

Friday Evening, March 19, 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

# MAINLY MOZART

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PIKES PEAK WIND SYMPHONY OF THE COLORADO SPRINGS  
YOUTH SYMPHONY ASSOCIATION  
RICHARD KUSK, *Director*

JULIE GIROUX *Khan* (6:30)

ROBERT SHELDON *Art in the Park* (9:30)  
I. Le Cycliste  
II. The Shadowed Stream  
III. Excavation  
IV. Transfiguration

ERIC WHITACRE *Cloudburst* (6:30)

JAMES BARNES *Danza Sinfonica* (11:30)

Intermission

Please hold your applause until after the final movement.

**PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.**

WOLFGANG AMADEUS  
MOZART

*Vesperae de Dominica*, K.321 (35:00)

MARK LAWLOR, *DCINY Debut Conductor*

LYNN EUSTIS, *Soprano*

APRIL GOLLIVER, *Mezzo-soprano*

KIM CHILDS, *Tenor*

MATTHEW TREVIÑO, *Bass*

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

- I. Dixit Dominus Domino meo
- II. Confitebor tibi, Domine
- III. Beatus vir qui timet Dominum
- IV. Laudate pueri Dominum
- V. Laudate Dominum omnes gentes
- VI. Magnificat anima mea

Pause

WOLFGANG AMADEUS  
MOZART

*Vesperae solennes de Confessore*,  
K.339 (26:00)

DAVID B. GARDNER, *DCINY Debut Conductor*

LYNN EUSTIS, *Soprano*

APRIL GOLLIVER, *Mezzo-soprano*

KIM CHILDS, *Tenor*

MATTHEW TREVIÑO, *Bass*

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# Notes ON THE PROGRAM

## **JULIE GIROUX** *Khan*

*Born December 12, 1961, Fairhaven, Massachusetts*

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, “Warlord,” represents Genghis Khan, which is followed by the “Horseback” theme. These musical representations are used throughout the piece, creating a musical “campaign” complete with a serene village scene just before its decimation.

Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Genghis Khan and his army ended the lives of thousands of people and his “Warlord” theme, with great force, ends this work.

## **ROBERT SHELDON** *Art in the Park*

*Born February 3, 1954, Chester, Pennsylvania*

This four-movement work musically portrays various styles and techniques used in the visual arts. Four paintings inspired this piece, and in each case the composer attempted to not only capture the character and energy of the painting, but to recreate the style of the brushstrokes musically as well. The first movement is an example of cubism. The music begins ominously before exploding through the streets of Paris as a wild ride of a cyclist weaving through traffic and eventually out of sight. The second movement is a musical depiction of aquarelle, representing *The Shadowed Stream* by John Singer Sargent. The tempo is relaxed as we float down the stream seeing many

peaceful scenes. The third movement is an example of sgraffito, and was inspired by Willem de Kooning’s highly energetic and complex painting *Excavation*. In this style of painting, the actual artwork is covered in a layer of paint, then scratched off to see elements of what lies beneath. Consequently this movement is a percussion ensemble, and members of the wind section help by playing sand paper blocks, which mimic the sound of the “scratching.” The final movement was inspired by Raphael’s *Transfiguration*, a classic example of chiaroscuro. The music is noble in character but shifts between various shades of darkness and light before ending in a triumphant fanfare.

## **ERIC WHITACRE** *Cloudburst*

*Born January 2, 1970, Reno, Nevada*

*Cloudburst* was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that spring while on tour in Northern California.

In the fall of 2001 the Indiana All State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt *Cloudburst* for symphonic winds. The way this new orchestration

has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in Technicolor... on a 50-foot screen.

*Cloudburst* was premiered on March 16, 2002, at the Indiana All-State Festival, with yours truly at the helm of that magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Jocelyn Kaye Jensen.

—Note by Eric Whitacre

## **JAMES BARNES *Danza Sinfonica***

*Born September 9, 1949, Hobart, Oklahoma*

Music in the Spanish style composed by non-Spaniards is certainly nothing new. One need only consider orchestral works such as Emmanuel Chabrier's *España Rhapsody*, Giuseppe Verdi's *Il Trovatore*, Rimsky-Korsakov's *Capriccio Espagnole*, and many others that have made music with a Spanish color a significant part of the rapidly expanding repertory of the wind band. James Barnes' *Danza Sinfonica* continues this tradition.

The first 50 measures encapsulate the thematic material employed. After opening with solo marimba and bassoon, brief

flurries introduce the principal motive of the piece, before the timpani fades into silence. An abrupt fanfare by the full band introduces the other principal theme of the work. The remainder of the piece is cast in a broad three-part format. *Danza Sinfonica* is permeated with colorful soloistic passages, brilliant outburst by the full band, surprise modulations and splashes of pure instrumental color, as the music transports the listener on a brief journey to the Iberian peninsula for a taste of classic Spanish *flamenco*.

—Notes by Richard Kusk

## **WOLFGANG AMADEUS MOZART *Vesperae de Dominica, K.321; Vesperae solennes de Confessore, K.339***

*Born January 27, 1756, Salzburg, Austria; Died Dec 5, 1791, Vienna, Austria*

Leopold Mozart's primary objective in carting his Wunderkind all over Europe was to secure for him a permanent and prestigious appointment that would, not incidentally, contribute substantially to the family income.

By 1772, with no success in foreign courts, Mozart finally was grown up enough to land a real job at home, but the only appointment he could get was as a court musician in his native Salzburg—and that only with the intercession of Leopold, vice Kapellmeister for the newly installed Prince Archbishop Hieronymus Colloredo. While

enlightened with regard to religion, the Archbishop gradually reshaped and restricted the musical life in Salzburg. Never a paragon of tact, the 16-year-old Mozart complained openly about the city, the other musicians, and rigid rule of his imperious employer. Although Colloredo attempted to keep Mozart on a short leash, both father and son reacted by leaving Salzburg at every opportunity, managing to stay away, once for years at a time.

In January 1779 Mozart reluctantly returned to Salzburg after a disastrous two-year trip to Germany and Paris.

He had not succeeded in obtaining a court appointment that he hoped for and commissions were few and far between. But the biggest blow in Paris was the sudden death of his mother, who had been accompanying him.

He took up the job of court organist at the Salzburg Cathedral, again obtained as a result of Leopold's pull. Mozart, whose journeys had led to an inevitable collision course with his boss, operated on the fringes of a fragile truce that lasted barely two years. In 1781 Colloredo released him from "bondage," commenting "*Mag er geh'n, Ich brauch' Ihn nicht!*" ("Let him go. I don't need him!") With high hopes, but no concrete prospects in sight, Mozart left for Vienna to become one of music history's first freelancers. He carried with him a portfolio of his best music and later wrote home for his family to send his two vespers settings of which he was quite proud.

During the 18th century, the style of church music had evolved to increasingly resemble the secular music of the period, particularly opera, culminating by century's end in the great masses of Franz Joseph Haydn. In Italy, where the Mozarts spent considerable time, liturgical music was already employing full orchestras and female singers. Although by midcentury Pope Benedict XIV had published an encyclical letter relaxing the restraints on liturgical music to sanction what was already in practice in Italy, Archbishop Colloredo adhered to the musical philosophy of the preceding century, the *stile antico* (ancient style), which retained the a cappella contrapuntal style of the masters of the high Renaissance. The disagreements with his employer notwithstanding, during his two final years in Salzburg Mozart composed a number of major

works for the Archbishop, including two Masses (K.317 and 337) and two settings of the Vespers service (K.321 in 1779 and K.329 in 1780).

Vespers, or evensong service, calls for six movements, whose text, like the ordinary of the mass, was unchanging: Psalms 110–113 and 117 (King James numbering), ending with the *Magnificat* (Luke 1:46–55). As with all psalm texts in the Catholic liturgy, the lesser doxology, *Gloria Patri* (Praise to the Father, the Son, and Holy Spirit...) concludes each one. Mozart's first setting, *Vesperae de Dominica*, was for Sunday services; the second, *Vesperae Solennes de Confessore*, or Solemn Vespers, was designated for Saints' days. Since Sundays and Saints' days make up a large part of the liturgy, we can assume that Mozart's settings were used more than once, probably for the more important feast days. There is, however, no specific performance history for either work.

One of the requirements of church music in Pope Benedict's letter, and most certainly of Colloredo himself, was that liturgical music "...uphold the singing of the words, so that their meaning be well impressed on the minds of the listeners and the souls of the faithful moved to the contemplation of spiritual things." Mozart's Vespers reveal the conflict between keeping the music homophonic and declamatory—basically with one syllable of text per note—and making it expressive, even operatic. For despite the Archbishop's directive, both Vespers settings have arias for soprano soloist. The *Dominica* Vespers sports a coloratura aria for the *Laudate Dominum* movement, and it's not difficult to imagine the Archbishop telling Mozart in no uncertain terms to "tone it down" for the subsequent

setting of the service. The parallel movement from the *Confessore* Vespers is more subdued, and definitely more heartfelt; the soprano soloist's soaring over the chorus is the showstopper of both works.

Despite their importance in the liturgy, both vespers settings proceed at quite a clip, much in the tradition of the text-heavy settings of the Gloria and Credo of the mass. Mozart, who could spin out one beautiful melody after another in his instrumental music, made good use of instrumental structure. The two Vespers employ a dialogue between the chorus and one or more of the soloists, accentuating the sense of momentum, fluidity and drama within the ancient texts. Even the treatment of the doxology is skillfully worked into the formal structure of each movement so that the liturgical formula is always musically logical and fresh.

Nor is Mozart above old-fashioned tone painting. In the *Confessore* Vespers, when the text proclaims "He shall judge among nations... He shall crush the heads of many in the land," the music shifts into minor with a *sforzando* marking over repeated notes to illustrate the word "*conquasabit*" ("He shall crush"). Likewise, Mozart flagrantly again disobeys Colloredo's orders in the *Beatus vir* movement of the *Confessore* Vespers with a lengthy melisma for the soprano soloist on the word "*exalabitur*" ("With His horn He shall exalt in glory") and reuses

the *sforzando* effect to imitate the ungodly sinner's gnashing of teeth while the whole description switches from major to minor. In the concluding *Magnificat* of this work, nearly every line of text is accompanied by some kind of tone painting, often subtle, as when Mozart brings in the alto soloist, on the line containing the word "*humilitatem*" ("For He hath regarded the lowliness of his handmaiden").

Mozart was familiar with choral tradition and a master of formal Baroque counterpoint. The *Laudate pueri* movement of K.321 opens with a strict canon and ends with a fugue; in K.339 the movement is even more learned, a fugue whose four-note subject Mozart manipulates with the facility of Bach.

One other interesting point of similarity between the two vespers is how Mozart handles key relationships. Instead of maintaining a single key throughout, as was customary in settings of the mass, Mozart anchors both vespers in C major for the first and final movements, but explores new keys for the internal movements. He also employs some unusual and surprising modulations within the movements, often to support the text.

Both vespers settings are scored for four solo voices, mixed chorus, bassoon (optional), two trumpets, three trombones (optional), two violins, bass, timpani, and organ.

—Note by Joseph and Elizabeth Kahn

Text for *Vesperae de Dominica*, K.321 and *Vesperae solennes de Confessore*, K.339**Dixit Dominus**

*Dixit Dominus Dómino meo: sede a dextris meis: donec ponam inimicos tuos, scabellum pedum tuorum. Virgam virtutis tuæ emittet Dóminus ex Sion: dominare in médio inimicorum tuorum. Tecum principium in die virtutis tuæ in splendoribus sanctorum: ex útero ante luciferum genui te. Jurávit Dóminus, et non pœnitēbit eum: Tu es sacérdos in ætérnum secúndum órđinem Melchisedech. Dóminus a dextris tuis, confrégit in die iræ suæ reges. Judicábit in natió nibus, implebit ruínas: conquassábit cápita in terra multorum. De torrēte in via bibet: propterea exaltábit caput. Glória Patri, et Fílio, et Spirítui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculórum. Amen.*

**Confitebor**

*Confitébor tibi, Dómine, in toto corde meo: in consílio justórum, et congregatióne. Magna ópera Dómini: exquísita in omnes voluntátes ejus. Conféssio et magnificéntia opus ejus: et justítia ejus manet in sæculum sæculi. Memóriam fecit mirábiliu suórum, miséricors et miserátor Dóminus: escam dedit timéntibus se. Memor erit in sæculum testaménti sui: virtútem óperum suórum annuntiábit pópulo suo: Ut det illis hereditátem géntium: ópera mánuum ejus véritas, et júdicium. Fidélia ómnia mandáta ejus: confirmáta in sæculum sæculi, facta in veritáte et æquitáte. Redemptiõem misit pópulo suo: mandávit in ætérnum testaméntum suum. Sanctum, et terríbile nomen ejus: inítium sapiéntiæ timor Dómini. Intelléctus bonus*

**The Lord Said**

The Lord said, O my Lord: Sit thou at my right hand: Until I make thy enemies thy footstool. The Lord will send forth the scepter of thy power out of Sion: rule thou in the midst of thy enemies. With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee. The Lord hath sworn, and he will not repent: Thou art a priest forever according to the order of Melchisedech. The Lord at thy right hand hath broken kings in the day of his wrath. He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of many. He shall drink of the torrent in the way: therefore shall he lift up the head. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

**I will Praise the Lord**

I will praise thee, O Lord, with my whole heart; in the council of the just, and in the congregation. Great are the works of the Lord: sought out according to all his wills. His work is praise and magnificence: and his justice continues forever and ever. He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: He hath given food to them that fear him. He will be mindful forever of his covenant: he will shew forth to his people the power of his works. That he may give them the inheritance of the Gentiles: the works of his hands are truth and judgment. All his commandments are faithful: confirmed forever and ever, made in truth and equity. He hath sent redemption to his people: He hath commanded his covenant forever. Holy and terrible is his name: the

*omnibus faciéntibus eum: laudátio ejus manet in sæculum sæculi. Glória Patri... Amen*

fear of the Lord is the beginning of wisdom. A good understanding to all that do it: his praise continues forever and ever. Glory be to the Father... Amen.

### **Beátus vir**

*Beátus vir, qui timet Dóminum: in mandátis ejus volet nimis. Potens in terra erit semen ejus: generátio rectórum benedicétur. Glória, et divítiae in domo ejus: et justítia ejus manet in sæculum sæculi. Exórtum est in ténebris lumen rectis: miséricors, et miserátor, et justus. Jucúndus homo qui miserétur et cómmodat, dispónet sermónes suos in judício: quia in ætérnum non commovébitur. In memória ætérna erit justus: ab auditióne mala non timébit. Parátum cor ejus speráre in Dómino, non commovébitur donec despíciat inimícos suos. Dispérsit, dedit paupéribus: justítia ejus manet in sæculum sæculi, cornu ejus exaltábitur in glória. Peccátor vidébit, et irascétur, déntibus suis fremet et tabéscet: desidérium peccatórum peribit. Glória Patri... Amen.*

### **Blessed is the Man**

Blessed is the man who fears the Lord: he shall delight exceedingly in his commandments. His seed shall be mighty upon earth: the generation of the righteous shall be blessed. Glory and wealth shall be in his house: and his justice remains forever and ever. To the righteous a light is risen up in darkness: he is merciful, and compassionate and just. Acceptable is the man that shows mercy and lends: he shall order his words with judgment: because he shall not be moved forever. The just shall be in everlasting remembrance: he shall not fear the evil hearing. His heart is ready to hope in the Lord: his heart is strengthened, he shall not be moved until he look over his enemies. He hath distributed, he hath given to the poor: his justice remains forever and ever: his horn shall be exalted in glory. The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: the desire of the wicked shall perish. Glory be to the Father... Amen.

### **Laudáte púeri**

*Laudáte, púeri, Dóminum: laudáte nomen Dómini. Sit nomen Dómini benedíctum, ex hoc nunc, ut usque in sæculum. A solis ortu usque ad occásium, laudábile nomen Dómini. Excél-sus super omnes gentes Dóminus, et super cælos glória ejus. Quis sicut Dóminus, Deus noster, qui in altis hábitat, et humília réspicit in cælo et in terra? Súscitans a terra ínopem, et de stércore érigens páuperem: Ut cól-locet eum cum princípibus pópuli sui.*

### **Praise the Lord, ye children**

Praise the Lord, ye children: praise ye the name of the Lord. Blessed be the name of the Lord, from henceforth now and forever. From the rising of the sun unto the going down of the same, the name of the Lord is worthy of praise. The Lord is high above all nations; and his glory above the heavens. Who is as the Lord our God, who dwells on high: and looks down on the low things in heaven and in earth? Raising up the needy from the earth, and lifting up the poor out of the

*Qui habitare facit sterilem in domo, matrem filiorum letantem. Gloria Patri... Amen.*

dunghill: That he may place him with princes, with the princes of his people. Who makes a barren woman to dwell in a house, the joyful mother of children. Glory be to the Father... Amen.

### **Laudate Dominum**

*Laudate Dominum omnes gentes Laudate eum, omnes populi Quoniam confirmata est super nos misericordia eius, Et veritas Domini manet in aeternum. Gloria Patri... Amen*

### **Praise the Lord**

Praise the Lord all ye heathens. Praise Him all ye people. For His mercy is ever more and more towards us. And the truth of the Lord endures forever. Glory be to the Father... Amen.

### **Magnificat**

*Magnificat anima mea Dominum: Et exsultavit spiritus meus in Deo, salutari meo. Quia respexit humilitatem ancillae suae: ecce enim, ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel, puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham, et semini ejus in saecula. Gloria Patri... Amen.*

### **My soul magnifies the Lord**

My soul magnifies the Lord; and my spirit has rejoiced in God my Savior, because He hath regarded the humility of His handmaid: for behold from henceforth all generations shall call me blessed, because He who is mighty has done great things to me, and holy is His name, and his mercy is from generation unto generation to those that fear Him. He hath showed might in his arm; He hath scattered the proud in the conceit of their heart. He hath put down the mighty from their seat, and hath exalted the humble. He hath filled the hungry with good things, and the rich He hath sent away empty. He hath received Israel, his servant, being mindful of His mercy, as He spoke to our fathers, Abraham and to his seed forever. Glory be to the Father... Amen.

# MEET THE Artists

## RICHARD KUSK

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**Richard Kusk**, retired from public school teaching, received his undergraduate degree from Illinois Wesleyan University and his master of music degree in education from the University of Illinois.

He was inducted into the Colorado Music Educator's Hall of Fame and the Colorado Bandmaster's Hall of Fame. He teaches private trumpet lessons, conducts two performing ensembles with the Colorado Springs Youth Symphony Association, judges, and works with local bands. Since 1986 he has taken over 3,000 of Colorado's finest musicians on European musical tours with the Colorado Ambassadors of Music.



He has been married to his wife Mary Lu since 1965.

## PIKES PEAK WIND SYMPHONY OF THE COLORADO SPRINGS YOUTH SYMPHONY ASSOCIATION

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The **Pikes Peak Wind Symphony**, part of the Colorado Springs Youth Symphony Association, was established in 2002 to serve advanced wind symphony musicians among young people in the region. The group has been on performance tours to Costa Rica (2004), Carnegie Hall (2005), and Japan (2007).

Musicians in the Youth Symphony Association are provided technical instruction, performance opportunities, intensive camp, global touring, collaborative performances with other arts organizations and leadership training. The association, celebrating its 30th anniversary this year, engages in diverse musical experiences which enrich young musicians and the culture of our community. Visit our website at [www.csysa.com](http://www.csysa.com).

## MARK LAWLOR

Mark Lawlor is currently assistant director of choral studies at Oklahoma State University, teaching choral and music education courses at both the graduate and undergraduate level. Prior to his appointment at OSU, Mr. Lawlor was director of choral activities at Idaho State University and associate director of choral activities at Arizona State University. At Idaho State, he taught both undergraduates and master's students and conducted the Concert Choir, Chamber Choir, and the 100-voice community Camerata Singers. While at Arizona State he taught undergraduates, conducted the University Choir, the 210-voice community-based Choral Union, and supervised student teachers.

Mr. Lawlor previously taught at the United States Military Academy and was



chair of the music department at Marist College in Poughkeepsie, New York. He has conducted for several presidents, and his choirs have performed on the Fox network, radio, and television, reaching 24 countries. He and his choirs have also worked for Lincoln Center Outreach, Inc.

## DAVID B. GARDNER

David B. Gardner (DMA, The University of Arizona) is associate professor of music and director of choirs at Southwestern College in Winfield, Kansas.

He has performed as a vocal soloist, conductor, and chorus member with Wichita Grand Opera, and has prepared choruses for the Wichita Symphony Orchestra, Wichita Grand Opera, the Tucson Symphony Orchestra, and The University of Arizona Symphony. In March of 2008 he led the Southwestern College choirs in a series of highly acclaimed concerts across Italy. The tour culminated in a performance during Easter Sunday Mass at the Basilica of St. Mark in Venice. Dr. Gardner's Carnegie Hall conducting debut was in March of 2005.



Dr. Gardner's principal conducting mentors have been Maurice Skones and Bruce Chamberlain. In 2002 he was selected as one of 14 international conductors to lead the Grammy Award-winning Oregon Bach Festival

Choir and Orchestra under the tutelage of Maestro Helmuth Rilling in

the Oregon Bach Festival master class in conducting.

## LYNN EUSTIS

Soprano **Lynn Eustis** is associate professor of voice at the University of North Texas, where she joined the faculty in August 1999. She appears regularly as a soloist with numerous professional organizations, including the Dallas Bach Society, the Fort Worth Symphony, Texas Ballet Theater, Concert Royal (New York), and the Æxus Vocal Ensemble (New York). She has been heard internationally with the Americke Jaro Festival (Czech Republic), the Compania Lirica Nacional (Costa Rica), the Guangzhou Symphony, (China), and as a soloist at Chichester Cathedral (United Kingdom). Dr. Eustis has sung over 30 operatic roles, most notably the title roles in *Lucia di*



*Lammermoor* and *The Daughter of the Regiment*, Zerbinetta, Olympia, Pamina, Susanna, Rosina, and Gilda.

## APRIL GOLLIVER

Mezzo-soprano **April Golliver** is associate professor of music and director of opera studies at Oklahoma State University. Ms. Golliver has performed operatic roles with Des Moines Metro Opera, Wichita Grand Opera, Tulsa Opera, and Light Opera Oklahoma. She has made public appearances at the Aspen Music Festival and the Spoleto Vocal Arts Symposium in Spoleto, Italy. In the spring of 2005, Ms. Golliver performed as alto soloist in Pergolesi's *Stabat Mater* touring throughout the Czech Republic. She was a winner of the 2003 Metropolitan Opera National Council District Auditions. Ms. Golliver is the



2008 recipient of the Wise-Diggs-Berry Award for teaching excellence at Oklahoma State University.

## KIM CHILDS

Tenor **Kim Childs** recently performed with the Tulsa Opera in Mozart's *Die Zauberflöte*, Haydn's *Missa in Angustiis* with the Tulsa Oratorio Chorus, Handel's *Acis and Galatea* and *Semele* with the Staunton Music Festival in Staunton, Virginia, and J. S. Bach's *St. Matthew Passion* with the Dallas Bach Society. He has sung with numerous professional choirs, including the American Bach Soloists, Orpheus Chamber Singers, Carmel Bach Festival, Texas Choral Artists, Dallas Bach Society, Desert Chorale, and most recently, the Westminster Chamber Choir in Florence, Italy. Dr. Childs is assistant professor



of choral studies and Voice at the University of Tulsa.

## MATTHEW TREVIÑO

**Matthew Treviño** is proving to be one of the most sought after young basses. Noted recent engagements include Colline in *La bohème* at Lyric Opera of Kansas City and Opera Carolina, Pistola in *Falstaff* at Opera Cleveland, Don Basilio in *Il barbiere di Siviglia* at the Caramoor Festival, his Michigan Opera Theatre debut in *Turandot* and his Dallas Opera debut in *Salome*. Upcoming engagements include Commendatore in *Don Giovanni* at the Fort Worth Opera, Sparafucile in *Rigoletto* at the San Antonio Opera, Dick Deadeye in *H.M.S. Pinafore* at Opera Carolina, and Mathieu/Schmidt in *Andrea Chenier* at the Nashville Opera.



## **DISTINGUISHED CONCERTS SINGERS INTERNATIONAL**

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### **Participating in *Vesperae de Dominica, K.321:***

A Cappella and Chamber Singers (AZ), Andrea M. Jones, *Director*  
Cappella Chamber Singers (OK), Kim Childs, *Director*  
Marcos De Niza High School A Cappella Choir (AZ), Darin W. Shryock, *Director*  
Oklahoma State University Singers (OK), Mark Lawlor, *Director*  
Stillwater High School Pioneer Chorale (OK), Stephen L. Maison, *Director*

### **Participating in *Vesperae solennes de Confessore, K.339:***

Bismarck State College Concert Choir (ND), John Weiss, *Director*  
Colleton County High School Singers (SC), Stephanie Stackley Drawdy, *Director*  
Douglass High School Concert Choir (KS), Brian Stranghoner, *Director*  
Forest Lake Academy Cantabile (FL), Mark S. Becker, *Director*  
Pawnee Heights High School Choir (KS), Rosanne Boyd, *Director*  
Southwestern College A Cappella Choir (KS), David B. Gardner, *Director*  
The University of Wyoming Singing Statesmen (WY), Nicole C. Lamartine, *Director*  
Wichita Northwest Concert Choir (KS), Charles Edwards, *Director*

## **DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK**

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**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.

## DCINY ADMINISTRATIVE STAFF

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Iris Derke, *General Director*  
Jonathan Griffith, *Artistic Director and Principal Conductor*  
Johanna B. Kodlick, *Director of Artistic Operations*  
Sara Sarakanti, *Director of Promotions and Audience Development*  
Phil Bravo, *Production Manager and Education Liaison*  
Danuta Gross, *Director of Finance and Administration*  
Naghma Husain, *Design and Promotions Associate*  
Jeffery R. Thyer, *Program Development Coordinator*  
Arupa Gopal, *Executive Assistant*  
Emily Sharrett, *Administrative Assistant*  
Nicole Cotton, *Production Associate*  
Lynn Tsai, *Box Office and Promotions Assistant*

DCINY thanks its kind sponsors and partners in education:  
VH 1 Save the Music, Education Through Music, High 5,  
and the National Association of Teachers of Singing.

For information about performing on DCINY's series or about purchasing tickets to scheduled concerts, e-mail [Concerts@DCINY.org](mailto:Concerts@DCINY.org), call 212-707-8566 or 877-MYDCINY (toll free), or visit our Web site at [www.DCINY.org](http://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:

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**  
A Medley of African-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*

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*

(Continued)

## 2010 DCINY Concert and Artist Series (continued)

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*