Friday Evening, May 23, 2014, 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

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

presents

A Breath of Fresh Air

ALICE HIGH SCHOOL HONORS BAND
ARNOLD GARZA, Director

HENRY FILLMORE  The Circus Bee

FRANK TICHELI  Angels in the Architecture
ELIZABETH ELIZONDO, Soprano
ZACHARY VILLARREAL, Trumpet
MICHAEL TORRES, Bassoon
RUBEN NAJERA, Flute
LAUREN RODRIGUEZ, Clarinet
ALEXANDRA CHAPA, Clarinet

PAVEL TSCHESNOKOFF  Salvation is Created
JORDAN GONZALEZ, French Horn

PYOTR ILYICH TCHAIKOVSKY  Finale from Symphony No. 4
COURTNEY SCHMIDT, Oboe

DEL MAR MASTER CHORUS AND CONCERT CHOIR
CORPUS CHRISTI CHORALE
ALICE HIGH SCHOOL WIND ENSEMBLE
DENNIS S. RICHARDS, Director

BOB CHILCOTT  Canticles of Light
Te lucis ante terminum
Christe, qui, splendoret dies
O nata lux de lumine

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
DEL MAR MASTER CHORUS AND CONCERT CHOIR
CORPUS CHRISTI CHORALE
ROSS C. BERNHARDT, Director

ROSS C. BERNHARDT  In Memoriam (World Premiere)
In Paradisum
Postuma Ofrenda
The Choir Invisible
HOPE FAIRCHILD THACKER, Mezzo-soprano

KHORIKOS
JESSE MARK PECKHAM, Director

GUILLERMO MARTINEZ  No lloros, paloma mía

KILE SMITH  Where Flames a Word
Before your late face
Conversation in the Mountains
I know you, you are the deeply bowed

FRANK LA ROCCA  Miserere

NICK OMICCIOLI  A Song of Joys

Please hold your applause until after the final movement of each work.

We Want to Hear From You!
Upload your intermission photos and post-show feedback
to Twitter, Instagram, and Facebook! #BreathofFreshAir | @DCINY
HENRY FILLMORE  *The Circus Bee*

The title of this piece comes from the name of an imaginary circus newspaper. The work reflects Fillmore’s lifelong interest in circuses and his experiences while touring with five different big top shows.

FRANK TICHELI  *Angels in the Architecture*

*Angels in the Architecture* was commissioned by Kingsway International, and received its world premiere at the Sydney Opera House on July 6, 2008, by a combined band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

PAVEL TSCHESNOKOFF  *Salvation is Created*

Subtitled *A Chorale Prelude*, this composition is based on a beautiful Russian Orthodox chorale. Pavel Tschesnokoff (1877–1944) was a Russian choral conductor, teacher, and composer with more than 400 choral works to his credit. This composition retains the clarity of harmony that characterized his works.

PYOTR ILYICH TCHAIKOVSKY  *Finale from Symphony No. 4*

The *Finale* to the Fourth Symphony is a tumult of vivacious gaiety—as Tchaikovsky himself designated: “the joy of seeing others happy and jolly.” The Russian folk melody, though introduced very near the beginning, in the course of the principal theme itself, is sufficiently individual to serve as a subordinate theme. The rhythmic treatment of this popular tune is ingenious.

BOB CHILCOTT  *Canticles of Light*

*Canticles of Light* was commissioned in 2000 by Winchester Music Club in celebration of the 75th anniversary of its foundation by Sir George Dyson. The piece is comprised of three ancient Latin hymns that were in widespread use at least as early as the 10th century. The first two are evening hymns that ask for God’s protection and comfort through the night. The third hymn is a song for the morning, anticipating the renewed strength and hope that the day will bring.

The work is written for chorus and small orchestra, with a significant part for a choir of trebles or young voices, who in the two outer movements chant plainsong-like phrases above the main chorus. There are further parallels with
the ancient and timeless art of plain-song in the scale-wise melodic contours and rhythmic independence of the main choral writing, whilst, at the other end of the musical timeline, Chilcott’s experience as a member of the King’s Singers is readily apparent in his skillful use of close-harmony techniques. His expert synthesis of these seemingly disparate elements has resulted in a musical language of considerable expressive power, eloquently conveying in these three short pieces a reassuring message of hope and renewal.

—Program note by John Bawden

ROSS C. BERNHARDT  In Memoriam  (World Premiere)

In Memoriam had its origin as a single-movement choral work. A couple of years ago, the Corpus Christi Chorale had a silent auction fundraiser. For my contribution to the auction, I offered to write a new choral piece for the Chorale on a text of the buyer’s choice. The winner of my item, Elvia Carranza, requested that I set a poem written by her mother entitled Póstuma Ofrenda, or “Final Offering.” I was enchanted by the poem’s expression of the desire for remembrance after death, as well as the musical imagery evoked in the text. After I began working on the composition, I was approached by Dennis Richardson about collaborating on a Carnegie Hall performance with DCINY, including writing a new extended work to be performed on the program. Since the program was near Memorial Day, I realized that the text I was currently setting would be ideal as one movement of a multi-movement work. I selected additional texts from the Catholic Requiem and the poetry of George Eliot.

The first movement, In Paradisum, contains both text and musical material from the Gregorian chant setting of the Requiem mass. I wrote harmonies with ethereal structures to evoke the soul’s journey into paradise. The rhythmic structure captures the unmetered flow of chant, emphasizing the importance of natural speech declamation.

The original single movement became the second movement of this extended work. I used a traditional Spanish chord progression as the centerpiece of the work, moving voice parts down stepwise at different times to create dissonances evoking the word duerm a or “sleep.” The mezzo soloist is the voice of the poem’s author, displaying a reverent wistfulness.

In the final movement, The Choir Invisible, Eliot’s text refers to the invisible souls that still sing in our lives collectively after their individual deaths. I used more traditional harmonies in this movement to create a more “American” choral sound in the vein of Aaron Copland or Randall Thompson. The duerm a theme of the second movement returns, but in reverse, signifying the soul’s journey from sleep to eternal life in our memories. The chant material from the first movement also reappears and is intertwined with the new themes to unify the three movements of In Memoriam.

—Program note by Ross C. Bernhardt
GUILLERMO MARTINEZ  No llores, paloma mía

No llores, paloma mía or “Do not weep, my dove” tells the tale of two young lovers whose fate is shattered by betrayal. Martinez weaves together three popular melodies of Cantabria to express the emotions of their story. The music’s mood ranges from gentle and sweet, to chaotic and powerful, beautifully expressing the tumult of the young lovers’ relationship.

KILE SMITH  Where Flames a Word

Where Flames a Word uses text by the poet Paul Celan, which he translated into English from the original German. The first and third movements are settings of the poems “Before Your Late Face” and “I Know You, You Are the Deeply Bowed.” For the second movement, Smith used an excerpt of a prose piece by Celan, titled Conversation in the Mountains. Two cousins meet on a hiking trail, and their seemingly inconsequential conversations reveal very deep truths about themselves and about the world.

FRANK LA ROCCA  Miserere

Miserere, Latin for “Have Mercy on Me,” is a work that holds deep personal meaning for La Rocca and is one of the most challenging pieces he has written. It recounts a biblical episode in the life of King David, in which he is caught in a heinous crime. King David expresses great remorse and deep repentance in the first part of the text, and then as things evolve, he begins to experience a sense of peace. King David realizes that admitting his crime also opens himself to the possibility of forgiveness.

NICK OMICCIOLI  A Song of Joys

A Song of Joys is based on Walt Whitman poem of the same name from his collection Leaves of Grass. The poem is a vast description of all of life’s joy, and extols the virtues of nature, love, and nostalgia. Whitman praises the lives of farmers, soldiers, mothers, firemen, and people of all backgrounds, uplifting their everyday work into a celebration of humanity and possibility. The poem is rich with imagery, and captures the beauty of simple acts, such as boiling a lobster or rowing on a river. In setting the text to music, Omiccioli chose excerpts that he felt best summed up Whitman’s inspirational message. The music reflects the joyful mood of the poetry, yet embraces the pensive side of Whitman’s work as well.
Texts and Translations

Canticles of Light
BOB CHILCOTT
Texts: Hymn at Compline from Liturgia Horarum and Hymn at Laudes

Te lucis ante terminum

Before the end of day

Te lucis ante terminum,
Rerum Creator poscimus,
ut solita clementia,
sis praesul ad custodiam.

Before the end of day,
creator of all things, we ask you,
with your wonted kindness,
be our protector and guardian.

Te corda nostra somnient,
teper soporem sentiant,
tuamque semper gloriām
vicina luce concinæant.

Let our hearts dream of you,
let us feel you near while sleeping,
and let us celebrate always your eternal glory
in the light of the new dawn.

Vitam salubrem tribue,
nostrum calorem refice,
taetram noctis caliginem
tuæ collustret claritas.

Grant our bodies health,
restore our strength,
and let the foul gloom of the night
be illuminated by your brightness.

Praesta, pater omnipotens,
per Jesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu. Amen.

Do all this, omnipotent Father,
through Jesus Christ the Lord,
who with you forever
reigns with the Holy Ghost. Amen.

Christe, qui, splendor et dies

Christ, brightness of the light of day

Christe, qui, splendor et dies,
noctis tenebras detegis,
lucisque lumen crederis,
lumen beatis praedicans.

Christ, brightness of the light of day,
you who roll away the shadows of the night,
who bestowed the light of light,
telling of the light to come for the blessed.

Precamur, sancte Domine,
hac nocte nos custodias;
sit nobis in te requies,
quietas horas tribue.

We pray, Holy Lord,
that you watch over us this night;
let us find rest in you,
and grant us peaceful hours.

Somno si dantur oculi,
cor semper ad te vigilæt;
tuæque dextra protegas
fideles, qui te diligunt.

Though our eyes be given over to sleep,
let our hearts be filled with you through the night;
and with your right hand protect the faithful who cherish you.
Defensor noster, aspice, 
insidiantes reprime, 
gubern tuos famulos, 
quos sanguine mercatus es.

Sit, Christe, rex piissime, 
tibi Patrique gloria, 
cum Spiritu Paraclito, 
in sempiterna saecula. Amen.

O nata lux de lumine
O nata lux de lumine, 
Jesu redemptor saeculi, 
dignare clemens supplicum 
laudes preces que sumere.

Qui carne quondam contegi

dignatus es pro perditis. 
Nos membra confer effici 
tui beati corporis.

Look upon us, our protector, 
check those who beset us, 
and guide your servants, 
whom you have redeemed with your blood.

Glory be to you Christ, 
holiest of kings, and to the Father, 
and to the Holy Ghost, 
forever and ever. Amen.

O light born of the light
O light born of the light, 
Jesus the redeemer of mankind, 
kindly deign to accept 
the praises and prayers of your supplicants.

You who once deigned to take on human 
form on behalf of those who were lost. 
Grant that our weary limbs 
find a resting place in you.

In Memoriam (World Premiere)
ROSS C. BERNHARDT
Texts: Catholic Requiem, “Póstuma Ofrenda” by Elvia Carranza, and 
“The Choir Invisible” by George Eliot

In Paradisum

In paradisum deducant te Angeli; 
in tuo adventu suscipiant te 
martyres, 
et perducant te in civitatem sanctam 
Jerusalem.
Chorus angelorum te suscipiat, et cum 
Lazar su 
quondam paupere æternam habeas 
requiem.

May angels lead you into paradise; 
upon your arrival, may the martyrs 
receive you, 
and lead you to the holy city of 
Jerusalem. 
May the ranks of angels receive you, and 
with Lazarus, 
once a poor man, may you have eternal 
rest.

Póstuma ofrenda

Cuando duerma por siempre bajo la 
tierra obsccura, 
Planta un jazmín hermoso junto a mi 
sepultura 
Para que no me falten cuando ya no te 
acuerdes 
Mis preferidas flores entre sus hojas 
verdes.

When I sleep forever beneath the dark 
earth, 
Plant a beautiful jasmine beside my 
grave 
So I won’t be left wanting when you no 
longer remember 
My favorite flowers embraced within 
their green foliage.

(Please turn the page quietly.)
Son las flores las fieles, compañeras piadosas,  
Las que dan alma y vida a las tétricas fosas,  
Son la postuma ofrenda de los seres queridos,  
Y las que hablan por todos, los recuerdos y olvidos.

El jazmín que ahí siem bres crecerá solitario,  
Mas, sus bondas raíces rasgarán mi sudario  
Para darme visiones de crepúsculos regios!  
Para darme rumores de mil cantos y arpegios!

Cuando duerma por siempre bajo la tierra obscura,  
Planta un jazmín hermoso junto a mi sepultura,  
Para que no me falten mis preferidas flores  
Cuando ya no te acuerdes, cuando ya no me llores.

The Choir Invisible

Oh, may I join the choir invisible  
Of those immortal dead who live again  
In minds made better by their presence; live  
In pulses stirred to generosity,  
In deeds of daring rectitude, in scorn  
For miserable aims that end with self,  
In thoughts sublime that pierce the night like stars,  
And with their mild persistence urge men’s search  
To vaster issues. So to live is heaven:  
To make undying music in the world,  
Breathing a beauteous order that controls  
With growing sway the growing life of man.  
So we inherit that sweet purity  
For which we struggled, failed, and agonized  
With widening retrospect that bred despair.  
Rebellious flesh that would not be subdued,  
A vicious parent shaming still its child,  
Poor anxious penitence, is quick dissolved;  
Its discords, quenched by meeting harmonies,  
Die in the large and charitable air,  
And all our rarer, better, truer self  
That sobbed religiously in yearning song,  
That watched to ease the burden of the world,  
Laboriously tracing what must be,  
And what may yet be better—saw within  
A worthier image for the sanctuary,  
And shaped it forth before the multitude,  
Divinely human, raising worship so  
To higher reverence more mixed with love—
That better self shall live till human Time
Shall fold its eyelids, and the human sky
Be gathered like a scroll within the tomb
Unread forever. This is life to come—
Which martyred men have made more glorious
For us who strive to follow. May I reach
That purest heaven—be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love,
Beget the smiles that have no cruelty,
Be the sweet presence of a good diffused,
And in diffusion ever more intense!
So shall I join the choir invisible
Whose music is the gladness of the world.

No llores, paloma mía
GUILLERMO MARTINEZ

No llores, paloma mía
ya ves como yo no lloro.

No llores, paloma mía
ramito de flores,
campanillas de plata.

Corazón me lo decía,
que vivías engañado.

¡Molinera, no me la das, no!
Molineria, la de la vega de Pas,
buena molineria eres,
pero a mí no me la das.

Corazón me lo decía,
que vivías engañado.

No llores más,
no llores paloma mía.

(Spoken)
Arriamado a aquel roble,
di palabra a una morena.
El roble será testigo,
y ella será mi cadena.
Y así concluye la historia,
de tantas tenebrosas desventuras.

Dios guarde sus caminos,
y el de esa joven paloma.

No llores más.

Do not weep, my dove
As you can see, I do not cry.

Do not weep, my dove
Little sprig of flowers,
Little bells of silver.

My heart told me
that I lived deceived.

Miller woman, you can’t fool me, no!
Miller woman, the one from the Pas valley,
good miller woman you are,
but you can’t fool me.

The heart told me
that you lived deceived.

Weep no more,
don’t cry my dove

Close to that oak,
I swore to a gypsy woman.
The oak will bear witness,
and she will be my chain.
And so ends the story
of so many dark misadventures.

God save his paths,
and the paths of that young dove.

Weep no more.

(Please turn the page quietly.)
Where Flames a Word
KILE SMITH
Text: Paul Celan

Before your late face

Before your late face,
a loner
wandering between
nights that change me too,
something came to stand,
which was with us once already, untouched
by thoughts.

Conversation in the Mountains
And it was quiet in the mountains where they walked, one and the other.
“You’ve come a long way, have come all the way here...”
“I have. I’ve come, like you.”
“I know.”
“You know. You know and see: The earth folded up here, folded once and twice and
three times, and opened up in the middle, and in the middle there is water, and the
water is green, and the green is white, and the white comes from even farther up, from
the glaciers, and one could say, but one shouldn’t, that this is the language that counts
here, the green with the white in it, a language not for you and not for me—because,
I ask you, for whom is it meant, the earth, not for you, I say, is it meant, and not for
me—a language, well, without I and without You nothing but He, nothing but It, you
understand, and She, nothing but that.”
“I understand, I do. After all, I’ve come a long way, I’ve come like you.”
“I know.”

I know you, you are the deeply bowed
(I know you, you are the deeply bowed,
I the transpierced, am subject to you.
Where flames a word, would testify for us both?
You—all, all real. I—all delusion.)

Miserere
FRANK LA ROCCA

Miserere mei Deus secundum magnam
isericordiam tuam et secundum
multitudinem miserationum tuarum
dele iniquitatem meam.
Amplius lava me ab iniquitate mea et a
peccato meo munda me.
Quoniam iniquitatem meam ego cognosco
et peccatum meum contra me est semper.
Cor mundum crea in me Deus et spiritum
rectum innova in visceribus meis.

Have mercy on me, O God, according to
thy great mercy and according to the
multitude of thy tender mercies blot out
my iniquity.
Wash me yet more from my iniquity, and
cleanse me from my sin.
For I know my iniquity, and my sin is
always before me.
Create a clean heart in me, O God: and
renew a right spirit within my bowels.
**A Song of Joys**  
**NICK OMICCIOLI**

Jubilant! Jubilant!  
O to sing the most jubilant song!  
Full of music, full of joy, full of concord and harmony!  
For the voices of animals, for the swiftness and balance of fish.  
Dropping of raindrops, rays of sunshine!  
For the motion of waves in a song!

To go back to the place where I was born,  
To hear the birds sing once more,  
O to go back, O to come alive!  
O to clap your hands! O to sing and dance! O to shout!

O to come alive! To emerge and be of the sky!  
Of the sun and moon as one of them.  
Rolling of thunder, darts of lightning! Flying of clouds!  
O to have life henceforth a poem of new joys!  
As we sing the most jubilant song of joy! O to shout!

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**THE Artists**

**ARNOLD GARZA, Director**

Arnold Garza is a graduate of Alice High School and Texas A&M Kingsville. He began his music study early in high school while he was a student of Bryce Taylor. As a student at Texas A&M Kingsville, he was lead trumpet in the award-winning jazz ensemble and also first trumpet in the wind symphony. In 1996 he began his teaching career in the Alice Independent School District where his bands and jazz groups have won numerous competitions, including a grand championship in Florida. Mr. Garza has led the AHS marching band to the state marching contest for the past eight years along with winning numerous contests with the Honors Band. He has been married to Alena Garza for 22 years and has four amazing children—Esai, 21; Eden, 17; Evan, 13; and Meela, 12.
DENNIS S. RICHARDSON, Director

Dennis S. Richardson is director of choral activities and assistant professor at Del Mar College in Corpus Christi, Texas. He is also in his eighth year as the artistic director of the Del Mar Master Chorus, a community choir sponsored by the college. Mr. Richardson studied choral conducting at West Texas A&M University, Texas State University and Texas Tech University. His mentors include Houston Bright, Hugh Sanders, George Umberson, Kenneth Fulton, Donald Bailey, and Kenneth Davis. He served as music director for the outdoor musical drama Texas in Palo Duro Canyon, and since 1984, he has developed and organized Texas All-State choir camps for colleges and universities across the state, including Texas State University, Texas Tech University, University of Texas at San Antonio, Texas A&M University Kingsville, Baylor University, and Del Mar College. Mr. Richardson has prepared choruses for symphony orchestras in Lubbock, Texas; Santa Fe, New Mexico; Victoria, Texas and Corpus Christi. Additionally, he has managed choir tours and conducted in Dallas; San Antonio; Galveston; Washington, D.C.; Philadelphia; Wichita, Kansas; Monterey, Mexico; New Orleans; Breckenridge, Colorado; and New York City on three occasions. Choirs under his direction performed at Lincoln Center in New York on the DCINY Concert Series for a special celebration on Martin Luther King Day in 2010.

ROSS C. BERNHARDT, Director and Composer

Dr. Ross C. Bernhardt is director of choral activities at Texas A&M University in Corpus Christi, where he conducts the University Singers and Camerata Isla and teaches applied voice. He is artistic director of the Corpus Christi Chorale, a 70-voice community ensemble affiliated with the university. He received a doctor of musical arts degree in choral conducting from Michigan State University, and master’s and bachelor’s degrees from the University of North Carolina at Greensboro and the University of Missouri, respectively.

An internationally recognized composer, Dr. Bernhardt was first-prize winner of the Ithaca College Choral Composition Competition, the Longfellow Choral Composition Competition, and the Silliman Anthem Award Competition in the United States. He also won
first prize in the Concurso Internacional Amadeus de Composición Coral, in Spain, and won special commendation and premiere of his new work in the Phoenix Choral Composition Competition in the United Kingdom. His compositions are published by Mark Foster and Hinshaw.

Prior to his 2008 appointment at Texas A&M, Dr. Bernhardt served for 13 years as chair of the music department and director of choral activities at Lambuth University in Jackson, Tennessee. He also served on the faculties of Columbia College (Missouri) and Lansing Community College (Michigan) and was a high school choral director in southwest Virginia.

For 11 years Dr. Bernhardt served as assistant conductor for the Santa Fe Desert Chorale and was also the bass faculty for the Berkshire Choral Festival in Santa Fe. An active baritone soloist, Dr. Bernhardt has performed with musicians and organizations such as the Santa Fe Opera, Dave Brubeck, San Juan Symphony, Canterbury Choral Society, Sparkling City Light Opera, and the Santa Fe Symphony. He currently performs each summer with the Oregon Bach Festival under the direction of Helmuth Rilling and Matthew Halls.

HOPE FAIRCHILD THACKER, Mezzo-soprano

Equally at home on opera, concert, and recital stages, Hope Fairchild Thacker has garnered many vocal awards, including fourth place in the 2012 National Association of Teachers of Singing (NATS) Artist Awards competition. Past operatic and musical theatre roles include Augusta in The Ballad of Baby Doe, Zita in Gianni Schicci, Mercedes in Carmen, and the Witch in Into the Woods. Oratorio and concert performances include Mozart’s Requiem, Beethoven’s Choral Fantasy, Duruflé’s Requiem, Bach’s Mass in B minor and Handel’s Messiah. Ms. Thacker has also performed as a member and soloist with professional choral ensemble Bel Canto Company.

Ms. Thacker currently serves as visiting assistant professor of voice at Texas A&M University in Corpus Christi, where she teaches studio voice, diction, and vocal pedagogy, and is an active member of NATS. Having recently completed her debut Carnegie Hall recital, she also premiered works by composers Daniel Musselman and Jonathan Green in New York, Tennessee, and Texas in 2013 and 2014. Ms. Thacker earned a doctor of musical arts degree in vocal performance from the University of North Carolina at Greensboro and a master of music degree in choral conducting and vocal performance as well as a bachelor of music education degree with choral vocal emphasis from the University of Southern Mississippi.
JESSE MARK PECKHAM, Director

Jesse Mark Peckham has received critical acclaim for conducting multiple orchestras in the Czech Republic. He has emerged as one of the most versatile and accomplished young conductors of his generation. At age 18, Mr. Peckham was invited to conduct the Beethoven Chamber Orchestra in Hradec Králové and went on to conduct many of the leading orchestras of the Czech Republic, including the Bohuslav Martinů, Moravian Philharmonic and the Česká Kromoní Philharmonic. From January 2001 to October 2004, he also served as the artistic director of the Czech World Orchestra. Mr. Peckham founded Khorikos in 2005 and formed Dorian Artists Corporation in 2007. Over the past five years, he has developed Khorikos into one of New York’s premiere choral ensembles. They have toured the Czech Republic and Germany, and have also performed throughout New York City.

DISTINGUISHED CONCERTS INTERNATIONAL (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 performer and audience experiences. 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 DCINY.org.

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ALICE HIGH SCHOOL HONORS BAND
Arnold Garza, Director

Flute
Madison Beltran
Guadalupe Ceja
Rebecca Chavarria
Kathryn Colvin
Ruben Najera
Ariana Gonzalez
Mia Lopez
Mikaela Martinez
Jayme Reyna
Natalia Torrez

Oboe
Nyssa Ramos
Kristopher Rodriguez
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Rudy Rodriguez
Joshua Sanchez
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Javier Garcia
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Cloe Alaniz
David Barrett
Samantha Espinosa
Olivia Garcia
Denysa Gonzalez
Kristine Pena
Joaquin A. Rangel

Vocalist
Elizabeth Elizondo

DEL MAR MASTER CHORUS AND CONCERT CHOIR
Dennis S. Richardson, Director
CORPUS CHRISTI CHORALE
Ross C. Bernhardt, Director

Joshua Adams
Robin Anderson
Samantha Asbury
Gerald Beckman
Eduardo Bernardo
Agustin Bernier
Sebastian Bernier
Kae Berry
Sarah Betancourt
Nancy Beyer
Andrew Cady
Santos Cantu
Jacqueline Carlson
Elvia Carranza
Shirley Carson
Patrick Carson
Pam Charles Ham
Michelle Christner
Lea Colchado
Karen Colchado
Melinda Collins
Morgan DeBord
Debbie Fansler
Brett Fansler
Katarina Fansler
Vallerie Farmer
Jennifer Franks
Christy Friedel
Hector Gamboa
Samantha Gonzalez
Jackie Hattenbach
Gabriella Hernandez
Kathleen Howden
Jean Irving
Craig Jones
Mariah Lauritzen
Peggy Laux
Nicholas Lopez
Velma Luna
Judy Mellenbruch
Catherine Skye
Munoz-Myers
Elise Olexa
Vincent Pena
Eloy Perez
Robert Pluta
Stacy Rendon
Amber Rivera
Yvonne Rodriguez
Dru Rodriguez
Jordyn Rodriguez
Deenie Roper Tillman
Angela Saenz
Adrian Sanchez
Gayle Schulz
Clinton Schulz
Debbie Setliff
Cynthia Shockome
Sarah Silva
Stephen Stebbins
Alisha Strand-Mueller
Cheryl Tegarden
Hope Fairchild
Thacker
Jessica Turner
Daniel Valverde
Chicago Van Maren
Ching Wang

The Performing Arts Partners list includes names supplied by the directors as of April 25, 2014. Any questions regarding missing or misspelled names should be addressed to the individual directors.
2014 DCINY Concert and Artist Series

Please join us for one of our other events:

Sunday Evening, May 25, 2014 at 7:00
Avery Fisher Hall, Lincoln Center
CELEBRATION & REFLECTION, PART I
Bradley Ellingboe, Composer and Conductor
Aimee Beckmann-Collier, DCINY Debut Conductor
Featuring Distinguished Concerts Orchestra and Singers International
Ellingboe: Star Song (World Premiere Orchestral Version)
Mozart: Coronation Mass KV 317

Monday Evening, May 26, 2014 at 7:00
Alice Tully Hall, Lincoln Center
CELEBRATION & REFLECTION, PART II
René Clausen, Composer and Conductor Laureate
Bob Chilcott, Composer and Conductor
Featuring Distinguished Concerts Orchestra and Singers International
Clausen: Festival Te Deum (World Premiere; Commissioned by the DCINY Premiere Project)
Chilcott: Requiem

Sunday Afternoon, June 8, 2014 at 2:00
Stern Auditorium / Perelman Stage, Carnegie Hall
BLUEGRASS & GRAY: SOUNDS OF AMERICANA
Jefferson Johnson, DCINY Debut Conductor
Michael Adelson, Guest Conductor
Carol Barnett, Composer-in-Residence
John Purifoy, Composer-in-Residence
With Special Guest: Dailey & Vincent
Featuring Distinguished Concerts Orchestra and Singers International
Barnett: The World Beloved: A Bluegrass Mass
Purifoy: The Chronicles of Blue and Gray (New York Premiere)

Saturday Evening, June 14, 2014 at 7:00
Alice Tully Hall, Lincoln Center
DREAM A BETTER WORLD… IGNITE THE SPIRIT
Lincoln Gospel Choir with Special Guests Tonia Hughes, Darnell Davis, and the Remnant
Darcy Reese, Director

Sunday Afternoon, June 22, 2014 at 2:00
Stern Auditorium / Perelman Stage, Carnegie Hall
UNDER THE WESTERN SKY
Featuring Distinguished Concerts Orchestra and Singers International
Michael Huff, Director
Utah Voices
Cristian Grases, DCINY Debut Conductor
Music for Treble Voices, including the world premiere of a new Latin American–inspired setting of the Gloria composed by Grases

Dates, repertoire, and artists subject to change
For a full season listing, visit DCINY.org.