DISTINGUISHED CONCERTS
INTERNATIONAL NEW YORK (DCINY)

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Presents

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

TIMOTHY MICHAEL POWELL, Guest Conductor
SUZANNAH MOORMAN, Soprano

TIMOTHY MICHAEL POWELL
Mass in C major No. 1, "Wedding Mass"
Kynhe
Gloria
Credo
When Love Is Found
Sanctus/Benedictus
Agnus Dei

Intermission

GARDAR CORTES, Guest Conductor
Sigrún Hjálmtrysthjóððar Diddú, Soprano
Dillon Mccartney, Tenor
Bergþórir Pálsson, Baritone

CARL ORFF
Carmina Burana: Cantiones Profanae,
for Solo Voices, Chorus, and Orchestra
INTRODUCTION: FORTUNE, EMPRESS OF THE WORLD
1. O Fortuna (Chorus): O Fortune, changing like the
   moon, always waxing or waning
2. Fortune plango vulnera (Chorus): Weeping,
   lament fortune's blows.

Please hold your applause until the end of the work.

Program continues

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
PART I: IN SPRINGTIME
3. Veris leta facies (Chorus): Spring’s bright face
greets the world.
4. Omnia sol temperat (Baritone): The pure, bright
sun governs everything.
5. Ecce gratum (Chorus): See how the welcome sun
brightens everything.

ON THE LAWN
6. Dance (Orchestra)
7. Floret silva (Large and Small Chorus): The forest is
in flower and leaf. Where is my old friend? Who
will love me?
8. Chramer, gip die varwe mir (Sopranos and Chorus):
Shopkeeper, give me the red color for my cheeks
that the young man loves.
9. Round Dance (Orchestra) and Songs (Chorus):
The girls want no man all summer. Come, come my
dear friend. Sweet rose-like mouth, heal me.
10. Were diu werit all min (Chorus): If the world were
all mine, I’d give it all up to hold the Queen of
England in my arms.

PART II: IN THE TAVERN
11. Estuans interius (Baritone): I talk to myself with
rage and bitterness. My soul is dead. I manage
to save my skin.
12. Olim lacus colueram (“Song of the Roast Swan,”
Tenor and Male Chorus): Once I lived on a lake,
now I am well done, roasted black, and served on
a platter.
13. Ego sum abbes (Baritone and Male Chorus): I am
the Abbot of Cucany. Whoever joins me at dice
after vespers loses his shirt.
14. In taberna quando sumus (Male Chorus): When
we are in the tavern, we gamble and drink. First,
play for the wine; then drink to the prisoners;
then to the living; fourth, to the Christians; fifth,
the departed faithful; sixth, vain women; seventh,
rural soldiers; eighth, fallen brothers; ninth,
dispersed monks; tenth, sailors, eleventh, quarrelers;
twelfth, the penitents; thirteenth, travelers. Men,
women, soldiers, clerks, servants are drinking. The
quick, the lazy, the white, the black, the steady,
the wanderers are drinking. Men and women by
the thousands are drinking.

PART III: THE COURT OF LOVE
15. Amor volat undique (Soprano and Chorus of Boys):
Cupid flies everywhere.
16. Dies, nox et omnia (Baritone): Day and night,
everything is going badly.
17. Stetit puella (Soprano): There stood a girl in a red
tunic, like a rose.
18. Circa mea pectora (Baritone and Chorus): Many
are the signs from my heart for your beauty.
19. Si puer cum puellula (Sextet): When a boy and a
girl are alone in a room, what happy intimacy.
20. Veni, veni, venias (Double Chorus): Come, come, don’t make me die.
21. In trinita (Soprano): Weighing love against chastity.
22. Tempus est iocundum (Soprano, Baritone and Chorus): It is time for rejoicing, girls and boys, winter or spring.
23. Dulcisissime (Soprano): Sweetest boy, I give my all to you.
BLANZIFLOR AND HELEN
24. Ave formosissima (Chorus): Hail to the most beautiful girl, precious gem, noble beauty.
FORTUNE, EMPRESS OF THE WORLD
25. O Fortuna (Chorus): O Fortune, changing like the moon, always waxing or waning.

Notes ON THE PROGRAM

TIMOTHY MICHAEL POWELL  Mass in C major No. 1, “Wedding Mass”

Born 1974, in Portsmouth, Virginia

The composition and inspiration for the “Wedding Mass” grew out of a number of circumstances, the primary one being the wedding of my sister, Kathryn Powell Grimes, to her husband, Alan Grimes, in May 2001. The Kyrie theme was taken from the interlude of a song that I wrote for my sister. I used that theme, scored for piano and solo cello, as the processional for their wedding. It provided a fitting contrast to the Agnus Dei theme, which was the first theme that I wrote when I began planning the mass. The music for the Gloria and the Credo developed after the Kyrie and Agnus Dei were complete. Sometime during this process, I lost the original score to the Agnus Dei and was forced to reconstruct the piece from memory. The original score was never found. This turned out to be serendipitous because after the events of September 11, 2001, I turned to the Agnus Dei again, this time with more sobering thoughts on my mind. The result is music that leaves the celebration of the early movements for a time in order to contemplate crisis, but which eventually returns with joy and gladness in a final catharsis. The Sanctus was the last of the principal mass movements to come and was inspired by the otherworldly text of Isaiah 6, which is one of the principal historical precedents for the hymn sung by “all the company of heaven.” The middle movement, When Love Is Found, was sung at my own wedding and uses the beautiful text by Brian Wren. It can function as the offertory during the mass. The thematic allusion to the Agnus Dei is deliberate.”

The Mass in C major, “Wedding Mass,” was premiered in its chamber orchestra version on April 24, 2005, at St. John’s
United Methodist Church in Memphis, Tennessee, by the Rhodes College Singers. The performance was conducted by the composer. The “Wedding Mass” developed originally out of a desire to juxtapose popularly inspired melody with a more classical and formal art form and ancient text. It exists at the crossroads of the theological and esthetic argument between the contemporary and traditional polarities of modern church music.

—Note by the composer

TEXT AND TRANSLATION

KYRIE
Kyrie eleison.
Christe eleison.
Kyrie eleison.

GLORIA
Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Pater omnipotens, Domine Fili unigenite, Jesu Christe, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis. Suscipe deprecationem nostram, qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum sancto Spiritu in gloria Dei Patris. Amen.

KYRIE
Lord have mercy.
Christ have mercy.
Lord have mercy.

GLORIA
Glory be to God on high, and on earth peace, good will towards men. 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, Father Almighty. Lord, the only begotten Son, Jesus Christ; Lamb of God, Son of the Father, That taketh away the sins of the world, have mercy upon us. Receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.
For Thou only art holy; Thou only art the Lord; Thou only, Christ, with the Holy Ghost, art most high in the glory of God the Father, Amen.

CREDO
I believe in one God, the Father Almighty, Maker of heav’n and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of His Father before all worlds. God of God, Light of Light, very God of very God, begotten, not
non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nos- tran 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 sepultus est. Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, 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.

made, Being of one substance with the Father; by whom all things were made, who for us men, and for our salvation came down from heav’n, And was incarnate by the Holy Ghost of the Virgin Mary, and was made man, And was crucified also for us under Pontius Pilate. He suffer’d and was buried, And the third day He rose again according to the Scriptures, and ascended into heav’n, and sitteth on 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 proceedeth from the Father and the Son, who with the Father and the Son together is worship’d and glorified, who spake by the Prophets. And I believe in one 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.

WHEN LOVE IS FOUND (Sung in English)
Text by Brian Wren

When love is found and hope comes home, sing and be glad that two are one. When love explodes and fills the sky, praise God, and share our Maker’s joy.

When love has flowered in trust and care, build both each day, that love may dare to reach beyond home’s warmth and light, to serve and strive for truth and right.
When love is tried as loved-ones change, hold still to hope, though all seems strange, till ease returns and love grows wise through listening ears and opened eyes.
When love is torn, and trust betrayed, pray strength to love till torments fade, till lovers keep no score of wrong, but hear through pain love’s Easter song. Praise God for love, praise God for life, in age or youth, in calm or strife. Lift up your hearts! Let love be fed through death and life in broken bread. Amen.
CARL ORFF  Carmina Burana: Cantiones Profanae, for Solo Voices, Chorus, and Orchestra

Born July 10, 1895, in Munich; Died there March 29, 1982

During the 12th and 13th centuries, a tremendous body of Latin and vernacular poetry was created by poets collectively known as "goliards." To group them together under a single name is misleading, however, for the goliards were drawn from every rank of society. The poems include prominent churchmen such as Walter of Châtillon (1135-1176) and Philip, Chancellor of the University of Paris (d. 1236), as well as now-nameless students, vagabonds, and jongleurs. The poetry is similarly variable: there are moralistic and fervidly religious poems, as well as secular lyrics that range from love songs (heterosexual and otherwise) to humorous and obscene stories. The most famous collection of goliard poetry is the Carmina Burana (literally "Songs of Beuren"), a 13th-century collection of over 200 poems that was compiled at the Benedictine monastery in Benediktheuern, south of Orff's hometown of Munich. This richly illuminated manuscript was probably gathered together for a wealthy abbot of the monastery. Most of its poems are written in Church Latin, but there are several poems in a Bavarian dialect of medieval German and a few poems that are partially in French (for example, No. 16 in Orff's setting).

Carl Orff's "secular cantata" on texts from the Carmina Burana is certainly his best-known work. Orff is familiar to many music educators: he was the creator of a systematic method of music education for children and the composer of an important body of Schulwerke, or educational music. However, much of
his concert and stage music remains unknown to American audiences.

_Carmina Burana_, composed in 1935-36, is the earliest of Orff’s works; in 1937, he withdrew from publication everything else he had composed up to that time. The success of _Carmina Burana_ prompted the composition of two related works: _Catulli Carmina_ and _Il Trionfo di Afrodite_, both of which he based upon medieval models. All three settings were conceived as stage works, and in _Carmina Burana_ and its sequels, Orff suggested that costumes, staging, and props would add to the effect of the work. _Carmina Burana_ did not become well known until after the end of World War II. Primarily now performed as a concert piece, it sometimes has been produced with costumed mimes and dancers on stage and chorus and solo voices in the orchestra pit.

The musical style of _Carmina Burana_ and much of Orff’s later work owes a great deal to the neoclassical music of Stravinsky, and echoes of Stravinsky’s _Symphony of Psalms_ and _Les Noces_ are clear. Orff’s style is harmonically simple, with ostinato rhythmic figures repeated over long static harmonies. The entire choral prologue, for example, is set above an unchanging D in the bass. The orchestration is simple, yet colorful: Orff shows a preference for percussive effects that highlight the accents of the text and his own rhythmic figures. Melodic figures are short and frequently repeated with very little development. There are also moments of pure Romanticism, however, particularly in the baritone’s solo lines. Orff did not use any of the relatively few extant melodies preserved with goliard poetry for his material. The end result of his compositional procedures is striking. His settings of these 700-year-old lyrics are imbued with both freshness and mystery.

In speaking about his aesthetic philosophy, Orff remarked that: “I am often asked why I nearly always select old material, fairy tales, and legends for my stage works. I do not see this material as old, but rather as valid. The time element disappears, and only the spiritual element remains. My entire interest is in the expression of these spiritual realities. I write for the theater to convey a spiritual attitude.” Orff’s ordering of the secular poems he chose reflects a deep understanding of the medieval spirit.

The 24 texts are arranged into three large sections: _Spring_, _In the Tavern_, and _The Court of Love_. Each of these sections is further subdivided. The first two texts, serving as a prelude to Section I, deal with the most potent symbol of medieval life: the Wheel of Fortune. In countless manuscript illuminations—including a prominent page in the original _Carmina Burana_ manuscript—this wheel is depicted as being manipulated by a capricious Lady Fortune. Fortune’s Wheel alternately raises and lowers the kings, churchmen, and peasants who cling to it and represents the quick and uncontrollable turns of fate in humans’ lives. Section I, _Spring_, reflects an idealized and mythological view of nature and springtime. Spring was an important medieval metaphor both for resurrection and for youth, but here the enjoyment of the season is purely sensuous. In a subsection titled “On the Green” (Nos. 6–10), the outdoor spirit is directed towards thoughts of love and dancing. This
subsection contains the only purely orchestral music in *Carmina Burana*: an instrumental *tanz* (dance) that opens the section, and a *reie* (round-dance) inserted before the chorus, “Swaz hie gat umbe.”

The four numbers set in the tavern give four different perspectives of medieval merrymaking: drunken musings, feasting (sung from the perspective of the “feastee,” a roasted swan!), a satire of a drunken clergyman (who invokes the spurious St. Decius, patron saint of gamblers), and finally the drunken and entirely democratic free-for-all of “In taberna quando sumus.”

The third and longest section, *Court of Love*, reflects the twofold conception of love common in medieval thought. We hear both the elevated ideal of courtly love: chaste longing for an unattainable lady heard in “Dies, noctem omnia” and the frankly erotic view of love in “Si puer cum puellula.” In most of the texts, these two threads are cunningly woven together. This section ends with “Blanchefleur and Helen” (No. 24), a single poem praising Venus in the same terms often reserved for addresses to the Virgin Mary. A repeat of the opening chorus, “O Fortuna,” serves as a postlude. In returning, Orff neatly encircles *Carmina Burana* within Fortune’s Wheel.

The mixture of languages that scholars call “macaronic” begins in the *On the Lawn* section, No. 6, where late and Italianate Latin join with medieval Bavarian-German dialect as well as some old French. In No. 24, Blanziplov and Helena are, perhaps, a pair of lovers, Whiteflower and Helen.

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**THE ARTISTS**

**TIMOTHY MICHAEL POWELL, Guest Conductor**

Timothy Michael Powell is an accomplished conductor and composer. He is the director of choral and vocal studies at Lee College and directs the Lee College Chorale and Baytown Community Chorus in Texas. Dr. Powell holds a D.M.A. in conducting from the University of South Carolina and was the 1999 National Choristers Guild Scholar, a 2002–2003 Fulbright Scholar to Bulgaria, and a 2002 fellow with the South Carolina Conductors Institute. He received both his bachelor’s (cum laude)
and master’s degrees in church music from Belmont University. Dr. Powell was the Rhodes College conductor-in-residence for the 2004–2005 season and the director of the Honors College Choir at the University of South Carolina from 2001–2002. His compositions include numerous major works, such as his opera, *His Terrible Swift Sword*, which was premiered in April of 2007. Dr. Powell is an active clinician and scholar and holds memberships in the Pi Kappa Lambda Music Society, Texas Music Educators Association, and the American Choral Directors Association. He serves as the director of music at St. Matthew’s United Methodist Church in Houston. Samples of his music can be heard at myspace.com/timothymichaelpowell.

**SUZANNAH MOORMAN, Soprano**

During her 23 year career, Suzannah Moorman has given numerous recitals and sacred music performances throughout Texas, the southern and midwestern U.S., and in England and the Republic of Singapore. A finalist in the 2006 and 2004 Cybersing competition sponsored by the Lotte Lehmann Foundation, she was a soloist with Baytown Symphony Orchestra, San Jacinto College Chorale, Sons of Orpheus, and Operaredivia, including the opening of Houston’s Opera in the Heights. She has performed on KUHF radio and was a featured singer and guest lecturer for the Church Music Encounter sponsored by the Methodist School of Music in Singapore. She has produced three CDs of hymns and sacred songs, *Behold Him, Great Wesley Hymns*, and *Words of Life*. She is a voice teacher on the music faculty of Lee College in Baytown, Texas.

**GARDAR CORTES, Conductor**

Gardar Cortes graduated as a soloist and voice teacher from the Royal Academy of Music and Watford School of Music, England, in 1968 and 1969, respectively. His principal tutor was Joyce Herman Allen. He pursued further voice studies with Lina Pagliughi in Italy and Helene Karusso in Vienna, and lieder interpretation with Erik Werba. Since then, he has played an active role in musical life in Iceland as head of Seydisfjordur Music College from 1969–1970, founder and principal at Reykjavik Academy of Singing and Vocal Arts since 1973, founder and principal conductor of Reykjavik Symphony Orchestra since 1975, chair
of the Association of Mixed Choirs since 1977, and founder of the Icelandic Opera in 1979 and its director until 2000. As a singer, he has performed major tenor roles in Iceland and in the U.S., U.K., Ireland, Nordic countries, and South America. He has also conducted orchestras in Germany, Bulgaria, Romania, the Czech Republic, and other countries. Recognized for his contributions to music, he was the first recipient of the annual Broste Optimism Award for founding the Icelandic Opera in 1982. He also has received the Icelandic Order of the Falcon in 1990 and the VISA Culture Prize in 1999.

SIGRÚN HJÁLMÝSDÓTTIR DIDDÚ, Soprano

Sigrún Hjálmýsdóttir Diddú was born and bred in Reykjavík, Iceland. She has appeared and acted on stage, on television, and in films. As a singer of pop, jazz, and folk music, she performed with the ensemble Spilverk Thjóðanna for many years. Ms. Diddú completed her classical training at the Guildhall School of Music and Drama in London. She made her operatic debut as Olympia in Offenbach’s The Tales of Hoffman at the National Theatre in Iceland. Other leading roles have included Susanna in The Marriage of Figaro, Gilda in Rigoletto, Queen of the Night in The Magic Flute, Lucia in Lucia di Lammermoor, and Violetta in La traviata. Concerts and operas have taken her to the Nordic countries, the U.S., Canada, China, Japan, the Baltic States, Britain, France, Italy, Germany, and Austria. She has made over 40 recordings, including ballads, light songs, and opera, and has been decorated with the Icelandic Order of the Falcon and the Finnish Order of the Lion.

DILLON McCARTNEY, Tenor

Specializing in the high lyric bel canto repertoire, Dillon McCartney has performed Don Ramiro in La Cenerentola with Nevada Opera, Nemorino in L'elisir d'amore at the Aldeburgh Festival, Arturo in Lucia di Lammermoor at the Sanibel Music Festival, Paolino in Cimarosa’s Il matrimonio segretto and Old Arithmetic Teacher in Ravel’s L’Enfant et les sortilèges with Tel Aviv’s International Vocal Arts Institute, Bindaello in Mozart’s L’oca del Cairo and
Monsieur Vogelgesang in Der Schauspieldirektor at the Teatro São Pedro in São Paolo, among numerous other roles. Concert highlights have included Mozart’s Requiem at Avery Fisher Hall, Mozart’s Mass in C minor and C.P.E. Bach’s Magnificat with the National Chorale at Avery Fisher Hall, Messiah with Pittsburgh’s Orchestra Nova, and his Italian debut in a duo recital with Luciana Serra at the Teatro Bellini in Catania, Sicily, to commemorate the bicentennial of the birth of Vincenzo Bellini.

BERGTHÖR PÁLSSON, Baritone

Bergthór Pálsson completed his master’s degree in voice at Indiana University in 1987. A decade later, he completed his acting studies at the Drama Studio in London. Among his many operatic roles are the title roles in Mozart’s Don Giovanni and Tchaikovsky’s Eugene Onegin. He has also performed Count Almaviva in The Marriage of Figaro, Papageno in The Magic Flute, Germont in Verdi’s La traviata, Sharpless in Puccini’s Madama Butterfly, and Dandini in La Cenerentola. He has appeared as a soloist with The Icelandic Symphony Orchestra and The Chamber Orchestra of Reykjavik. His oratorio roles include Bach’s St. Matthew Passion, St. John Passion, and Christmas Oratorio; Haydn’s Creation and Seasons; Mozart’s Requiem; Mendelssohn’s Elijah; and Handel’s Messiah. Additionally, he has worked in radio and television and made a number of CD recordings.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

Distinguished Concerts International New York (DCINY) was founded by Iris Derke, general director; and Jonathan Griffith, artistic director. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at such venues as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, Jazz at Lincoln Center, Town Hall in New York City, and other major venues. A strong component of DCINY’s mission, as stated in the DCINY motto, “The Art of Performance—The Power of Education,” is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.
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