

Sunday Afternoon, February 14, 2010, 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

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

LOVE, LUST, AND LIGHT

A VALENTINE'S DAY CONCERT

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

MORTEN LAURIDSEN *Lux Aeterna* (27:00)
NANCY MENK, *Guest Conductor*
I. *Introitus*
II. *In Te, Domine, Speravi*
III. *O Nata Lux*
IV. *Veni, Sancte Spiritus*
V. *Agnus Dei - Lux Aeterna*

Intermission

CARL ORFF *Carmina Burana* (65:00)
VANCE GEORGE, *Conductor Laureate*
PENELOPE SHUMATE, *Soprano*
DILLON MCCARTNEY, *Tenor*
STEPHEN SWANSON, *Baritone*
1. *Fortuna Imperatrix Mundi*
2. *Fortune plango vulnere*
I. *PRIMO VERE*
3. *Veris leta facies*
4. *Omnia sol temperat*
5. *Ecce gratum*
UF DEM ANGER
6. *Tanz*
7. *Floret silva nobilis*
8. *Chramer, gip die varwe mir*
9. *Reie*
10. *Were diu werlt alle min*

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

- II. IN TABERNA
 - 11. *Estuans interius*
 - 12. *Cignus ustus cantat*
 - 13. *Ego sum abbas*
 - 14. *In taberna quando sumus*
- III. COUR D'AMOURS
 - 15. *Amor volat undique*
 - 16. *Dies, nox et omnia*
 - 17. *Stetit puella*
 - 18. *Circa mea pectora*
 - 19. *Si puer cum puellula*
 - 20. *Veni, veni, venias*
 - 21. *In trutina*
 - 22. *Tempus es iocundum*
 - 23. *Dulcissime*
- BLANZIFLOR ET HELENA
 - 24. *Ave formosissima*
- FORTUNA IMPERATRIX MUNDI
 - 25. *O Fortuna*

Please hold your applause until after the final movement.

Notes ON THE PROGRAM

MORTEN LAURIDSEN *Lux Aeterna*

Born: February 27, 1943, Colfax, Washington

In his preface to the published choral score, American composer Morten Lauridsen writes, “*Lux Aeterna* was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion of the Los Angeles Music Center on April 13, 1997.”

The work is in five movements played without pause. Its texts are drawn from sacred Latin sources, each containing references to light. The piece opens and closes with the beginning and ending of the *Requiem* Mass, with the three central movements drawn, respectively, from the *Te Deum* (including a line from the *Beatus Vir*), *O Nata Lux* and *Veni, Sancte Spiritus*.

Since its premiere, *Lux Aeterna* has had dozens of performances around the country and abroad, in both the orchestral and organ versions. Its popularity can be ascribed to an unusually successful blending of divergent techniques. Chants, renaissance polyphony, canons and chorales are smoothly reconciled with both romantic harmony and modern dissonance in a seamless experience.

Lux Aeterna was aptly described by *The Times* (London) as “a classic of new American choral writing ...in this light-filled continuum of sacred texts, old world structures and new world spirit intertwine in a cunningly written score, at once sensuous and spare.”

Text of *Lux Aeterna*

I. *Introitus*

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

II. *In Te, Domine, Speravi*

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.

III. *O Nata Lux*

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui came quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

IV. *Veni, Sancte Spiritus*

Veni, Sancte Spiritus, et emitte coelitus Lucis tuae radium. Veni, pater pauperum, Veni, dator munerum, ceni, lumen cordium. Consolator optime, dulcis hospes animae, dulce refrigerium. In labore requies, in aestu temperies, in fletu solatium. O lux beatissima, reple cordis intima tuorum fidelium. Sine tuo numine, nihil est in homine, nihil est innocuum. Lava quod est sordidum, riga quod est aridum, dana quod est saucium. Flecte quod est rigidum, fove quod est frigidum, rege quod est devium. Da tuis fidelibus, in te confidentibus, Sacrum septenarium. Da virtutis meritum, da salutis exitum, da perenne gaudium.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

To deliver us, you became human, and did not disdain the Virgin's womb. Having blunted the sting of death, You opened the kingdom of heaven to all believers. A light has risen in the darkness for the upright. Have mercy upon us, O Lord, have mercy upon us. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted: let me never be confounded.

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

Come, Holy Spirit, and send forth from heaven the ray of thy light. Come, father of the poor, come, giver of gifts, come, light of hearts. Thou best of consolers, sweet guest of the soul, sweet refreshment. In labor, thou art rest, in heat, the tempering, in grief, the consolation. O light most blessed, fill the inmost heart of all thy faithful. Without your grace, there is nothing in us, nothing that is not harmful. Cleanse what is sordid, moisten what is arid, heal what is hurt, flex what is rigid, fire what is frigid, correct what goes astray. Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts. Grant the reward of virtue. Grant the deliverance of salvation, grant everlasting joy.

V. *Agnus Dei – Lux Aeterna*

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Alleluia. Amen.

Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sin of the world, grant them rest. Lamb of God, who takest away the sin of the world, grant them rest everlasting. May light eternal shine upon them, O Lord, in the company of thy Saints for ever and ever; for thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them. Alleluia. Amen.

CARL ORFF *Carmina Burana*

Born: July 10, 1895, Munich, Germany

Died: March 29, 1982, Munich, Germany

Perhaps it is the physical exuberance and freshness, coupled with a passionate and sometimes racy text – a full translation in programs and record liner notes used to be expurgated – and an easily accessible musical language that made *Carmina Burana* one of the most popular twentieth-century stage productions. Like Richard Strauss, Orff aimed in this and in his later stage works at a *Gesamtkunstwerk*, an artistic synthesis in which text, music, scenery and movement are unified and completely coordinated.

Carmina Burana is the title given in 1847 to an edited collection of mostly secular songs (“*carmina*”) from an early thirteenth-century manuscript discovered in 1803 in a Benedictine abbey of Benediktbeuern in Bavaria (hence the Latinized form of the name, “burana”). The manuscript contains about 250 medieval poems and songs, including works in Latin, Middle High German and French, the bulk of which do not appear in any other manuscript. They were assigned to categories: clerical poems, love songs, drinking and gaming songs, and two religious dramas.

Since early medieval musical manuscripts contain no specific instrumental accompaniment or harmony, Orff’s settings have little or no harmonic development, relying instead on terse melodic motives and rhythms derived from the meter of the poems themselves. All of the poetry is strophic, and Orff creates stunning instrumental interludes and accompaniments whose variety and vivid tone color break the monotony of the simple melodies.

Orff employs a large orchestra to give him a wide palette of timbre and tone color, but he only occasionally uses the entire orchestra at one time, and then for dramatic effect.

Carmina Burana opens and closes with a choral ode “O, *Fortuna*,” a paean to Fortune, Empress of the World, “changeable as the moon.” Within this frame are three large sections. Each part explores the fundamental human needs: nature, wine and sex, which, with Fortune on their side, men and women can enjoy to the fullest.

Text of *Carmina Burana*

1. *Fortuna Imperatrix Mundi*

*O Fortuna velut luna statu variabilis,
semper crescis aut decrescis; vita
detestabilis nunc obdurat et tunc curat
ludo mentis aciem, egestatem, potes-
tatem dissolvit ut glaciem.*

*Sors immanis et inanis, rota tu volu-
bilis, status malus, vana salus semper
dissolubilis, obumbrata et velata michi
quoque niteris; nunc per ludum
dorsum nudum fero tui sceleris.*

*Sors salutis et virtutis michi nunc con-
traria, est affectus et defectus semper
in angaria. Hac in hora sine mora
corde pulsum tangite; quod per sortem
sternit fortem, mecum omnes plangite!*

2. *Fortune plango vulnera*

*Fortune plango vulnera stillantibus
ocellis quod sua michi muner a sub-
trahit rebellis. fronte capillata, sed
plerumque sequitur Occasio calvata.*

*In Fortune solio sederam elatus, pros-
peritatis vario flore coronatus; quic-
quid enim florui felix et beatus, nunc a
summo corruui gloria privatus.*

*Fortune rota volvitur: descendo mino-
ratus; alter in altum tollitur; nimis
exaltatus rex sedet in vertice caveat
ruinam! Nam sub axe legimus
Hecubam reginam.*

I.

PRIMO VERE

3. *Veris leta facies*

*Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur, in*

1. *Fortune, Empress of the World*

O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice.

Fate – monstrous and empty, you whirling wheel, you are malevolent, well-being is vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy.

Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the string man, everyone weep with me!

2. *I bemoan the wounds of Fortune*

I bemoan the wounds of Fortune with weeping eyes, for the gifts she made me she perversely takes away. It is written in truth, that she has a fine head of hair, but, when it comes to seizing an opportunity she is bald.

On Fortune's throne I used to sit raised up, crowned with the many-coloured flowers of prosperity; though I may have flourished happy and blessed, now I fall from the peak deprived of glory.

The wheel of Fortune turns; I go down, demeaned; another is raised up; far too high up sits the king at the summit - let him fear ruin! For under the axis is written Queen Hecuba.

I.

SPRING

3. *The merry face of spring*

The merry face of spring turns to the world, sharp winter now flees, van-

*vestitu vario Flora principatur,
nemorum dulcisono que cantu cele-
bratur.*

*Flore fusus gremio Phebus novo more
risum dat, hac vario iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in
amore.*

*Cytharizat cantico dulcis Philomena,
flore rident vario prata iam serena,
salit cetus avium silve per amena,
chorus promit virgin iam gaudia mil-
lena.*

4. Omnia sol temperat

*Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis, ad
amorem properat animus herilis et
iocundis imperat deus puerilis.*

*Rerum tanta novitas in solemni vere et
veris auctoritas jubet nos gaudere; vias
prebet solitas, et in tuo vere fides est et
probitas tuum retinere.*

*Ama me fideliter, fidem meam noto:
de corde totaliter et ex mente tota sum
presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.*

5. Ecce gratum

*Ecce gratum et optatum Ver reducit
gaudia, purpuratum floret pratium, Sol
serenat omnia. Iamiam cedant tristia!
Estas redit, nunc recedit Hyemis
sevitia.*

*Iam liquescit et decrescit grando, nix et
cetera; bruma fugit, et iam sugit Ver
Estat ubera; illi mens est misera, qui
nec vivit, nec lascivit sub Estat dextera.*

quished; bedecked in various colours
Flora reigns, the harmony of the
woods praises her in song. Ah!

Lying in Flora's lap Phoebus once
more smiles, now covered in many-
colored flowers, Zephyr breathes
nectar-scented breezes. Let us rush to
compete for love's prize. Ah!

In harp-like tones sings the sweet
nightingale, with many flowers the
joyous meadows are laughing, a flock
of birds rises up through the pleasant
forests, the chorus of maidens already
promises a thousand joys. Ah!

4. The sun warms everything

The sun warms everything, pure and
gentle, once again it reveals to the
world April's face, the soul of man is
urged towards love and joys are gov-
erned by the boy-god.

All this rebirth in spring's festivity and
spring's power bids us to rejoice; it
shows us paths we know well, and in
your springtime it is true and right to
keep what is yours.

Love me faithfully! See how I am
faithful: with all my heart and with all
my soul, I am with you even when I
am far away. Whosoever loves this
much turns on the wheel.

5. Behold, the pleasant spring

Behold, the pleasant and longed-for
spring brings back joyfulness, violet
flowers fill the meadows, the sun
brightens everything, sadness is now
at an end! Summer returns, now with-
draw the rigours of winter. Ah!

Now melts and disappears ice, snow
and the rest, winter flees, and now
spring sucks at summer's breast: a
wretched soul is he who does not live
or lust under summer's rule. Ah!

Gloriantur et letantur in melle dulcedinis, qui conantur, ut utantur premio Cupidinis: simus jussu Cypridis gloriantes et letantes pares esse Paridis.

UF DEM ANGER

6. Tanz

7. Floret silva nobilis

Floret silva nobilis floribus et foliis.

Ubi est antiquus meus amicus? Hinc equitavit, eia, quis me amabit?

Floret silva undique, nah min gesellen ist mir we.

Gruonet der walt allenthalben, wa ist min geselle also lange? Der ist geriten binnen, o wi, wer sol mich minnen?

8. Chramer, gip die varwe mir

Chramer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe noete Seht mich an, jungen man! Lat mich iu gevallen!

Minnet, tugentliche man, minnecliche vrouwen! minne tuot iu hoch gemout lat iuch in hohen eren schouwen Seht mich an jungen man! lat mich iu gevallen!

Wol dir, werit, daz du bist also freudenriche! ich will dir sin undertan durch din liebe immer sicherliche. Seht mich an, jungen man! lat mich iu gevallen!

9. Reie

Swaz hie gat umbe, daz sint alles megede, die wellent an man die wellent an man allen disen sumer gan!

Chume, chum, geselle min, ih enbite harte din, ih enbite harte din, chume,

They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; at Venus' command let us glory and rejoice in being Paris' equals. Ah!

IN THE MEADOW

6. Dance

7. The noble woods are burgeoning

The noble woods are burgeoning with flowers and leaves.

Where is the lover I knew? Ah! He has ridden off! Oh! Who will love me? Ah!

The woods are burgeoning all over, I am pining for my lover.

The woods are turning green all over, why is my lover away so long? Ah! He has ridden off, Oh woe, who will love me? Ah!

8. Shopkeeper, give me color

Shopkeeper, give me color to make my cheeks red, so that I can make the young men love me, against their will. Look at me, young men! Let me please you!

Good men, love women worthy of love! Love ennobles your spirit and gives you honor. Look at me, young men! Let me please you!

Hail, world, so rich in joys! I will be obedient to you because of the pleasures you afford. Look at me, young men! Let me please you!

9. Round dance

Those who go round and round are all maidens, they want to do without a man all summer long. Ah! Sla!

Come, come, my love, I long for you, I long for you, come, come, my love.

chum, geselle min. Suzer rosenvarwer munt, chum un mache mich gesunt chum un mache mich gesunt, suzer rosenvarwer munt.

Swaz hie gat umbe...

10. Were diu werlt alle min

Were diu werlt alle min von deme mere unze an den Rin des wolt ih mih darben, daz diu chunegin von Engellant lege an minen armen.

II.

IN TABERNA

11. Estuans interius

Estuans interius ira vehement in amaritudine loquor mee menti: factus de materia, cinis elementi similis sum folio, de quo ludunt venti.

Cum sit enim proprium viro sapienti supra petram ponere sedem fundamenti, stultus ego comparor fluvio labenti, sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis, ut per vias aeris vaga fertur avis; non me tenent vincula, non me tenet clavis, quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis; iocis est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis.

Via lata gradior more iuventutis implicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.

Sweet rose-red lips, come and make me better, come and make me better, sweet rose-red lips.

Those who go round and round...

10. Were all the world mine

Were all the world mine from the sea to the Rhine, I would starve myself of it so that the queen of England might lie in my arms.

II.

IN THE TAVERN

11. Burning Inside

Burning inside with violent anger, bitterly I speak to my heart: created from matter, of the ashes of the elements, I am like a leaf played with by the winds.

If it is the way of the wise man to build foundations on stone, then I am a fool, like a flowing stream, which in its course never changes.

I am carried along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches.

The heaviness of my heart seems like a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty, she never dwells in a lazy heart.

I travel the broad path as is the way of youth, I give myself to vice, unmindful of virtue, I am eager for the pleasures of the flesh more than for salvation, my soul is dead, so I shall look after the flesh.

12. *Cignus ustus cantat*

*Olim lacus colueram, olim pulcher
extiteram, dum cignus ego fueram.*

*Miser, miser! Nodo niger et ustus for-
titer!*

*Girat, regirat garcifer; me rogos urit
fortiter; propinat me nunc dapifer,*

Miser, miser! ...

*Nunc in scutella iaceo, et volitare
nequeo dentes frendentes video:*

Miser, miser!

13. *Ego sum abbas*

*Ego sum abbas Cucaniensis et con-
siliium meum est cum bibulis, et in
secta Decii voluntas mea est, et qui
mane me quesierit in taberna, post
vesperam nudus egredietur, et sic
denudatus veste clamabit: Wafna,
wafna! Quid fecisti sors turpassi
Nostre vite gaudia abstulisti omnia!*

14. *In taberna quando sumus*

*In taberna quando sumus non
curamus quid sit humus, sed ad ludum
properamus, cui semper insudamus.
Quid agatur in taberna ubi nummus
est pincerna, hoc est opus ut queratur,
si quid loquar, audiat.*

*Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt. Sed in ludo
qui morantur, ex his quidam
denudantur quidam ibi vestiuntur,
quidam saccis induuntur. Ibi nullus
timet mortem sed pro Baccho mittunt
sortem.*

*Primo pro nummata vini, ex hac
bibunt libertini; semel bibunt pro cap-
tivis, post hec bibunt ter pro vivis,*

12. The Roast Swan

Once I lived on lakes, once I looked
beautiful when I was a swan.

Misery me! Now black and roasting
fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre: the
steward now serves me up.

Misery me!

Now I lie on a plate, and cannot fly
anymore, I see bared teeth:

Misery me!

13. I am the abbot

I am the abbot of Cockaigne and my
assembly is one of drinkers, and in the
order of Decius I wish to be, and who-
ever meets me at the tavern (over
dice), after Vespers he will leave
naked, and thus denuded he will call
out: Woe! Woe! What have you done,
vilest Fate? The joys of my life you
have taken all away!

14. When we are in the tavern

When we are in the tavern, we do not
think how we will go to dust, but we
hurry to gamble, which always makes
us sweat. What happens in the tavern,
where money is host, you may well
ask, and hear what I say.

Some gamble, some drink, some
behave loosely. But of those who
gamble, some are stripped bare, some
win their clothes here, some are
dressed in sacks. Here no one fears
death, but they throw the dice in the
name of Bacchus.

First of all it is to the wine-merchant
the libertines drink, one for the pris-
oners, three for the living, four for all

*quater pro Christianis cunctis quin-
quies pro fidelibus defunctis, sexies
pro sororibus vanis, septies pro mil-
libus silvanis.*

*Octies pro fratribus perversis, nonies
pro monachis dispersis, decies pro nav-
igantibus undecies pro discordantiibus,
duodecies pro penitentibus, tredecies
pro iter agentibus. Tam pro papa quam
pro rege bibunt omnes sine lege.*

*Bibit hera, bibit herus, bibit miles,
bibit clerus, bibit ille, bibit illa, bibit
servis cum ancilla, bibit velox, bibit
piger, bibit albus, bibit niger, bibit con-
stans, bibit vagus, bibit rudis, bibit
magnus. Bibit pauper et egrotus, bibit
exul et ignotus, bibit puer, bibit canus,
bibit presul et decanus, bibit soror,
bibit frater, bibit anus, bibit mater,
bibit ista, bibit ille, bibunt centum,
bibunt mille.*

*Parum sexcente nummate durant, cum
immoderate bibunt omnes sine meta.
Quamvis bibant mente leta, sic nos
rodunt omnes gentes et sic erimus
egentes. Qui nos rodunt confundantur
et cum iustis non scribantur*

III. COUR D'AMOURS

15. Amor volat undique
*Amor volat undique, captus est
libidine. Iuvenes, iuvenecule coniun-
guntur merito.*

Christians, five for the faithful dead,
six for the loose sisters, seven for the
footpads in the wood,

Eight for the errant brethren, nine for
the dispersed monks, ten for the
seamen, eleven for the squabblers,
twelve for the penitent, thirteen for the
wayfarers. To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks, the
servant drinks with the maid, the swift
man drinks, the lazy man drinks, the
white man drinks, the black man
drinks, the settled man drinks, the
wanderer drinks, the stupid man
drinks, the wise man drinks, The poor
man drinks, the sick man drinks, the
exile drinks, and the stranger, the boy
drinks, the old man drinks, the bishop
drinks, and the deacon, the sister
drinks, the brother drinks, the old lady
drinks, the mother drinks, this man
drinks, that man drinks, a hundred
drink, a thousand drink.

Six hundred pennies would hardly suf-
fice, if everyone drinks immoderately
and immeasurably. However much
they cheerfully drink we are the ones
whom everyone scolds, and thus we
are destitute. May those who slander
us be cursed and may their names not
be written in the book of the righteous.

III. IN THE COURT OF SEDUCTION

15. Cupid flies everywhere
*Cupid flies everywhere seized by
desire. Young men and women are
rightly coupled.*

Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia: fit res amarissima.

16. Dies, nox et omnia

Dies, nox et omnia michi sunt contraria; virginum colloquia me fay planszer, oy suvenz suspirer, plu me fay temer. O sodales, ludite, vos qui scitis dicite michi mesto parcite, grand ey dolur, attamen consulite per voster honor. Tua pulchra facies me fay planszer milies, pectus habet glacies. A remender statim vivus fierem per un baser.

17. Stetit puella

Stetit puella rufa tunica; si quis eam tetigit, tunica crepuit. Eia.

Stetit puella tamquam rosula; facie splenduit, os eius fioruit. Eia.

18. Circa mea pectora

Circa mea pectora multa sunt suspiria de tua pulchritudine, que me ledunt misere.

Manda liet, Manda liet min geselle chumet niet.

Tui lucent oculi sicut solis radii, sicut splendor fulguris lucem donat tenebris.

Manda liet...

Vellet deus, vallent dii quod mente proposui: ut eius virginea reserassem vincula.

Manda liet...

The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart; it is a most bitter fate.

16. Day, night and everything

Day, night and everything is against me, the chattering of maidens makes me weep, and often sigh, and, most of all, scares me. O friends, you are making fun of me, you do not know what you are saying, spare me, sorrowful as I am, great is my grief, advise me at least, by your honor. Your beautiful face, makes me weep a thousand times, your heart is of ice. As a cure, I would be revived by a kiss.

17. A girl stood

A girl stood in a red tunic; if anyone touched it, the tunic rustled. Eia!

A girl stood like a little rose: her face was radiant and her mouth in bloom. Eia!

18. In my heart

In my heart there are many sighs for your beauty, which wound me sorely. Ah!

Manda liet, manda liet, my lover does not come.

Your eyes shine like the rays of the sun, like the flashing of lightning which brightens the darkness. Ah!

Manda liet...

May God grant, may the gods grant what I have in mind: that I may loose the chains of her virginity. Ah!

Manda liet...

19. Si puer cum puellula

*Si puer cum puellula moraretur in cel-
lula, felix coniunctio. Amore susces-
cente pariter e medio avulso procul
tedio, fit ludus ineffabilis membris,
lacertis, labii*

20. Veni, veni, venias

*Veni, veni, venias, ne me mori facias,
hycra, hycce, nazaza, trillirivos...*

*Pulchra tibi facies oculorum acies,
capillorum series, o quam clara
species!*

*Rosa rubicundior, lilio candidior
omnibus formosior, semper in te glo-
rior!*

21. In trutina

*In trutina mentis dubia fluctuant con-
traria lascivus amor et pudicitia. Sed
eligo quod video, collum iugo prebeo:
ad iugum tamen suave transeo.*

22. Tempus es iocundum

*Tempus es iocundum, Tempus es
iocundum, o virgines, modo con-
gaudete vos iuvenes.*

*Oh, oh, oh, totus floreo, iam amore
virginali totus ardeo, novus, novus
amor est, quo pereo.*

*Mea me confortat promissio, mea me
deportat*

Oh, oh, oh ...

*Tempore brumali vir patiens, animo
vernali lasciviens.*

Oh, oh, oh...

*Mea mecum ludit virginitas, mea me
detrudit simplicitas.*

19. If a boy with a girl

If a boy with a girl tarries in a little
room, happy is their coupling. Love
rises up, and between them prudery is
driven away, an ineffable game begins
in their limbs, arms and lips.

20. Come, come, O come

Come, come, O come, do not let me
die, hycra, hycce, nazaza, trillirivos!

Beautiful is your face, the gleam of
your eye, your braided hair, what a
glorious creature!

Redder than the rose, whiter than the
lily, lovelier than all others, I shall
always glory in you!

21. In the balance

In the wavering balance of my feelings
set against each other lascivious love
and modesty. But I choose what I see,
and submit my neck to the yoke; I
yield to the sweet yoke.

22. This is the joyful time

This is the joyful time, O maidens,
rejoice with them, young lads.

Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love,
new, new love is what I am dying of.

I am heartened by my promise, I am
downcast by my refusal

Oh, oh, oh ...

In the winter man is patient, the
breath of spring makes him lust.

Oh! Oh! Oh!

My virginity makes me frisky, my sim-
plicity holds me back.

Oh, oh, oh...

*Veni, domicella, cum gaudio, veni,
veni, pulchra, iam pereo.*

Oh, oh, oh...

23. *Dulcissime*

Dulcissime, totam tibi subdo me!

Blanziflor Et Helena

24. *Ave formosissima*

*Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,
Blanziflor et Helena, Venus generosa!*

Fortuna Imperatrix Mundi

25. *O Fortuna*

Repeat of No.1

Oh! Oh! Oh!

Come, my mistress, with joy, come,
come, my pretty, I am dying!

Oh! Oh! Oh!

23. Sweetest one

Sweetest one! Ah! I give myself to you
totally!

Blanche fleur and Helen

24. Hail, most beautiful one

Hail, most beautiful one, precious
jewel, hail, pride among virgins, glo-
rious virgin, hail, light of the world,
hail, rose of the world, Blanche fleur
and Helen, noble Venus!

Fortune, Empress of the World

25. O Fortune

Repeat of No.1

MEET THE Artists

NANCY MENK

Nancy Menk holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary's College, where she conducts the Women's Choir, the Collegiate Choir, and prepares the Madrigal Singers for the annual Christmas Madrigal Dinners. She is founder and conductor of the South Bend Chamber Singers, an ensemble of 30 select singers from the Michiana area. Winners of the 2004 ASCAP/Chorus America Award for Adventurous Programming, the Singers were also finalists for the prestigious Margaret Hillis Award, given annually by Chorus America, in 2000. Dr. Menk also serves as Conductor of the Northwest Indiana Symphony Chorus.



She is Editor of the Saint Mary's College Choral Series, a distinctive series of select music for women's voices published by earthsongs of Corvallis,

Oregon. Dr. Menk serves regularly as a guest conductor and choral adjudicator throughout the United States, and has spent two summers teaching and conducting in Hong Kong. She has conducted All-State Choirs in

Delaware, Indiana, Kentucky, North Dakota, and Pennsylvania. In November 2005 she made her fourth appearance at Carnegie Hall, conducting music of Gwyneth Walker for women's voices and orchestra.

VANCE GEORGE

Vance George is internationally recognized as one of America's leading choral conductors. He has conducted throughout the U.S. as well as Europe, Australia and Asia; most recently in Salzburg, Sydney, Minneapolis, and Indianapolis. He has received great acclaim for his unique knowledge of musical styles, languages, mastery of vocal colors, and synthesis of the choral-orchestral tradition. His work embodies the legacy of the great maestros he has known as protégé and colleague, especially Kurt Masur, John Nelson, Helmut Rilling, Robert Shaw, Julius Herford, Margaret Hillis, Robert Page, Otto Werner-Mueller, and Mary Oyer.

During his 23 years with the San Francisco Symphony Chorus, he accepted two Grammy awards for Best Performance of a Choral Work: Orff's *Carmina Burana* - 1993 and Brahms



Ein Deutsches Requiem. Two additional were awarded the chorus and orchestra for Stravinsky's *Perséphone* and Mahler's *Symphony III*.

TV and film credits include an Emmy for *Sweeney Todd* in 2002 and soundtracks for *Amadeus*, *The Unbearable Lightness of Being*, and *Godfather III*.

PENELOPE SHUMATE

Penelope Shumate is delighted to return to Carnegie Hall for her fifth appearance. She has sung with orchestras across the country including the Santa Fe Symphony Orchestra, the Chamber Orchestra of Philadelphia, and the Little Orchestra Society of New York City. Her operatic performance career spans a wide variety of roles such as Violetta, Fiordiligi and Konstanze. Baltimore Opera, Des Moines Metro Opera, Utah Festival Opera and Lake George Opera are among the many opera companies



with which she has performed. She has won numerous vocal awards from many organizations including the

Gerda Lissner Foundation and The MacAllister Awards.

DILLON McCARTNEY

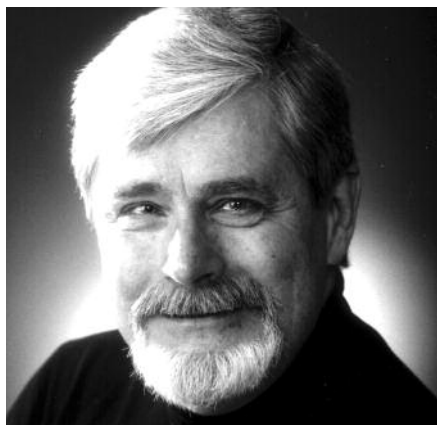
Dillon McCartney is a versatile concert singer, actor and recording artist possessing numerous international credits in theater, opera, film and television. The “Roasted Swan” in *Carmina Burana* has become something of a specialty role of his, having performed it more than any other orchestral and choral work in his repertoire. He has sung the role numerous times with the Pittsburgh Symphony, Pittsburgh Ballet, New York Philharmonic, Mendelssohn Choir of Pittsburgh and the Philadelphia Orchestra, at venues including Carnegie Hall, Avery Fisher Hall, Heinz Hall and the Benedum Center,



and with conductors including Yves Abel, Robert Page, Paul Nadler, Charles Barker, and Kristjan Järvi.

STEPHEN SWANSON

Stephen Swanson is a concert and opera singer, a teacher of singing, and a stage director for opera. He earned degrees from North Park College and Northwestern University and served a two-year AGMA apprenticeship with the Wolf Trap Company. After an internship at the International Opera Studio of the Zurich Opera, Swanson sang in opera houses in Switzerland, Germany, Austria, and the Netherlands, amassing a repertoire of 91 roles in operas, operettas, and musicals. Since 1994, he has been Professor of Voice at The University of Iowa. An extremely versatile performer, Swanson sings works from the Baroque to the avant-garde as well as standard bari-



tone repertoire, such as Brahms' *Ein deutsches Requiem*, Mendelssohn's *Elijah*, and his signature piece, Carl Orff's *Carmina Burana*.

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Lincoln Center's Avery Fisher Hall and 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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