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
  PENOLEPH SHUMATE, Soprano
  DILLON MCCARTNEY, Tenor
  STEPHEN SWANSON, Baritone
  1. Fortuna Imperatrix Mundi
  2. Fortune plango vulnera
  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.
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

II. In Te, Domine, Speravi

III. O Nata Lux
O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes precesque sumere. Quis cumam non contegi dignatus es pro perditis. Nos membra confer effici, tui beat corporis.

IV. Veni, Sancte Spiritus

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 disd ain 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 suppli cants. 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

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, potestate dissolvit ut glaciem.

Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obunbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.

Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortum, me cum omnes plangite!

2. Fortune plango vulnera
Fortune plango vulnera stillantibus ocellis quod sua michi muner a subtrahit rebellis. fronte capillata, sed plerumque sequitur Occasio calvata.

In Fortune solio sederam elatus, prosperitatis vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corruigloriaprivatus.

Fortune rota volvitur: descendom inonoratus; 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 victia 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 celebratur.

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

Cytherizat cantico dulcis Philomena, flore rident vario prata iam serena, salit cetus avium silve per amena, chorus promit virginiam gaudia millena.

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 et probitas tuum retinere.

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

5. Ecce gratum
Ecce gratum et optatum Ver reducit gaudia, purpuratum floret pratum, Sol serenat omnia. Iamiam cedant trista! Estas redit, nunc recedit Hyemis sevitia.

Iam liquescit et decrescit grando, nix et cetera; bruma fugit, et iam sugit Ver Estatis ubera; illi mens est misera, qui nec vivit, nec lascivit sub Estatis 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 governed 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 withdraw 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 meas amicus? Hinc equitavit, eia, quis me amabit?

Floret silva undique, nah min gesellen ist mir we.

Gruonet der walt allenthalben, wa ist min geselle alse lange? Der ist geritten 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 roete Seht mich an, jungen man! Lat mich iu gevallen!

Minnet, tugentliche man, minneliche frauen! minne tuot iu hoch gemout lat iuch in bohen eren schouwen Seht mich an, jungen man! lat mich iu gevallen!

Wol dir, werit, daz du bist also freuden- riche! 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.
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 mib darben, daz diu chunegin von Engel-lant lege an minen armen.

II.

IN TABERNA
11. Estuans interius
Estuans interius ira vehement in amar-titudine 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 vagafertur avis; non me tenent vincula, non me tenet clavis, quero mihi similes et adiungor pravis.

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

Via lata gradior more iuventutis implicor et vitis 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 rogus urit fortiter; propinat me nunc dapifer,

* Miser, miser! ...

* Nunc in scutellae aiceo, et volitare nequeo dentes fre ndentes video:

* Miser, miser!

13. **Ego sum abbas**
Ego sum abbas Cucaniensis et con-silium meum est cum bibulis, et in secta Decii voluntas mea est, et qui mane me quesierit in taberna, post vespers mensus 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, audiatur.

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

* Primo pro nummata vini, ex hac bibunt libertini; semel bibunt pro captivis, 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 whoever 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 prisoners, three for the living, four for all
quater pro Christianis cunctis quinquies pro fidelibus defunctis, sexies pro sororibus vanis, septies pro mil- titibus silvanis.

Octies pro fratibus perversis, nonies pro monachis dispersis, decies pro navigantibus undecies pro discordaniibus, 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 constans, 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. Juvenes, iuvencule 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 suffice, 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.
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 honur. 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 crepuuit. 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 lightening 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. 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, hycre, nazaza, trillirivos!

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

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

My virginity makes me frisky, my simplicity 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 gloria, 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!

Blanchefleur and Helen
24. Hail, most beautiful one
Hail, most beautiful one, precious jewel, hail, pride among virgins, glorious virgin, hail, light of the world, hail, rose of the world, Blanchefleur 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
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 baritone repertoire, such as Brahms’ Ein deutsches Requiem, Mendelssohn’s Elijah, and his signature piece, Carl Orff’s Carmina Burana.
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