

Monday Evening, January 18, 2010, at 7:30

Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

Presents

# Concert for Peace

## Celebrating the Spirit of Martin Luther King, Jr.

Distinguished Concerts Orchestra International

Distinguished Concerts Singers International

JONATHAN GRIFFITH, *DCINY Principal Conductor*

KARL JENKINS **Requiem** (55:00)

Accompanied by the film "Requiem"

ERIKA GRACE POWELL, *Soprano*

CHERRY DUKE, *Mezzo-Soprano*

GERAINT LLYR OWEN, *Treble*

JAMES NYORAKU SCHLEFER, *Shakuhachi*

1. *Introit*

2. *Dies Irae*

3. *The Snow of Yesterday*

4. *Rex Tremendae*

5. *Confutatis*

6. *From Deep in My Heart*

7. *Lacrimosa*

8. *Now As a Spirit*

9. *Pie Jesu*

10. *Having Seen the Moon*

11. *Lux Aeterna*

12. *Farewell*

13. *In Paradisum*

### *Intermission*

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

KARL JENKINS *The Armed Man: A Mass For Peace* (63:00)

Accompanied by the film "The Armed Man"

ERIKA GRACE POWELL, *Soprano*

CHERRY DUKE, *Mezzo-Soprano*

ADAM RUSSELL, *Tenor*

MARK WATSON, *Bass-Baritone*

IMAM SHAMSI ALI, *Muazzin*

1. The Armed Man
2. A Call to Prayer
3. *Kyrie*
4. Save Me from Bloody Men
5. *Sanctus*
6. Hymn Before Action
7. Charge!
8. Angry Flames
9. Torches
10. *Agnus Dei*
11. Now the Guns Have Stopped
12. *Benedictus*
13. Better is Peace

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

## Notes on the Program

### *Requiem*

KARL JENKINS

Born: February 17, 1944, Neath, Wales, UK

Accompanied by the film "Requiem" produced and edited by Hefin Owen

A Requiem is a mass for the souls of the dead. In general, I have set the usual Latin movements but, in keeping with my usual trait of drawing from other cultures, I have also set five Japanese haiku "death" poems. Such poems are usually about nature, have a single idea, and consist of 17 syllables divided 5-7-5 over three lines. As one can see from the text, the Japanese view nature's water cycle (precipitation) as being synonymous with life. I have combined the Western and Eastern texts in two

### **Text of *Requiem***

#### **1. *Introit***

*Requiem aeternam dona eis,*

*Domine, Et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion.*

*Et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam.*

*Ad te omnis caro veniet.*

of the haiku movements—"Having Seen the Moon" and "Farewell"—which incorporate the *Benedictus* and the *Agnus Dei* respectively. Both are intoned by male voices in a monastic style as a counterpoint to the Japanese text sung by females.

The instrumentation of these haiku settings includes the ancient Japanese wind instrument, the shakuhachi. Elsewhere, as usual, I have used some ethnic drums, e.g., Arabic darabuka, Japanese daiko, frame drums, and even a hip-hop rhythm in the *Dies Irae!*

The work is dedicated to my late father, a musician and an inspiration.

—Note by Karl Jenkins

Grant them eternal rest, O Lord.

And may light eternal shine upon them.

It is fitting that a hymn should be raised  
Unto Thee in Sion.

And a vow paid to Thee in Jerusalem:

Give ear to my prayer, O Lord,

Unto Thee all flesh shall come at last.

## 2. *Dies Irae*

*Dies irae, Dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus!  
Tuba mirum spargens sonum  
Per sepulchra regionum  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura  
Judicanti responsura.  
Liber scriptus proferetur  
In quo totum continetur  
Unde mundus judicetur.  
Iudex ergo cum sedebit,  
Quidquid latet apparebit:  
Nil inultum remanebit.  
Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

This day, this day of wrath,  
Shall consume the world in ashes,  
As foretold by David and the Sibyl.  
What trembling there shall be  
When the judge shall come  
To weigh everything strictly!  
The trumpet, scattering its awful sound  
Across the graves of all lands  
Summons all before the throne.  
Death and nature shall be stunned,  
When mankind arises  
To render account before the Judge.  
The written book shall be brought  
In which all is contained  
Whereby the world shall be judged.  
When the judge takes his seat  
All that is hidden shall appear:  
Nothing will remain unavenged.  
What shall I, a wretch, say then.  
To which protector shall I appeal,  
When even the just man is barely safe?

## 3. The Snow of Yesterday

(haiku by Gozan)  
*Hana to mishi  
Yuki wa kinouzo  
Moto no mizu.*

The snow of yesterday  
that fell like cherry blossoms  
is water once again.

## 4. *Rex Tremendae*

*Rex tremendae majestatis.  
Qui salvandos salvas gratis.  
Salva me, fons pietatis!*

King of awful majesty.  
Who freely saves those worthy of salvation.  
Save me, fount of pity!

## 5. *Confutatis*

*Confutatis maledictus  
Flammis acerbis addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis.  
Cor contritum quasi cinis:  
Gere curam mei finis.*

When the damned are cast away  
And consigned to the searing flames,  
Call me to be with the blessed.  
Bowed down in supplication I be to Thee.  
My heart as though ground to ashes:  
Help me in my last hour.

## 6. From Deep in My Heart

(haiku by Issho)  
*Kokoro kara  
Yuki utsukushi ya  
Nishi no kumo.*

From deep in my heart  
How beautiful are  
the snow clouds in the west.

### 7. *Lacrimosa*

*Lacrimosa dies illa.  
Qua resurget ex favilla  
Judicandus homo reus  
Huic ergo parce. Deus.  
Pie Jesu Domine  
Dona eis requiem  
Amen.*

On this day full of tears  
When from the ashes arises  
Guilty man to be judged:  
O Lord, have mercy upon him!  
Gentle Lord Jesus.  
Grant them rest  
Amen.

### 8. Now As A Spirit

(haiku by Hokusai)  
*Hitodama de  
Yukuki sanjiya  
Natsu no hara.*

Now as a spirit  
I shall roam  
the summer fields.

### 9. *Pie Jesu*

*Pie Jesu Domine.  
Dona eis requiem.  
Sempiternam requiem.*

Blessed Lord Jesus.  
Grant them rest.  
Rest everlasting.

### 10. Having Seen the Moon

(haiku by Kaga-no-Chiyo)  
*Tsuki mo mite  
Ware wa konoyowo  
Kashiku kana.  
Benedictus  
Qui venit in nomine Domini.  
Osanna in excelsis.*

Having seen the moon  
even I take leave of this life  
with a blessing.  
Blessed is he  
Who cometh in the name of the Lord.  
Hosanna in the highest.

### 11. *Lux Aeterna*

*Lux aeterna luceat eis, Domine.  
Cum sanctis tuis in aeternam, quia pius es.  
Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.*

Let eternal light shine on them, O Lord:  
With thy saints forever, for Thou art merciful.  
Grant them eternal rest, O Lord.  
And may light perpetual shine on them.

### 12. Farewell

(haiku by Banzan)  
*Mame de iyo  
Miwa nara washino  
Kusa no tsuyu.*

Farewell.  
I pass, as all things do  
Like dew on the grass.

*Agnus Dei  
Qui tollis peccata mundi:  
Dona eis requiem.*

O Lamb of God  
That taketh away the sins of the world.  
Grant them rest.

### 13. *In Paradisum*

*In Paradisum deducant te Angeli,  
In tuo adventu suscipiant te Martyres.  
Et perducant te in civitatem sanctam  
Jerusalem.  
Chorus Angelorum te suscipiant  
Et cum Lazaro quondam pauper  
Aeternam habeas requiem.*

### **The Armed Man: A Mass For Peace**

KARL JENKINS

Accompanied by the film "The Armed Man"  
produced by Hefin Owen, edited by Chris Lawrence

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

The Mass begins with the beat of drums, the orchestra gradually building to the choir's entrance, singing the 15th-century theme tune "The Armed Man." After the scene is set, the style and pace change, and we are prepared for reflection by first the Muslim Call to Prayers (*Adhaan*) and then the *Kyrie*. Next, to a plainsong setting, we hear words from the Psalms asking for God's help against our enemies. The *Sanctus* that follows is full of menace, and has a primeval, tribal character that adds to its power. The menace grows in the next movement as Kipling's "Hymn Before Action" builds to its final devastating line, "Lord grant us strength to die."

Into Paradise may the Angel lead thee:  
At thy coming may the Martyrs receive thee,  
And bring thee into the holy city Jerusalem.  
May the Choir of Angels receive thee.  
And with Lazarus, once poor,  
May thou have eternal rest.

War is now inevitable. "Charge!" opens with a seductive paean to martial glory which is followed by the inevitable consequence—war in all its uncontrolled cacophony of destruction, then the eerie silence of the battlefield after the battle and, finally, the burial of the dead. Surely nothing can be worse than this? But think again. At the very center of the work is "Angry Flames," an excerpt from a poem about the horrors of the atom bomb attack on Hiroshima.

The *Agnus Dei*, with its lyrical chorale theme, reminds us of Christ's ultimate sacrifice. The *Benedictus* heals those wounds in its slow and stately affirmation of faith and leads us to the final, positive climax of the work. This begins back where we started in the 15th century with Lancelot and Guinevere's declaration, born of bitter experience, that peace is better than war.

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

—Note by Guy Wilson,  
Master of The Armouries,  
Britain's oldest national museum

Text of *The Armed Man*

### 1. The Armed Man

*L'Homme Armé," written 1450–64*

*L'homme armé doit on douter.*

*On a fait partout crier,*

*Que chacun se viegne armer*

*d'un haubregon de fer.*

The armed man must be feared.

Everywhere it has been decreed

That every man should arm himself

With an iron coat of mail.

### 2. The Call to Prayers (Adhaan)

*Traditional. Sung in Arabic.*

Allah is the greatest.

I bear Witness that there is no god but Allah

I bear Witness that Muhammad is the  
messenger of Allah

Come fast to prayer. Come fast to the success.

Allah is the greatest.

There is no god but Allah.

### 3. Kyrie

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

### 4. Save Me from Bloody Men

Be merciful unto me, O God:

For man would swallow me up

He fighting daily oppressteth me

Mine enemies would daily swallow me up,

For they be many that fight against me.

O thou most high.

Defend me from them that rise up against me.

Deliver me from the workers of iniquity

And save me from bloody men.

*The Bible, Psalm 56*

### 5. Sanctus

*Sanctus, Sanctus, Sanctus,*

*Dominus Deus Sabaoth.*

*Pleni sunt coeli et terra gloria tua.*

*Hosana in excelsis.*

Holy, Holy Holy

Lord God of Hosts

Heaven and earth are full of Thy glory.

Hosanna in the highest

### 6. Hymn Before Action

Rudyard Kipling

The earth is full of anger,

The seas are dark with wrath,

The Nations in their harness

Go up against our path;

Ere yet we loose the legions—

Ere yet we draw the blade,

Jehovah of the Thunders,

Lord God of Battles, aid!

High lust and froward bear

Proud heart, rebellious brow

Dead ear and soul uncaring,

We seek thy mercy now!

The sinner that forswore Thee,

The fool that passed Thee by,

Our times are known before Thee

Lord grant us strength to die!

### 7. Charge

The trumpet's loud clangor

Excites us to Arms

With shrill notes of Anger

And mortal Alarms

*Song for Saint Cecilia's Day by John Dryden*

How blest is he who for his country dies

*To the Earl of Oxford after Horace by*

*Jonathan Swift.*

The double beat

Of the thundering drum

Cries, Hark the Foes come;

Charge, Charge, tis too late to retreat

*Dryden*

How blest is he who for his country dies

*Swift*

Charge, charge

*Dryden*

### 8. Angry Flames

Togi Sankichi. Translation by Richard H. Minnear.

Pushing up through smoke  
From a world half darkened  
By overhanging cloud The shroud that  
mushroomed out  
And struck the dome of the sky  
Black, Red, Blue  
Dance in the air,  
Merge,  
Scatter glittering sparks,  
Already tower  
Over the whole city

Quivering like seaweed, the mass of flames  
spurts forward.  
Popping up in the dense smoke,  
Crawling out  
Wreathed in fire:  
Countless human beings  
On all fours.  
In a heap of embers that erupt and subside,  
Hair rent,  
Rigid in death,  
There smoulders a curse

### 9. Torches

*The Mahàbharàta.*

The animals scattered in all directions,  
screaming terrible screams.  
Many were burning, others were burnt.  
All were shattered and scattered mindlessly,  
their eyes bulging.  
Some hugged their sons, others their fathers  
and mothers,  
Unable to let them go, and so they died.  
Others leapt up in their thousands, faces  
disfigured  
And were consumed by the Fire. Everywhere  
were bodies  
Squirring on the ground, wings eyes and  
paws all burning.  
They breathed their last as living torches.

### 10. Agnus Dei

*Agnus Dei, qui tolis peccata mundi, miserere nobis.*

*Agnus Dei, qui tolis peccata mundi, dona nobis pacem.*

O Lamb of God, that takest away the sin  
of the world, have mercy on us.  
O Lamb of God, that takest away the sin of  
the world, grant us Thy peace.

### 11. Now The Guns Have Stopped

Guy Wilson

Silent,  
So silent, now,  
Now the guns have stopped.  
I have survived all,  
I, who knew I would not.  
But now you are not here.  
I shall go home, alone;  
And must try to live life as before,  
And hide my grief  
For you, my dearest friend,  
Who should be with me now,  
Not cold, too soon,  
And in your grave,  
Alone.

### 12. Benedictus

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

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

### 13. Better is Peace

Lancelot – Better is peace than always war  
Guinevere – And better is peace than  
evermore war

*Le Morte d'Arthur by Sir Thomas Malory*

*L'homme armé doit on douter.  
On a fait partout crier,  
Que chacun se vieigne armer  
d'un haubregon de fer.*

The Armed Man must be feared.  
Everywhere it has been decreed

That every man should arm himself  
With an iron coat of mail.

Ring out the thousand wars of old,  
Ring in the thousand years of peace.  
Ring out the old, ring in the new.  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.  
Ring out old shapes and foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old.  
Ring in the thousand years of peace.

Ring in the valiant man and free  
The larger heart, the kindlier hand;  
Ring out the darkness of the land;  
Ring in the Christ that is to be.  
*In Memoriam by Alfred Lord Tennyson*

...God shall wipe away all tears...And  
there shall be no more death  
Neither sorrow nor crying  
Neither shall there be any more pain.  
Praise the Lord.

*The Bible, Revelations 21.4*

## Meet the Artists



**Jonathan Griffith**

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

Griffith made his Carnegie Hall conducting debut in 1989. His combined 50-plus conducting appearances at Carnegie Hall and Lincoln Center span the major works of the classical repertoire and include the U.S. premieres of Welsh composer Karl Jenkins' *Stabat Mater* and *Te Deum*, Russian composer Sergei Taneyev's *Upon Reading a Psalm*, Czech composer Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugène Goossens' re-orchestration of Handel's *Messiah*; as well as numerous world premieres, including Eric Funk's *Pamelia*, Seymour Bernstein's *Song of Nature*, and Robert Convery's *The Unknown Region* and *I Have a Dream*.

Most recently in the summer of 2009, Maestro Griffith led his vocal ensemble, the Jonathan Griffith Singers, to the People's Republic of China, conducting two

China premieres of Karl Jenkins' *The Armed Man: Music for Peace* performed by the celebrated XinYa KongQi Symphony Orchestra at Beijing's Forbidden City Concert Hall and Shanghai's Oriental Arts Center. These highly anticipated concert events were recognized internationally, as they commemorated the 30th anniversary of the normalization of diplomatic relations between the United States and China.



**Karl Jenkins**

Karl Jenkins, educated at Gowerton Grammar School, Cardiff University and the Royal Academy of Music, London, is one of the most prolific, popular and performed composers in the world today. *The Armed Man: A Mass For Peace* alone has been performed more than 700 times in 20 different countries since the CD was released while his recorded output has resulted in seventeen gold and platinum disc awards.

His style and integrity have transcended musical boundaries encompassing jazz-rock with *Soft Machine*, the global 'crossover' phenomenon *Adiemus*, soundtracks for Levis and British Airways, while stopping off along the way to score a Kiefer Sutherland movie, be a castaway on BBC "Desert Island Discs," be featured by Melvyn Bragg on the ITV seminal South Bank Show and have been awarded the Freedom of the City of London. Recent recordings include *Requiem*, *Stabat Mater* and *Quirk*, while he's composed music for HRH The Prince of Wales, Bryn Terfel, Dame Kiri Te Kanawa, Dame Evelyn Glennie and the London Symphony Orchestra amongst many others.

A Doctor of Music, he holds Fellowships, Honorary Doctorates and Professorships at five universities or conservatoires, including the Royal Academy of Music, where a room has been named in his honor. In recent years, he has consistently been the highest placed living composer in Classic FM's "Hall of Fame."

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



**Cherry Duke**

In concert, Cherry Duke has performed with orchestras from coast to coast. She has been a featured soloist in Falla's *El Amor Brujo*, Bach's *B-Minor Mass*, *St. John Passion* and *Weihnachts-Oratorium*, Beethoven's *Mass in C* and *Choral Fantasy*, Haydn's *Theresienmesse*, *Mass in Time of War* and *Lord Nelson Mass*, Mozart's *Vesperes Solennes*, Schubert's *Mass in B-flat*, Vaughan-Williams' *Magnificat*, Saint-Saëns' *Christmas Oratorio* and of course, Handel's *Messiah*, as well as several orchestral "Pops" concerts. Upcoming concerts include return engagements with the Bach Festival Society of Winter Park (FL), New York's Canterbury Choral Society and a debut with the Charlottesville and University Symphony (VA).



**Erika Grace Powell**

Erika Grace Powell is a Furman University vocal performance graduate and active soloist in various musical genres. Her credits include former Miss South Carolina, 2006 Miss America overall talent winner and top-ten finalist, five-time winner of National Association of Teachers of Singing competitions, and recent winner of The Metropolitan Opera National Council auditions for South Carolina. She has performed leading roles in *Gianni Schicchi*, *Pirates of Penzance*, and performances in Offenbach's *Les Contes d'Hoffmann* and Verdi's *La Traviata* at France's Lyrique en Mer/Festival de Belle Ile. Erika's brilliant resonance, beautiful phrasing, and sparkling high notes foretell of a promising career.



**Geraint Llyr Owen**

Thirteen-year-old Geraint Llyr Owen is in his fifth year as a boy chorister in the Llandaff Cathedral Choir in Wales. Last year he toured the UK as the young Dane in Wales Theatre Company's production of *The Thornbirds*. He has recently filmed two BBC Drama series, *Crash* and *Casualty*, which will be shown later this year. Geraint enjoys playing the piano, harp, cello and organ, and he appeared as a soloist in the "Celebrating Karl Jenkins" concert in the Wales Millennium Centre last year. He considers himself to be Karl's greatest fan.



**Adam Russell**

Adam Russell “has a truly beautiful voice, and his portrayal is artfully crafted” said a recent review of his performance in the title role of Gounod’s *Faust*. “Russell’s brilliant tenor negotiated the high terrain of the memorable aria ‘Salut! demeure chaste et pure,’ ending it with a beautifully placed high C.” Future engagements include tenor soloist in Beethoven’s *Ninth Symphony* with Staten Island Philharmonic, and Don Jose in *Carmen*. He has been featured as Edgardo in *Lucia di Lammermoor*, Alfredo in *La Traviata*, Rodolfo in *La Boheme*, Pinkerton in *Madama Butterfly*, Alfred in *Die Fledermaus*, Riccardo in *Un Ballo in Maschera*, Manrico in *Il Trovatore*, and Vanderdendur in *Candide* at Fort Worth Opera. The Salt Lake Tribune declared him “a tall, handsome tenor with a voice of compelling quality.”



**Mark Watson**

Mark Watson has performed in Japan, Israel, Italy, Belgium and across the United States. He has sung with the Baltimore Opera Company, Michigan Opera Theater,

Opera Orchestra of New York and many regional companies. He was the bass soloist in Mozart’s *Coronation Mass* at Carnegie Hall last June. A great fan of oratorio, he has studied the title role of *Elijah* with Hakan Hagegard. He teaches meditation and is a board-certified music therapist. He is the founder of Hearts Across the Ocean (Kids Saving Kids), a non-for-profit corporation which underwrites life-saving heart surgeries for poor children in India.

### **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 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.

Boosey & Hawkes is the exclusive publisher of the music of Karl Jenkins. For further information, visit their website at [www.boosey.com](http://www.boosey.com).

## Distinguished Concerts Singers International

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Del Mar Children's Chorus (TX), Ouida Bliss Richardson, Director  
Del Mar College Master Chorus (TX), Dennis S. Richardson, Director  
The Richmond Choral Society and the Arcadian Chorale (NJ), Marina Alexander, Director

### **Participating in *The Armed Man*:**

Bedford Singers (NS, Canada), Wayne Rogers, Director  
Crystal Coast Choral Society (NC), Finley C. Woolston, Director  
Georgetown Choral Society (ON, Canada), Dale Wood, Director  
Jonathan Griffith Singers (US & Canada), Jonathan Griffith, Director  
Kings Chorale (NS, Canada), William Perrot, Director  
Messiah United Methodist Church Choir (VA), Robert Rudolph, Director  
The Metropolitan Chorus (VA), Barry S. Hemphill, Director  
Metropolitan Detroit Chorale, Inc. (MI), Pasquale A. Pascaretti, Director  
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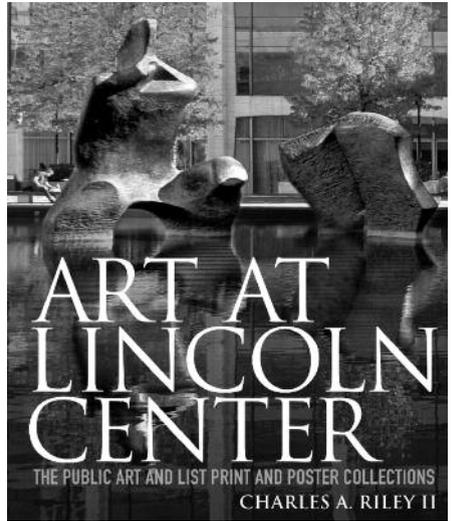
*Art at Lincoln Center* by author Charles A. Riley II, the fifth installment in the LCPA/Wiley series of books, takes readers on a comprehensive tour of Lincoln Center's acclaimed visual arts collections. A special 50th Anniversary publication celebrating Lincoln Center's 1959 groundbreaking, the book serves as both a fascinating look at the 1960s art world of Lincoln Center's beginnings and a survey of the important works that can be found on campus.

*Art at Lincoln Center* is a beautifully produced full-color volume with 250 photographs, offering a complete review of the 20th century masterpieces in the two world-renowned collections housed at Lincoln Center: public art—which includes Marc Chagall's soaring paintings in the Metropolitan Opera as well as sculpture by Henry Moore and Auguste Rodin—and the entire List Poster and Print Collection, with its more than 200 works commissioned from artists ranging from Andy Warhol and Roy Lichtenstein to Chuck Close and Jim Dine.

The volume also offers anecdotal features on the artists in the collections and a history of the architects, collectors, and benefactors who made the visual arts such a vibrant part of Lincoln Center. The book is an essential addition to every art-lover's collection. More information can be found on the Lincoln Center Books page at [LincolnCenter.org](http://LincolnCenter.org).

The agreement between Lincoln Center for the Performing Arts, Inc. and Wiley is a multi-year partnership to publish a co-branded book series drawing on Lincoln Center's artistic community as a resource. Other books in the series are *Lincoln Center A Promise Realized 1979-2006*, *In the Wings: Behind the Scenes at New York City Ballet*, *Along the Roaring River: My Wild Ride From Mao to the Met*, and *All You Have to do is Listen*. All of these books may be purchased by visiting [wiley.com](http://wiley.com) or a Barnes & Noble bookstore.

To order your copy of *Art at Lincoln Center*, please call CenterCharge at 212.721.6500.



Lincoln Center presents

# And Now There Are Twelve

LINCOLN CENTER WILL CELEBRATE its 50th anniversary in 2009–10, marking the historic moment in May 1959 when President Dwight D. Eisenhower wielded his shovel at the Center's groundbreaking ceremony. Lincoln Center was the idea of a key group of cultural and civic leaders led by John D. Rockefeller 3rd. These visionary New Yorkers carved a path that would bring the nation's premiere performing arts organizations together in one place, creating the first complex of its kind to be built in the United States.

The Metropolitan Opera, New York Philharmonic/Symphony Society, and Juilliard School were the first to commit to the exciting new center, with representatives from other areas of the arts world following through the years.

Today's Lincoln Center is comprised of twelve separate resident organizations, each with its own administration and board of directors. Together, these institutions present thousands of performances, educational programs, tours, and other events each year on the Lincoln Center campus. Here's a timeline of when these extraordinary institutions officially became part of the world's leading performing arts center.

## **1. June 22, 1956**

Lincoln Center for the Performing Arts, Inc. (LCPA) was incorporated as a non-profit organization, with John D. Rockefeller 3rd elected as President. It was the first of the twelve resident organizations.

## **2. November 29, 1956**

The New York Philharmonic

## **3. February 1, 1957**

The Juilliard School

## **4. February 21, 1957**

The Metropolitan Opera

## **5 & 6. April 12, 1965**

The City Center of Music and Drama, Inc., an independent corporation encompassing the New York City Ballet and the New York City Opera

## **7. November 26, 1965**

The New York Public Library for the Performing Arts

## **8. Jan 1, 1973**

The Chamber Music Society of Lincoln Center

## **9. November 4, 1974**

The Film Society of Lincoln Center. It presented the first New York Film Festival in 1963 as a department of LCPA.

## **10. July 1, 1985**

Lincoln Center Theater

## **11. May 4, 1987**

The School of American Ballet

## **12. July 1, 1996**

Jazz at Lincoln Center. It began in August 1987 as "Classical Jazz," the first LCPA concert series devoted exclusively to jazz.



# Inside Lincoln Center

From music and dance to theater, multimedia, and fine art, Lincoln Center presents thousands of world-class performances each year that span the classical and the cutting-edge. In addition to all that activity, here's some interesting inside information about the world's leading performing arts center:

- Some 9,000 people work and study on the Lincoln Center campus every day.
- There are over 2,400 telephone lines connected to the Lincoln Center telephone system.
- More than 200,000 students throughout New York City and across the nation are served by Lincoln Center Institute, the educational arm of Lincoln Center.
- Nearly 150 people and close to 80 animals live in Damrosch Park as part of the Big Apple Circus's annual production at Lincoln Center.
- Lincoln Center's Programs and Services for People with Disabilities department provides nearly 100,000 Large-Type and 1,000 Braille programs free of charge to concertgoers each year.
- Every month, approximately 100 personal items end up in the Lost and Found department at Lincoln Center's Security Office.
- 17,500 schoolchildren enjoyed last season's Meet the Artist programs, in which Lincoln Center artists share their stories with young audiences.
- The outdoor sculptures on Lincoln Center's campus are cleaned by professional art conservationists once every two years.
- More than one million gallons of chilled water are distributed around the Lincoln Center campus during the summer months.
- Lincoln Center supports and identifies rising young performing artists through two Awards: the Martin E. Segal Award, given annually to two artists affiliated with Lincoln Center in recognition of outstanding achievement; and the Avery Fisher Artists Program, which provides support and financial assistance to gifted musicians.
- Approximately 4,000 pounds, or two tons of garbage, are collected every day from the Rose Building on West 65th Street.
- Lincoln Center had its own gas station in the Lincoln Center Garage for almost 15 years, available for use only by Lincoln Center General Services Department vehicles.



# Young Patrons Society

The annual YPS benefit and cocktail party

**NO, IT'S DEFINITELY NOT YOUR GRANDMOTHER'S LEAGUE OF** debutante ball-planners. Lincoln Center's dynamic Young Patrons Society (YPS) is designed for that community of 20- to 40-something New Yorkers who are committed to celebrating the arts through Lincoln Center's spectacular programming and to securing the next generation of enthusiastic arts patrons.

Membership comes with a very attractive list of perks. First are invitations to two exclusive YPS events each year that feature top artists, both in concert and in person. Past encounters have ranged from performance and conversation with rapper Mos Def to an evening with the quintessential classical chamber music group, the Emerson String Quartet. Then there's a discounted invitation to the annual YPS benefit and cocktail party. Last year's benefit included a performance by dancers from the smash-hit film *Mad Hot Ballroom* and music by legendary hip-hop DJ, D-Nice (and raised impressive support for young audience programming in the process). There are also invitations to private rehearsals of Lincoln Center's seasonal artists and discounted seats to such Great Performers events as the Trisha Brown Dance Company. And, of course, the opportunity to mix and mingle with other like-minded YPS members.

All funds raised through YPS functions, along with annual membership contributions, go to projects that bring new audiences to Lincoln Center and support family and educational programming. It's this dedication to the arts that lies at the core of the Young Patrons Society. Members are devoted to exploring all that Lincoln Center offers, and to making the arts accessible—and engaging—for everyone.

To learn more, call (212) 875-5764 or visit [LincolnCenter.org](http://LincolnCenter.org).