Sunday Afternoon, June 19, 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
Distinguished Concerts Orchestra International
Distinguished Concerts Singers International

Body & Soul

TIMOTHY MICHAEL POWELL  *Incarnatio Mysteria* (World Premiere)
   I. Introduction – Admirabile Commercium
   II. Divinum Mysterium
   III. O Magnum Mysterium
   IV. Veni Lumen Cordium – Verbum Caro Factum Est
   V. Mirabile Mysterium
   VI. Audite – Gloria

TIMOTHY MICHAEL POWELL, Composer/Conductor
TINA MILHORN STALLARD, Soprano
CALLAWAY POWLU, Soprano
MACKENZIE MARR, Alto

Intermission

JOHANNES BRAHMS  *German Requiem, Op. 45* (Shaw edition)
   I. Blest are they that mourn
   II. Behold, all flesh is as the grass
   III. Lord, make me to know
   IV. How lovely is thy dwelling place
   V. Ye now are sorrowful
   VI. Here on Earth have we no continuing place
   VII. Blessed are the dead

MILBURN PRICE, Conductor Laureate
TIFFANY BOSTIC-BROWN, Soprano
TERRANCE BROWN, Baritone

Please hold your applause until the end of the last movement.
Notes on the Program

**Incarnatio Mysteria**
TIMOTHY POWELL

*Incarnatio Mysteria* is set for SATB choir, two-part treble choir, soprano solo, and orchestra. It uses passages from the Latin Vulgate translation of the first chapter of the Gospel of John as well as traditional motet texts. Additionally, *Incarnatio Mysteria* includes an important and beautiful passage from the apocryphal Gospel of Thomas. I received invaluable translation assistance from the English to Latin from my colleague Jillian Humphreys, Latin Magistra par excellence at the Davidson Fine Arts School. I was further assisted by Stevan Davies from Misericordia University. The final version of the passage included many changes back and forth from Latin to English and back again, and was certainly a group effort. I am indebted to Scott Blanchard from Misericordia University who provided a wonderfully poetic version which used the English, Latin, and the original Coptic versions as its basis.

I've been thinking about *Incarnatio Mysteria* since the summer of 2001. Originally, I intended to write a seven-movement unaccompanied work using traditional Latin motet texts interspersed with original English poetry, all in some way connected and about the mystery of the Incarnation of Christ. I completed the piece in 2003 but was deeply unsatisfied with almost all the music, except for the "Mirabile Mysterium" and a setting of "O Magnum Mysterium." I kept in my mind the idea of a large-scale major work which centered on the Incarnation, though increasingly I began to think of it more in terms of a major work with orchestra and soloists. Further, I began to expand the concept to include biblical passages as well as other sacred writings and took out the idea of using my own poetry.

The decision to revisit the piece came about through the encouragement of Iris Derke and my good friends at DCINY, who agreed in 2009 to host the world premiere at Lincoln Center, and through another good friend, Dr. Britt Cooper, who commissioned a new setting of "O Magnum Mysterium." I decided to use "O Magnum Mysterium" as one of the central movements of the work and as a companion piece to "Mirabile Mysterium," the only movement from the original incarnation to survive the cutting board. Finally, I work every day at the Davidson Fine Arts School in Augusta, GA, which arguably has the best high school music program in the United States. Every day I get to swim in an atmosphere of talent, surrounded by 165 of the smartest, most talented, driven, and artistically-expressive young singers in America. This piece is without a doubt a product of this amazing daily collaboration.

—Note by Timothy Michael Powell

**Text and translation of Incarnatio Mysteria**

I. Introduction – Admirabile Commercium


In the beginning was the Word, and the Word was with God, and the Word was God. And the light shined in darkness. And the darkness did not comprehend it. O wondrous interchange! The Creator of the human race, assuming a living body, has deigned to be born of a virgin; and issuing forth unbegotten, he has bestowed upon us his divinity.
II. Divinum Mysterium
Sanctus! Divinum mysterium semper declaratur, et mens infidelium timens excaecatur, firma spes credentium fide roboratur. Sanctus!

Fides est summopere, credere in Deum, Panem sanctum edere et tractare eum. Iubens dicit: Sumite, hoc est corpus meum. Sanctus!

Panis prius cernitur, sedum consecratur, caro tunc efficietur, Christus sic mutatur, quomodo convertitur, Deus operetur. Dominus Deus Sabaoth!

De vino similiter, si sit benedictum, et tunc est veraciter sanguis Christi dictum, credamus fideliter verum et non fictum. Ossana in excelsis!

Nobis celebrantibus istud sacramentum, et cunctis fidelibus fiat incrementum omnibus negantibus sit in detrimentum. benedictus qui venit in nomine Domini (Marie filius). Ossana in excelsis!

O magnum mysterium, et admirabile sacramentum, ut anima alia viderent Dominum natum, jacentem in praesepio! beata Virgo, cujus visceras meruerunt portare Dominum Christum. Alleluia!

O great mystery, and wondrous sacrament, that animals should see the new-born Lord lying in their manger! Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ! Alleluia!


The Word was made flesh and dwelt among us; and we beheld his glory, the glory as of the only-begotten by the Father! Full of grace and truth.

A wonderful mystery is revealed today. The two natures are renewed: God has become man. That which he was, he remained, and that which he was not, he assumed: Suffering neither mixture nor division.

III. O Magnum Mysterium
Holy! The divine mystery is proclaimed, and the mind, always fearful of unbelievers is blinded, the firm hope of believers is strengthened by faith. Holy!

First you see the bread, but when it is consecrated, then became flesh, and became Christ. The way of transformation is God at work. Lord God of Hosts!

The same thing happens to the wine, once consecrated, then you can truly say the blood of Christ, believe with faith that it is not really simulation. Heaven and earth are full of your glory! Hosanna in the highest!

To us that celebrate this sacrament, and all believers ill derive benefit. To all those who deny or damage. Blessed is he who comes in the name of the Lord (the Son of Mary). Hosanna in the highest!

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio! beata Virgo, cujus visceras meruerunt portare Dominum Christum. Alleluia!

Come, light of hearts. O light most blessed, fill the hearts of all thy faithful. Come, light of hearts. The Word was made flesh and dwelt among us; and we beheld his glory, the glory as of the only-begotten by the Father! Full of grace and truth.

A wonderful mystery is revealed today. The two natures are renewed: God has become man. That which he was, he remained, and that which he was not, he assumed: Suffering neither mixture nor division.

IV. Veni Lumen Cordium – Verbum Caro Factum
Anyone here with two ears had better listen! There is light within a person of light, and it shines on the whole world. If it does not shine, it is dark. I am the light that is over all things. I am all: from me all came forth, and to me all attained. [Let the voices of the old men and young men, the choir of infants, the crowd of mothers, and virgins and simple girls, resound!] Sit a piece of wood, I am there. Lift up a stone, and you will find me there. Lift up your hearts. We lift them up to the Lord. Let us give thanks to the Lord our God. It is right to give our thanks.

V. Mirabile Mysterium
When two Aures haveatea, is it a good thing? In eo, qui lumen possidet lumen est, et in toto orbem clarescet. Sinon lucet, obscurum est. Sum iudum lumen quod res omnes superstet Sum omnes et ame omnes provenit. [te sense iuventus, parvulum te chorus, Turba matrum virginumque simplices puellae voces perstrepant!] Scindete lignum ibi sum; surgite saxum ibi invenietis. Sursum corda habemus ad Dominum Gratias agamus Domino Deo nostro Dignum et iustum est Domino nostro! Gloria Patri! Gloria Filio! Gloria et Spiritui Sancto!
German Requiem, Op. 45
JOHANNES BRAHMS/Edited by Robert Shaw

The Requiem, Brahms’ longest work and the first to garner him international recognition, is a personal statement of faith, intentionally distanced from institutional religion. The “German” of the title refers only to the language from which the texts were taken and it is meant neither to apply to a single nation nor to a specific religion. Brahms selected a group of Scriptural texts from Martin Luther’s translation of both the Hebrew and Christian Scriptures and the Apocrypha, shaping the work in keeping with his own spiritual and musical vision. Brahms’ Requiem is a memorial to the dead, a comfort to those left behind and the promise of eternal redemption. Far from soothing sentimentality, the Requiem addresses the complexities of the meaning of life, death and resurrection, in a context that deliberately eschews any specific religion or theology.

The work as a whole is a grand arch of which the apex, Movement Four, is the choral description of the joy of eternal life. Surrounding it are movements reflecting the pain of death and the search for meaning, as well as teachings on God’s cosmic order. Framing the work as a whole are Movements One and Seven, using much of the same music and offering peace and comfort to the living and the dead. The funeral march of the second is balanced by the theme of the resurrection in the sixth movement. Similarly, the baritone solo in the third balances the soprano solo in the fifth. Finally, at the apex of the arch is a chorus expanding on the soul’s final resting place with God. Brahms also uses the chorus’s opening three-note motive on the word “Selig” (Bless-ed) as the mortar that fuses the building blocks of the arch.

The opening movement introduces the premise of the entire work, “Blessed are they that mourn,” focusing on the mourners rather than on the deceased. The second movement, a funeral march, is the darkest and longest section of the work, reminding the mourners of the inevitability of death—although without the terror of damnation. Movement Three, “Lord, teach me that I must die,” is a prayer in which the individual is instructed to acknowledge his mortality and the vanity of earthly gratification, and, finally, to commend his soul to God.

The gentle “How lovely is Thy dwelling place” is the central description and promise of eternal life. It is a simple ABA song form for the chorus, whose middle section is a passionate outburst of longing for God. In the fifth movement, the soprano soloist, echoed by the chorus, promises comfort and eternal joy for those in mourning as well as the dead. Musically as well, it is a counterweight to the baritone’s somber musings on the vanities of this world in Movement Three. The sixth movement, “Here on earth we have no continuing place,” celebrates the eternal kingdom of God. Like the earlier composers, Brahms made extensive use of tone painting in keeping with the text.

The final movement returns to themes—both textual and musical—from the beginning of the Requiem; this time, however, it
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is the dead, rather than the mourners, who are blessed. The music, however, is more passionate as it sums up the message of eternal life that has been the principal focus of the entire work.

Meet the Artists

Timothy Michael Powell

Dr. Timothy Michael Powell is director of Choral Activities at the prestigious and award-winning Davidson School of Fine Arts in Augusta, GA, and is an accomplished conductor and composer. Dr. Powell holds a D.M.A. in conducting from the University of South Carolina where he studied with Larry D. Wyatt. He was the 1999 National Choristers Guild Scholar, a 2002–03 United States Fulbright Scholar to Bulgaria, and a 2002 Fellow with the prestigious South Carolina Conductors Institute. He received both his bachelor’s (cum laude) and his master’s degrees in church music from Belmont University where he studied with Timothy W. Sharp. His compositions include numerous major works, including Wedding Mass, which was premiered at Carnegie Hall in June 2008 under his baton with festival chorus, and the opera His Terrible Swift Sword, which was premiered in April of 2007.

An active concert artist, soprano Tina Milhorn Stallard has performed in China, Bulgaria, Puerto Rico, and throughout the United States. She has sung with Opera Omaha, Central City Opera, Opera Theatre of Lucca (Italy), Cincinnati Opera, Kentucky Opera and the Palmetto Opera. Orchestral engagements include the Cincinnati Chamber Orchestra, Lexington Philharmonic, Bowling Green Western Symphony Orchestra, and the South Carolina Philharmonic. Stallard may be heard in the role of “Principal” in the Beauport Classical recording of Robert J. Bradshaw’s chamber opera Gabriel. She is on the faculty at the University of South Carolina, where she teaches applied voice and vocal pedagogy.

Tina Milhorn Stallard

Callaway Powlus

Callaway Powlus, treble soloist, is a 13-year-old seventh grade honor student at the John S. Davidson Fine Arts Magnet School in Augusta, GA. At Davidson, she is a member of the Davidson Treble Honor Chorus and National Junior Honor Society. She was one of three students selected for the Georgia 6th grade Statewide Honor Chorus, and in 2010 was the only student from Davidson to post perfect scores in both
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rounds of the Georgia All-State Choir auditions. She played the leading role of Tiny Tim in the Augusta Players production of A Christmas Carol, the Musical and has also been a featured soloist in two holiday productions at her church.

Mackenzie Marr

Mackenzie Marr, treble soloist, is a rising senior. She is currently the soprano section leader of The Davidson Chorale and has also been a member of the Augusta Children’s Chorale and St. Paul’s Episcopal Church Choir. Miss Marr has performed with these groups not only nationally, but also in Canada and Europe. She enjoys acting and has been in numerous productions, most notably playing Leslie in Bridge to Terabithia, Brigitta in Sound of Music, and Kelsi in High School Musical. In addition to her vocal and stage experience, Marr is also an accomplished pianist and most recently had the honor of performing a concerto with the Symphony Orchestra of Augusta.

Milburn Price

Milburn Price is Dean Emeritus of the School of Performing Arts at Samford University in Birmingham, AL, where he taught conducting, voice, and church music and conducted the Samford A Cappella Choir and the Samford Orchestra.

Price has been involved in activities of the American Choral Directors Association for more than 40 years. Under his direction the Furman University Concert Choir performed at the first independent ACDA National Convention in Kansas City in 1971 and was one of five choirs from the United States selected to participate in the 1973 Vienna (Austria) Symposium on Baroque Choral Music co-sponsored by ACDA. He was convention rehearsal conductor for the “Community of Choruses” which performed with the Louisville Orchestra at the 1989 National Convention. He served as president of ACDA’s Southern Division from 1993–95 and as national president from 1999–2001. At the 2006 Southern Division Convention, he was awarded the biennial Southern Division ACDA Award for Choral Excellence, and he conducted the Samford A Cappella Choir in a concert performance. He chaired the Search Committee that led to the selection of Timothy Sharp as the new executive director for ACDA.

Tiffany Bostic-Brown

Tiffany Bostic-Brown’s voice has been acclaimed for her “sweet and ethereal” sound—Washington Times, Washington, D.C. Recently, Ms. Bostic has appeared with Opera Lousiane as First Lady in The Magic Flute and with the Oklahoma Canterbury Chorale Society and Symphony in Bach’s B minor Mass. Other credits include Female Chorus in The Rape of Lucretia, Violetta in La traviata, Fiordiligi in Cosi fan tutte, Madame Lidoine in Dialogues of the Carmelites, Mimi in La bohème, Beth in Little Women, Mrs. Hayes in Susannah, Nella and Lauretta in Gianni Schicchi, Miss Wordsworth in Albert Herring, Marianne in Tartuffe, Elisetta in Il matrimonio segreto, Adele in Die Fledermaus, and Female Chorus in The Rape of Lucretia.
American baritone Terrance Brown possesses a strikingly rich sound. A native of West Blocton, AL, Brown has performed extensively as a recitalist, concert soloist, and in opera. He has performed with Austin Symphony, Baton Rouge Symphony, Louisiana Sinfonietta, Memphis Symphony (Southern ACDA Convention), Pensacola Opera, Mobile Opera, Chesapeake Chamber Opera, and New Orleans Opera.

Brown’s appearance in fall 2008 in the opening gala concert for Opera Louisiana appeared nationally through LPB in the fall of 2009. Brown studied at Samford University under Sharon Lawhon and at Louisiana State University under Lori Bade. Brown is director of vocal studies at the University of North Alabama in Florence, AL.

Distinguished Concerts International New York

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Participating in Incarnatio Mysteria
Columbia County Choral Society (GA), Timothy Michael Powell, Director
The Combined Choral Ensembles of Davidson Fine Arts School (GA), Timothy Michael Powell, Director
Grace Avenue United Methodist Church Adult Choir (TX), Laurie Hanson-Roberts, Director

Participating in Requiem
Bonsack Baptist Church Adult Choir (VA), Barry Green, Director
Chancel Choir of the First Baptist Church, Henderson, (NC), Mark L. Hopper, Director
First Baptist Church of Forest City Sanctuary Choir (NC), Tony Spencer, Director
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