

Saturday Evening, March 6, 2010, at 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

MUSIC MASTERS OF WALES

KARL JENKINS *Palladio*
I. Allegretto (4:00)

KARL JENKINS Sacred Songs (Selections)
"Ave Verum" (from *Stabat Mater*) (4:00)
"Benedictus" (from *The Armed Man*) (7:30)

PENNSBURY HIGH SCHOOL CONCERT CHOIR

KARL JENKINS Euphonium Concerto (US Premiere) (24:00)
I. The Juggler
II. Romanza
III. "It Takes Two..."
IV. A Troika? Tidy!

KARL JENKINS, *Guest Conductor*
DAVID CHILDS, *Euphonium*

Intermission

ARWEL HUGHES *Dewi Sant* (New York Premiere) (69:00)
JONATHAN GRIFFITH, *DCINY Artistic Director and
Principal Conductor*
SUSAN HOLSONBAKE, *Soprano*
TIMOTHY BIRT, *Tenor*
MARK WOMACK, *Baritone*
PENNSBURY HIGH SCHOOL CONCERT CHOIR
THE PENNSBURY COMMUNITY CHORUS

Please hold your applause until after the final movement.

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Notes ON THE PROGRAM

KARL JENKINS *Palladio*

Born: February 17, 1944, Neath, Wales, United Kingdom

Palladio was inspired by the 16th-century Italian architect Andrea Palladio, whose work embodies the renaissance celebration of harmony and order. Two of Palladio's hallmarks are mathematical harmony and architectural elements

borrowed from classical antiquity, a philosophy which Karl Jenkins feels reflects his approach to composition.

Palladio is for string orchestra, and is in the style of a baroque concerto grosso.

KARL JENKINS Sacred Songs (Selections)

"Ave Verum" from *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.

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

I have set six texts that lie outside the original poem; these include a choral arrangement of the *Ave Verum* that I originally composed for Bryn Terfel.

—Note by Karl Jenkins

Text of "Ave Verum"

*Ave verum corpus natum
De Maria Virgine.
Vere passum, immolatum
In cruce pro homine.
Cujus latus perforatum
Fluxit aqua et sanguine.
Esto nobis praegustatum
Mortis in examine.
Jesu dulcis! Jesu pie,
Fili Mariae.
Amen.*

Hail, true body,
Born of the Virgin Mary,
Truly suffered, sacrificed
On the cross for mankind,
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death.
Sweet Jesus! Blessed Jesus,
Son of Mary.
Amen.

“Benedictus” from *The Armed Man: A Mass For Peace*

“Benedictus” is an excerpt from *The Armed Man: A Mass For Peace*, a special millennial commission from the Royal Armouries and the latest in a six century–old tradition of “Armed Man” masses that take the 15th-century French song “L’homme armé” as their starting point. The theme that the armed man must be feared, which is the message of the song, seemed painfully relevant to the 20th century, and so the idea was born to commission a modern “Armed Man Mass.”

“Benedictus” follows the *Agnus Dei*, which, with its lyrical chorale theme, reminds us of Christ’s ultimate sacrifice. “Benedictus” heals those wounds in

its slow and stately affirmation of faith and leads us to the final, positive climax of the work.

The Armed Man: A Mass For Peace received its world premiere in April 2000 at London’s Royal Albert Hall. In a rapturous performance, by turns visceral and ethereal, the mass was “a fire bomb of orchestral and human voices” (the *London Times*) that drew “prolonged shouts of approval from the audience” (the *Independent*).

—Note by Guy Wilson, Master of
The Armouries (retired), Britain’s
oldest national museum

Text of “Benedictus”

*Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

*Blessed is he that cometh in the
name of the Lord.
Hosanna in the Highest.*

KARL JENKINS Euphonium Concerto (New York Premiere)

The euphonium has, for many years, been associated with the world of brass and traditional marching bands rather than that of the symphony orchestra and concert hall. Indeed, it is such a rare visitor to the concert hall that there will be some who might even be unsure as to exactly what a euphonium is. Within brass bands it plays a central role and is often referred to as the cello of the band on account of its similarity in register to its stringed counterpart. In the last five years or so, these perceptions have begun to change, largely due to the vision of one man—the young player David Childs who, although not even yet 30, has done much to change our view of the instrument and develop for it a new character in fitting with the 21st century. A major part of his campaign

to win the euphonium new audiences has been to commission new pieces for it, one of the most important of which was Alun Hoddinott’s concerto, heard by an enthusiastic audience at the BBC Proms in 2004. With Karl Jenkins’ Euphonium Concerto, David Childs now adds a further work by a major composer to the instrument’s repertoire.

“Finding major composers willing to write for the instrument is the challenge,” said Childs in an interview. “Karl’s work is very listenable, very virtuosic, typical of his style. I’m sure it will appeal to a broad musical population, which is the audience I’m trying to reach.” The concerto was commissioned by Euphonium Foundation UK, an organization set up by Childs devoted to

commissioning new and diverse repertoire and developing an understanding of the euphonium.

In bringing the instrument before a wider audience, few composers are more qualified to reach out to music lovers than Swansea-born Karl Jenkins. “It’s been a privilege to write a concerto for such a virtuoso performer,” says Jenkins. “I’ve known David for a few years and was hoping this opportunity would happen. As is my wont, I’ve endeavored to make the concerto somewhat quirky and “off the wall.”

The first movement, *The Juggler*, immediately establishes a sense of fun, graphically bringing to mind both the ease of movement and lolling suspense of the juggler’s art. The second movement,

Romanza, is an unashamedly lyrical outpouring for the soloist, initially accompanied by strings and, later, the full orchestra. The third movement—“*It takes two...*”—is a sultry tango-like melody with a particularly striking ending where the soloist both sings and plays the euphonium simultaneously. *A Troika? Tidy!*, a galloping rhythm in the orchestra joined by the soloist in the lowest register of the instrument in a troika (a traditional Russian dance which imitates the prancing of horses). A slow romantic episode briefly interrupts the music’s joie de vivre, out of which the soloist emerges with a cadenza of great brilliance (accompanied by two sleigh bells) leading to the Concerto’s rousing conclusion.

—Note by Peter Reynolds

ARWEL HUGHES *Dewi Sant*

Born: August 25, 1909, Rhosllanerchrugog, Wales, United Kingdom

Died: September 23, 1988, Cardiff, Wales, United Kingdom

The Welsh composer Arwel Hughes won the special affection of his compatriots as much for his personal qualities as for his considerable musical attainments. His progress from his origins as the tenth child of a miner to become head of music at BBC Wales was in itself an achievement admired in a country which has traditionally accorded scant respect to mere commercial or political success.

Hughes was born into a poor but close-knit and musically active community, Rhosllanerchrugog, a mining village near Wrexham in North Wales. His talent, largely nurtured by a musical elder brother, gained him admission to the Royal College of Music as a composition student. There he studied with Gordon Jacob, C. H. Kitson, Gustav Holst and, above all, Vaughan

Williams, whose staunch admirer he remained for the rest of his life.

Before entering on a BBC career during the war years, Arwel Hughes served terms as an organist and choirmaster, most notably at an Oxford high anglican church. By his own admission, the close contact with traditional Latin liturgy and the rituals of the western church had a marked effect on his musical style. Various duties in the broadcasting studios, as arranger, conductor, producer and auditioner, as well as his active involvement in the National and International Eisteddfodau (competitive cultural festivals), left little time for original composition. Nevertheless he produced two operas, a symphony, three string quartets, a mass, and much other choral and orchestral music.

The oratorio *Dewi Sant*, Arwel Hughes' first large-scale work of this kind, was commissioned by the Arts Council of Great Britain as part of the Welsh contribution to the celebrations of the Festival of Britain in 1951.

The choice of Wales' patron saint as the subject was an appropriate one, and the work duly received its first performance, conducted by the composer, in the presence of royalty HRH Princess Marina, Duchess of Kent at the national shrine, St. David's Cathedral in Pembrokeshire on July 12. The chosen librettist was a close friend and colleague at the BBC, the writer and poet Aneurin Talfan Davies, who devised a Welsh text based on the traditional life of the saint. The main source of this is the 11th-century Latin *Vita*, written by Rhygyfarch (himself a son of a bishop of St. David's) some six centuries after Dewi's lifetime (c. 520–588 AD), which though purporting to be based on ancient manuscripts, contains much legendary and other material. Above all, it aims to extol the virtues of the saint, and by association, the independent monastic see he founded in the face of imminent danger of its abolition by the invading Normans and their aggressive and greedy clerics. Although the see was forced to submit to the authority of Canterbury, and the Celtic church was compulsorily reformed, the cult of David remained strong and widespread, and the day of his death, March first, was celebrated as a calendar feast-day by central decree. (Indeed, two pilgrimages to his shrine were officially considered equal to one to Rome.)

The clear and authentic voice of Dewi, the monastic reformer and ascetic ("The Waterman"), the prayerful mystic, and

eloquent preacher who stood firm in the face of pagan opposition and intrigue, but above all the loving father to his people, seems in fact to pierce the mists of time and his traditional apotheosis. These elements, rather than extraneous narrative, are highlighted in the libretto, which effectively celebrates the personality and holiness of Dewi, and, with his final exhortation to the faithful, emphasizes his legacy to his people.

This is well suited to Hughes' music, which in essence is lyrical and contemplative, underpinned by a coloristic use of harmony, with the dramatic elements subordinated to an overall devotional impetus. If it could be said that, two decades previously Walton's *Belshazzar's Feast* had dragged English choristers firmly into the 20th century, then *Dewi Sant* can be held to have more gently nudged their equally hidebound Welsh counterparts in the same direction.

Like his teacher Vaughan Williams, Hughes was well aware of the needs and limitations of amateur performers, and with his professional experience knew exactly how far they could then be stretched in the musical art of the possible.

Moreover, a modern but colorful and mellifluous work, cast in the traditional festive mold, with soloists, chorus, and orchestra, responded to a special need in the last years of post-war austerity. It has the charm and allure of a musical stained-glass window depicting a mediaeval scene, but in a contemporary manner.

The oratorio received a number of performances following its premiere, and has maintained a certain place in the Welsh choral repertoire.

Text of *Dewi Sant*

Chorus

Praise the Lord for all his Saints,
Praise the Lord for David our Patron;
Praise him, Praise ye the Lord.
Praise the Lord for his holy fame,
Praise the Lord for the tongue of flame,
with zeal consuming the tares of Satan,
Praise the Lord.
Praise the Lord our God for his long
endurance.
Praise the Lord for his pain and penance,
Praise the Lord our God for his holy zeal,
for the words that heal.
Praise the Lord for all his Saints,
Praise the Lord with joyful singing.
For his lowly bearing in perilous hour, a
mighty tow'r of faith.
Praise the Lord for all his Saints.
Praise the Lord, for David our patron,
Praise him Praise the Lord.

Soprano

Who'll bring his sickle to the yellowing
wheat and his scythe to the meadow at
morn?
Who'll come to burn the tares that
choketh the rip'ning corn?
The meadows are ripe for the harvest tide,
Our faithful Patrick give ear,
The sheaves in the meadow with longing
bend low for the sheltering barns of God.
The night is far spent and now the day of
toil and labour draws nigh.
Come hither, Patrick, to the fields of the
Faith,
Come lead us, come Patrick, we cry.

Tenor

And Patrick came to Vallis Rosina, and
promised there to serve his master,

Behold an Angel came to him and said:

Soprano

"Our God hath not disposed this place
for thee,
But for a son not yet delivered, nor be
born until 30 years are past.
Be not sad, be joyful, Patrick, giv'n to
thee em'rald isle across the sea,
And to these people thou shalt be Saint,
apostle of Christ, God hath ordained."

Tenor

Then was Patrick's mind appeased, and
straight-way he crossed to Ireland.
After 30 years were over, from this time, a
son was born to Non, the Holy maiden.
Before he was born, Non came to the
Cathedral to hear Gildas there
proclaiming,
And then was Gildas struck dumb before
Non and her unborn child.
And he prophesied about him,
O maid, the son thou shalt deliver
O'er Cymry's saints shall be the ruler,
To reign supreme till judgement day,
Though poor his way, yet full of grace
and power and dignity and honour.

Semi-Chorus

As drops the gentle dove to earth
So there shall fall upon him the ancient
mantle of the Faith;
And wisdom so becoming.
As sweet as honey shall his voice
Resound through hill and valley;
And whiter than the virgin snow shall be
his life, and holy.

Tenor

And David and his disciples came down
to Vallis Rosina,
And Boia espied a fire in the glen.

Chorus

Fire has been kindled in Vallis Rosina,
And its smoke encircles our whole island;
Token sure of mighty David,
David waterman! Who doth fear him and
his cold religion;
Who now fears these craven weaklings,
Their bread and water,
Their cruel fasts their dry bread and water,
Cowards! Banish their Faith so cold.

Baritone

Boia, my son, O, why wilt thou so mock
thy God
And turn His anger now against thee?
My son, give ear.
The God who fashioned sun and moon
and sky,
And measured the starry heavn's with
this span.

He gave His only son a bloody ransom.
His only Son who will reign o'er his
Kingdom,
And o'er this Holy Isle.
O bow ye all and take his light and easy
yoke upon you,
And let your souls receive the blessing,
That the world and all its pleasures
cannot ever offer.
In Cymru's vineyard the tree was planted;
Fed were its roots with the blood of the
martyrs.
Beneath its bloody branch is shelter.
Find refuge and rest in the arms of our
Saviour,
For on this precious tree doth grow the
leaves to heal the nation's woe.

Tenor
And Boia bowed to the yoke, and in
Vallis Rosina the Saintly David built his
Holy House.
And there he laboured and bore his
witness, custodian of the Faith
A Prince o'er the saints of this Island,
A help to the needy and friend to the lonely,
A father to the faithful, A terror to all
heretics;
His gentle correction. and deeds of
compassion,
O, Prince of the Faith, O, Prince of the
Faith.
And later, with David advanced in years,
there came upon him longing to enter
the realm of glory,
To share with blessed saints the Glory of
Jesus his Beloved.

Baritone
When wilt Thou come, Reedemer?
When wilt Thou come, my Lord?
When wilt Thou come Redeemer, and
take me to Thy bosom
O weary my heart with longing for Thy
face,
O blessed Lord, let me now depart from
earthly toil:
To my Reedemer and rest for ever more
with Thee.

Female-Chorus
Come hither, David, to light and glory:
From penance and fasting,
Come hither to light and glory.

Soprano
Now be prepared, David, Now be
prepared,
And know ye disciples that on the first of
March comes Jesus, by heav'nly hosts
escorted
To take your father from this most
wicked world to where there shall be
glory eternal;
Seated on thrones of everlasting glory, for
ever.

Female Semi-Chorus
Come hither, David, to light and glory
From Vallis Rosina to praise for ever the
Holy Lamb.

Tenor
And on that Sunday stood David at the
altar,
And he addressed his people.

Chorus
Kyrie eleison, Christe eleison. Kyrie
eleison

Baritone
Benedicat vos omnipotens Deus, Pater, et
Filius, et Spiritus Sanctus

Chorus
Amen

Baritone
My Lords, brothers and sisters. be ye
joyful and keep the Faith

Chorus
Amen

Baritone
Persevere in these, and do these little
things
You've heard and have witnessed of me;
And straightway I shall go the way my
fathers trod,
And fare ye well.

Chorus
Amen

Baritone
Benedicat vos omnipotens Deus, Pater, et
Filius, et Spiritus Sanctus

Chorus
Amen

Tenor

From Sunday to Wednesday, after the
visit of the angel,
They tasted neither food nor drink, but
entreated in sadness.

The first of March the City was filled
with hosts of angels and heav'nly music
and perfume;

And came Jesus, and with him angelic hosts,
And with a great rejoicing. and glory and
honour.

Chorus

After long and faithful fasting,
After suff'ring and striving,
After patient long endurance,
After pain and bitter penance,

He taketh our Saint David to the land of
light,

The land of life immortal
And light and praise eternal,
Abode of angels and of Archangels,
Cherubim and Seraphim,
And King of Kings forever, Amen.

Tenor

Lord, have mercy.
Christ, have mercy.

Chorus

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.

Chorus

David, O blessed David, plead for us
now, Pray for us, O pray for
our land, plead now for our land.

THE MUSIC TRADITION OF WALES

Karl Jenkins has inherited a long and rich musical heritage from his native Wales, often referred to as the “Land of Song.”

The Welsh national instrument is the harp, and the triple harp is uniquely Welsh, an example of which can be seen in the Metropolitan Museum of Art in New York. *Cerdd dant* is an ancient tradition in which poetry is sung to one tune against the accompaniment of a harp to a different tune. Catrin Finch is acknowledged as one of the world’s finest harpists and premiered Jenkins’ *Over the Stone*, a concerto commissioned by HRH The Prince of Wales when Finch was the royal harpist.

Among the many influences on Karl Jenkins’ work are the male voice choir and brass band traditions, both of which developed during the industrialization of Wales in the 19th and early 20th centuries. Both musical traditions travelled with the Welsh as they emigrated to find work overseas—particularly in America. The Anthracite Male Chorus of Scranton, Pennsylvania, travelled to Wales in 1928 and won the coveted prize for best choir at the Welsh National Eisteddfod presided over on that day by David Lloyd George. The Cory Band from South Wales, directed by Dr. Robert Childs, are currently world champions. Robert Childs’ son, virtuoso euphonium player David Childs, plays Jenkins’ concerto, written for him, at tonight’s concert. There have been several eminent Welsh males voice choirs—Morrison Orpheus, Treorchy, Pendyrus, Pontardulais to mention a few—and more recently, Only Men Aloud, winner of the BBC’s highly-popular *Last Choir Standing* show.

Other important facets of Welsh musical life worth mentioning are congregational

hymn singing that emerged from the Methodist revival of the 18th century. William Williams, Pantycelyn, is generally acknowledged as Wales’ most important hymn writer. The National Youth Orchestra of Wales, for which Jenkins played the oboe as a child, is the oldest national youth orchestra in the world.

The Welsh National Opera (WNO), now over 60 years old, takes world-class opera to thousands of people throughout the United Kingdom, and internationally through co-productions with overseas companies. Bryn Terfel started his illustrious career with the WNO and is now one of the most sought-after bass-baritones in the world, appearing regularly at Carnegie Hall and the Metropolitan Opera here in New York. Another current star is soprano and Grammy winner Rebecca Evans.

Welsh rock music has recently taken off with the chart successes of bands including Manic Street Preachers, Catatonia (featuring Cerys Matthews), and the Stereophonics. Welsh perennials such as Sir Tom Jones and Dame Shirley Bassey have retained their popularity worldwide.

The Welsh musical tradition can be experienced by the visitor to Wales in a number of festivals held throughout the year such as the National Eisteddfod, where, in recent years, Jenkins has conducted his works *The Armed Man: A Mass for Peace* and *Dewi Sant*; the International Eisteddfod, where in 2010 Jenkins will conduct his *The Armed Man: A Mass for Peace*; the BBC Singer of the World; Brecon Jazz; Bryn Terfel’s Faenol festival and many more.

Visit www.wales.com for additional information.

MEET THE Artists

KARL JENKINS

Karl Jenkins, educated at Gowerton Grammar School, Cardiff University, and the Royal Academy of Music, London, is one of the most prolific, popular, and performed composers in the world today. His style and integrity have transcended musical boundaries encompassing jazz-rock with *Soft Machine*, the global “crossover” phenomenon *Adiemus*, and soundtracks for Levis and British Airways, while stopping off along the way to score a Kiefer Sutherland movie, be a castaway on BBC’s *Desert Island Discs*, be featured by Melvyn Bragg on the ITV seminal *South Bank Show*, and receive the Freedom of the City of London. Recent recordings include *Requiem*, *Stabat Mater*, and *Quirk*. He has composed music for HRH The Prince of Wales, Bryn Terfel, Dame Kiri Te Kanawa, Dame Evelyn Glennie, and the London Symphony Orchestra.

A doctor of music, he holds fellowships, honorary doctorates, and professorships



at five universities or conservatoires, including the Royal Academy of Music, where a room has been named in his honor. In recent years he has consistently been the highest placed living composer in Classic FM’s Hall of Fame.

He holds the Classic FM Red F award for outstanding service to classical music and was awarded an OBE, by Her Majesty The Queen, in the 2005 New Years Honours List for services to music.

DAVID CHILDS

David Childs is widely regarded as one of the finest brass soloists of his generation. At the turn of the millennium he broke new ground for the euphonium by becoming the first euphonium soloist to win the brass final of the televised BBC Young Musician of the Year. In the same year he was awarded the coveted International Euphonium Player of the Year title, a title he won for a second time in 2004 and still holds today. Since then Mr. Childs has been instrumental in raising the profile of the euphonium in the classical world of music and has not ceased to wow audiences with his astonishing technique, extroverted musicality, and engaging stage presence.



JONATHAN GRIFFITH

The co-founder of Distinguished Concerts International New York, **Jonathan Griffith** is an active conductor, educator, lecturer, and consultant. His many conducting credits include the Mormon Tabernacle Choir, Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both in performances at Carnegie Hall; The European Symphony Orchestra, Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, Czech Republic; Bialystok State Philharmonic, Poland; and regional orchestras and choruses in the United States.

Dr. Griffith made his Carnegie Hall conducting debut in 1989. His combined 50-plus conducting appearances at Carnegie Hall and Lincoln Center span the major works of the classical repertoire and include the U.S. premieres



of Welsh composer Karl Jenkins' *Stabat Mater* and *Te Deum*, Russian composer Sergei Taneyev's *Upon Reading a Psalm*, Czech composer Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugène Goossens' re-orchestration 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*.

Most recently in the summer of 2009, Maestro Griffith led his vocal ensemble, the Jonathan Griffith Singers, to the People's Republic of China, conducting two China Premieres of Karl Jenkins' *The Armed Man: Music for Peace* performed by the celebrated XinYa KongQi Symphony Orchestra

at Beijing's Forbidden City Concert Hall and Shanghai's Oriental Arts Center. These highly anticipated concert events were recognized internationally, as they commemorated the 30th anniversary of the normalization of diplomatic relations between the United States and China.

SUSAN HOLSONBAKE

Soprano **Susan Holsonbake** has appeared with many of the nation's leading opera companies, including Houston Grand Opera, Pittsburgh Opera, New York City Opera, and Opera Pacific. She created the roles of Alecto and Dika in the world premiere of Mark Adamo's *Lysistrata*, as well as Nora in the world premiere of Marga Richter's *Riders to the Sea*, soon to be released on Leonarda Records. She is acclaimed for her portrayals of such roles as Gretel, Susanna (*Le nozze di Figaro*), Musetta (*La bohème*), Marie (*La fille du regiment*), Adina (*L'elisir d'amore*), and Nanetta (*Falstaff*). In concert, Ms. Holsonbake has appeared as soprano soloist in the



Brahms Requiem, Haydn's *Creation*, Beethoven's Mass in C, and J.S. Bach's *St. John Passion*.

TIMOTHY BIRT

Timothy Birt made his debut last year with South Texas Lyric Opera as the Duke in *Rigoletto*. He appeared with San Antonio Opera as Remendado in *Carmen* and Count Almaviva in Rossini's *Barber of Seville*. He has sung with Chicago Opera Theater, Battle Creek Symphony, Indianapolis Opera, and Atlantic Coast Opera Festival. Mr. Birt's upcoming engagements include a return to South Texas Opera as Don Ottavio in Mozart's *Don Giovanni*, Donald Hopewell in Douglas Moore's *Gallantry* for Sparkling City Light Opera, featured roles in *I Gioielli della Madonna* with Teatro Grattacielo, Obadiah in *Elijah* for



South Texas Lyric Opera, and Nadir in *Les Pêcheurs de perles* for Opera in the Heights.

MARK WOMACK

Baritone **Mark Womack** is known for his extreme versatility of performance. Mr. Womack's opera roles include Sharpless, Marcello, Schaunard, Valentine, Don Giovanni, Escamillo, Mercutio, Schicchi, and the lead in *A Stranger's Tale*. He covered both Marcello and Schaunard in Baz Luhrmann's *La Boheme* on Broadway. His musical theater credits include Danilo, Curly, Joseph Cable, the Red Shadow, Pirate King, and Stephen Foster. His oratorio repertoire includes the Mozart's *Vespers*, *Coronation Mass*, and *Vesperae Solennes*; Vaughan Williams' *Dona Nobis Pacem*; Bach's *St. John Passion*; and Schubert's Mass in G. Upcoming engagements are Sky Masterson and Captain von



Trapp with Utah Festival Opera, Vaughn Williams' *Sea Symphony* with the Chattanooga Symphony and Mahler's *Eighth Symphony* in the Sydney Opera House.

PENNSBURY HIGH SCHOOL CONCERT CHOIR

Pennsbury High School is a ninth to 12th grade public high school located in Fairless Hills, Pennsylvania. The Pennsbury High School Choral Music Department is composed of seven choirs spanning grades nine through 12 and includes over 500 students. The department includes five academic choirs, two auditioned afterschool ensembles, and a four-level music theory program.

In 2008 over 100 choral students traveled to Germany, Austria, and the Czech

Republic at the invitation of Maestro Ron-Dirk Entleutner. The Pennsbury Choirs performed Carl Orff's *Carmina Burana* with the Leipzig Youth Orchestra in the Gewandhaus Concert Hall, one of Europe's premiere performance venues. The 100-voice concert choir joined forces with the Pennsbury Community Chorus in April to present the Karl Jenkins Requiem with guest orchestra, while in June, the Chamber Choir presented Schubert's Mass in G with guest instrumentalists.

PENNSBURY COMMUNITY CHORUS

The **Pennsbury Community Chorus** was founded in September 2000 by James Moyer and John McDonnell to provide a forum for talented singers in the Lower Bucks County communities. James Moyer serves as the artistic director. The group typically comprises 75–100 area residents, including Pennsbury students, graduates, teachers,

parents, staff, and friends of the Pennsbury community. It is open to men and women of all ages who love to sing. Performances include a variety of choral repertoire and literature, often with guest soloists and orchestras. Recent works have included the Requiems of Mozart, Faure, and Jenkins, and Orff's *Carmina Burana*.

JAMES D. MOYER

James D. Moyer, a native of Easton, Pennsylvania, is the director of choral activities at Pennsbury High School, and the curriculum coordinator for Vocal and Choral Music (K–12) for the Pennsbury School District located in lower Bucks County, Pennsylvania. This is Mr. Moyer's 22nd year in public education, having taught at all grade levels in Pennsylvania, New Jersey, Virginia, and North Carolina. Choirs under his direction have performed throughout the United States and across Europe, performing in such venues as The White House and the Washington National Cathedral in Washington, D.C.; Carnegie Hall in New York; Boston University and Fenway Park in Boston; the Gewandhaus and the St. Thomas Kirche in Leipzig, Germany;



St. Paul's Cathedral and Westminster Abbey in London; St. Patrick's Cathedral and St. Mary's Pro-Cathedral in Dublin, Ireland; The Wales Millennium Centre, Cardiff; Notre Dame Cathedral in Paris; and St. Stephen's Cathedral in Vienna.

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 major venues such as Carnegie Hall's Stern Auditorium/Perelman Stage, Weill Recital Hall, and Zankel Hall; Lincoln

Center's Avery Fisher Hall and Alice Tully Hall; Jazz at Lincoln Center; and Town Hall in New York City. 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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For information about performing on DCINY's series or about purchasing tickets to scheduled concerts, e-mail Concerts@DCINY.org, call 212-707-8566 or 877-MYDCINY (toll free), or visit our Web site at www.DCINY.org.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 W. 57TH STREET, SUITE 1610
NEW YORK, NY 10107
212-707-8566

2010 DCINY Concert and Artist Series

Please join us for one of our other events:

Tuesday, March 16, 2010, 8:00 p.m., Weill Recital Hall, Carnegie Hall

Distinguished Concerts Artist Series: Stevens Viola Duo

Daniel Stevens, *Viola*, and Phillip Stevens, *Viola*

Friday, March 19, 2010, 8:00 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall

Mainly Mozart

Mozart: *Vesperae solennes de Confessore*, K. 339; David Gardner, *Debut Conductor*

Mozart: *Vesperae de Dominica*, K. 321; Mark Lawlor, *Debut Conductor*

Pikes Peak Wind Symphony, Richard Kusk, *Director*

Sunday, March 21, 2010, 2:00 p.m., Avery Fisher Hall, Lincoln Center

From Sea to Shining Sea: Music and Artists from the Atlantic to the Pacific

Festival of American Music, traditional and contemporary;

Albert J. McNeil, *Guest Conductor*

Burleigh: *Nguzo Saba Suite* (Selections); James Kinchen, *Guest Conductor*

Pikes Peak Wind Symphony, Richard Kusk, *Director*

Coronado High School Wind Ensemble, Alan Combs, *Director*

Westminster Christian School String Orchestra, Lee Stone, *Director*

(Continued)

2010 DCINY Concert and Artist Series (continued)

Friday, April 9, 2010, 8:00 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
Phil Mattson Vocal Jazz Festival, Phil Mattson, *Guest Conductor*

Sunday, April 11, 2010, 7:00 p.m., Weill Recital Hall, Carnegie Hall
Distinguished Concerts Artist Series: Junior Chamber Music, Susan Boettger, *Director*

Saturday, April 17, 2010, 2:00 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
The City and the Sea - The Music of Eric Whitacre meets the poetry of ee cummings
Eric Whitacre, *Guest Conductor*

Saturday, April 17, 2010, 8:30 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
War and Peace

Vaughan Williams: *Dona Nobis Pacem*; Judith Willoughby, *Guest Conductor*
Brahms: *Nanie and Beach: Festival Jubilate*; Hilary Apfelstadt, *Guest Conductor*
Haydn: *Paukenmesse, Missa in Tempore Belli (Mass in Time of War)*;
Richard W. Weymuth, *Guest Conductor*

Sunday, May 23, 2010, 8:30 pm, Stern Auditorium/Perelman Stage, Carnegie Hall
Pleasures and Perils

Orff: *Carmina Burana*; Solveig Holmquist, *Guest Conductor*
Haydn: *Lord Nelson Mass*; D. Jason Bishop, *DCINY Emerging Conductor*

Sunday, May 30, 2010, 2:00 p.m., Alice Tully Hall, Lincoln Center (Memorial Day Weekend)
Life and Remembrance in Honor of Memorial Day

Thompson: *Frostiana* ; Giselle Wyers, *DCINY Emerging Conductor*
Rutter: *Requiem*; Sean Boulware, *DCINY Emerging Conductor*
Bizet: *Symphony in C Major*; Park Avenue Chamber Symphony,
David Bernard, *Music Director*

Sunday, June 6, 2010, 8:30 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
Sing for the Cure - A Concert for Healing & Hope

Timothy Seelig, *Conductor Laureate*
Joseph Martin: *Heartsongs* (World Premiere); Stephen Roddy, *Guest Conductor*

Tuesday, June 15, 2010, 8:00 p.m., Stern Auditorium/Perelman Stage, Carnegie Hall
Eric Whitacre's *Paradise Lost: Shadows and Wings* (concert version, New York Premiere)

Eric Whitacre, *Guest Conductor*; Hila Plitmann, *Grammy Award-winning Soprano*

Friday, June 18, 2010, 8:00 p.m., Jazz at Lincoln Center - The Allen Room
Distinguished Concerts Artist Series:

Shakin' the Rafters: Spirit Journey, Darcy Reese, *Director*

Sunday, June 27, 2010, 2:00 p.m., Avery Fisher Hall, Lincoln Center
Psalms and Songs

Bernstein: *Chichester Psalms*; Hank Dahlman, *Guest Conductor*
Music by Franck, Holst, and Others; Janet Galván and Darren Dailey,
Guest Conductors