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DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
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PLEASURES AND PERILS

FRANZ JOSEPH HAYDN  Missa in Angustiis, Hob. XXII:11,
“Lord Nelson Mass” (42:00)
Dedicated to the memory of Kay Litzinger Fasenmyer
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei
D. JASON BISHOP, DCINY Emerging Conductor
HEATHER HILL, Soprano
KIRSTEN ALLEGRI, Mezzo-Soprano
DAVID ADAMS, Tenor
KEITH HARRIS, Baritone

Intermission

CARL ORFF  Carmina Burana (65:00)
(Version for Two Pianos and Percussion)
SOLVEIG HOLMQUIST, Guest Conductor
FERDIKO PIANO DUO:
NORIKO SUZUKI and FERDY TUMAKAKA
HEATHER HILL, Soprano
DAVID ADAMS, Tenor
KEITH HARRIS, Baritone

1. Fortuna Imperatrix Mundi
2. Fortune plango vulnera

I.

PRIMO VERE
3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
UF DEM ANGER
6. Tanz
7. Floret silva nobilis
8. Chramer, gip die varwe mir
9. Reie
10. Were diu werlt alle min

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.
The so-called “Lord Nelson Mass” was composed in the summer of 1798, a bad year for the Austro-Hungarian Empire, with large parts of it under French rule. It is probably the grim situation that made Haydn title the mass Missa in Angustiis (Mass in Time of Anxiety).

The grim circumstances are immediately reflected in the anguished Kyrie, which composers seldom set in the minor mode. The Gloria is a celebratory dialogue between soloists and chorus. Yet, even in this sprightly Allegro, Haydn introduces the minor far more than is customary. The tempo slows and the mood sobers for the plea, “Qui tollis peccata mundi, miserere nobis” (Thou that takest away the sins of the world, have mercy upon us). The conclusion repeats the music of the opening, creating a large symphonic structure, a hymn of praise, surrounding a supplication.

The opening of the Credo is famous for its canon between the sopranos and tenors, followed closely by the altos and basses. Since the Renaissance, settings of the Credo have traditionally made a musical distinction between the statement of belief and the narration of the key events in the life of Jesus to reflect the mystery of the incarnation, the tragedy of the crucifixion and the joy of the resurrection. Haydn pays special attention to Christ’s birth and passion, expanding them into a tender dialogue between soloists and chorus.

The Sanctus begins with unusual solemnity, leading into a brighter Allegro on the words “Pleni sunt coeli et terra gloria tua” (Heaven and earth are full of thy glory). The Benedictus, usually a warm, meditative piece distinguished musically from the jubilant singing of the two Hosannas, here returns to the somber D minor of the Kyrie. Haydn makes this short text into an extended dramatic dialogue between chorus and soloists, shifting to the major only for the soprano solo. The Agnus Dei, like the Kyrie, is a tripartite invocation. Haydn sets the first two statements for the ensemble of soloists. When the chorus returns for the concluding plea for peace, the tempo increases to Allegro to lift the Mass out of the gloom into a triumphant D major.

Text of Lord Nelson Mass

I. Kyrie

II. Gloria
Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus Lord have mercy. Christ have mercy. Lord have mercy.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee.
We give thanks to thee for thy great glory;  
Lord God, heavenly King, God the Father Almighty, Lord the only-begotten Son, Jesus Christ;  
Lord God, Lamb of God, Son of the Father, thou that takest away the sins of the world, have mercy upon us, receive our prayer.  
Thou that sittest at the right hand of the Father, have mercy upon us, for thou only art holy, thou only art the Lord, thou only, Christ, art most high, with the Holy Ghost in the glory of God the Father. Amen.

III. Credo  
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est; crucifixus etiam pro nobis, sub Pontio Pilato, passus et spultus est; et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicarie vivos et mortuos, cuius regni non erit finis; et in Spiritum Sanctum, Dominum et vivificantem, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas; et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

IV. Sanctus  
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

V. Benedictus  
Benedictus qui venit in nomine Domini. Hosanna in excelsis.

VI. Agnus Dei  
Agnus Dei, qui tollis peccata mundi, misericordia nobis. Dona nobis pacem.

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible; and begotten of his Father before all worlds, God of God, light of light, true God of true God, begotten, not made, of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man; was crucified also for us under Pontius Pilate, suffered and was buried; and the third day he rose again according to the Scriptures, and ascended into heaven, sitteth at the right hand of the Father, and he shall come again with glory to judge the quick and the dead, whose kingdom shall have no end; and I believe in the Holy Ghost, the Lord and Giver of Life, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets; and I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts; heaven and earth are full of thy glory. Hosanna in the highest.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, that taketh away the sins of the world, have mercy upon us. Grant us peace.
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.

*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 collection is clearly a songbook, since many of the pieces included musical notation, but in a style of over a century earlier that did not indicate either exact pitches or rhythms.

Although the Benediktbeuern Manuscript contains no exact notation, Orff was certainly acquainted with the theories of reconstructing medieval secular song, which he often incorporated into his own settings. 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.

*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, taken from various parts of the original manuscript: Part 1 “In Springtime,” includes a sub-section “In the Meadow;” Part 2 “In the Tavern,” features baritone and tenor soloists; and Part 3 “The Court of Love,” might just as well be called “The Court of Seduction.” Each part explores fundamental human needs: nature, wine and sex, which, with Fortune on their side, men and women can enjoy to the fullest.

The version for the two pianos and percussion was prepared in 1956 under Orff’s supervision by one of his students.

### 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, potestatem dissolvit ut glaciem.*

   **Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorum nudum fero tui sceleris. Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria.**

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 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,**
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 subtrahit rebellis. fronte capillata, sed plerunque sequitur Occasio calvata.

In Fortune solio sederam elatus, prosperis-tatis vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corruis gloria privatus.

Fortune rota volvitur: descendendo minoratus; alter in altum tollitur; nimis exaltatus rex sedet in vertice caveat ruinam! Nam sub axe legimus Hecubam reginam.

1.

PRIMO VERE
3. Veris leta facies
Veris leta facies mundo propinatur; hiemalis acies victa iam fugatur, in vesti vario Flora principatur, nemorum dulcisono que cantu celebratur.


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

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

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

 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.

1.

SPRING
3. The merry face of spring
The merry face of spring turns to the world, sharp winter now flees, vanquished; 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 springsucks at summer’s breast: a wretched soul is he who does not live or lust under summer’s rule. Ah!

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

Swaz bie gat umbe...

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 TABERN A

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 velut sine nauta navis, ut per vias aeris vaga fertur avis; non me tenet 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 implicior et vitaei immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.

12. Cignus ustus cantat

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

Miser, miser! Nodo niger et ustus fortiter!

9. Reie

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

Chume, chum, geselle min, ih enbete harte din, ih enbete harte din, chume, chum, geselle min. Suzer rosenvarwer munt, chum un mache mich gesunt chum un mache mich gesunt, suzer rosenvarwer munt.

Swaz bie gat umbe...
Girat, regirat garcifer; me rogus urit fortiter; propinat me nunc dapifer.

Miser, miser! ...

Nunc in scutella iaceo, et volitare nequeo dentes fremdentes video:

Miser, miser!

13. Ego sum abbas
Ego sum abbas Cucaniensis et consilium meum est cum bibulis, et in secta Deci voluntas mea est, et qui mane me quieserit in taberna, post vesperam nudus egrediatur, et sic denudatus veste clamabit: Wafna, wafna! Quis fecisti sor turpassi Noste 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 indiscreto 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 summata vini, ex hac bibunt libertini; semel bibunt pro captivis, post hec bibunt ter pro vivis, quater pro Christianis unctuis quinquies pro fideibus defunctis, sexies pro sororibus vanis, septies pro militibus silvanis.

Octies pro fratribus perversis, nonies pro monachis dispersis, deicies pro navigantibus undecies pro discordanibus, duodecies pro penitentibus, tredecies pro iter agentibus. Tam pro papa quam pro rege bibunt omnes sine lege.

Bibit hera, bibit herus, bibit miles, bibit clericus, bibit ille, bibit illa, bibit servis cum ancilla, bibit velox, bibit piger, bibit albus, bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magmus. Bibit pauper et egrotus, bibit exul et ignotus, bibit puer, bibit canus, bibit presul et decanus, bibit soror, bibit soror.

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 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
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 justis non scribantur.

III.
COUR D’AMOURS

15. Amor volat undique
Amor volat undique, captus est libidine. Iuvenes, iuvene cuniunguntur merito.

Siqua sine socio, care 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; virgum 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 consulte 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 crepuit. Eia.

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

18. Circum mea pectora
Circum mea pectora multa sunt suspiria de tua pulcbritudine, que me ledunt misere. Manda liet, Manda liet min geselle chumet niet.

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.

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!

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

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.

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!

In the waverling 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.

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.

Oh! Oh! Oh!
My virginity makes me frisky, my simplicity holds me back.
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

THE Artists

D. JASON BISHOP

Dr. D. Jason Bishop is Director of Choral Activities at Penn State Erie, the Behrend College, in Erie, PA, where he also serves as conductor of the Erie Philharmonic Chorus. In 2008, Dr. Bishop changed the choral landscape of northwestern Pennsylvania by founding the first comprehensive youth chorus program in the region, the Young People’s Chorus of Erie, of which he serves as Artistic Director. Dr. Bishop has studied conducting with Dr. Dennis Shrock, Dr. Ann Howard Jones, and the late Tony Lee Garner. Praised for both his passion and his efficiency on the podium, Dr. Bishop is in frequent demand as a guest conductor, clinician, and adjudicator, with several performances of major choral-orchestral repertoire to his credit. His recent guest conducting engagements have included the Young People’s Chorus of New York City Honor Chorus Festival, the Central Dauphin District High School Honor Chorus in Harrisburg, PA, and the 2009 NYSSMA Area All-State Festival in Ithaca, NY.
SOLVEIG HOLMQUIST

Professor of Music Solveig Holmquist is in her twelfth year as Director of Choral Activities at Western Oregon University. She conducts the Concert Choir and Chamber Singers, provides musical direction for the yearly musicals in collaboration with the department of Theater/Dance, and teaches Conducting, Choral Methods, and Choral Literature. As a certified adjudicator, Holmquist is in demand at numerous clinics, festivals, and contests throughout the Northwest; guest conducting appearances include the Spokane Festival of the Arts, the Colorado Western Region Honor Choir, and the Anchorage High Schools Choral Festival. She made her fourth appearance conducting on the Carnegie Hall stage in February 2007, with WOU Chamber Singers as the core ensemble.

FERDIKO PIANO DUO

In 2007, Manhattan School of Music alumni Noriko Suzuki and Ferdy Tumakaka, award-winning pianists with vastly different styles, joined forces to form a unique partnership. Ms. Suzuki, winner of the 2002 IBLA Most Distinguished Musician Award and Kabalevsky Special Prize, and second prize winner of the 1999 Soulima and Françoise Stravinsky New Millennium International Competition, is known for her tonal richness and great range of dynamic gradations, while Mr. Tumakaka, who made his debut at 17 as the first-prize winner of the Jakarta Piano Competition, adds a consummate verve and sensibility to the mix.

Dr. Holmquist is the founder and Artistic Director of the Festival Chorale Oregon, a civic choir in its 28th season which has developed a reputation for musical excellence in Oregon and in the international community. Festival Chorale Oregon has enjoyed performing tours through Germany, France, Scandinavia, Austria, Switzerland, the Czech Republic and Spain.

Established performers in their own right, both have soloed on three continents, Mr. Tumakaka most recently at the 10th International Chopin and Friends Festival at the Consulate General of the Republic of Poland in New
HEATHER HILL

Heather Hill’s career covers a broad spectrum of appearances in opera, oratorio, concert stage, television and film. She has sung with the Caramoor Summer Festival under the baton of Will Crutchfield and performed the role of Azema in *Semiramide*. Other roles include Queen of the Night, Clara in *Porgy and Bess*, Lisa in *La Sonnambula* and Konstanze in *Die Entführung aus dem Serail*. She is a winner of the Liederkranz Foundation and a Gerda Lissner Award recipient. Recently engaged by The Dallas Opera, she covered the role of Pip in the world premiere of *Moby-Dick* by Jake Heggie.

KIRSTEN ALLEGRI

Hailed by *The New York Times* as a “highlight” in performance, Kirsten Allegri, mezzo-soprano, brings engaging vocalism, dynamic stage presence and sincere musical interpretation to the operatic stage. With an expressive voice and compelling acting ability, her repertoire encompasses Bellini, Bizet, Britten, Handel, Mozart, and Massenet. Miss Allegri has received critical acclaim from National Public Radio: “If Allegri keeps this up, it won’t be long before she garners a reputation as the first great mezzo of the 21st century!” This season, Miss Allegri makes her Carnegie Hall Isaac Stern Auditorium debut with DCINY. This fall, she will be featured as mezzo soloist with National Chorale in the Mozart *Requiem* and Handel’s *Alexander’s Feast* at Avery Fisher Hall, Lincoln Center. kirstenallegri.com
DAVID ADAMS

Tenor David Adams has performed in a wide variety of venues throughout the United States. His operatic renditions have been acclaimed in Opera News as “light and flexible and yet fiery and expressive.” Mr. Adams has performed with the Metropolitan Opera, Santa Fe Opera, Opera Orchestra of New York, New York City Opera, Caramoor Festival, Fort Worth Opera, Wolf Trap Opera, Syracuse Opera, Opera Birmingham and Augusta Opera. On the concert stage, Mr. Adams has appeared in Carnegie Hall, Alice Tully Hall, Avery Fisher Hall and various halls throughout Europe. Recent and upcoming engagements include the Verdi Requiem and Candide with Mobile Opera.

KEITH HARRIS

American Baritone Keith Harris makes his debut with DCINY in this concert. His 2009 season began with a Carnegie Hall Debut, singing a World Premiere Requiem by Dr. David N. Childs. In November, he made his second New York City Debut at Avery Fisher Hall singing Beethoven’s Ninth Symphony with The National Chorale. He is quickly gaining respect on both the operatic and concert stages. The distinctive warmth of his voice, clear diction, and exceptional musicianship keeps captivating audiences. This season also includes Mendelssohn’s Elijah, Faure’s Requiem, Handel’s Messiah, and Argento’s one-man opera The André Expedition. keithharris.net
Participating in the Haydn portion:
Erie Philharmonic Chorus (PA), D. Jason Bishop, Director
North East High School Chorus (PA), Melissa Heitzenrater-Beichner, Director
Penn State Erie Concert Choir & Chamber Singers (PA), D. Jason Bishop, Director
St. Stephen’s United Methodist Church Choir (OK), Clint Williams, Director
The Young People’s Chorus of Erie (PA), D. Jason Bishop, Director

Participating in the Orff portion:
Afro Gospel Les Gaëly (Congo Republic), Romaric Jean Claude, Director
Festival Chorale Oregon (OR), Solveig Holmquist, Director
Hilo Community Chorus (HI), Tom McAlexander, Director
Western Oregon University Alumni Singers, (OR), Solveig Holmquist, Director
Western Oregon University Chamber Singers (OR), Solveig Holmquist, Director
The Young People’s Chorus of Erie (PA), D. Jason Bishop, Director

The Penn State Erie Choirs wish to thank the Richard J. Fasenmyer Foundation for their generous support of today’s performance in honor of Kay Litzinger Fasenmyer.

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