Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents:

**Viva La Musica de Argentina**

**Cuerda y Voz**
Dany Dorf, *Drums & Voice*
François Knab, *Andean Flutes, Tiple Columbiano, & Voice*
Rodrigo Mosquera, *Charango & Voice*
Sergio Saraniche, *Guitar & Voice*
Vidal Rojas, *Guitar & Voice*

**ATAHUALPA YUPANQUI** *Camino del Indio*
**ÉBER LOBATO** *Malambo*
**RAFAEL ROSSI** *Viva Jujuy*
**ALFREDO ZITARROSA** *Doña Soledad*
**POCHA BARROS / ENRIQUE N. FARIAS GOMEZ** *El Huajchito*

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
**Cuerda y Voz**
Distinguished Concerts Singers International

**ARIEL RAMÍREZ** *Misa Criolla*
1. Kyrie *(vidala – baguala)*
2. Gloria *(carnavalito)*
3. Credo *(chacerera trunca)*
4. Sanctus *(carnaval cochabambino)*
5. Agnus Dei *(estilo pampeano)*

**GEORGE HEMCHER, Piano**

(Continued)
Intermission

Saul Zaks, *Guest Conductor*
Martín Palmeri, *DCINY Composer-in-Residence*
Distinguished Concerts Orchestra
Distinguished Concerts Singers International

MARTÍN PALMERI  *Tango Credo (World Premiere)*
1. Credo in Unum Deum
2. Et ex Patre Natum
3. Genitum Non Factum
4. Qui Propter Nos Homines
5. Et incarnatus Est
6. Crucifixus
7. Et Resurrexit
8. Et Iterum Venturus Est
9. Credo in Spiritum Sanctum Dominum

CARLA FILIPCIC HOLM, *Soprano*
DANIEL BINELLI, *Bandoneón*
MARTÍN PALMERI, *Piano*

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 W. 57TH STREET, SUITE 1610
NEW YORK, NY 10107
(212) 707-8566
Notes on the Program

**Camino del Indio** (3 minutes)
ATAHUALPA YUPANQUI (1908-1992)

Here the author, the great Atahualpa Yupanqui, becomes the spokesman for the Indians who live in the countryside and mountains in a miserable reality, illustrated by his early compositions. His intimate knowledge of the people, landscapes, ancestral customs and the Indian soul nourishes his inspiration.

**Malambo** (5 minutes)
ÉBER LOBATO (1931-2014)

Malambo is the only Argentine folk dance not danced by a couple. It is energetic and virile. “Leaving their cows and horses and transforming themselves into dancers, the most intrepid of gauchos would take their place in the center of a round they had formed, to begin a frantic zapateo rhythm (foot tapping that often reminds us of galloping horses).” In this interpretation, the rhythmic voices mingle with the “bombo” to recall this cadence.

**Viva Jujuy** (3 minutes)
RAFAEL ROSSI (1896-1982)

This song illustrates the “carnavales”: the great feasts of the Andean highlands, where the joy and madness of the moment make one forget the harsh living conditions in these countries.

**Doña Soledad** (4 minutes)
ALFREDO ZITARROSA (1936-1989)

A “Candombe” the typical African-American rhythm of the Rio de la Plata region, in its text reflects a social reality of the “sixties”. The contrast between poverty and wealth, culture and illiteracy constantly opposed an underestimated working class and a high-level class that delighted in its “facilidades”, or its easy life.

**El Huajchito** (2 minutes)
POCHA BARROS / ENRIQUE N. FARIAS GOMEZ

This rhythm called “gato” (cat) is truly the national dance of Argentina, recreated and appropriated in vocal rhythm and harmonies close to jazz. First by the group “Los Huanca Hua”, then “Jairo” and years later by “Cuerda y Voz” to convey the joy of “the man of the fields”. This dance truly represents Argentina.

— Stephen Glasgow

**Misa Criolla** (22 minutes)
ARIEL RAMÍREZ (1921-2010)

The *Misa Criolla*, composed by Ariel Ramírez in 1963, is a synthesis of popular and liturgical styles. It is based on South American folk music, particularly the rhythms and melodies of Argentina. The opening *Kyrie* is in the rhythm of the *vidalabagual*. This music, characteristic of northern Argentina, depicts the feeling of loneliness one has from living on a deserted high plateau. The *Gloria* rhythm, the *carnavalito*, is also from the same area, but evokes the sense of rejoicing. The two sections of the *Gloria* are separated by a recitative (*Yaravi*), which makes the cadence of the *carnavalito* more brilliant when it returns with a full rhythmic accompaniment. The *chacerera trunca*, a folk theme of central Argentina, is the basis of the *Credo*. Its obsessive rhythm accentuates the profession of faith, and the section ends with the final words of the prayer, which reaffirms the triumph of everlasting life. One of the most beautiful and unusual Bolivian folk rhythms, the *carnaval cochabambino*, is used for the *Sanctus*. It has a subdued but marked beat. The *Agnus Dei* is written in a typical style of the pampas (*estilo pampeano*). As in the *Kyrie*, a feeling of solitude and distance is created. A simple recitative expresses the universal longing for peace. This work has won the unprecedented admiration of the critics and public of Argentina and other South American countries. It proves that indigenous musical forms can communicate the highest values of life and that
religious beliefs can be conveyed through a popular medium of expression.
– Alfred Publishing

**Tango Credo** (38 minutes)

MARTÍN PALMERI (b. 1965)

*Tango Credo* follows the aesthetic line of its predecessor, the *Tango Glory* which I had the honor of premiering in Basel, Switzerland in December 2014 with Kirchenchor St. Stephan Therwil. Similar to the works that I’ve written in recent years, *Tango Credo* is led by the sonority of the tango-typical orchestra: strings, bandoneón and piano. The continuing challenge is to combine this organic representative of Buenos Aires with the contrasting sounds of the choir and, in the case with *Tango Credo*, with a soprano soloist. *Tango Credo* differs from *Tango Glory* in that it is composed mainly of arias and choral numbers.

The piece is a concertante where the solos and the choir have a constant dialogue. The connection between numbers is fluid and gives continuity to the work. *Tango Credo* also contains the reworking of melodic material by repetition of the main theme. This is presented in the first number and cited several times throughout the work as a demonstration of the perseverance of faith. It is also worth mentioning the important role of the bandoneón in the death and resurrection of Christ. The low notes in the left hand and pauses in the music theatrically represents the drama. Thank you, DCINY, for giving the title of Composer-in-Residence to me and for the opportunity to introduce this new work with wonderful interpreters in the prestigious setting of David Geffen Hall at Lincoln Center.”

– Martín Palmeri
I. Kyrie (vidala – baguala)
Señor ten pieda d de nosotros.
Cristo ten pieda d de nosotros.
Señor ten pieda d de nosotros.
Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

II. Gloria (carnavalito)
Gloria a Dios en las alturas
Y en la tierra paz a los hombres que ama el Señor.
Glory to God in the highest
And on earth peace to his people loved by God.

Te alabamos. Te bendecimos. Te adoramos.
Glorificamos. Te damos gracias
Por tu inmensa gloria.
We praise you. We bless you. We adore you.
We glorify you. We give you thanks
For your great glory.

Señor Dios, Rey celestial.
Dios Padre Todopoderoso.
Lord God, Heavenly King.
God the Almighty Father.

Señor, hijo único Jesucristo,
Señor Dios, cordero de Dios, Hijo del Padre,
Tú que quitas los pecados del mundo,
Ten piedad de nosotros.
Tú que quitas los pecados del mundo,
Atiende nuestras súplicas.
Tú que reinas con el Padre, Ten piedad de nosotros.
Lord Jesus Christ, the only begotten Son,
Lord God, Lamb of God, Son of the Father,
You who take away the sins of the world,
Have mercy on us.
You who take away the sins of the world,
Hear our prayers.
You reign with the Father,
Have mercy on us.

Gloria a Dios en las alturas y en la tierra
Paz a los hombres que ama el Señor.
Glory to God in the highest and on earth
Peace to his people that love the Lord.

Porque Tú sólo eres Santo,
Sólo Tú Señor Tú sólo,
Tú solo altísimo
Jesucristo, Con el Espíritu Santo,
En la gloria de Dios Padre. Amén.
For you alone are Holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit,
In the glory of God the Father. Amen.
III. Credo (chacerera trunca)

Creo en Dios, Padre todopoderoso,
Creador de cielo y tierra.

Y en Jesucristo creo,
Su único Hijo nuestro Señor:
Fue concebido por obra y gracia
Del Espíritu Santo,
Nació de Santa María Virgen,
Padeció bajo el poder de Poncio Pilato,
Fue crucificado, muerto y sepultado.

Descendió a los infiernos.
Al tercer día resucitó de entre los muertos,
Subió a los cielos.
Esta sentado a la diestra de Dios
Padre todopoderoso.
Desde allí ha de venir a juzgar
Vivos y muertos.

Creo en el Espíritu Santo,
Santa Iglesia católica,
La comunión de los santos
Y el perdón de los pecados,
Resurrección de la carne
Y la vida perdurable. Amén.

IV. Sanctus (carnaval cochabambino)

Santo, santo, santo,
Señor Dios del Universo.
Llenos estn los cielos y la tierra de tu
Gloria.
Hosanna en las alturas!
Bendito el que viene en el nombre del
Señor.
Hosanna en las alturas!

V. Agnus Dei (estilo pampeano)

Cordero de Dios que quitas los pecados
del mundo
Ten compasión de nosotros.
Cordero de Dios que quitas los pecados
del mundo
Ten compasión de nosotros.
Cordero de Dios que quitas los pecados
del mundo
Danos la paz.
Lincoln Center

**Tango Credo**
By Martín Palmeri

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium, Et in unum Dominum Iesum Christum, Filium Dei unigenitum, et ex Patre natum, ante omnia saecula, Deum de Deo, lumen de Lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri:

We believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, begotten from the Father before all ages, God from God, Light from Light, true God from true God, begotten, not made; of the same essence as the Father. Through him all things were made. For us and for our salvation he came down from heaven; he became incarnate by the Holy Spirit and the Virgin Mary, and was made human. He was crucified for us under Pontius Pilate; he suffered and was buried. The third day he rose again, according to the Scriptures. He ascended to heaven and is seated at the right hand of the Father. He will come again with glory to judge the living and the dead. His Kingdom will never end. And we believe in the Holy Spirit, the Lord, the giver of life. He proceeds from the Father and the Son, and with the Father and the Son is worshiped and glorified. He spoke through the prophets. We believe in one holy catholic and apostolic church. We affirm one baptism for the forgiveness of sins. We look forward to the resurrection of the dead, and to life in the world to come. Amen.
Meet the Artists

Cuerda y Voz, Guest Artists

Cuerda y Voz presents a musical performance full of colors and harmonies that transcend you to the magic of the Andes. These five men's voices mingle with the sound of two guitars, percussion, charango and Andean flutes. Their recent show, recorded live at the Toulouse Salle Nougaro, was staged in a warm decor of bamboo, surrounded by translucent leather drums, resembling animated moons. This decoration, with its special symbolism, illustrates the music being played; flexible, original and robust... songs of friendship, joy, and peace that the group wishes to convey to the public. Through a diverse repertoire, Cuerda y Voz offers new life to the music of Latin American folklore and songs often little-known. Far from the stereotypes of commercial Latin music, these musicians arrange and "re-arrange" their songs creating original material. They have left an indelible imprint and brought an authentic, moving, and sincere sound to the ears of those fortunate enough to hear them.

Cuerda y Voz is above all a story of friendship between Danny, François, Rodrigo, Sergio and Vidal. Their story has been woven in time around a common passion for Latin American folklore and music. Despite their different origins and paths, these five musicians have "paved the way" thanks to an atypical sound. On the guitar, Vidal and Sergio vibrate their strings and mix their voices with those of the charango, flutes and percussions interpreted by the other musicians. While the history of the group has been marked by the Misa por a Continente (Francisco Marin and Ruben Bareiro Saguier) and the Misa Criolla (Ramirez), the life of the quintet and exploring new music remains at the heart of their work. Cuerda y Voz is working on a new album with new arrangements and new compositions. Their repertoire with a majority of composers from Latin American, will definitely shine a new light on Latino music, often forgotten or unknown and far from the common places of musical tourism.

Jonathan Griffith, DCINY Artistic Director and Principal Conductor

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY’s mentoring program for conductors. He made his Carnegie Hall conducting debut in 1989 and has conducted well over 100 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights includes the U.S. premieres of Karl Jenkins’ Stabat Mater, The Armed Man, and Te Deum, Sergei Taneyev’s Upon Reading a Psalm, Miloš Bok’s Missa Solemnis, Luigi Boccherini’s Villancicos, and Eugene Goossens’ re-orchestration of Handel’s Messiah, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits
include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlový Vary Symphony Orchestra, and Dvořák Chamber Orchestra in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years, Dr. Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina, to the People’s Republic of China, premièring Karl Jenkins’ \textit{The Armed Man: A Mass for Peace} in Beijing and Shanghai, and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio, \textit{Yunus Emre}, by A. Adnan Saygun in Istanbul with the Cemal Resit Rey Orchestra, and in Ankara and Eskinehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Dr. Griffith, along with the Distinguished Concerts Orchestra, is the 2014 winner of the American Prize in Conducting, professional orchestra division, and a semi-finalist in the 2015 competition. Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a master’s in music education from Wichita State University, and bachelor of music education from the University of Kansas.

A multilingual - Spanish, Hebrew, English, Danish, Scandinavian – he is providing music to life and inspiration to souls. He develops projects, attitudes and patterns of behavior with the aid of unique communications skills and trustworthy leadership in order to create performance-based results and relations. All this is achieved while communicating the way of organizing a society that is based on values such as positive energy, proactivity, thinking, learning by intuition, and creating by being a musician. His motto “Conductor - musician - cooperation” helps to inspire and enrich, to move and innovate, and select strategies that create shareholder value. Cultural norms and cross-cultural communication are important to him. Saul Zaks completed his conducting studies at The Jerusalem Academy of Music & Dance, Israel, with Prof. Mendi Rodân and received a diploma in musical theory, history of western music and conducting from the Danish National Academy of Music. Saul Zaks is an Ambassador for Argentina and for Denmark at the Summa Cum Laude International Youth Music Festival Vienna and a member of the Advisory Board of the European Network of University Orchestras.

Saul Zaks is a 2016 Grammy-nominated professional conductor and musician from Buenos Aires, Argentina, living in Denmark.

Composer, pianist, choirmaster, and orchestra conductor, Martín Palmeri was born in Buenos Aires in 1965. He studied composition with Daniel Montes, Marcelo Chevalier, Rodolfo Mederos, Virtú Maragno and Edgar Grana (New York), choral direction with Antonio Russo and Néstor Zadoff, orchestral conducting with Mario Benzecry, singing with Amalia Estévez and José Crea, and piano with Eduardo Páez and Orlando Tripodi. As choral director, he has led the Choir of the Faculty of Law (UBA), the Polyphonic Town Choir of Vicente López, Vocal Sospir, the Colegio Esclavas del Sagrado Corazón de Jesús de Belgrano

Martín Palmeri, \textit{DCINY Composer-in-Residence}

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(College of the Slaves of the Sacred Heart of Jesus of Belgrano), the Escuela Argentina Modelo (Argentine Modelo School), the Music School of Buenos Aires, Vocal del Quartier (Paraná) (local singing group of Paraná). He has written numerous choral and instrumental works and operas, among which are Tango del Bicentenario (Bicentenary Tango), first performed by the Qatar Symphony Orchestra; Canto de la lejanía (Song of Distance), premiered in 2010 by the Buenos Aires choral society; Oratorio de Navidad (Christmas Oratorio) first performed at the Faculty of Law UBA (2003); Mateo, an opera which opened in the Teatro Roma in Avellaneda, Buenos Aires (1999) and was recorded by the State Radio of Bratislava (Slovakia); Fantasía tanguera (Tango fantasy) premiered in Saint Petersburg, Russia (2000); Presagios (Portents), premiered in Matera, Italy, (2001); Concierto para bandoneón (Accordion concerto) in the Teatro Roma in Avellaneda (2004); Concierto de danzas (Dance concerto), Negro y negro (Black and black), Sobre las cuatro estaciones (On the four seasons). In recent years, he has been invited to direct and perform as pianist in the performance of his work Misatango, (first performed by the National Symphony Orchestra of Cuba in 1996) in Germany, Argentina, Austria, Belgium, Brazil, Chile, Ecuador, Slovakia, Spain, the Netherlands, Israel, Italy, Latvia, Lithuania, Russia, Switzerland, and the USA. This work was chosen as part of the workshops for Europa Cantat 2009 (Utrecht, the Netherlands), and has been performed by renowned directors, soloists and orchestras in various cities of the world. He was awarded First Prize in the Choral Arrangement Competition organized by AAMCANT in 2011. The National University of Rosario awarded him First Prize in the National Choral Arrangement Competition in 2010. The National Foundation for the Arts awarded him First Prize in 2003 in the Symphonic Work category of the Juan Carlos Paz Composition Competition for his work Concierto de danzas para cello y orquesta (Concerto of dances for cello and orchestra). Several of his compositions have been recorded on CDs produced in Italy, Latvia, and Argentina. He has taken part in a wide variety of other activities such as acting as judge in the Eisteddfod contest of the Welsh community in Chubut.

Carla Filipcic Holm, Soprano

Carla Filipcic Holm, born in Buenos Aires, is considered one of most prestigious and highly sought-after sopranos in Argentina. After concluding her studies, Carla moved to Germany to specialize in the German Repertory with Siegfried Jerusalem. She has won numerous scholarships, singing competitions, and her professional work has been celebrated by the press on numerous occasions, having received the Clarin Award, as well as the Music Critics Association distinction as “Best Argentinian Singer”. Since her debut as Fiordiligi (Cosi Fan Tutte), she has sung leading parts in opera and symphonic repertory in the most important theaters in her country such as Teatro Colón de Buenos Aires. Among them, she is always remembered for her Agathe (Der Freischütz), Agrippina, Female Chorus (The Rape of Lucretia), Donna Anna and Donna Elvira (Don Giovanni), Elisabeth de Valois (Don Carlos), Leonore (Fidelio), Magda Sorel (The Consul), Vitellia (La clemenza di Tito), and Tatiana (Eugene Onegin). Her deep passion for chamber music has led her to maintain a very active schedule in that field. Carla has performed in festivals, opera and concert houses in Latin America, Switzerland, the United States, and Germany where she sang Elisabeth (Tannhäuser), Suor Angelica, Mother (Il prigioniero), and Elisabetta de Valois in the latest production of Don Carlos Theater Lübeck, which was awarded as the Best Opera Production of the 2014 Season in Germany (Awards Der Faust). She recently sang Misa Tango (Palmeri) at Carnegie Hall and Konzerthaus in Vienna, and her
upcoming engagements include her debut as Marschallin (Der Rosenkavalier), Elsa (Lohengrin), and Desdemona (Otello).

Internationally renowned composer, arranger and master of the bandoneón, Argentine Daniel Binelli tours extensively in concert and recital. Binelli is also widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla. In 1989 Daniel Binelli joined Astor Piazzolla’s New Tango Sextet, touring internationally. Orchestras with whom Mr. Binelli has appeared as guest soloist include, among others, with the Symphony Orchestras of Philadelphia, Atlanta, Virginia, Sidney, Montreal, Ottawa, Saint Petersburg, and Tonhalle Orchestra in Zurich. Some of the conductors with whom Binelli has worked with include: Charles Dutoit, Lalo Schiffrin, Franz Paul Decker, Robert Spano JoAnn Faletta, Giselle Ben Dor, Isaiah Jackson, Michael Christie, Lior Shambadal and Daniel Schweitzer, Binelli conducted Piazzolla’s operita: “María de Buenos Aires” in Sicily (Italy) with Italian singer, Milva. Mr. Binelli’s collaborations include duo performances with pianist Polly Ferran and guitarist Eduardo Isaac, as well as the Binelli-Ferman-Isaac Trio. Daniel Binelli is the Musical Director of Tango Metropolis Company, featured at a PBS Documentary “Tango the Spirit of Argentina” and on a BBC documentary on Astor Piazzolla’s life. A seasoned composer in his own right, Binelli has created and arranged music for solo instruments, quintet, chamber and symphonic orchestras, dance, and film music. His versatility allowed him to work from all Tango styles to the contemporary language. Some of the many international orchestras, ensembles, Tango companies and soloists that have requested arrangements or commissioned works from Daniel Binelli include the Zurich Symphony, Edmonton Symphony, Buffalo Philharmonic, Colorado Music Festival, Montevideo Philharmonic, Colombia Symphony, Symphony Orchestra of Minas Gerais, Cathedral of St Joseph-Hartford, Connecticut, Buglisi-Foreman Dance Company, Tango Metropolis Company, Glamour Tango Company, Milva as well as Osvaldo Pugliese Orquesta Tipica and Tango 7. Additionally, Binelli has composed music for the Argentine films: India Pravile, Funes un Gran Amor, Tango Baile Nuestro and Tango Shalom. www.danielbinelli.com

Distinguished Concerts Orchestra

Founded in 2008 by esteemed choral and orchestral conductor, Dr. Jonathan Griffith, Distinguished Concerts Orchestra (DCO) is the resident orchestra for Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. The DCO is comprised of some of the top orchestral musicians in the area including numerous graduates of Juilliard, The Manhattan School of Music, The New England Conservatory and Boston Conservatory. While the vast majority of these players have performed in every DCINY production since its inception, those players who have left the New York area have gone on to permanent posts in orchestras such as the Boston Symphony, Los Angeles Philharmonic and the London Philharmonic.

Under the direction of Dr. Jonathan Griffith and DCINY’s roster of notable guest conductors, the DCO performs in Carnegie Hall and in Lincoln Center. Whether performing choral/orchestral masterworks or premiering adventuresome new compositions, the DCO has been lauded by conductors and reviewers alike for its fresh interpretations, musical subtlety and virtuosic ensemble playing. Dr. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra category, awarded in 2014 and 2015, and a semi-finalist for the 2016 competition. Distinguished Concerts Orchestra is driven by passion, innovative vision, a total belief in its artists, and an
unwavering commitment to bring forth an unforgettable musical experience for performer and public alike.

**Distinguished Concerts Singers International**

Distinguished Concerts Singers International (DCSI) forms the backbone of Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. DCSI is comprised of singers and chorus members from around the world. Between 30-40% of the singers are alumni of DCSI and have sung in 2 or more of the DCINY concert series over the years. The DCSI has drawn members from 43 countries and 6 continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

**DISTINGUISHED CONCERTS SINGERS INTERNATIONAL**

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*Brian Wong Singers (NY), Brian Wong, *Director*
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Coral Pilar St. John’s (Argentina), Rodolfo Diorio, *Director*
Coro Bocconi (Italy), Martina Zambelli, *Director*
*Coro ITMC (Argentina), Pablo Quinteros, *Director*
Deanery choir “Collegium vocale Kirchberg” (Germany), Daniela Werner, *Director*
East Forsyth High School Madrigals and Caprice (NC), Roman Brady, *Director*
Edmund Rice Choir (Argentina), Eduardo Vallejo, *Director*
Gammel Hellerup Gymnasium Choir (Denmark), Mona Høgh Thylgård, *Director*
*New York Festival Singers (NY), Alec Spencer, *Director*
Ploener Kantorei (Germany), Henrich Schwerk, *Director*
Sinfonischer Chor Greven (Germany), Harald Meyersick, *Director*
Waimea Community Chorus (HI), Barbara Kopra, *Director*
And Individual Singers from around the globe

*Denotes DCINY Alumni

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)
Found by Iris Derke and Jonathan Griffith, Distinguished Concerts International New York (DCINY) is the leading producer of dynamically charged musical excellence. With its unforgettable concert experiences in renowned venues, empowering educational programs, and its global community of artists and audiences, DCINY changes lives through the power of performance.

For more information about Distinguished Concerts International New York, and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

DCINY ADMINISTRATIVE STAFF
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director & Principal Conductor
Danuta Gross, Director of Finance & Administration
Kevin Taylor, Director of Program Development
James M. Meaders, Associate Artistic Director & Conductor
Jason Mlynk, Associate Director of Program Development
Mark Riddles, Program Development
Katie Sims Silvestre, Program Development
Julia Falkenburg, Program Development
Maria Braginsky, Program Development Assistant
Kimberly Wetzel, Program Development Assistant
Jeff Binner, Program Development Assistant
Tabitha Glista, Production Manager
Andrea Niederman, Associate Director of Marketing, Box Office & Promotions
Katherine Shen, Box Office & Marketing Assistant
DeAnna Choi, Office Operations Manager, Accounting & Billing
Marisa Tornello, Concert Operations Associate
Morgan Yachinich, Concert Operations/Production
Gary Crowley, Graphic Design & Website

For PR and media inquiries, please contact Press@DCINY.org or (212) 707-8566 Ext. 307.
**DCINY 2017 Concert Series**

Friday Evening, May 26, 2017 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**Celebration & Reflection**
Dieter Wagner, *Guest Conductor*
Distinguished Concerts Singers International
The Hudson Festival Chorus (OH)
Thomas Scott, *Director*
Danilo Guainis: Missa de Alçacuz (20th Anniversary)
Vladimir Silva, *Director*

Sunday Evening, May 28, 2017 at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall

**Brahms’ Requiem**
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, May 29, 2017 at 7:00
David Geffen Hall, Lincoln Center

**With Strength & Joy**
Antonio Vivaldi: Gloria
William Powell, *Guest Conductor*
Pepper Choplin: Psalm 23: A Journey with the Shepherd
Pepper Choplin, *Composer/Conductor*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Tuesday Evening, May 30, 2017 at 7:00
Weill Recital Hall, Carnegie Hall

**Ian Gindes, Pianist**

Sunday Afternoon, June 4, 2017 at 2:00
David Geffen Hall, Lincoln Center

**Portraits of Healing**
Tyler’s Suite
Tim Seelig, *Guest Conductor*
Stephen Schwartz, *Composer-in-Residence*
Ann Hampton Callaway, *Soprano*
The Music of Ola Gjeilo
James M. Meaders, *DCINY Associate Artistic Director and Conductor*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, June 11, 2017 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Vaughan Williams**
Ralph Vaughan Williams: Sancta Civitas
Craig Jessop, *Conductor Laureate*
Ralph Vaughan Williams: Dona Nobis Pacem
Nina Nash-Robertson, *Guest Conductor*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Saturday Evening, June 17, 2017 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

Song/Play
Alberto Grau: La Doncella
Cristian Grases, Guest Conductor
Alberto Grau: La Avispa Brava (WORLD PREMIERE)
María Guinand, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Charlotte Symphony Youth Orchestra (NC)
Ernest Pereira, Director

Monday Evening, June 26, 2017 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

Canta! Canta! Canta!
The Music of Francisco Núñez
Francisco Núñez, Composer/Conductor
Distinguished Concerts Singers International
Ensemble Monterey Chamber Orchestra & Cabrillo Symphonic and Youth Choirs (CA)
John D. Anderson, Director
Cheryl M. Anderson, Director

For DCINY's full season listing, visit www.DCINY.org

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