Sunday Afternoon, March 18, 2012, at 2:00

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

Presents

Distinguished Concerts Orchestra International
Distinguished Concerts Singers International

Requiem x 2

WOLFGANG AMADEUS MOZART  Requiem in D minor, K.626
I. Requiem
II. Dies irae
III. Tuba mirum
IV. Rex tremendae
V. Recordare
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

VANCE GEORGE, Conductor Laureate
JENNIFER AYLMER, Soprano
HOLLY SORENSEN, Mezzo-soprano
(Winner of the 2011 Nico Castel International Master Singer Competition)
YOUNG-HA KIM, Tenor
DAVID SALSBERRY FRY, Bass-baritone

Intermission

RENÉ CLAUSEN  Requiem (New York Premiere)
I. Requiem aeternam
II. Dies irae
III. Offertorium
IV. Sanctus
V. Pie Jesu
VI. Agnus Dei
VII. Lux Aeterna
VIII. Libera Me
IX. In Paradisu

BRADLEY ELLINGBOE, Guest Conductor
RENÉ CLAUSEN, Composer-in-Residence
LESLEY UMPHREY, Soprano
SAM SHEPHERSON, Tenor
DAVID SALSBERRY FRY, Bass-baritone

Requiem was commissioned to honor the 100th anniversary of choral singing at the University of New Mexico, 1910-2010.

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

Avery Fisher Hall

Please make certain your cellular phone, pager, or watch alarm is switched off.
Notes on the Program

Requiem in D minor, K.626
WOLFGANG AMADEUS MOZART
Born in 1756; Died in 1791

Mozart composed the Requiem for Franz Count von Walsegg, who wanted a special memorial in honor of his late wife: a Requiem to be played annually on the anniversary of her death. Aware of the tremendous talent he was hiring, von Walsegg paid well and gave Mozart free rein. The superstitious and overworked Mozart, in turn, procrastinated. He never managed to finish the work and was dictating portions of it to his student, Franz Xavier Süssmayer, even on the day of his death. His last act of composition was to write out the first eight bars of the Lacrymosa and gather his friends together to sing with him what he had written so far, but he collapsed and died several hours later.

After Mozart’s death, his widow Constanze needed the rest of the money from the unfinished commission. It was left to Süssmayer to finish the manuscript, after a number of other composers turned it down. Claiming to be very familiar with Mozart’s ideas about the work, he finished the missing parts. But since no original manuscript pages of the Sanctus, Benedictus, and Agnus Dei have been found, there remains a running argument among scholars as to where Mozart ends and Süssmayer begins.

Süssmayer provided more than the ending. Mozart had skipped around in his composition of the piece; while we have the complete autograph of the Offertory (the Domine Deus and Hostias), he left incomplete the last four lines of the Dies irae text—only eight measures of the Lacrymosa are in Mozart’s hand. Süssmayer, who was with Mozart at the end, probably knew what the composer had intended for the completion of the Lacrymosa, and perhaps for the other unfinished movements as well. For the Lux aeterna and cum Sanctis tuis fugue, he reused the introit and Kyrie.

The work contains section after section of high drama and grippingly poignant music. Notably absent is any sense of optimism about a better life hereafter. Mozart’s unusually dark, bottom-heavy orchestration reinforces the grim message of the text.

Mozart wrote for both the chorus and soloists as if the future of their own souls were at stake. With terrifyingly accurate tone painting, the chorus describes the tortures of hell, at times demanding, at others pleading for mercy and redemption. We can credit the composer with setting a standard for subsequent settings of the Requiem Mass, particularly for its centerpiece, the spine-chilling Dies irae.

The Requiem was finally performed in memoriam for the Countess von Walsegg on December 14, 1793, but not before it had been performed in January of the same year as a benefit for Constanze Mozart and her sons – with proper attribution.

—Note by Joe and Elizabeth Kahn

Text and Translation for Requiem in D minor, K.626

I. Requiem aeternam

*Grant them eternal rest, Lord, and let perpetual light shine upon them. Thou art praised, God, in Zion, and unto thee will a vow be paid in Jerusalem. Hear my prayer; unto thee all flesh shall come. Grant them eternal rest, Lord, and let perpetual light shine upon them. Lord, have mercy upon us. Christ, have mercy upon us.*

II. Dies irae

_Dies irae, dies illa._ Solvet saeculum in favilla, teste David cum Sibylla. Quanus tremor est futures, quando Judex est venturus, cuncta stricte discussurus!

Day of wrath, that day, the world will dissolve in ashes, as prophesied by David and the Sibyl. How great a trembling there will be when the Judge will appear and scatter all things!

III. Tuba mirum


The trumpet, sending its wondrous sound throughout the tombs of every land, will gather all before the throne. Death and nature will be astounded when all creation rises again to answer to the Judge. A written book will be brought forth, in which everything will be contained by which the world will be judged. And when the Judge takes his place, whatever is hidden shall be made manifest; nothing will remain unpunished. What shall a wretch such as I say then? Of what patron shall I ask help when the righteous are scarcely secure?

IV. Rex tremenda

_Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis._

King of terrible majesty, who freely saves those worthy to be redeemed, save me, Source of Mercy.

V. Recordare

_Recordare, Jesu pie, quod sum causa tuae viae ne me perdas illa die._ Quaerens me, sedisti lassus, redemisti crucem passus; Tantus labor non sit cassus. Juste Judex ultionis, donum fac remissionis ante diem rationis. Ingemisco tamquam reus, culpa rubet vultus meus; supplianti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque speram dedisti. Preces meae non sunt dignae, sed tu bonus fac benignae ne perenni cremer igne. inter oves locum praesta, et ab haedis m e sequestra; statuens, in parte dextra.

Remember, merciful Jesus, that I am the cause of thy Journey on earth; let me not be lost on that day. Seeking me, thou hast sat down weary; thou who suffered on the cross hast redeemed me; may such great effort not prove in vain. Just Judge of Vengeance, give me the gift of redemption before the day of reckoning. I moan as one accused; my is flushed with guilt; O God, spare the suppliant. Thou who hast absolved Mary Magdalene and inclined thine ear to Mihi the Thief hast given me hope also. My prayers are not worthy; but, Good One, have thou mercy, lest I burn in everlasting fire. Give me a favored place among the sheep and separate me from the goats, keeping me on thy right hand.

VI. Confutatis

_Confutatis maledictis flammis acribus addictis, voca me cum benedictis. Oro suppllex et acclinis, cor contritum quasi cinis, gere curam mei finis._

When the accursed have been confounded and given over to the bitter flames, call me with the blessed. I pray in supplication on my knees. my heart contrite as the dust, safeguard my fate.
VII. Lacrimosa
Lacrymosa dies illa, qua resurget ex favilla
Judicandus homo reus. Huic ergo parce,

VIII. Domine Jesu
Domine Jesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum de
poenis inferni, et de profundo lacu. Libera
eas de ore leonis, ne absorbeat eas tar-
tarus, ne cadent in obscurum; sed signifer
sanctus Michael, representet eas in lucem
sanctam; quam olim Abrahae promisisti, et
semini eius.

IX. Hostias
Hostias et preces tibi, Domine, laudis offer-
imus; tu suscipe pro animabus illis, quorum
hodie memoriam facimus; fac eas, Domine,
de morte Quam olim Abrahae promisisti, et
transire ad vitam; semini eius.

X. Sanctus
Sanctus. Sanctus, Sanctus, Dom inus Deus
Sabaoth! Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

XI. Benedictus
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

XII. Agnus Dei
Agnus Dei, qui tollis peccata mundi, dona
eis requiem Agnus Dei, qui tollis peccata
mundi, dona eis requiem sempiternum.

Lux aeterna luceat eis, Domine, cum sanctis
tuis in aeternum, quia pius es. Requiem
aeternam dona eis, Domine, et lux perpetua
luceat eis. Cum sanctis tuis in aeternum,
quia pius es.

Requiem (New York Premiere)
RENÉ CLAUSEN
Born in 1953

Requiem was commissioned by the University
of New Mexico to commemorate the 100th
anniversary of their choral program. The
65-minute work employs nine sections of
the traditional Latin text of Catholic Missa
pro defunctis, or Mass for the Dead. It is
scored for traditional concert orchestra, mixed
chorus, soprano, tenor, and baritone soli.
The work is cast in a largely neo-Romantic compositional style. The choral writing often emphasizes *divisi*, or divided textures in which form layers of choral sonority, often constructed upon chant-like motives. The interval of the raised fourth is found frequently, lending an elliptical and occasional whole-tone quality to the melodic writing. The orchestration primarily serves to reinforce material found in the chorus, but also provides coloristic, idiomatic writing which adds to the cumulative sonority.

The writing for the solo voices emphasizes expressive lyricism generated by both the prosody and imagery of the text. This is particularly true of the *Pie Jesu*, in which the solo soprano expresses the simple beauty of this tender and intimate text.

The moments of highest drama occur along traditional lines in the fiery *Dies Irae*. The sequence, which moves alternately between dramatic, bold interjections, pleading for mercy, and intercession. Energetic moments of “high praise” occur in the *Sanctus*, as well as luminous, slowly-developing textures that characterize movements such as the *Lux Aeterna* (light eternal) and *In Paradisum* (in paradise).

Taken as a whole, Requiem is designed to be a choral-orchestral composition that is accessible and “user-friendly” to singers, players, and the audience. The multiple moods and emotions expressed in this classic text afforded me the opportunity to express a wide gamut of compositional ideas, yet unified by several relatively simple and straightforward thematic ideas.

—Note by René Clausen

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**Text and Translation for Requiem**

See the text and translation for Mozart: Requiem for movements I–VII

**VIII. Libera Me**

*Libera me, Domine, de morte æterna, in die illa tremenda: quando cœli movendi sunt et terra. Dum veneris iudicare sæculum per ignem. Tremens factus sum ego, et timeo, dum discutio venerit, atque ventura ira. quando cœli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Dum veneris iudicare sæculum per ignem. Requiem æternam dona eis, Domine: et lux perpetua luceat eis.*

Deliver me, O Lord, from death eternal on that fearful day, when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath, when the heavens and the earth shall be moved. That day, day of wrath, calamity, and misery, day of great and exceeding bitterness, when thou shalt come to judge the world by fire. Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

**IX. 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 Lazaro 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, the poor man, may you have eternal rest.
Meet the Artists

Vance George

Vance George’s performances and recordings have been lauded by audiences and critics alike. Today he is guest conducting and mentoring young conductors after serving as chorus director of the San Francisco Symphony Chorus from 1983 to 2007. His understanding of large choral-orchestral works and repertoire for chamber choirs is unsurpassed. Noted American composer Conrad Susa says it best “Vance creates a sonority, a kind of sonic thumb-print for each performance.”

Mr. George has conducted in the United States, Europe, India, and East Asia. In recent years he has led performances of Mozart, Bach, Brahms, Verdi, and Stravinsky in Minneapolis, Spokane, Indianapolis, Akron, Salzburg, Sydney, Australia, the Berkshire Festival, and the Ventura Bach Festival.

Teaching and conducting positions have been at Mendon, Ohio, Woodstock School in Northern India, the University of Wisconsin, associate director of the Cleveland Orchestra Chorus, the Blossom Festival School, Kent State University, the Phoenix Bach Choir, and the San Francisco Symphony.

The San Francisco Symphony Chorus became one of the finest in the world during his 23 years as director. The symphony won its first two Grammy Awards in 1992 and 1995 for Best Choral Performances for Orff’s Carmina Burana and Brahms’s Ein Deutsches Requiem. Additional Grammy-winning recordings featuring the chorus include Stravinsky’s Perséphone and Mahler’s Third Symphony. They also received Grammy nominations for Mahler’s Second Symphony and Christmas by the Bay.

Jennifer Aylmer

Soprano Jennifer Aylmer has a reputation for her beautiful voice, compelling stage portrayals, and sensitive musicianship. She has performed the title role in Semele with Florentine Opera, Kathie in The Student Prince with Nashville Opera, Mařenka in The Bartered Bride with Opera Boston, and Susanna in Le nozze di Figaro at the Green Mountain Festival. Ms. Aylmer recently sang Monica in The Medium for the Spoleto Festival USA and returned to the Metropolitan Opera to for Berta in Il barbiere di Siviglia and Mme. P Sétochina’s Daughter in The Nose. She also performed An American Songbook with Lyric Fest, and with Alabama Symphony for Mozart’s Requiem. Engagements for 2011–12 include her return to Portland Opera as Susanna in Le nozze di Figaro, and Despina in Così fan tutte with Opera Theatre of St. Louis.

Holly Sorensen

Holly Sorensen is hailed for her rich, colorful, and expressive timbre. A gifted singing actor with great versatility, Ms. Sorensen has been described as having, “a grand time!... dispensing attitude with relish and producing some impressively chilling tones”
by Opera News. This season, she will be making her debut as Dalila in St. Petersburg Opera’s production of *Samson et Dalila*. Other recent season highlights include performances with Utah Opera, Des Moines Metro Opera, and the Oratorio Society of New York at Carnegie Hall. Ms. Sorensen has a distinguished list of roles performed on both the operatic and concert stage. She was the Winner of the 2011 Nico Castel International Mastersinger Competition.

Young-Ha Kim

A dynamic and distinguished interpreter of both standard and contemporary works, tenor Young-Ha Kim has consistently stirred audiences with his committed concert performances and dramatic portrayals on the operatic stage. This season Dr. Kim performs as tenor soloist in Handel’s *Messiah* with the Seoul Orchestra, as well as a debut recital in Ansan Art Hall, a recital in Merkin Concert Hall in New York, and a concert tour of Northern California. Recent engagements include Ferrando in *Cosi fan tutte* and Mr. Angel in *Der Schauspielleiter* with Amadeus Opera and Cavaradossi in Tosca for Opera Showcase in New York City.

David Salsbery Fry

David Salsbery Fry, bass-baritone, is the First Place winner of the 2011 Concurso Internacional de Canto Bidu Sayão. Last season he appeared as Ogro in Montsalvatge’s *El gato con botas* with Gotham Chamber Opera. He also reprised Bass II (Goat) in Stravinsky’s *Renard* with the Mark Morris Dance Group for the Mostly Mozart Festival, a role he first performed at Tanglewood earlier that year. Recent career highlights include Olin Blitch in *Susannah* with Opera at Rutgers, Il Commendatore in *Don Giovanni* with Nashville Opera, and both Sarastro in *Die Zauberflöte* and Arkel in *Pelléas et Mélisande* in Tel Aviv for IVAI. He joined the roster of the Metropolitan Opera for their production of Prokofiev’s *The Gambler* in 2008. Mr. Fry studied at The Juilliard School, the University of Maryland, and The Johns Hopkins University.

Bradley Ellingboe

Bradley Ellingboe has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar, and teacher. As a choral conductor he has led festival choruses in 40 states and 14 foreign countries. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmut Rilling, and Sir David Willcocks. Mr. Ellingboe has over 110 pieces of music in print, including his largest work, the Requiem for chorus and orchestra, which made its Carnegie Hall debut with the composer conducting in 2010. For his scholarly work in making the songs of Edvard Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni Association named him Faculty of the Year in 2008. Mr. Ellingboe last appeared on the DCINY Series as the baritone soloist for the 9/11/11 concert at Lincoln Center.
Lincoln Center

René Clausen

René Clausen is associate professor of music at Concordia College in Moorhead, Minnesota, and has served as conductor of The Concordia Choir since 1986. He is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation.

Dr. Clausen is a renowned composer and arranger, having written dozens of commissioned compositions including MEMORIAL and Crying for a Dream for the American Choral Directors Association. He is also a frequent guest conductor, composer-in-residence, clinician, and lecturer. Dr. Clausen has conducted such works as Mozart’s Requiem, Beethoven’s Symphony No. 9, Brahms’ Requiem, Britten’s War Requiem, and several of his own works including Gloria—in three movements—performed at Carnegie Hall in New York, where he also recently conducted Handel’s Messiah.

Dr. Clausen graduated from St. Olaf College in Northfield, Minnesota, and received master of music performance and doctor of musical arts degrees from the University of Illinois at Urbana-Champaign. Dr Clausen last appeared on the DCINY Series as guest conductor for the 9/11/11 concert at Lincoln Center.

Leslie Umphrey

Leslie Umphrey, soprano, is a graduate of the Eastman School of Music in vocal performance and literature. She has sung many and varied roles in both musical theater and opera. Some of these include Rosalinda and Adele in Die Fledermaus, Donna Anna in Don Giovanni, Mimi and Musetta in La bohème, and the title role in Madama Butterfly. She made her European debut as Nedda in Pagliacci in Rome and enjoyed critical acclaim in that role throughout the United States. Her later roles have included Michaela in Carmen and Pamina in The Magic Flute. In the early part of the 21st century Ms. Umphrey made her debut performance as Susannah in Carlisle Floyd’s opera Susannah. She also continues her work in oratorio and recital with orchestras throughout the United States.

Ms. Umphrey has toured Europe with an all-Mozart program with orchestra, is a winner of the San Antonio Opera Association competition, and a Finalist and winner of the Fredrich Schorr Competition. She has recorded with Albany, Opus One, and Navona recordings.

Sam Shepperson

Active in opera, oratorio, and art song, Sam Shepperson has been a soloist with such groups as the New Mexico Symphony Orchestra, the Santa Fe Symphony, the Orchestra of Santa Fe, the Colorado Opera Festival, Opera Southwest, the Santa Fe Desert Chorale, and has performed the role of Ben Budge in the Santa Fe Opera’s production of The Beggar’s Opera. He has also sung numerous roles for the UNM Opera Theater.

For several years, Mr. Shepperson toured a production for the Santa Fe Opera outreach program.
Lincoln Center

program. His opera resume includes such roles as Ferrando in *Cosi fan tutti*, Pedrillo in *The Abduction from the Seraglio*, Fenton in *The Merry Wives of Windsor*, Leo in *Regina*, Lindoro in *The Italian Girl in Algiers*, and Camille in *The Merry Widow*.

**Distinguished Concerts Singers International**

Participating in Mozart: Requiem in D minor, K.626
Chaparral High School Vocal Ensemble and Women's Choir (AZ), Kristen Olds, Director
Penn High School Symphonic Choir (IN), Brent Holaway and Andrew Nemeth, Directors
Santa Barbara Choral Society (CA), Jo Anne Wasserman, Director
United Church in Walpole Chancel Choir (MA), Nathan Zullinger, Director
Voices of Saguaro, Saguaro High School, Scottsdale (AZ), GayLin Tutnick, Director

Participating in Clausen: Requiem
Cibola High School Concert Choir (NM), Ryan Hatch, Director
Moriarty High School Messengers (NM), Penny Voss, Director
Sange de Cristo Chorale (NM), Doyle Preheim, Director
University of New Mexico Choral Program (NM), Bradley Ellingboe, Director

**Distinguished Concerts International New York**

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 audience experiences. With over 25 combined years of experience, 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: www.dciny.org, or call (212) 707-8566.

**Nico Castel International Master Singer Competition**

Presented by Distinguished Concerts International New York (DCINY) and the New York Opera Studio (NYOS), the Nico Castel International Master Singer Competition rewards and acknowledges excellent vocal technique and artistry in opera and oratorio. Final rounds of the Nico Castel International Master Singer Competition 2013 will be held Monday, April 1, 2013, at 8:00 p.m. in Weill Recital Hall at Carnegie Hall.
DCINY thanks its kind sponsors and partners in education: VH 1 Save the Music, Education Through Music, and High 5.

For information about performing on DCINY’s series or about purchasing tickets, e-mail Concerts@DCINY.org, call 212–707–8566 or 877–MYDCINY (toll free), or visit our website at www.DCINY.org.

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DCINY 2012 Season

Please join us for one of our other events:

**Saturday, March 24, 2012, at 2:00 p.m.**
*Weill Recital Hall, Carnegie Hall*
**Distinguished Concerts Artist Series:**
*The Werner Chamber Quartet*

**Shining Light: An Illuminating Festival of Concerts**

**Thursday, March 29, 2012, at 6:30 p.m.**
*Stern Auditorium / Perelman Stage, Carnegie Hall*
**Sounds of Twilight at Winter’s End**
Coronado High School Wind Ensemble
Alan Combs, *Director*
Clark High School Concert Band and Orchestra
Jeffrey Lacoff and Charles Cushinery, *Directors*
Santiago High School Madrigals and Santiago High School Treble Ensemble
Karen Garrett, *Director*

**Saturday, March 31, 2012, at 2:00 p.m.**
*Avery Fisher Hall, Lincoln Center*
**Eternal Light...Shining Bright**
Music for Women’s Chorus
Hilary Apfelstadt, *Conductor Laureate*
Lauridsen: *Lux Aeterna*
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Morten Lauridsen, *Composer-in-Residence*
Featuring Distinguished Concerts Singers International
and Distinguished Concerts Orchestra International
Cy-Fair Chorale and Cy-Fair High School Women’s Choir
Jed Ragsdale and Hallie Reed, *Directors*

**Sunday, April 1, 2012, at 8:30 p.m.**
*Stern Auditorium / Perelman Stage, Carnegie Hall*
**This Shining Night: The Music of Lauridsen and Whitacre**
Eric Whitacre, *Composer/Conductor*
Special guest artist Morten Lauridsen
Featuring Distinguished Concert Singers International

(Continued)
**Sunday, April 22, 2012, at 7:00 p.m.**  
*Avery Fisher Hall, Lincoln Center*  
**Over the Stone**  
Karl Jenkins: *Over the Stone* (Harp Concerto)  
Jonathan Griffith, DCINY Artistic Director and Principal Conductor  
Catrin Finch, Harp  
Bryn Terfel, Special Guest  
Haydn: *St. Nicholas Mass*  
Martin: *The Awakening*  
Richard W. Weymuth, Guest Conductor  
Kara Shay Thomson, Soprano  
Doris Brunatti, Mezzo-soprano  
David Guzman, Tenor  
Stefan Szkafarowsky, Bass  
Featuring Distinguished Concerts Orchestra International and Distinguished Concerts Singers International

**Monday, May 28, 2012, at 7:00 p.m. (Memorial Day)**  
*Avery Fisher Hall, Lincoln Center*  
**Of Faith and Freedom**  
Joseph Martin, Composer/Conductor  
The Music of Joseph Martin  
The Music of Dan Forrest  
James Melton, Guest Conductor  
Featuring Distinguished Concert Singers International

**Tuesday, May 29, 2012, 8:00 p.m.**  
*Weill Recital Hall at Carnegie Hall*  
**Distinguished Concerts Artist Series**  
*West Coast Sounds: The Pianist Program from the Orange County High School of the Arts*  
Patricia Dobiesz, Director

**Friday, June 15, 2012, at 7:30 p.m.**  
*Jazz at Lincoln Center, The Allen Room*  
**Distinguished Concerts Artist Series: What About Us?**  
Darcy Reese, Director  
Robert Robinson, Soloist