercy]
 Have mercy upon me, O God.

iii. Domine Jesu Christe

Like smoke, my life dissolves.
 And when my soul alone has left the body,
 What have I left?
 Who stands with me?
 Domine Jesu Christe, Rex gloriae,
 [Lord Jesus Christ, King of glory,]
 libera animas omnium fidelium defunctorum
 [liberate the souls of all the faithful departed]
 de poenis inferni et de profundo lacu
 [liberate the souls of all the faithful departed]
 Who knows me now? Bottomless
 the darkness.
 Who knows me now? Death is an abyss.
 Domine Jesu Christe, Rex gloriae,
 [Lord Jesus Christ, King of glory,]
 Where are you, archangels?
 Prophets and apostles?
 Righteous company of martyrs.
 Am I now alone as I deserve it?
 Who gathers my tears, bears my pain?
 Who hears my sighing there?
 O Christ, Life's fountain.
 Rise up to eternal life.
 O Holy Ghost, you that gives life,
 The gate of Paradise,
 you lead us into the presence of God,
 when death's dark cloud is over us
 and sin's deep fog envelops us.

iv. Sanctus

Sanctus, Sanctus, Sanctus,
 [Holy, Holy, Holy,]
 Dominus Deus Sabaoth
 [Lord God of Hosts]
 Pleni sunt coeli et terra Gloria tua
 [Heaven and earth are full of thy Glory.]

Grant, Lord, endless rest and peace,
 Thou holy art, Eternal Father;
 Grant, Lord, endless rest and peace,
 Thou holy art, Eternal Son;
 Grant, Lord, endless rest and peace,
 Thou holy art, Eternal Spirit;
 Threesided light let shine!
 For now and ever, and in endless eternity.
 Hosanna in excelsis Hosanna.
[Hosanna in the highest.]
 Benedictus qui venit in nomine Domine.
[Blessed is he who comes in the name of the Lord.]
 Sanctus, Sanctus, Sanctus,
[Holy, Holy, Holy,]
 Dominus Deus Sabaoth
[Lord God of Hosts]
 Pleni sunt coeli et terra Gloria tua
[Heaven and earth are full of thy glory.]

v. Pie Jesu

Pie Jesu Domine, Dona eis Requiem
[Merciful Lord Jesus, grant them rest.]
 With the blessed let our Christ,
 God, now find Eternal rest.
 Pie Jesu Domine, Dona eis Requiem
[Merciful Lord Jesus, grant them rest.]
 There no longer tears are found.
 Where grief and sighing are no more,
 but life without end.
 Pie Jesu Domine, Dona eis Sempiternam
[Merciful Lord Jesus, grant them eternal rest.]
 With the blessed let us find rest
 there, and life without end.

vi. Agnus Dei (attacca)

Agnus Dei qui tollis peccata mundi
 miserere nobis.
[Lamb of God, who takes away the sins of the world, have mercy on us]
 Agnus Dei qui tollis peccata mundi
 miserere nobis.
[Lamb of God, who takes away the sins of the world, have mercy on us]

Holy martyrs witness,
 that follow the Lamb where ever he leads,
 you offer yourselves like the Lamb
 with palm in hand, victory crown'd you'll
 stand.
 Agnus Dei qui tollis peccata mundi
 miserere nobis.
[Lamb of God, who takes away the sins of the world, have mercy on us]
 Hear from my prayer that ev'n I will venture
 the way of the Cross
 to heavenly freedom and home.
 Dona eis pacem
[grant us peace]

vii. Lux aeterna

My light is out, my night is come.
 Pray for me, you friends of Christ.
 Speak for my soul!
 Lux aeterna luceat eis, Domine
[May light eternal shine upon them, O Lord]
 Whene'er my lips now are sealed
 Pray for me, you friends of Christ.
 My light is out, my night is come,
 Cum sanctis tuis in aeternum,
[in the company of thy saints forever and ever]
 quia pius es
[for thou art merciful]
 My light is out, my night is come, so pray
 for me.
 Kyrie, eleison.
[Lord have mercy]
 Threefold light, let it shine!
 For now and forever.
 Threefold light let shine and in everlasting
 eternity.
 Lux aeterna luceat eis, Domine
[May light eternal shine upon them, O Lord]
 Cum sanctis tuis in aeternum,
[in the company of thy saints forever and ever]
 quia pius es
[for thou art merciful]
 My light is out, my night is come.

viii. Libera me

Libera me Domine, de morte aeterna.
[Deliver me, O Lord, from death eternal,]
 In die illa tremenda
[on that dreadful day]
 quando caeli movendi sunt et terra
[when the heavens and the earth shall quake]
 dum veneris judicare saeculum per ignem.
[when thou shalt come to judge the world by fire]
 Day of wrath is here!
 Alone I've open'd anger's abyss,
 I only am outcast here.
 Alone am I without lamp oil.
 I am without a light, O spare me!
 I am alone and outcast. O spare me!
 Alone I am bound hand and foot.
 In die illa tremenda
[on that dreadful day]
 quando caeli movendi sunt et terra
[when the heavens and the earth shall quake]
 dum veneris judicare saeculum per ignem.
[when thou shalt come to judge the world by fire]
 Heaven closes, hunger seizes.
 Righteous art thou, and free my soul from
 Eternal woe.
 Have mercy upon me!
 Release me from judgement that by right I
 must bear.
 Before that: forgive me all!
 Dies illa, dies irae,
[O that day, day of wrath,]
 calamitatis et miseriae
[day of calamity and misery.]
 Dies magna et amara valde
[momentous day, and exceedingly bitter.]
 dum veneris judicare saeculum per ignem
[when thou shalt come to judge the world by fire.]
 Righteous judge art thou
 Justly am I driven out with Adam.
 A bitter drink have I tasted,

Libera me
[Deliver me]
 and the lifegiving Word have I rejected.
 In die illa tremenda
[on that dreadful day]
 quando caeli movendi sunt et terra
[when the heavens and the earth shall quake]
 dum veneris judicare saeculum per ignem.
[when thou shalt come to judge the world by fire]
 Lord I cry to thee:
 Have mercy upon me!

ix. In Paradisum

Blessed art thou, Lord
 Life's fount, gate of paradise.
 Blessed art thou, Lord, wisdom deep
 and loving.
 Stronger than death.
 In paradisum
[In paradise]
 Lifegiver, Christ our God
 Your body was untouch'd by corruption,
 Your soul was not held by death.
 You have arisen from the dead.
 With death you have overcome death
 and to them that are in the grave have you
 giv'n Eternal life.
 In paradisum deducant te angeli,
[May the angels lead you into paradise]
 In tuo adventu suscipiant e martyres
[May the Martyrs welcome you upon your arrival]
 Et perducant te in civitatem,
 Sanctam Jerusalem.
[and lead you into the holy city of Jerusalem.]
 Glory be to the Father,
 and the Son and to the Holy Spirit,
 Now and forever,
 and in everlasting eternity, Amen.

Vide Cor Meum
Patrick Cassidy

Chorus: E pensando di lei
 Mi sopraggiunse uno soave sonno

*Chorus: And thinking of her
 Sweet sleep overcame me*

Ego dominus tuus
 Vide cor tuum
 E d'esto core ardendo
 Cor tuum
 (Chorus: Lei paventosa)
 Umilmente pascea.

*I am your lord / master
 Look upon your heart (see your heart)
 And of this burning heart
 Your heart
 (Chorus: She trembling)
 Obediently eats.*

Appresso gir lo ne vedea piangendo.

Weeping, I saw him then depart from me.

La letizia si convertia
 In amarissimo pianto

*Joy is converted
 To bitterest tears*

Io sono in pace
 Cor meum
 Io sono in pace
 Vide cor meum

*I am in peace
 My heart
 I am in peace
 See my heart*

*Lyrics from Dante's "La vita Nuova"
 chapter III*

Notes on the Program

By Brian Wise

Elegy for string orchestra, op. 53

Jón Leifs (1899-1968)



Jon Leifs was Iceland's leading composer in the 1950s and '60s. Born Jon Thorleifsson, Leifs won permission from parliament to change his name at age 17. He then moved to Leipzig to study piano, composition, and conducting. He conducted several German orchestras and in 1926 took the Hamburg Philharmonic on a tour of Norway and Iceland, the latter of which was said to be the first time Icelanders saw and heard a symphony orchestra. Leifs returned to Iceland in 1945, founded the Society of Icelandic Composers, and was a driving force in Iceland's musical life as a composer, conductor and administrator.

Leifs led a stormy life; unable to maintain relationships, he married three times, and was unconcerned with the practical considerations of performing his oddly scored works. He rejected the influences of other composers, making it difficult to pinpoint his musical style or tie it in with other 20th century trends. His style has been defined as "Nordic Primitivism", characterized by monolithic ruggedness and austere melodies, and eruptive, violent accents. Icelandic folk songs are ever-present in his work, especially the *tvisongur*, polyphony based on open fifths.

Leifs composed his *Elegy* for string orchestra in memory of his mother, who died in 1961. After a short melodic motive, first heard in the violas and then passed from instrument to instrument, the work arrives at its main portion: a series of thick chords, in which the composer explores simple major and minor triads. The opening motifs return before the quiet conclusion – a fading out on an open fifth.

Dies Irae for soprano, alto, tenor, bass, double mixed choir and chamber orchestra - New York Premiere

Johann Christian Bach (1735-1782)



Johann Christian Bach, the youngest son of the great Johann Sebastian and known as "The English Bach," was 15 when his father died. How much of his musical knowledge he learned from his father is debatable, but after the death he fell under the care of his older half-brother, C. P. E. Bach, in Berlin.

At age 19, J.C. Bach followed a female love interest to Italy, where he embarked on what would become the most important phase of his career. He spent seven years there, composing Italian operas and instrumental music that assimilated the latest Italian trends. He also converted from Lutheranism to Roman Catholicism and took a job as organist at Milan Cathedral. During this period he wrote his only sacred music, all works for the Latin liturgy, including his *Requiem*.

ABOUT THE PROGRAM

This strange but wonderfully varied piece sets only three sections of the traditional requiem mass: the Introit, Kyrie and 12-part Dies Irae sequence. The music is highly entertaining in its mix of styles from plainchant to 18th-century counterpoint. The *Dies irae* is divided into no fewer than 12 individual movements and featuring eight vocal parts. Despite its unconventional nature, Bach received a rapturous applause at its premiere in the Church of San Fedele.

Requiem for acapella choir

Jón Leifs (1899-1968)



Leifs had a tumultuous personal life, a fact seen in 1945, after his divorce from his wife Annie. As he moved to Iceland she and their two daughters moved to Sweden. In July 1947, their daughter Lif drowned while on her daily swim in the sea off the Swedish coast. Her death was a tremendous blow to the composer, who responded with his *Requiem*, a short and touching work for a cappella choir, with words by Jonas Hallgrímsson and from Icelandic folk poetry.

In the liner notes to a recording of this work, Arni Heimir Ingólfsson writes: “The *Requiem* is one of the jewels of the composer’s output, and in recent years it has become one of his most loved works. The

stark simplicity of this quiet lullaby could hardly be more effective.”

Requiem for soprano, bass, mixed choir and chamber orchestra - U.S. premiere

Fredrik Sixten (b. 1962)



Fredrik Sixten studied at the Royal Academy of Music in Stockholm in the 1980s and has held several important positions in Swedish church music and he is now the cathedral organist in Härnösand. Previously he was the conductor of Gothenburg’s boys choir between 1997 and 2001. The last decade has seen a flowering of Sixten’s compositional output and he has worked in many different styles and forms. Influences of Swedish folk music, 20th century French composers and jazz appear in Sixten’s work. The composer writes the following about his *Requiem*:

“In the midst of life, when it is more beautiful, mature and hopeful than ever, yes even then death can make itself felt.

When my dear friend Patrik Runeke first became seriously ill, and then died at only 37 years old, feelings and thoughts concerning what life and death are really about overwhelmed me. I felt a pressing need to express this in text and music. It was only natural for me to turn to the author Bengt Pohjanen, with whom I had collaborated earlier, to ask him to formulate:

ABOUT THE PROGRAM

*words of anger and of gratitude,
words of guilt and of forgiveness,
words of consolation, of love and hope.*

These words of Bengt’s, in combination with the classical texts from the Latin Requiem Mass, form a kind of testament to mankind’s yearning for unity and perfection. In the final movement, In Paradisum, this yearning is borne forth to the God whom Bengt describes as being:

Wisdom deep and loving. Stronger than death.”

...and perhaps even an encore:

Vide Cor Meum

Patrick Cassidy (b. 1956)



Like most music for film, *Vide Cor Meum*, was written with a very specific purpose in mind. In the 2001 psychological thriller “Hannibal,” Dr. Hannibal Lecter attends an operatic adaptation of one of Dante’s sonnets, and meets with Detective Rinaldo Pazzi and his wife, Allegra. She asks Lecter, played by Anthony Hopkins, “Do you believe a man could become so obsessed by a woman after a single encounter?” Lecter replies: “Yes, I believe he could... but would she see through the bars of his plight and ache for him?” The encounter was later said to be a reference to FBI agent Clarice Starling, who appeared in “Silence of the Lambs.”

We hear “Vide Cor Meum,” based on “A ciascun’alma presa” a sonnet from Dante’s “La Vita Nuova.” It was sung by soprano Danielle de Niese and tenor Bruno Lazzaretti, who play Beatrice and Dante, respectively. The song was used later in “Kingdom of Heaven,” a 2005 action film, also directed by Ridley Scott.

ABOUT THE PERFORMERS



photo: Polo Doury

SONOS Music Director **Erik E. Ochsner** is of American and Finnish descent and a graduate of Dartmouth College. He attended The Pierre Monteux School for Conductors where he studied under Charles Bruck. He studied with the great Baroque specialist Helmut Rilling and has been a student and assistant of Robert Spano.

In March 2012, Erik made his debut with the Indianapolis Symphony Orchestra in performances of *Pirates of the Caribbean: The Curse of the Black Pearl*. The Indianapolis Star said "Pirates performance is golden ... Feats of coordination as exacting as a safely choreographed pirate swordfight." And the examiner.com declared "Ochsner masterfully led the ISO."

Other recent notable performances include Erik's debut in 2012 with the Iceland Symphony Orchestra conducting more than 300 performers in the *Lord of the Rings Symphony*. Erik led two performances of *Lord of the Rings: Fellowship of the Ring: Live to Projection* with 5,000 audience members, outdoors, which included synchronized fireworks with the Kaohsiung (Taiwan) Symphony Orchestra (Asian premiere), the St. Louis Symphony and Tampere Philharmonic (Finland). Erik conducted the Chinese premiere of Schoenberg's *Pierrot lunaire* at the 2007 Beijing Festival of Contemporary Music, and also was personally invited by composer Tan Dun to conduct members of the Royal Stockholm Philharmonic. Ochsner has conducted all-Mozart and all-Gershwin concerts with the West Saxony Philharmonic (Leipzig, Germany).

Future engagements include Adelaide, Athens, Berlin, Indianapolis, Melbourne, Milwaukee, Nurnberg, Ottawa, Rochester, Stuttgart, Sydney, and Toronto.

He currently resides in New York City where his hobbies include computers, traveling, wine, and collecting requiem recordings. www.erikochsner.com



photo: Howard Goodman

The **REBEL Baroque Orchestra** first gained wide recognition for its acclaimed performance of Mozart's Requiem with Trinity Choir under the direction of Dr. Owen Burdick, broadcast nationally over National Public Radio in September 2001, and for its annual performances of Handel's *Messiah* and the choral works of Haydn, which had been broadcast live over WQXR-FM in New York City, as well as internationally over the internet. The 8-CD set of the complete sacred choral works of Haydn was released in 2009 on the Naxos label. REBEL's latest disc, *Telemann: Sonate à Cinque & Quattro*

was released on the Dorian/ Sono Luminus label. Recent highlights have included an appearance at the prestigious Handel Festspiele Göttingen, and a residency at the Finnish festival 'Les Lumières' in Helsinki. In May 2012 REBEL Baroque Orchestra performed Bach's Mass in B minor with the Spire Chamber Ensemble in Kansas City, MO. www.rebelbaroque.com

ABOUT THE PERFORMERS



Soprano, **Christina Arethas** last performed with SONOS Chamber Orchestra in 2006 when she sang *Homa* for soprano and strings by Japanese composer Somei Satoh. She was also the soprano soloist in the United States premiere of Karl Jenkins' *Requiem* with SONOS in 2006. Christina has also been a soloist with New York based Sympho, performing works of Strauss, Mahler, Pergolesi and Verdi. She has been seen as "Fiora" (*L'amore dei tre re*) with Bleeker Street Opera, "Nedda" (*I Pagliacci*) with the Belleayre Festival Opera; "Rosalinde" (*Die Fledermaus*) with Sarasota Opera; "Magda" (*La Rondine*) with Opera Company of Brooklyn; "Elettra" (*Idomeneo*), "Mimi" (*La Bohème*) and "Gilda" (Talk Opera by Milton Granger) with Manhattan School of Music; among others. A native of Charlotte, North Carolina, Christina Arethas is a graduate of Manhattan School of Music and Westminster Choir College. She can be heard as the soprano soloist on Albany Records' recording of *La luce eterna* by Francis Thorne, a rhapsodic piece in three movements for soprano and orchestra, with the Manhattan School of Music Philharmonia.



photo: Josh Smith

An accomplished artist, known for her colorful, clear voice and thoughtful interpretation, **Teresa Buchholz** is emerging as a promising mezzo-soprano in the world of singing. Her most recent performances include the role of Mercedes in *Carmen* with Roanoke Opera, and soloist performances in Beethoven's *Symphony No. 9* with the Symphony of Northwest Arkansas and C.P.E Bach's *Magnificat* and Haydn's *Paukenmesse* with The Fairfield Chorale. This past year she made her Carnegie Hall debut with Mid-America Productions as mezzo soloist for Durufle's *Requiem*. Other performances for the 2010-2011 season included solo engagements with Rhode Island Civic Chorale and Orchestra (*Messiah*), The New York Philharmonic (Mendelssohn's *Elijah*), The Greenwich Choral Society (Bach's *Mass in B-Minor*), The Monmouth Civic Chorus (Bach's *Mass in B-Minor*), the role of Mrs. Noah in *Noye's Fludde* with Great Music at St. Bart's (NYC) and a return to The Fairfield Chorale (Norwalk, CT) for Mendelssohn's *Elijah*.

Upcoming solo engagements include Mozart's *Requiem* with Manhattan Concert Productions at Alice Tully Hall in New York City and the OK Mozart Festival in Bartlesville, OK, a return to the Bard Music Festival to perform Chausson's *Chanson perpétuelle* with piano quintet, and for 2013, Beethoven's *Symphony No. 9* with the Stamford Symphony (Stamford, CT) and Holst's *Cloud Messenger* with the New Jersey Choral Society. She will sing the mezzo solos in Bloch's Sacred Service in a series of concerts this summer with the Collegiate Chorale and the Israel Philharmonic with Zubin Mehta conducting in Tel Aviv, Israel and Salzburg, Vienna. www.teresabuchholz.com

ABOUT THE PERFORMERS

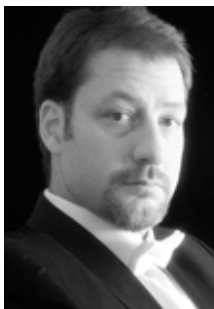


photo: David A. Grant

Dann Coakwell, tenor, has performed as a soloist stateside and abroad under such internationally acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Matthew Halls, Craig Hella Johnson, and former King's Singers Gabriel Crouch and Simon Carrington. Mr. Coakwell has performed multiple times at New York's Carnegie Hall, having made his solo debut there in February 2010 as the lead role of Andrey in the world premiere of Prokofiev's newly discovered and reconstructed opera act, *Dalyekie Morya* (Distant Seas), and as recently as December 2011, in Britten's *Serenade for tenor, horn, and strings*, Op. 31. He is also a featured soloist on the 2009 Grammy Award-nominated album *Conspirare: A Company of Voices* (harmonia mundi records).

Major roles Mr. Coakwell has performed include Evangelist and tenor arias in all of J.S. Bach's major oratorios (*St. Matthew Passion*, *St. John Passion*, *Christmas Oratorio*, *Mass in B-Minor*) and many of Bach's cantatas, Almaviva in Rossini's *Il Barbiere di Siviglia*, solo tenor in Mendelssohn's *Elijah*, Handel's *Alexander's Feast*, and the title role in Handel's *Judas Maccabaeus*. He has also performed solo in numerous full productions of Handel's *Messiah*, most notable of which have been with Conspirare and Ensemble VIII in Austin, at Duke Chapel in Durham, and upcoming in December 2012, with Maestro Suzuki and Philharmonia Baroque in San Francisco.

Mr. Coakwell holds an Artist Diploma in Vocal Performance from Yale University and the Yale Institute of Sacred Music, an MM from Texas Tech University, and a BM from the University of Texas at Austin. www.danncoakwell.com



Bass **Eric Jordan** has been sought by opera companies for his trademark "big bass and presence to match" (*Opera News*). His voice is described as possessing "a resonant, ringing tone that was well produced throughout its range" (*St. Louis Post-Dispatch*), and the *New York Times* opines that his "powerful, nuanced singing and thoughtful acting amounted to a wholly remarkable portrayal."

Mr. Jordan returns to the Metropolitan Opera this season in productions of *Carmen*, *Don Carlo* and *Les Troyens*. The acclaimed bass also returns to Dallas Opera in this season's Aspern Papers and to Salt Lake City Opera as Ferrando in *Il Trovatore*.

Metropolitan Opera: *Don Carlo*, *Magic Flute* and *Pelléas et Mélisande*. Dallas Opera: Friar Laurence (*Romeo and Juliette*). Salt Lake Opera: Sparafucile (*Rigoletto*).

Highlights of his operatic performances with the Opera Theatre of Saint Louis include the role of Neptune in Rameau's *Hippolytus and Aricia*, and Koremitsu in the world premiere of Minoru Miki's *The Tale of Genji*.

Other roles include Mephistopheles (*Faust*), Leporello (*Don Giovanni*), Alidoro (*La Cenerentola*), Colline (*La Bohème*), Bonze (*Madama Butterfly*), Commendatore (*Don Giovanni*), Friar Laurent (*Romeo and Juliet*), Daland (*Der fliegende Holländer*),

ABOUT THE PERFORMERS

Abimelech (*Samson and Delilah*), Rocco (*Fidelio*), Sacristan (*Tosca*), Baron Ochs (*Der Rosenkavalier*), Ashby (*La Fanciulla del West*), Masetto and the Commendatore (*Don Giovanni*), Antonio (*Le nozze di Figaro*), Bartolo (*Il Barbiere di Siviglia*), Ramfis (*Aida*), Vodnik (*Rusalka*), Lodovico (*Otello*).

Other Companies: Atlanta Opera, Boston Bel Canto Opera, Boston Lyric Opera, Central City Opera, El Paso Opera, Huntsville Symphony, New Orleans Opera, New York City Opera, Opera Omaha, Palm Beach Opera, San Francisco Opera, Spoleto Festival, Symphony Pro Musica, Syracuse Opera, Western Opera Theater, Staatsoper am Rhein (Germany) Cesky Krumlov Festival (Czech Republic), Belleayre Music Festival.

Soloist: Bruckner's *Te Deum*, Mozart's *Requiem*, Kodaly's *Te Deum*, Mendelssohn's *Elijah*, Rossini's *Petite Messe Solenne*.

Mr. Jordan holds music degrees from the University of California at Los Angeles and the New England Conservatory of Music. A regional finalist in the Metropolitan Opera National Council Auditions, he received additional training with the Central City Opera House Association, the International Institute of Vocal Arts and the Israeli Institute of Vocal Arts.

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