Monday Evening, March 16, 2009, at 8:00 p.m.

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

presents

DISTINGUISHED CONCERTS ARTIST SERIES

KANSAS CITY CHORALE
PHOENIX CHORALE

Charles Bruffy, Artistic Director

JAAKKO MÄNTYJÄRVI  Canticum Calamitatis Maritimae
  Kira Z. Rugen, Soprano
  Bryan Taylor, Bass-baritone

JOSEF RHEINBERGER  Drei geistliche Gesänge, Op. 69
  1. Morgenlied “Die Sterne sind erblichen”
  2. Hymne “Dein sind die Himmel”
  3. Abendlied “Bleib bei uns”

ALEXANDER GRECHANINOV  Strastnaya Sed’mitsa, Op. 58
  1. Behold, the Bridegroom
  4. Gladsome Light
  6. Now the powers of heaven
     Bryan Taylor, Bass-baritone
  7. At Thy mystical supper
     Paul Davidson, Tenor
     Rita Litchfield-Good, Mezzo-soprano
  13. Let all mortal flesh

Intermission

FRANK MARTIN  Messe pour double chœur
  Kyrie
  Gloria
  Credo
  Sanctus
  Agnus Dei

Alice Tully Hall
Home of The Chamber Music Society of Lincoln Center

Please make certain your cellular phone, pager, or watch alarm is switched off.
Canticum Calamitatis Maritimae

May eternal light shine upon them, O Lord, and may perpetual light shine upon them.

O Lord, have mercy, O Lord.

More than eight hundred people perished in a shipwreck in the northern Baltic Sea.

The car ferry Estonia, en route from Tallinn to Stockholm, overturned in a severe storm and sank.

There were about 1000 passengers on board. In the wreck of Estonia 910 lives were lost, 139 were saved.

Psalm 107: 23-30

Rest eternal; may eternal light shine upon them, O Lord, and may perpetual light shine upon them.

Three Sacred Songs

1. Morning Song “The starlight now is fading”

The starlight now is fading, pale grows its golden hue, soon night will be receding, the morning ventures through.
Noch waltet tiefes Schweigen
Im Tal und überall.
Auf frisch betauten Zweigen
Singt nur die Nachtigall.
Sie singt Lob und Ehre
Dem hohen Herrn der Welt,
der über’m Land und Meer
die Hand des Segens hält.
Er hat die Nacht vertrieben,
Ihr Kindlein fürchtet nichts;
Stets kommt zu seinen Lieben
Der Vater alles Lichts.

August Heinrich Hoffmann von Fallersleben
(1798–1874)

2. Hymne “Dein sind die Himmel”

Dein sind die Himmel, und dein ist die Erde,
Du hast der Welten Kreis, hast die Fülle der Erde fest begründet;
Gerechtigkeit und der Wahrheit Kraft sind die Pfeiler deines Thrones.

Offertorium am Weihnachtstag
(3. Messe, am Tag)
nach Psalm 89: 12, 15
Deutscher Text: Franziska (Fanny) von Hoffnaaß
(1831–1892)

3. Abendlied “Bleib bei uns”

Bleib bei uns, denn es will Abend werden,
Und der Tag hat sich geneigt.

nach Lukas 24:29

Strastnaya Sed’mitsa

1. Alleluia, alleluia, alleluia.
Se Jechny流逝t в ползуощи,
y blажен раб, etjohe обрашет блаощ;
nedostoyt же паки, etjohe обрашет унылаощ.
Блуди убо, душе моя,
не сном отложися,
da не смрти предща будещи,
y Царства вас затворисся; но восприы зовующи:
“Свет, свят, свят есть. Боже,
Богородшице помилуй нас!”

Passion Week

1. Behold the Bridegroom
Alleluia, alleluia, alleluia.
Behold, the Bridegroom comes at midnight.
And blessed is the servant whom He shall find watching;
And again unworthy is the servant whom He shall find heedless.
Beware, therefore, O my soul,
do not be weighed down with sleep,
lest you be given up to death
And lest you be shut out of the Kingdom
But rouse yourself, crying:
“Holy, holy, holy, art Thou, O our God.
Through the Theotokos, have mercy on us!”
4. Gladsome Light
Gladsome Light of the holy glory of the Immortal One—
the Heavenly Father, holy and blessed—
O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of the evening,
we praise the Father, Son, and Holy Spirit—God
Thou art worth at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

6. Now the Powers of Heaven
Now the Powers of Heaven do serve invisibly
with us;
Io, the King of Glory enters.
Lo, the Mystical Sacrifice is upborne, fulfilled.
Let us draw near in faith and love
and become communicants of life eternal.
Alleluia, alleluia, alleluia.

13. Let All Mortal Flesh Keep Silent
Let all mortal flesh keep silent,
and in fear and trembling stand,
pondering nothing earthly-minded.
For the King of kings,
and the Lord of lords
comes to be slain and to give Himself as
food to the faithful.
(Amen.)
Before Him go the ranks of angels;
all the Principalities and Powers;
the many-eyed Cherubim; and the six-
winged Seraphim,
covering their faces and singing the hymn:
“Alleluia, alleluia, alleluia.”

Messe pour double chœur

Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedictimus te, adoramus te,
glorificamus te.
Lincoln Center

*Gratias agimus tibi propter magnam gloriam tuam Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis, qui tollis peccata mundi, suscipe deprecationem nostrum, qui sedes ad dexteram Patris, miserere nobis.*

*Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, esu Christe, cum Sancto Spiritu in gloria Dei Patris.*

*Amen.*

*Credo*

*Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum 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, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifix est ex Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris. Et iterum veniturs est cum gloria, judicaret vivos et mortuos, cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem, qui ex Patre Filioque procedit.*

*Qui cum Patre et Filiio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam Sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismam in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi.*

*Amen.*

We give thanks to you for your great glory, Lord God, heavenly King, God the Father almighty.

Lord, only-begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father, you, who takes away the sins of the world, have mercy upon us, you, who takes away the sins of the world, receive our prayer, you, who sits at the right hand of the Father, have mercy upon us.

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.*

*Credo*

I 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 begotten Son of God, who was born of the Father before all worlds, God from God, light from light, true God from true God, begotten, not made, being of one substance with the Father, through whom all things were made, who for us and for our salvation descended from heaven.

And he was incarnate by the Holy Spirit, of the Virgin Mary, and was made man. He was also crucified for us under Pontius Pilate, suffered and was buried.

And he rose again on the third day, according to the Scriptures, and ascended into heaven, and sits at the right hand of the Father.

And he shall come again with glory, to judge the living and the dead, whose kingdom shall have no end.

And in the Holy Spirit, the Lord, and giver of life, who proceeds from the Father and the Son.

Who with the Father and the Son together is worshipped and glorified, who has spoken through the Prophets.

And in one holy, catholic, and apostolic Church.

I acknowledge one baptism for the remission of sin, and I look forward to the resurrection of the dead, and to the life of the world to come.

*Amen.*
Sanctus
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona
nobis pacem.

Canticum Calamitatis Maritimae
JAAKKO MÄNTYJÄRVI
Born, May 27, 1963, in Turku, Finland

When the luxury ferry Estonia sank in the frigid Baltic Sea on September 28, 1994, it was Europe’s worst maritime disaster during peacetime. Mäntyjärvi’s *Canticum Calamitatis Maritimae* (composed for the second European Composition Competition for Cathedral Choirs in 1997, where it was awarded Third Prize) is dedicated to those lost in the disaster and takes its text from two sources, the first being Psalm 107:23–30. The second text is from the report of the wreck relayed on *Nuntii Latini*, the weekly news broadcast in Latin by the Finnish Broad-casting Company. Mäntyjärvi calls his piece “a meditation involving three distinct elements.” The first, or “individual aspect,” is the solo soprano’s folk song, which mourns gently above the choir’s murmured prayers from the *Requiem Mass for the Dead*. The second element is the “objective aspect” of the bare presentation of the facts, in the straightforward manner of a news anchor. The third element is the “collective aspect,” an impassioned setting of the well-known Psalm text, “They that go down to the sea in ships,” but the storm subsides as the boats complete their journey, and the soprano solo returns, while the whispered prayers ascend and are lost to mortal ears.

Drei geistliche Gesänge, Op. 69
JOSEF RHEINBERGER
Born, March 17, 1839, in Vaduz, Liechtenstein
Died, November 25, 1901, in Munich, Germany

In the midst of the 19th century’s musical quest for newness and bold self-expression, Joseph Rheinberger was a composer who, musically, looked both forward and backward. Although he flourished during a time in music history when tremendous innovations and new musical vocabularies were emerging, Rheinberger remained true to his own more conservative nature. An organist, composer, and virtuoso performer, he was also much sought after as a teacher of both organ and composition, with a long career at the Munich Conservatory—indeed, Hans von Bülow once stated that “[his] equal is not to be found inside or outside of Germany.” His music held to classical tenets, and he managed to steer his own course and remain clear of the acrimonious wrangling that entangled such contemporaries as Brahms and Wagner.

Strasthaya Sed’mitsa, Op. 58
ALEXANDER GRECHANINOV
Born, October 25, 1864, in Moscow, Russia
Died, January 3, 1956, in New York, New York

Alexander Grechaninov was a prominent member of an extraordinary creative movement known as the “new Russian choral school,” which included such figures as...
Alexander Kastalsky, Mikhail Ippolitov-Ivanov, Sergei Rachmaninoff, Alexander Nikolsky, and Pavel Chesnokov. These composers created one of the largest and most colorful bodies of unaccompanied sacred choral literature in modern times, including numerous complete settings of Orthodox services and countless settings of individual liturgical hymns.

Among these composers Grechaninov stands out as one who sought to imbue choral composition with the same grand forms and dimensions as those employed by contemporary composers of symphonic music. His major cyclic works on texts from the Orthodox sacred services, starting with his two Liturgies of St. John Chrysostom, Opus 13 and 29 and through his Passion Week, Opus 58, and All-Night Vigil, Opus 59, show a continual striving to broaden and enlarge both the musical forms and the choral forces in terms of range and complexity of texture.

The monumental Passion Week cycle was composed sometime in 1911–1912 and was premiered in 1912, in Moscow by L. S. Vasil’yev’s choir. Passion Week was premiered in St. Petersburg in 1913, under the composer’s direction.

**Messe pour double chœur**

**FRANK MARTIN**

*Born, September 15, 1890, in Geneva, Switzerland*

*Died, November 21, 1974, in Naarden, the Netherlands*

Swiss composer Frank Martin studied piano, harmony, and composition with Joseph Lauber, but never attended a conservatory; rather, he developed his own personal style over a long period of time. His *Mass for Double Chorus a cappella* is a youthful work, written before he began experimenting with the 12-tone techniques of Schönberg and the Viennese school and was first performed in 1926. The *Kyrie* (“Lord, have mercy”) spins out long, supple lines, creating an atmosphere reminiscent of Renaissance motets and soaring cathedral spaces. The *Gloria* is introspective and sweet, rather than exuberant, as if a distant choir of angels were singing praises; the mood darkens at the *Agnus Dei*, while the first chorus intones the text over the quiet pedal point of the second choir, but brightens again at the fugal “Quoniam tu solus sanctus.” The homophonic opening of the *Credo* gives way to a simmering rise at “Deum de Deo, lumen de lumine,” which in its turn subsides into an exquisite “Et incarnatus est,” hushed and breathless. Many composers have set the “Et resurrexit” text to trumpet-like shouts of victory, but Martin instead sets the lines lightly dancing, sweeping toward the triumph of the “vitam venturi saeculi.” The undulating lines of the *Sanctus* twine through striking, yet subtle, shifts of color. The mood shifts abruptly at “Pleni sunt coeli et terra gloria tua” with a zealous, asymmetrical drive that sweeps through the “Benedictus qui venit” into the concluding “hosanna.” The haunting *Agnus Dei* again employs the second choir as a quietly pulsing pedal point, over which the first choir pleads in sobbing syncopations. The “miserere” builds slowly to an anguished wail, but faith triumphs, and the “dona nobis pacem” ends the work with quiet assurance.
Meet the Artists

The Kansas City Chorale

The Kansas City Chorale is a professional vocal ensemble that enriches the local, national and international communities through its dedication to excellence in performing music from diverse historical periods. Founded in 1981 by Jonathan Griffith, currently the Artistic Director and Principal Conductor of DCINY, the chorale is now in its 27th season, and will present seven concerts as part of their subscription series as well as ten non-subscription performances.

In the spring of 2000 the Kansas City Chorale accepted the ASCAP – Chorus America Award for Adventurous Programming in recognition of its 1999 season. The Chorale is honored to have been recognized for its challenging and diverse programming.

In the spring of 2001 the Chorale was invited to perform at the national convention of the American Choral Directors Association in Houston, and was the only professional American choir performing for an audience of 6,000. In April 2003 the Chorale performed in Coolidge Auditorium in the Library of Congress’ I Hear America Singing series.

The Kansas City Chorale has recorded for Nimbus Records, and is the first North American group signed by that label. Their six CDs are: Nativitas, a collection of American Christmas carols; Fern Hill, an anthology of American Choral Music; Rachmaninoff’s Liturgy of St. John Chrysostom, about which the New York Times stated “…a project that must be rated a serious contender for record of the year…the chorus is everywhere remarkable;” Songs Ring Out to the Heavens, a recording of the choral music of Johannes Brahms; Alleluia: An American Hymnal, a collection of anthems, hymns, and spirituals; Words and Music, the music of James Mulholland. The Chorale’s newest recordings, Grechaninov’s Passion Week, Music of Josef Rheinberger, and Eternal Rest featuring Frank Martin’s Mass, have been released on the Chandos label.

The Kansas City Chorale was recently honored by the Academy of Recording Arts and Sciences with a Grammy Award for its 2007 release, Passion Week. www.kcchorale.org

The Phoenix Chorale

The critically acclaimed Phoenix Chorale (formerly known as the Phoenix Bach Choir) is the first North American choir to record for Chandos Records. Founded in 1958 by Drs. Hal and Timona Pittman, the Phoenix Chorale originally focused on music of the Renaissance and baroque periods, but today is equally dedicated to the creation and performance of new music, which it intermingles with more traditional concert literature.

The Phoenix Chorale made its first appearance on Chandos with Shakespeare in Song in 2004. In 2006 the Chorale released its first joint recording with its sister choir, the Kansas City Chorale, entitled Eternal Rest, featuring the two choirs performing the music of Frank Martin, Jaakko Mäntyjärvi, René Clausen, and Frank Ticheli. In 2007 the two choirs released a second album, featuring Alexander Grechaninov’s Passion Week, which was nominated for four Grammys including “Best Classical
Album," “Best Choral Performance,” and won a Grammy for “Best Engineered Album, Classical.” Rheinberger: Sacred Choral Works was released worldwide late 2007. Their most recent solo recording Spotless Rose: Hymns to the Virgin Mary was released on September 30, 2008, and won the 2008 Grammy Award for “Best Small Ensemble Performance.”

Audiences around the globe have been treated to the sounds of the Phoenix Chorale nationally and internationally through broadcasts including Public Radio International’s “Performance Today.”

The Phoenix Chorale celebrates its 50th Anniversary Season in 2008–09.

Charles Bruffy has served as Artistic Director of the Phoenix Chorale (formerly Phoenix Bach Choir) since 1999 and the Kansas City Chorale since 1988. Both choirs are praised for their live performances and recordings. Bruffy’s eclectic discography of over 13 recordings includes music by Argento, Brahms, Corigliano, Gretchaninov, Martin, Mäntyjärvi, Rachmaninoff, and Vaughan Williams. His recording with the Kansas City Chorale and the Phoenix Chorale of Grechaninov's Passion Week, won a 2007 Grammy Award for Best Engineered Classical Recording, and most recently, his Spotless Rose recording with the Phoenix Chorale won for Best Small Ensemble Performance in 2009.

A former Board Member of Chorus America, Charles Bruffy conducts workshops and clinics across the U.S., most recently at the Westminster Choir College of Rider University in Princeton, New Jersey, and for the National Association of Church Musicians’ convention in Long Beach, California. Increasingly busy on the international scene, he recently conducted performances of Verdi’s Requiem at the Sydney Opera House in Australia.

Also an active tenor soloist, he performed with the Robert Shaw Festival Singers in recordings and concerts in France, and in concerts at Carnegie Hall. He is a featured soloist on the Robert Shaw release Appear and Inspire. Mr. Bruffy received his bachelor’s degree from Missouri Western State College in St. Joseph, Missouri, and his master’s degree in vocal performance from the Conservatory of Music at the University of Missouri Kansas City, where he also completed all course work for his Doctor of Musical Arts degree in conducting. Additionally, Mr. Bruffy has received honorary doctorates from Baker University and Missouri Western State University.

Distinguished Concerts International New York

Distinguished Concerts International New York (DCINY) was founded by Iris Derke, General Director, and Jonathan Griffith, Artistic Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at major venues such as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, 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.
Lincoln Center

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For more information and a full season listing please visit our website at www.DCINY.org or e-mail Concerts@DCINY.org.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 W. 57TH STREET, SUITE 831
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Lincoln Center

2009 DCINY Concert and Artist Series

Please join us for one of our other events:

Sunday, March 29, 2009, 8:30 p.m. – Avery Fisher Hall, Lincoln Center
The Choral Music of Handel and Rutter
Dwight Uphaus, DCINY Debut Conductor
Handel: Te Deum in D Major (“Dettingen”), HWV. 283
Daniel Hughes, DCINY Emerging Conductor
Rutter: Gloria, What Sweeter Music, For the Beauty of the Earth

Friday, April 3, 2009, 8:00 p.m. – Weill Recital Hall, Carnegie Hall
Distinguished Concerts Artist Series: Apostolos Paraskevas, Composer/Concert Guitarist
With Guest Artists in a Theatrical Music Journey Featuring the Northeastern University Theater Department – Center for the Arts

Sunday, April 5, 2009, 2:00 p.m. – Avery Fisher Hall, Lincoln Center
The Music of Burge (U.S. Premiere) and Haydn
Doreen Rao, Conductor Laureate
Burge: Mass for Prisoners of Conscience, Dedicated to Amnesty International (U.S. Premiere)
Eric Johnson, Guest Conductor
Haydn: Mass No. 12 in B flat (“Theresienmesse”), Hob. XXII

Tuesday, April 7, 2009, 12:00 p.m. – Avery Fisher Hall, Lincoln Center
The Music of Grainger, Schubert, Spaniola, and Others
Las Vegas Academy Philharmonic; Karl Reinarz, Director
Las Vegas Academy Symphonic Band; Brian Downey, Director
Manhattan School Of Music’s Precollege Philharmonic Orchestra;
Jonathan Strasser, Director
Featuring Joseph Alessi, Principal Trombone, New York Philharmonic

Sunday, April 19, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center
Gospel and Spiritual Songs With Orchestra
Mark Deakins, Guest Conductor
Featuring a sampling of the subgenres of gospel music.
Park Avenue Chamber Symphony
David Bernard, Director
The Music of Dvorak
Dvorak: Symphony No. 7, Op. 70

Friday, May 22, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center
The Music of Schubert
James Melton, Guest Conductor
Schubert: Mass in G
International Honors Wind Symphony: The Music of Shostakovich, Schubert, Sousa, Ticheli, and Others
Abel Ramirez, Guest Conductor
James Keene, Guest Conductor
John Mackey, Composer-in-Residence

Monday, May 25, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center
The Music of Lauridsen and Haydn
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Mozart: Concerto for Flute and Harp, KV299
Lauridsen: Lux aeterna
Iris Derke, Flute
Kirsten Agresta, Harp
Sunday, May 31, 2009, 8:30 p.m. – Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Sousa, Smith, and Others**

Metropolitan Atlanta Youth Wind Ensemble; Robert Ambrose, *Director*

Edison High School Wind Ensemble; Tim Benge, *Director*

West Windsor Plainsboro High School Wind Symphony; Scott Collins, *Director*, and Anthony Pappalardo, *Director*

Saturday, June 6, 2009, 8:00 p.m. – Stern Auditorium/Perelman Stage, Carnegie Hall

**Shawnee Press 70th Anniversary Gala**

Timothy Seelig, *Conductor Laureate*

Greg Gilpin, Mark Hayes, and Joseph Martin, *Composers/Conductors-in-Residence*

Sunday, June 14, 2009, 2:00 p.m. – Avery Fisher Hall, Lincoln Center

**The Music of Haydn and Mozart**

Brad Bouley, *Guest Conductor*

Texas Master Chorale

Haydn: Mass No. 9 in C Major ("Paukenmesse"), Hob. XXII

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Mozart: Requiem in D minor, K.626 (Levin Edition)

Sunday, June 28, 2009, 8:00 p.m. – Avery Fisher Hall, Lincoln Center

**The Choral Music of Whitacre**

Including a world premiere courtesy of the DCINY Premiere Project

Eric Whitacre, *Guest Conductor/Composer*

**DCINY 2010 Season Highlights:**

Monday, January 18, 2010 – Avery Fisher Hall, Lincoln Center

The Music of Karl Jenkins, including *The Armed Man: A Mass for Peace* (with film) and *Requiem*, conducted by Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Sunday, February 14, 2010 – Carnegie Hall

Grammy Award-winning Vance George leads Orff's masterpiece *Carmina Burana*.

Friday, April 9 and Tuesday, June 15, 2010 – Carnegie Hall

Eric Whitacre, composer and guest conductor, in performances of his choral and instrumental music.

Sunday, April 11, 2010 – Avery Fisher Hall, Lincoln Center

The New York Premiere of Eric Whitacre's new oratorio for soprano, chorus, and string orchestra. *Eric Whitacre, Guest Conductor*

Wednesday, June 9, 2010 – Avery Fisher Hall, Lincoln Center

The 10th anniversary of *Sing for the Cure*; Tim Seelig, *Conductor Laureate*

Friday, June 11, 2010 – Alice Tully Hall, Lincoln Center

Eric Whitacre conducts his own choral music and music that has inspired him.