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.

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Avery Fisher Hall  
Please make certain your cellular phone, pager, or watch alarm is switched off.
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 SHAMS 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 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 darabuca, 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*

**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.*

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,
 Solvet saeculum in favilla,
 Teste David cum Sibylla.
 Quantus tremor est futurus
 Quando judex 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.
 Judex ergo cum sedebit,
 Quidquid latet apparebit:
 Nil inultum remanebit.
 Quid sum miser tunc dicturus,
 Quem patronum rogaturus,
 Cum vix justus sit secures?

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 mish
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 acribus 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 kata
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 ducant 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.*

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.

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**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.”

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 vigne 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 oppresseth 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.*
   *Hosanna 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**

   *Song for Saint Cecilia’s Day by John Dryden*  
   *To the Earl of Oxford after Horace by Jonathan Swift.*

   How blest is he who for his country dies
   The trumpet’s loud clangor
   Excites us to Arms
   With shrill notes of Anger
   And mortal Alarms

   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 Mahâbharâta.

The animals scattered in all directions,
screeing 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
Squirming 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 vigne 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 choirs 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 Pamela, 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.”

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.

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).

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 “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 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 Hagegand. 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.
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  
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www.DCINY.org.
MILLIONS OF ARTS LOVERS visit Lincoln Center’s 16.3 acre campus each year. On their way to the thousands of opera, dance, music, and theater performances and events annually at the world’s leading performing arts center, they also view an extraordinary public collection of modern and contemporary art on its outdoor plazas, within its lobbies, along its hallways, and on display in its galleries.

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.

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 purchased by visiting wiley.com or a Barnes & Noble bookstore.

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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.
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.
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.