

Saturday Afternoon, March 26, 2011, at 2:00

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

Presents

***Carmina Burana* Highlights and More**

William Paterson University Symphony Orchestra and
University Choir (Wayne, NJ)

SANDRA DACKOW, *Director*

STEPHEN BRYANT, *Director*

ANTONÍN DVOŘÁK ***Slavonic Dance Op. 46, No. 8 in G minor***

ALEXANDER BORODIN ***"Polovtsian Dances" from Prince Igor***

CARL ORFF ***Carmina Burana***

- 1) O Fortuna
- 2) Ecce Gratum
- 3) Swaz hie gat umbre
- 4) Were diu werit alle min
- 5) In taberna quando sumus
- 6) Veni, veni venias
- 7) Ave Formosissima
- 8) Dulcissime
BRENDA BELOHOUBEK, *Soprano*
- 9) O Fortuna

Intermission

Mills E. Godwin High School Band and Choir (Richmond, VA)

SHERRI A. MATTHEWS, *Director*

LEON AUMAN, *Director*

CARL ORFF ***"O Fortuna" from Carmina Burana***

arr. KIRBY SHAW ***"My Country Tis of Thee"***

GUSTAV HOLST ***Jupiter, the Planets***

I. Jupiter, the Bringer of Jollity

PETER ILYICH TCHAIKOVSKY/arr. ERIC RATH ***"Scherzo" from Symphony No. 4***

Arr. MOSES HOGAN ***"Ev'ry Time I Feel the Spirit"***

GIACOMO PUCCINI/arr. JAY BOCOOK ***"Nessun Dorma" from Turandot***

(Continued)

Please hold your applause until the end of the last movement.

Avery Fisher Hall

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

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 ROBERT W. SMITH *Inchon*

 AARON COPLAND/transcription by WILLIAM H. SILVESTER **“Old American Songs”**

 Little Horses
 Zions Walls
 At the River
 Ching A Ring

Intermission

Mills E. Godwin High School Show Choir (Richmond, VA)

 SHERRI A. MATTHEWS, *Director*

 arr. LISA DESPAIN **“Don’t Rain on My Parade”**

 arr. MARK BRYMER **“Ain’t No Sunshine When Your Gone”**

 arr. MAC HUFF **“Walking on Sunshine”**

 Please hold your applause until the end of the last movement.

Notes on the Program

Slavonic Dance, Op. 46, No. 8 in G minor
 ANTONÍN DVOŘÁK

Born September 8, 1841, Nelahozeves, Czech Republic
Died May 1, 1904, Prague, Czech Republic

Originally written as a piano duet, the *Slavonic Dance*, Op. 46, No. 8 in G minor was later orchestrated by Dvořák and published as the final dance in a set of eight. Each dance was based on the model of a national dance of the region, with number eight written as a Czech *Furiant*, a whirling, energetic clash of three beats against two. The music seizes the listener right away, caroming back and forth between major and minor. A charming and nostalgic trio section relaxes into an unchallenged triple time, after which the original material returns. The coda swoops the music up with even more intense rhythmic and harmonic compression before the trio theme eases the music home, ending with a final joyful shout.

“Polovtsian Dances” from Prince Igor
 ALEXANDER BORODIN

Born November 12, 1833, Saint Petersburg, Russia
Died February 27, 1887, Saint Petersburg, Russia

Though Alexander Borodin did not complete his opera *Prince Igor*, the “Polovtsian Dances,” taken from the second act, is arguably the composer’s most popular work. *Prince Igor* is set in 12th century Russia and tells the story of how the title character finds his city overtaken by the Polovtsi, nomadic invaders from central Asia. Their leader, Khan Kontchak, stages entertainment for Prince Igor, featuring the dancing of beautiful and athletic young slaves. Lyrical themes for the women alternate with fast paced dances of great bravado for the men.

Carmina Burana

CARL ORFF

Born July 10, 1895, Munich, Germany
Died March 29, 1982, Munich, Germany

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Text and translation of *Carmina Burana***I: FORTUNA IMPERATRIX MUNDI (FORTUNE EMPRESS OF THE WORLD)****O Fortuna (Chorus)**

*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.*

O Fortune, like the moon with its changing phases, you are ever growing and waning; hateful life first oppresses and then soothes as fancy takes it; Poverty and power it melts them like ice.

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

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.

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

When health and virtue are against me, are only pain and exhaustion, forever in this vale of tears. So at this hour without delay pluck the vibrating strings; since Fate strikes down the string man, everyone weep with me!

II: PRIMO VERE (THE FIRST SPRING)**5. Ecce gratum (Chorus)**

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

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!

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

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 neither lives or lusts 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.*

They rejoice and glory 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!

III: UF DEM ANGER (ON THE MEADOW)**9c. Swaz hie gat umbe (Chorus)**

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

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

10. Were diu werlt alle min (Chorus)

*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.*

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.

IV: IN TABERNA (IN THE TAVERN)**14. In taberna quando sumus (Chorus)**

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

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.

*Quidam ludunt, quidam bibunt, quidam indis-
crete vivunt. Sed in ludo qui morantur, ex his
quidam denudantur quidam ibi vestiuntur,
quidam saccis induuntur.*

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.

*Ibi nullus timet mortem sed pro Baccho mittunt
sortem:*

Here no-one fears death, but they throw the dice in the name of Bacchus.

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Primo pro nummata vini, ex hac bibunt libertini; post hec bibunt ter pro vivis, semel bibunt pro captivis, quater pro Christianis cunctis quinquies pro fidelibus defunctis, sexies pro sororibus vanis, septies pro militibus silvanis.

Octies pro fratribus perversis, nonies pro monachis dispersis, decies pro navigantibus undecies pro discordantibus, 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 servus 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.

V: COUR D'AMOURS (THE COURT OF LOVE)

20. Veni, veni, venias (Chorus)

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

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

Rosa rubicundior, lilio candidior omnibus formosior, semper in te glorior!

23. Dulcissime

Dulcissime, totam tibi subdo me.

VI: BLANZIFLOR ET HELENA (BLANCHEFLEUR AND HELENA)

24. Ave formosissima

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

VII: FORTUNA IMPERATRIX MUNDI (FORTUNE EMPRESS OF THE WORLD)

25. O Fortuna

Repeat of No. 1

First of all it is to the wine-merchant the 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 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.

Come, come, O come, do not let me die, hycra, hycra, 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!

Sweetest one, I give myself to you
Totally.

Hail, most beautiful one, precious jewel, Hail, pride among virgins, glorious virgin, Hail, light of the world, Hail, rose of the world, Blancheleur and Helen, noble Venus!

"O Fortuna" (Fortuna Imperatrix Mundi)

The most familiar piece from Carol Orff's *Carmina Burana*, "O Fortuna" has been

featured in numerous commercials, TV shows, and movies. While just one movement from a much longer cantata, this piece begins and ends the entire work.

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"America"

arr. KIRBY SHAW

"America," commonly known as "My Country 'Tis of Thee," has been one of our country's most beloved anthems. The music, also known as "God Save the Queen," is a familiar tune, but the words give the tune a truly patriotic sentiment. Samuel Francis Smith penned the words because he had a deep desire to create a national hymn which thanked God for the beautiful land of America. This arrangement by Kirby Shaw is in the gospel style. Beginning simply with the unison melody, it modulates into a solo section which is immediately followed by a glorious, full-chorus finish.

Jupiter, the Planets

GUSTAV HOLST

*Born September 2, 1874, Cheltenham, England
Died May 25, 1934, London, England*

Jupiter, the Planets, composed for orchestra between 1914 and 1916, is a suite of seven tone poems, each describing the planets from Mars to Neptune. At a time when Holst was finding large-scale composition difficult, due to demands on his time, his friend Clifford Bax talked to him about astrology. The clearly defined character of each planet suggested the contrasting moods of a work that was unlike anything he had yet written. The movement depicting Jupiter will be performed this afternoon.

"Scherzo" from Symphony No. 4

PETER ILYICH TCHAIKOVSKY

*Born May 7, 1840, Votkinsk, Russia
Died November 6, 1893, Saint Petersburg, Russia*

In correspondence with his benefactor and to whom the symphony is dedicated, Madame Nadezhda von Meck, Tchaikovsky said that he always wanted to write a piece of music in which the string section never once used

their bows. From this germinating thought come several other contrasting musical vignettes. Chiefly among them is the soft and staccato brass and timpani which are to sound like a distant band parading through the street.

The Scherzo is punctuated and varied, contrasting with the soaring melodies that typify much of Tchaikovsky's music. It is in this contrast and punctuation that the percussion ensemble sounds so at home. In this arrangement, contrast in the orchestration has been maintained to keep the integrity of the original: the marimbas mimic the pizzicato strings, the metallic instruments imitate the woodwinds and the brass family is represented by marimbas using "dead strokes."

"Ev'ry Time I Feel the Spirit"

arr. MOSES HOGAN

*Born March 13, 1957, in New Orleans, Louisiana
Died February 11, 2003, in Harvey, Louisiana*

Moses Hogan's arrangement of "Ev'ry Time I Feel the Spirit" has become one of the most loved arrangements of this favorite spiritual. Before he died in 2003, Mr. Hogan had become one of the most prolific arrangers of spirituals. His passion for creating pieces that would celebrate his heritage and maintain the authenticity of the style made his arrangements extremely popular with choruses. Since his death, his compositions have become staples in the repertoire of high school, college and community choirs.

"Nessun Dorma" from *Turandot*

GIACOMO PUCCINI

*Born December 22 1858, Tuscany, Italy
Died November 29, 1924, Brussels, Belgium*

This piece is one of the best-known and loved tenor arias in all of opera. From Puccini's *Turandot*, its luscious, legato lines echo the pleading of the singer, Calaf.

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Text and translation of "Nessun Dorma"

*Nessun dorma! Nessun dorma!
Tu pure, o, Principessa, nella tua fredda stanza,
guardi le stelle che tremano d'amore e di speranza.
Ma il mio mistero è chiuso in me, il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò quando la luce splenderà!
Ed il mio bacio scioglierà il silenzio che ti fa mia!
(Il nome suo nessun saprà!... e noi dovrem, ahime, morir!)
Dilegua, o notte! Tramontate, stelle! Tramontate, stelle!
All'alba vincerò! vincerò, vincerò!*

Nobody shall sleep!... Nobody shall sleep!
Even you, o Princess, in your cold room, watch the stars, that tremble with love and with hope. But my secret is hidden within me, my name no one shall know... No!...No!... On your mouth I will tell it when the light shines. And my kiss will dissolve the silence that makes you mine!... (No one will know his name and we must, alas, die.) Vanish, o night! Set, stars! Set, stars! At dawn, I will win! I will win! I will win!

Inchon

ROBERT W. SMITH

Born October 24, 1958, Fort Rucker, Alabama

Inchon was inspired by a historic event during the Korean War. From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, *Inchon* explores this clashing of cultures through sound. Even the simple Korean prayer in the center of the piece is answered by the more powerful Western statement of the same melody. As quickly as the invasion begins, it ends as the helicopters fly into the distance, leaving the beach once again in solitude.

Inchon is dedicated in loving memory of the composer's father, a heroic veteran of the Korean and Vietnam Conflicts.

Old American Songs, Set II

AARON COPLAND

*Born November 14, 1900, Brooklyn, New York
Died December 2, 1990, Tarrytown, New York*

The warm reception of the *Old American Songs* in 1951 prompted Copland to write an immediate sequel, *Old American Songs II*,

made up of settings of "The Little Horses," "Zion's Walls," "The Gold Willow Tree," "At the River," and "Ching-a-Ring Chaaw." As with the first set, Copland preserves the tunes' rhetorical directness and simple diatonic harmonies in his arrangements, while adding numerous personal touches. In the camp-meeting spiritual "Zion's Walls," for example, he adds a novel contrasting section based on his own countermelody to the original tune, while he entirely rearranges the ballad "The Gold Willow Tree." In "Ching-a-Ring Chaw" he purged the text of its racial implications and revised the story about African-American immigration to Haiti as a more general utopian fantasy.

The show choir will open with "Don't Rain on My Parade" from the 1964 Broadway musical *Funny Girl*. Our version of this song begins with a solo by senior Caroline Medley. The second piece is the soulful ballad, "Ain't No Sunshine," originally sung by Bill Withers and featured on his 1971 album, *Just As I Am*. The show choir's performance will conclude with the 1983 song "Walking on Sunshine," which was on the debut album of Katrina and the Waves.

Meet the Artists

William Paterson University Symphony Orchestra

The William Paterson University Symphony Orchestra is comprised primarily of music majors, as well as selected students drawn

from other disciplines, music department alumni, and other area musicians. The Symphony recently presented a workshop for the New Jersey Music Educators State Conference and embraces a strong

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mission of service to the local schools and teaching community. The William Paterson University Symphony Orchestra regularly collaborates with the University Choir on large-scale choral/orchestral literature. Concerto performances feature both student and faculty soloists. The William Paterson University Symphony Orchestra strives to bring great performances to the University community and beyond, reaching listeners of all ages.

William Paterson University Choir

The William Paterson University Choir is an ensemble of approximately 80 voices made up of students as well as singers from the community. The choir has a varied repertoire including Stravinsky's *Symphony of Psalms*, Mozart's *Requiem* and *Coronation Mass*, Faure's *Requiem*, *Messiah*, Beethoven's *Mass in C*, Vivaldi's *Gloria*, Britten's *Rejoice in the Lamb*, Bernstein's *Chichester Psalms*, Haydn's *Creation*, Schubert's *Mass in E flat*, Bach's *Christmas Oratorio*, Rutter's *Gloria*, Mendelssohn's *Elijah*, and Mathias' *Rex Gloriam*. The William Paterson University Choir is honored to be making its debut at Lincoln Center's Avery Fisher Hall.



Sandra Dackow

Sandra Dackow holds three degrees from the Eastman School of Music and currently serves as music director of the Hershey Symphony Orchestra in Pennsylvania, the Hershey Symphony Festival Strings, and of the William Paterson University Symphony Orchestra in New Jersey. An Aspen Conducting fellow, she was awarded the silver medal in the 2001 Vakhtang Jordania/New Millennium Conducting Competition in Ukraine. Dr. Dackow has published over 90 works for student orchestras and is an author of *Alfred's*

Orchestra Expressions and a co-author of the *MENC Complete String Guide*. She has appeared as a guest conductor, clinician and adjudicator throughout the U.S. and abroad.



Stephen Bryant

Stephen Bryant received master's degrees in voice and choral conducting from the University of Michigan. He was the assistant conductor for the University of Michigan Choral Union from 1986–1988, which performed with Kurt Masur and the Leipzig Gewandhaus Orchestra as well as other major orchestras. Professor Bryant is currently director of Choral Activities at William Paterson University. He also has an international singing career and was nominated for a Grammy award in 2009 for best opera recording. He has performed with the San Francisco Opera, Netherlands Opera, New York City Opera, Sante Fe Opera, the New York Philharmonic, and the Philadelphia Orchestra.

Mills E. Godwin High School

The choirs at Mills E. Godwin High School have performed for gubernatorial events, represented Virginia in International Music Festivals, performed at the VMEA State Convention, the ACDA DC Voices United Convention, the National School Board Association, and many other events around Richmond, Virginia. The choral groups at Godwin have received commendations from Governors Allen and Gilmore, and performed for Governors Allen, Warner, Kaine McDonnell, and the Virginia State Supreme Court. The Chamber Ensembles are undefeated in the Lee-Davis/Hanover Chamber Choir Competition which is a three-day event featuring around 80 choirs from the Mid-Atlantic District. All of the choral ensembles consistently receive superior ratings at all festivals.

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Leon Auman

Leon Auman is completing his 39th year as a high school director and fine arts department chair. He is presently in his 18th year at Mills E. Godwin High School, after teaching at Henrico High School for 15 years. He is a graduate of East Carolina University with French horn as his major instrument. During his tenure in Henrico County, his bands have received numerous awards on both the marching field and concert stage. His jazz bands and percussion ensembles have consistently received superior ratings and first place awards at numerous jazz festivals. Leon is in demand as both adjudicator and clinician.



Sherri A. Matthews

Sherri A. Matthews has been the choral director at Mills E. Godwin High School since 1989.

After graduating from VCU with a bachelor's in music education, she set to work to build the program at Godwin. In 22 years the program has grown from 23 students to over 220, and Ms. Matthews oversees nine performing ensembles which perform over 50 times a year. She has received 11 commendations from the Governors School for the Performing Arts, was awarded commendations from the Mayors of Innsbruck, Salzburg, and Vienna. She has received the Godwin High School PTSA Educator of the Year Award.

Distinguished Concerts International New York (DCINY)

Founded by Iris Derke (General Director) and Jonathan Griffith (Artistic Director and Principal Conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. With over 25 combined years of experience, DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.dciny.org.

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