

Monday Evening, January 19, 2009, at 8:00

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

The Music of Karl Jenkins

Distinguished Concerts Singers International
Distinguished Concerts Orchestra International

Te Deum (United States Premiere)

JONATHAN GRIFFITH, *DCINY Principal Conductor*

Pause

Sarikiz, a violin concerto (World Premiere Performance)

KARL JENKINS, *Guest Conductor*

MARAT BISENGALIEV, *Violin*

I. Allegro

II. Romanza—Largo

III. Dance—Vivace

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

Intermission

Stabat Mater (United States Premiere)

JONATHAN GRIFFITH, *DCINY Principal Conductor*

BELINDA SYKES, *'Ethnic' Vocals and Mey*

CHARLOTTE DAW PAULSEN, *Contralto*

1. Cantus lacrimosus

2. Incantation (Arabic)

3. Vidit Jesum in tormentis

4. Lament (Carol Barratt)

5. Sancta Mater

6. Now my life is only weeping (Rumi, sung in English & Aramaic)

7. And the Mother did weep (Karl Jenkins)

8. Virgo virginum

9. Are you lost out in darkness? (anon., sung in English & Aramaic)

10. Ave Verum

11. Fac, ut portem Christi mortem

12. Paradisi gloria

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.*

Notes on the Program

KARL JENKINS

Te Deum

The *Te Deum* was commissioned by the Liverpool Welsh Choral as part of Liverpool's European City of Culture 2008 celebrations. The work was premiered at Philharmonic

Hall, Liverpool, with the Royal Liverpool Philharmonic Orchestra, with the composer conducting on November 30, 2008. It is in one continuous 15-minute movement.

—*Note by Karl Jenkins*

Text and translation for Te Deum

Te Deum laudamus:
Te Dominum confitemur.
Te aeternum Patrem
Omnis terra veneratur.
Tibi omnes Angeli,
Tibi Caeli et universae Potestates,
Tibi Cherubim et Seraphim
Incessabili voce proclamant:
Sanctus: Sanctus: Sanctus:
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
Majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus
Laudat exercitus.
Te per orbem terrarum
Sancta confitetur Ecclesia
Patrem immensae majestatis
Venerandum tuum verum, et unicum
Filium:
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
Non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti
Credientibus regna
caelorum.
Tu ad dexteram Dei sedes, in gloria Patris,
Ludex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni:
Quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis

We praise thee, O God;
We acknowledge thee to be the Lord.
All the earth doth worship thee,
The Father everlasting.
To thee all Angels,
the Heavens, and all the Powers,
The Cherubim and Seraphim
Proclaim without ceasing:
Holy, Holy, Holy,
Lord God of Hosts!
The heavens and the earth
Are full of the majesty of thy glory.
The glorious chorus of the Apostles,
The admirable company of the Prophets,
The white-robed army of Martyrs
Praises thee.
Throughout the whole world
The holy Church gives praise to thee,
The Father of infinite majesty;
They praise your admirable, true, and only
Son;
And also the Holy Spirit, our Advocate.
You are the King of glory, O Christ.
You are the eternal Son of the Father.
To deliver us, you became human,
And did not disdain the Virgin's womb.
You having blunted of death sting,
Opened the kingdom of heaven to all
believers.
You sit at the right hand of God, in the
glory of The Father, you are believed to
be the Judge Who will come.
Therefore, we beseech you, come to the
aid of Your servants, whom you have
redeemed by Your precious blood.
Make them to be numbered with thy saints

*In gloria numerari.
Salvum fac populum tuum, Domine,
Et benedic haereditati tuae.
Et rege eos, et extolle illos
Usque in aeternum.
Per singulos dies, benedicimus te;
Et laudamus nomen tuum in saeculum et
In saeculum saeculi.
Dignare, Domine, die isto sine
Peccato nos custodire.
Miserere nostri, Domine,
Miserere nostri.
Fiat misericordia tua, Domine, super nos,
Quemadmodum speravimus in te.
In te Domine, speravi:
Non confundar in aeternum.*

KARL JENKINS

Sarikiz

Sapar Iskakov, the well known Kazakh phil-
anthropist and benefactor, commissioned
the violin concerto *Sarikiz* in 2008, in mem-
ory of his ancestor, composer and kobyz
player Tlep Aspantaiuly (1757–1820). (The
kobyz is a kind of violin, with no sound box,
played in an upright fashion on one's
knees.) The concerto was written for violin
virtuoso Marat Bisengaliev and is in three
movements: Allegretto, Romanza, and
Dance. Apart from the occasional reference
to Kazakh folk themes, I employ two Kazakh
indigenous percussion instruments, the *dabel*
(hand drum) and *kepshek* (tambourine).

—Note by Karl Jenkins

KARL JENKINS

Stabat Mater

“Stabat Mater” is a 13th-century Roman
Catholic poem attributed to Jacopone da
Todi. Its title is an abbreviation of the first
line, *Stabat Mater dolorosa* (“the sorrowful
mother was standing”). This text, one of the
most powerful and immediate of medieval
poems, meditates on the suffering of Mary,
Jesus Christ’s mother, during his crucifixion.

in Glory everlasting.
Save your people, O Lord,
And bless your inheritance.
Govern them, and extol them
From now into eternity.
Day by day, we bless thee;
And we praise your name for ever, yea,
For ever and ever.
Vouchsafe, O Lord, to keep us this day
Without sin.
Have mercy upon us, O Lord,
Have mercy upon us.
Let thy mercy be upon us, O Lord,
As we have trusted in thee.
In thee, O Lord, I have trusted:
Let me never be confounded.

It has been set to music by many com-
posers, among them Haydn, Dvořák, Vivaldi,
Rossini, Pergolesi, Gounod, Penderecki,
Poulenc, Szymanowski, Alessandro Scarlatti,
Domenico Scarlatti and Verdi.

In addition, I have set six texts that lie out-
side the original poem. These comprise a
choral arrangement of the Ave Verum that I
originally composed for Bryn Terfel; “And
the Mother did weep,” comprising a single
line of mine sung in English, Hebrew, Latin,
Greek, and Aramaic (the common language
of the period in the Middle East); “Lament”
by Carol Barratt, written especially for this
work; “Incantation,” semi-improvised in
nature and sung partly in early Arabic; then
two settings of ancient texts, revised into
the original Stabat Mater rhyming scheme
by the poet Grahame Davies, which is sung
in both English and Aramaic.

Of the two ancient texts, “Are you lost out
in darkness?” comes from the *Epic of
Gilgamesh*, which is the world’s oldest
written story, recorded on clay tablets in the
7th century B.C.E., and based on material
from the third millennium B.C.E. It is from
the ancient Babylonian civilization, which
means, of course, that it has come from

what is now Iraq, so it has real resonance for our current time. It tells the story of the hero Gilgamesh and his exploits. The central point is the cursing and subsequent death of Gilgamesh's friend and companion, Enkidu. Gilgamesh laments him bitterly and, stricken with the fear of death, goes in search of immortality, ultimately without success. The extract set is where Gilgamesh laments his friend.

"Now my life is only weeping" is by Jalal al-Din Rumi, the 13th-century Persian mystic poet, for whom grief was a central fact of his personal history. He had an intense

relationship with a spiritual mentor called Shams al-Din Tabrizi whose apparent murder turned Rumi into a poet and mystic who sought consolation in the Divine.

The scoring of Stabat Mater features ancient instruments and modes from the Middle East/Holy Land: percussion such as the *darabuca*, *def*, *doholla* and *riq*; the double-reed woodwind instrument the *mey*; and, alongside western harmony, scales or modes (*maqams*) such as *Hijaz* and *Bayati*.

—Note by Karl Jenkins

Text and translation for Stabat Mater

1. Cantus lacrimosus

Stabat Mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.

Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Quae maerebat et dolebat,
Pia Mater, dum videbat
Nati poenas incliti.

2. Incantation (Arabic)

Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara
salli li ajlinaa.

3. Vidit Jesum in tormentis

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
Dolentem cum Filio?

There stood the Mother grieving,
Beside the cross weeping,
While on it hung her Son.

Whose saddened soul,
Sighing and suffering,
A sword pierced through.

O how sad and how afflicted
Was that blessed Mother
Of the Only-Begotten!

Loving Mother, who was grieving
And suffering, while she beheld
The torments of her glorious Son.

Pray for us,
O Holy Mary,
O child of God
O virgin of virgins,
Pray for us.

Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?

Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son?

Pro peccatis suae gentis
Vidit Iesum in tormentis,
Et flagellis subditum.

For the sins of his people,
She saw Jesus in torments
And subjected to stripes.

Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

She saw her own sweet Son,
Whose dying caused his desolation,
While he yielded up his Spirit.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Oh Mother, fount of love,
Make me feel the force of your grief
So that I may mourn with you.

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.

4. Lament (Carol Barratt)

Feeling all the grief and sorrow

We live life with shadows in our hearts and minds,
with tears that wait to fall when sorrow in the world is more than we can truly bear.

We hear the cries of children,
we see death cast shadows on their hearts and minds,
as mothers in their grief stand crying, weeping, weeping, crying,
crying, weeping, weeping for this world.

5. Sancta Mater

Sancta Mater, istud agas
Crucifixi fige plagas
Cordi meo valide.

Holy Mother, may you do this:
Fix the stripes of the Crucified
Deeply into my heart.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Share with me the pains
Of your wounded Son
Who deigned to suffer so much for me.

Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixerō.

Make me lovingly weep with you,
To suffer with the Crucified
So long as I shall live.

Juxta Crucem tecum stare,
Et me tibi sociare
In planctu desidero.

To stand with you beside the cross,
And to join with you in deep lament:
This I long for and desire.

6. Now my life is only weeping (Rumi, sung in English & Aramaic)

Barchay balchoorodd hashā haina,
sharāch barmooth shāooth shra,
barmooth baroof rauvai kal.

Now my life is only weeping,
Like a candle melting,
Like a flute my cries are song.

7. And the Mother did weep (Karl Jenkins)

Vehaeym bachetah (Hebrew)
Lacrimavit Mater (Latin)

And the Mother did weep
And the Mother did weep

Warkath hahi imma (Aramaic)
Kai eklausen he meter (Greek)

And the Mother did weep
And the Mother did weep

8. Virgo virginum

Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere.

O Virgin all virgins excelling,
Be not inclement with me now;
Cause me to mourn with you.

9. Are you lost out in darkness?

(anon., sung in English & Aramaic)

Ahtu sheereek bercheshka?
Damkuthak shetkaak dalalam?
Meshar arlam mashma kaalee?

Are you lost out in darkness?
Is your sleep, your silence, endless?
Can you no more hear my voice?

10. Ave Verum

Ave verum corpus natum
De Maria Virgine.
Vere passum, immolatum
In cruce pro homine.

Hail, true body,
Born of the Virgin Mary,
Truly suffered, sacrificed
On the cross for mankind.

Cujus latus perforatum
Fluxit aqua et sanguine.
Esto nobis praegustatum
Mortis in examine.

Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death.

Jesu dulcis! Jesu pie,
Fili Mariae.
Amen.

Sweet Jesus! Blessed Jesus,
Son of Mary.
Amen.

11. Fac, ut portem Christi mortem

Fac, ut portem Christi mortem,
Passionis fac me sortem,
Et plagas recolere.

Grant that I may bear the death of Christ;
Make me a sharer in His Passion
And ever mindful of his wounds.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

Let me be wounded by His wounds,
Cause me to be inebriated by the
Cross and the blood of your Son.

12. Paradisi gloria

Flammis ne urar succensus,
Per te, Virgo, sim defensus
In die iudicii.

Lest I burn in flames enkindled,
May I, through thee, O Virgin,
Be defended on Judgment Day.

Christe, cum sit hinc exire,
Da per Matrem me venire
Ad palmam victoriae.

O Christ, when from here I must depart,
Grant that, through your Mother,
I may obtain the palm of victory.

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria. Amen. Alleuia.

When my body perishes,
Grant that my soul be given
The glory of Paradise. Amen. Alleuia.

Meet the Artists



Karl Jenkins

Karl Jenkins was born in Wales and educated at Gowerton Grammar School before reading music at the University of Wales, Cardiff. He then commenced postgraduate studies at the Royal Academy of Music, London. It was in jazz that he initially made his mark. In the field of advertising music, he has won the prestigious D&AD award for best music (twice), the Creative Circle Gold award, several Clios (New York), and Golden Lions (Cannes). In addition, he earned Bafta gongs for his scores for the documentaries *The Celts* and *Testament*. After this period as a media composer, his return to the music mainstream was initially marked by the success of the *Adiemus* project. *Adiemus* topped classical and pop charts around the world. *The Armed Man: A Mass for Peace*, commissioned by the Royal Armouries for the millennium and premiered at the Royal Albert Hall, London, has had over 300 performances, while the CD, featuring the National Youth Choir of Great Britain and the London Philharmonic Orchestra, has gained Gold Disc status in the U.K. In 2004 he entered Classic FM's Hall of Fame at number eight and has been in the top ten both in 2005 and 2006. Mr. Jenkins holds a doctor of music degree from the University of Wales and has been made both a fellow and an associate of the Royal Academy of Music, where a room has been named in his honor. He has fellowships at Cardiff University, the Royal Welsh College of Music and Drama, Trinity College Carmarthen, and the Swansea Institute, and was presented by Classic FM with the Red F award for outstanding

service to classical music. He was awarded an OBE, by Her Majesty, the Queen, in the 2005 New Year's Honours List "for services to music."



Jonathan Griffith

Jonathan Griffith, conductor, co-founder, and artistic director of Distinguished Concerts International New York, is an active conductor, educator, lecturer, and consultant. His conducting credits include the Mormon Tabernacle Choir, Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both in performances at Carnegie Hall; Nova Amadeus Orchestra, Italy; the European Symphony Orchestra, Spain; Bohuslava Martinů Philharmonia and Philharmonia Chorus; Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, Czech Republic; Białystok State Philharmonic, Poland; and several regional orchestras and choruses in the U.S. As the conductor of the world premiere of Earnestine Rodgers Robinson's *The Nativity* in Carnegie Hall, he was featured in an interview which aired on National Public Radio's *Morning Edition*, and also appeared in two recent documentaries about Ms. Robinson and her music—*Hidden Treasure* and *Sounds of a Miracle*. During the summer of 2007 he conducted his ensemble, the Jonathan Griffith Singers, in performances of Verdi's Requiem at two historic venues in Italy—the Church of Santa Marie Sopra Minerva in Rome and the Cathedral Duomo in Pisa. He made his Carnegie Hall conducting debut in 1989. His 45-plus Carnegie Hall appearances include the U.S. premieres of

Taneyev's *Upon Reading a Psalm*, Czech composer Milos Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugene Goossens' reorchestration of Handel's *Messiah*, as well as numerous world premieres, including Eric Funk's *Pamelia*, Seymour Bernstein's *Song of Nature*, and Robert Convery's *The Unknown Region* and *I Have a Dream*. He has served as chorus master for the Utah and Portland Opera companies; founded the Kansas City Chorale and the Jonathan Griffith Singers; and was a member of the faculties of the Conservatory of Music at the University of Missouri-Kansas City, Wichita State University, Marylhurst University, and Warner Pacific College, the last two in Portland, Oregon. A native of St. Louis, he received his B.M.E. from the University of Kansas, his M.M.E. from Wichita State University, and his D.M.A. in conducting from the University of Missouri, Kansas City.



Belinda Sykes

Belinda Sykes, raised on a pure diet of English folk song, is now an international concert and recording soloist. She studied voice and improvisation in Morocco, Bulgaria, Syria, Spain, and India; oboe with Anthony Camden, recorder with Peter Holtslag, and Baroque oboe with David Reichenberg at the Guildhall School of Music; she has an M.M. in ethnomusicology/Arabic music from London University's School of Oriental and African Studies. She has recorded/sung as a soloist with Red Byrd, the New London Consort, Tragicomedia, Harp Consort, Ensemble Unicorn, and Oni Wytars. She has also sung on numerous film/TV soundtracks with artists as diverse as Ladysmith Black Mambazo, the Berlin Philharmonic Orchestra (soloist on the

BBC's *Planet Earth* documentaries), and the Master Musicians of Joujouka and most recently was heard on television in *The Last Enemy* (Magnus Fiennes), *The Passion* (Debbie Wiseman), and *Planet Earth* (George Fenton). Ms. Sykes has been a soloist on film scores by Karl Jenkins, George Fenton, Trevor Jones, Howard Shore, Richard Harvey, Harry Gregson-Williams, Christian Henson, James Horner, Adrian Johnston, Jocelyn Pook, Rob Lane, Graeme Revell, and Gabriel Yared. Ms. Sykes is professor of Medieval music at Trinity College of Music. She has also taught at the Royal Academy of Music, Newcastle University, Exeter University and oboe and recorder for many years at the Guildhall School of Music's Junior Department.



Charlotte Daw Paulsen

Ever since her Carnegie Hall debut in Mozart's Requiem under the direction of John Rutter, Charlotte Paulsen has been recognized as a stellar singer on both the opera and concert stage. The *Sarasota Herald-Tribune* calls her "riveting," adding she "is gifted with a voice both large and rich, which she uses with notable musicianship." The *Richmond Times-Dispatch* agrees: "Charlotte Paulsen, cast in the title role of Bizet's *Carmen* is a winner on all counts. Her mezzo-soprano voice, still youthful but with several shades of duskiness, suits the role perfectly. She comports herself with feline grace and haughty self-absorption." Highlights of Ms. Paulsen's 2007-08 season include concerts with the Louisiana Philharmonic in Mahler's Symphony No. 2 and with the Huntsville Symphony in Beethoven's Symphony No. 9, both under the baton of Carlos Miguel Prieto. During the 2008-09 season she sings Verdi's Requiem with the Virginia Symphony

and Eugene Symphony, Mozart's Requiem with the National Philharmonic (Maryland) and with the National Chorale (New York), *Messiah* with Peniel Concert Choir in Avery Fisher Hall, and Rossini's *Petite Messe solennelle* in the Church of St. Ignatius Loyola. Charlotte Paulsen was born in Philadelphia and holds degrees from The Peabody Conservatory of Music and Temple University. Her further studies brought her to the Salzburg Mozarteum, Zurich International Opera Studio, Tanglewood Festival, and Opera Music Theater International, under the direction of the late Jerome Hines. Currently she studies with Benita Valente.



Marat Bisengaliev

Described recently by *The Times* as a "brilliant violin soloist", Marat Bisengaliev has also been designated "a Latter-day Ysaye" by the American journal *Fanfare*. The *New York Times* says that "He has taken to heart a style of playing that was a hallmark of violin virtuosity early in the century, and is only now coming back into favor after several decades in the shadow of a more drily rational style". Born in Kazakhstan, USSR, in 1962 and making a startling debut at the age of nine, he later studied at the Tchaikovsky Conservatoire in Moscow with two of the legendary names in violin tuition: Boris Belinko and Valery Klimov. In 1989 he founded the Kazakh Chamber Orchestra, with whom he toured as a soloist throughout Europe. In 1991 he settled in England and has since performed with most of the major orchestras making his concerto debut in England, playing the Beethoven concerto with the Royal Philharmonic Orchestra. His performances are frequently broadcasted on radio and television throughout the world. Highlights for the 2008–09

season include concerts in New Zealand, the U.S., Kazakhstan, Spain, South Korea, Japan, India, Russia, Thailand, and the U.K., as well as an intensive recording schedule for Sony BMG, including a virtuoso album, a compilation of major concertos, and the release of Elgar's Violin Concerto and Nigel Hitchcock's *Memory of the Heart*.



Iris Derke, Co-Founder and General Director of DCINY

Musician, manager, and administrator, Iris Derke has enjoyed a diverse career as a performer and producer of the arts for more than 15 years. As the co-founder of Distinguished Concerts International New York, she now adds another important capability to her growing resume—business director. In her capacities as manager and producer, she has worked with individuals and choral and instrumental ensembles across the globe, from New York and throughout the U.S. to the Middle East and Europe. She has facilitated successful performances by talented choral and instrumental ensembles as well as noted soloists, composers, and guest conductors at Carnegie Hall and numerous other venues. She has worked on concerts featuring the music of such contemporary composers as Karl Jenkins, Morten Lauridsen, Eric Whitacre, John Rutter, Bob Chilcott, and John Mackey. Noted conductors she has worked with have included H. Robert Reynolds, Lukas Foss, Benjamin Zander, and Dr. Timothy Seelig, among others. She has also assisted in coordinating national wind ensemble and national youth symphony orchestra performances. An active flautist in the New York area, she made her Carnegie Hall performance debut at Weill Recital Hall in 1994 and has also made solo appearances in France, Poland, and across the U.S. She can be heard on

numerous studio recordings for film, television, and educational music software. A native of Santa Monica, California, Ms. Derke received her B.A. from UCLA, her M.M. from the Manhattan School of Music, and an ARCM (Associate of the Royal College of Music) from the Royal College of Music in London, England.

Distinguished Concerts International New York

Distinguished Concerts International New York (DCINY) was founded by Iris Derke, general director, and Jonathan Griffith, artistic director and principal conductor. 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.

Distinguished Concert Singers International

Te Deum Choruses

Pennsbury High School Concert Choir and Pennsbury Community Choir (PA)
James Moyer, *Director*

Stabat Mater Choruses

Billingshurst Choral Society and
The Angmering Chorale (UK)
George Jones, *Director*

Leicester Philharmonic Choir (UK)
Richard Dacey, *Director*

Hilo Community Chorus (HI)
Tom McAlexander, *Director*

Connecticut Master Chorale (CT)
Tina Johns Heidrich, *Director*

Pennsbury High School Concert Choir and
Pennsbury Community Choir (PA)
James Moyer, *Director*

Laramie County Community College Choir (WY)
Nancy Cornish, *Director*

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2009 DCINY Concert and Artist Series

Please join us for one of our other events:

Sunday, February 15, 2009—Stern Auditorium/Perelman Stage, Carnegie Hall
The Music of Bach, Handel, Sibelius, Bernstein, Whitacre, and Others
University of California at Santa Cruz Wind Ensemble; Robert Klevan, *Director*
North Brunswick Township High School Orchestra; Jeffrey Bradbury, *Director*
Lesbian & Gay Big Apple Corps Symphonic Band; Brian Worsdale, *Director*

Saturday, March 14, 2009—Weill Recital Hall, Carnegie Hall
**Distinguished Concerts Artist Series: Todd Randall Miller, *Tenor*, and
Marion Russell Dickson, *Soprano***
With Jay Whatley, *Piano*, and Shannon Hesse, *Piano*

Sunday, March 15, 2009—Avery Fisher Hall, Lincoln Center
The Music of Eric Whitacre
Including a world premiere courtesy of the DCINY Premiere Project
Eric Whitacre, *Guest Conductor*
The Music of Williams, Whitacre, Beethoven, Boysen, Mackey, and Others
Olathe East Symphonic Winds; Eric Griffin, *Director*

Monday, March 16, 2009—Alice Tully Hall, Lincoln Center
**Distinguished Concerts Artist Series: Grammy Award-winning Kansas City Chorale
and the Phoenix Chorale; Charles Bruffy, *Director***

Sunday, March 29, 2009—Avery Fisher Hall, Lincoln Center
The Choral Music of Handel and Rutter
Dwight Uphaus, *DCINY Debut Conductor*
Handel: Te Deum in D major ("Dettingen"), HWV. 283
Daniel Hughes, *DCINY Emerging Conductor*
Rutter: Gloria, *What Sweeter Music, For the Beauty of the Earth*

Friday, April 3, 2009—Weill Recital Hall, Carnegie Hall
**Distinguished Concerts Artist Series: Apostolos Paraskevas, Composer/Concert
Guitarist**
With Guest Artists in a Theatrical Music Journey Featuring the Northeastern University
Theater Department—Center for the Arts

Sunday, April 5, 2009—Avery Fisher Hall, Lincoln Center
The Music of Burge (U.S. Premiere) and Haydn
Doreen Rao, *Conductor Laureate*
Burge: *Mass for Prisoners of Conscience*, Dedicated to Amnesty International (U.S. premiere)
Eric Johnson, *Guest Conductor*
Haydn: Mass No. 12 in B flat ("Theresienmesse"), Hob. XXII

Tuesday, April 7, 2009—Avery Fisher Hall, Lincoln Center
Excellence in Education Series
Las Vegas Academy Philharmonic; Karl Reinarz, *Director*
Las Vegas Academy Symphonic Band; Brian Downey, *Director*

Lincoln Center

Sunday, April 19, 2009—Avery Fisher Hall, Lincoln Center

Gospel and Spiritual Songs With Orchestra

Mark Deakins, *Guest Conductor*

Friday, May 22, 2009—Avery Fisher Hall, Lincoln Center

The Music of Schubert

James Melton, *Guest Conductor*

Schubert: Mass in G

International Honors Wind Symphony: Featuring 75 invited young musicians from around the world

Abel Ramirez, *Guest Conductor*

James Keene, *Guest Conductor*

John Mackey, *Composer-in-Residence*

Monday, May 25, 2009—Avery Fisher Hall, Lincoln Center

The Music of Lauridsen and Haydn

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Lauridsen: Lux Aeterna

Solveig Holmquist, *Guest Conductor*

Haydn: "Lord Nelson" Mass

Sunday, May 31, 2009—Stern Auditorium/Perelman Stage, Carnegie Hall

Excellence in Education Series

Metropolitan Atlanta Youth Wind Ensemble; Robert Ambrose, *Director*

Edison High School Wind Ensemble; Tim Benge, *Director*

West Windsor Plainsboro High School Wind Symphony; Scott Collins, *Director*

Saturday, June 6, 2009—Stern Auditorium/Perelman Stage, Carnegie Hall

Shawnee Press 70th Anniversary Gala

Timothy Seelig, *Conductor Laureate*

Greg Gilpin, Mark Hayes, and Joseph Martin, *Composers/Conductors-in-Residence*

Sunday, June 14, 2009—Avery Fisher Hall, Lincoln Center

The Music of Haydn and Mozart

Brad Bouley, *Guest Conductor*

Texas Master Chorale

Haydn: Mass No. 9 in C major ("Paukenmesse"), Hob. XXII

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Mozart: Requiem in D minor, K.626 (Levin Edition)

Sunday, June 28, 2009—Avery Fisher Hall, Lincoln Center

The Choral Music of Whitacre

Including a world premiere courtesy of the DCINY Premiere Project

Eric Whitacre, *Guest Conductor*

To purchase tickets, e-mail Concerts@DCINY.org, call 212-707-8566 or 877-MYDCINY (toll free), or for a full season listing please visit our Web site at www.DCINY.org.