Monday evening, January 17, 2011, at 7:00
Isaac Stern Auditorium/Ronald O. Perelman Stage

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 Artistic Director and Principal Conductor
KARL JENKINS, Composer-in-Residence

KARL JENKINS  Gloria (U.S. Premiere) (34:00)
CHARLOTTE DAW PAULSEN, Mezzo-soprano

I. The Proclamation: Gloria in Excelsis Deo
Reading from the Hindu Bhagavad Gita
(The Song of the Divine)
P. RAMASWAMY MOHAN, Reader

II. The Prayer: Laudamus Te
Reading from the Buddhist Diamond Sutra
LAWRENCE GRECCO, Reader

III. The Psalm: Tehillim - Psalm 150
Reading from the Taoist Tao Te Ching
(The Classic of the Way and Virtue)
ZHENDAI YANG, Reader

IV. The Song: I’ll Make Music
Reading from the Qur’an: “Al Fatiha” (The Opening)
IMAM SHAMSI ALI, Reader

V. The Exaltation: Domine Deus

Intermission

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
KARL JENKINS  

**Stabat Mater (62:00)**

BELINDA SYKES, ‘Ethnic’ Vocals and Mey  
CHARLOTTE DAW PAULSEN, Mezzo-soprano

1. Cantus lacrimosus  
2. Incantation (Arabic)  
3. Vidit Jesum in tormentis  
4. Lament (Carol Barratt)  
5. Sancta Mater  
6. Now my life is only weeping  
   (Rumi, sung in English and Aramaic)  
7. And the Mother did weep (Karl Jenkins)  
8. Virgo virginum  
9. Are you lost out in darkness?  
   (anon, sung in English & Aramaic)  
10. Ave Verum  
11. Fac, ut portem Christi mortem  
12. Paradisi gloria

Please hold your applause until after the final movement.

**Notes ON THE PROGRAM**

**THE MUSIC TRADITION OF WALES**

Karl Jenkins has inherited a long and rich musical heritage from his native Wales, often referred to as the “Land of Song.”

The Welsh national instrument is the harp, and the triple harp is uniquely Welsh, an example of which can be seen in the Metropolitan Museum of Art in New York. Cerdd dant is an ancient tradition in which poetry is sung to one tune against the accompaniment of a harp to a different tune. The young Welsh harpist Catrin Finch is acknowledged as one of the world’s finest harpists and she premiered Jenkins’ *Over the Stone*—a concerto commissioned by HRH The Prince of Wales when Finch was the royal harpist.

Among the many influences on Karl Jenkins’ work are the male voice choir and brass band traditions, both of which developed in the industrial parts of Wales in the 19th and early 20th centuries. Both musical traditions travelled with the Welsh as they emigrated to find work overseas—particularly in America. The Anthracite Male Chorus of Scranton, for example, travelled to Wales in 1928 and won the coveted prize for best choir at the Welsh National Eisteddfod presided over on that day by David Lloyd George. The Cory Band from South Wales, directed by Dr. Robert Childs, is currently world champion. Robert Childs’ son, virtuoso euphonium player David Childs, played Jenkins’ Euphonium
Concerto in Carnegie Hall on the 2010 DCINY Concert Series. Eminent Welsh male-voice choirs include Morriston Orpheus, Treorchy, Pendyrus, and Pontardulais. More recently the young singing sensation Men Aloud have become hugely popular and have just released their first U.S. album and appeared on public broadcasting stations throughout the United States.

As Methodism swept through Wales in the 18th century, congregational hymn singing became very popular and remains an important part of the Welsh musical tradition. The tradition survives today in modern America in the form of the Gymanfa Ganu. The National Youth Orchestra of Wales, for which Jenkins played the oboe as a child, is the oldest national youth orchestra in the world.

The Welsh National Opera (WNO), now over 60 years old, takes world-class opera to thousands of people throughout the United Kingdom, and internationally through co-productions with overseas companies. Bryn Terfel started his career with the WNO and is now one of the most sought-after bass-baritones in the world, appearing regularly at Carnegie Hall and the Metropolitan Opera here in New York. He is leading the cast as Wotan in this season’s new production of Wagner’s Ring cycle at the Met.

Welsh rock music is flourishing, too, with international chart successes of soloists and bands such as the Stereophonics, Super Furry Animals, Manic Street Preachers, Duffy, and Marina and the Diamonds. The legendary Welsh performers Sir Tom Jones and Dame Shirley Bassey have retained their popularity worldwide.

The Welsh musical tradition can be experienced by the visitor to Wales in a number of festivals held throughout the year such as the BBC Singer of the World; Brecon Jazz; the National Eisteddfod, where, in recent years, Jenkins has conducted his works The Armed Man: A Mass for Peace and Dewi Sant; and the International Eisteddfod, where Jenkins conducted his The Armed Man: A Mass for Peace in 2010.

For further information visit www.wales.com and for details of Welsh events in the United States visit www.wales.com/en/content/cms/English/USA/USA.aspx.

KARL JENKINS  Gloria
Born February 17, 1944, Neath, Wales, United Kingdom

The Latin text of the Gloria is an ancient hymn of praise from the Christian tradition derived from the song of the angels who announce the birth of Jesus, as recorded in the Gospel according to St. Luke. The Gloria has formed part of the Ordinary of the Mass for many centuries, and in that context has been set by many composers; there are also independent settings by Handel, Vivaldi, and Poulenc. But the opportunity to work with such an iconic text also afforded me an opportunity to explore how other religions perceive the Divine. This is an ongoing feature of my work, from the multi-faceted The Armed Man: A Mass for Peace, the Japanese haiku in my Requiem to the ancient Arabic text in my Stabat Mater.

My setting of the Gloria uses the Latin text in the first, second and fifth
movements, *The Proclamation*, *The Prayer*, and *The Exaltation*. Other, related Biblical texts appear in the middle movements. The third is called *The Psalm* and sets Psalm 150, a psalm of praise sung in Hebrew (though it may alternatively be performed in Latin). The fourth movement, *The Song*, is my own English adaptation of verses from Deuteronomy, Psalm 144, and the First Book of Chronicles.

Between these movements are readings I have chosen from the texts of other ancient religions, performed in chronological order of their establishment. The texts focus on each religion’s concept of the divine or the ultimate reality, eternal and unchanging. This concept is a unifying feature of all world religions, commonly defined as a personal and loving God or as an eternal truth that governs the universe.

Hinduism: an excerpt from the Bhagavad Gita (Song of the Divine), the classic Hindu scripture.

Buddhism: the last lines of the Diamond Sutra, the world’s oldest dated printed book.

Taoism: the opening of the principal Taoist scripture, the Tao Te Ching (The Classic of the Way and Virtue).

Islam: the first chapter of the Qur’an, known as “Al Fatiha” (The Opening), which is recited in Muslim daily prayers.

Glory is scored for choir and orchestra with the addition, common to my work, of ethnic percussion instruments, indigenous to those cultures mentioned above.

—Note by Karl Jenkins

**Text and translation for *Gloria***

**I. The Proclamation: *Gloria in excelsis Deo***

*Gloria in excelsis Deo.*

*Et in terra pax hominibus bonae voluntatis.*

Glory to God in the highest, and on earth peace to men of good will.

Reading from the Hindu *Bhagavad Gita* (The Song of the Divine) (Sanskrit)

*aham átma gudákeśa*

*śarvabhutaśayasthitah,*

*aham ádiś ca madhyarn ca*

*bhutánām anta eva ca.*

I am the Self, O Arjuna, dwelling in the hearts of all beings. I am the beginning, the middle, and the end of all beings.

*Bhagavad Gita 10:20*
I am the glory of Brahman, the immortal and immutable, of Eternal Dharma, and of Absolute Bliss.

Bhagavad Gita 14:27
English translation: Ushma Sheth

II. The Prayer: Laudamus te
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

We praise you.
We bless you.
We adore you.
We glorify you.
We give thanks to you for your great glory.

Reading from the Buddhist Diamond Sutra (Buddhist Hybrid Sanskrit)
tārakātimiram dipō māyāvasyāyābudbudam,
supīnarnā⊥a bhram ca evam drastavyā sanskr̥tam.

Like a tiny drop of dew, or a bubble floating in a stream;
Like a flash of lightning in a summer cloud,
Or a flickering lamp, an illusion, a phantom, or a dream.
So is all conditioned existence to be seen.

Verse inserted before stanza 32 of the Diamond Sutra
(Sanskrit title: Vajracchedikā-prajñāpāramitā-sutra)
English translation © by Alex Johnson at Diamond-Sutra.com

III. The Psalm: Tehillim - Psalm 150
Hal(e)lu-Yah, hal(e)lu-El b(e)kodsho.
Hal(e)luhu bir(e)kia uzo.

O praise God in his holiness.
Praise him in the firmament of his power.

Hal(e)luhu big(e)vurotav.
Hal(e)luhu kb(e)rou gud(e)lo.

Praise him for his noble acts.
Praise him according to his excellent greatness.

Hal(e)luhu b(e)abra teka sbofar.
Hal(e)luhu b(e)nevel v(e)kbinnor.

Praise him in the sound of the trumpet.
Praise him with the psaltery and harp.

Hal(e)luhu b(e)tof umakhol.
Hal(e)luhu b(e)minim v(e)ugav.

Praise him with the timbrel and dance.
Praise him upon the strings and pipe.
"Hal(e)luhu b(e)tsilts(e)ley shama. Hal(e)luhu b(e)tsilts(e)ley t(e)rua. Kol han(e)shama t(e)halel Yah. Hal(e)lu-Yah!

Reading from the Taoist Tao Te Ching
(The Classic of the Way and Virtue) (Chinese)
Dao ke dao, fei chang dao
Ming ke ming, fei chang ming
Wu ming, tian di zhi shi
You ming, wan wu zhi mu

Gu chang wu, yu yi guan qi miao
Chang you, yu yi guan qi jiao
Ci liang zhe tong chu er yi ming
Tong wei zhi xuan
Xuan zhi you xuan
Zhong miao zhi men

The Way that words can tell is not the eternal Way.
The name that words can name is not the eternal name.
The nameless is the source of heaven and earth.
The named is the mother of myriad forms.

Free from desire: behold the unknowable.
Filled with desire: behold the visible.

Being and non-being springing from the source,
and differing only in their name:
this is the deepest mystery,
the darkness of the dark,
this is the gateway opening to the All.

English paraphrase by Grahame Davies from existing translations

IV. The Song: I’ll make music
Lord and Master, I’ll sing a song to you,
on the ten-string lyre I’ll make music.
Lord and Master, let your thoughts fall like rain and just like showers on new grass.

We’ll play for you with harps and trumpets,
we’ll sing some psalms in praise of you,
we’ll play for you with flutes and cymbals,
we’ll sing some psalms in praise of you.
Lord and Master, I’ll sing a song to you,
on the ten-string lyre, I’ll sing praises to you.
Lord and Master, let your words descend like dew, and just like droplets on tender leaves.
We’ll play for you with harps and trumpets,  
we’ll sing some psalms in praise of you,  
we’ll play for you with flutes and cymbals,  
we’ll sing some psalms in praise of you.

I’ll make music, I shall make new music,  
I shall make music for you.

Deuteronomy 32:2, Psalm 144:9 and 1 Chronicles 13:8,  
adapted by Karl Jenkins and Carol Barratt

Reading from the Qur’an: “Al Fatiha” (The Opening) (Arabic)  
In the name of God, the Beneficent,  
the Merciful.

Bismillāhi r-raḥmānī r-raḥim  
In the name of God, the Beneficent,  
the Merciful.

Al hamdu lillāhi rabbi l-’ālamīn  
Praise be to God, Lord of the Worlds,  
The Beneficent, the Merciful.

Ar rahmāni r-raḥim  
Master of the Day of Judgment,  
Thee we worship, and Thy help we seek.

Mālikī yāumi d-dīn  
English translation by Marmaduke Pickthall,  
from The Meaning of the Glorious Quran (1938, adapted)

Iyyāka na’budu wa iyyāka nasta’īn  
V. The Exaltation: Domine Deus  
Lord God, heavenly King,  
God the almighty Father.

Domine Deus, Rex caelestis,  
Lord only-begotten Son, Jesus Christ.

Deus Pater omnipotens.  
Lord God, Lamb of God, Son of  
the Father. You who takes away the

Domine Fili unigenite, Jesu Christe.  
sins of the world, have mercy on us.

Domine Deus, Agnus Dei, Filius  
You who takes away the sins of the  
Patris. Qui tollis peccata mundi,  
world, hear our prayer. You who  
miserere nobis.

Qui tollis peccata mundi, suscipe  
sits at the right hand of the Father,  
deprecationem nos tran. Qui sedes  
have mercy on us.

ad dexteram Patris, miserere nobis.  
For you alone are holy, you alone  
Quoniam. tu salus sanctus,  
are the Lord, you alone are the  
tu salus Dominus, tu solus  
Most High, Jesus Christ, with the  
Altissimus, Jesu Christe, cum  
Holy Spirit in the glory of God the  
Sancto Spiritu, in gloria Dei  
Father. Amen.

Patris. Amen.
**KARL JENKINS  Stabat Mater**

*Stabat Mater* is a 13th-century Roman Catholic poem attributed to Jacopone da Todi. Its title is an abbreviation of the first line, *Stabat Mater dolorosa* (“the sorrowful mother was standing”). This text, one of the most powerful and immediate of medieval poems, meditates on the suffering of Mary, Jesus Christ’s mother, during his crucifixion.

It has been set to music by many composers, among them Haydn, Dvořák, Vivaldi, Rossini, Pergolesi, Gounod, Penderecki, Poulenc, Szymanowski, Alessandro Scarlatti, Domenico Scarlatti, and Verdi.

In addition I have set six texts that lie outside the original poem. These comprise a choral arrangement of the *Ave Verum* that I originally composed for Bryn Terfel; *And the Mother did weep*, comprising a single line of mine sung in English, Hebrew, Latin, Greek, and Aramaic (the common language of the period in the Middle East); *Lament* by Carol Barratt, written especially for this work; *Incantation*, semi-improvised in nature and sung partly in early Arabic; then two settings of ancient texts, revised into the original *Stabat Mater* rhyming scheme by the poet Grahame Davies, sung in both English and Aramaic.

Of the two ancient texts, *Are you lost out in darkness?* comes from the *Epic of Gilgamesh*, which is the world’s oldest written story, recorded on clay tablets in the seventh century B.C.E., and based on material from the third millennium B.C.E. It is from the ancient Babylonian civilization, which means, of course, that it has come from what is now Iraq, so it has real resonance for our current time. It tells the story of the hero Gilgamesh and his exploits. The central point is the cursing and subsequent death of Gilgamesh’s friend and companion, Enkidu. Gilgamesh laments him bitterly and, stricken with the fear of death, goes in search of immortality, ultimately without success. The extract set is where Gilgamesh laments his friend.

*Now my life is only weeping* is by Jalal al-Din Rumi, the 13th-century Persian mystic poet, for whom grief was a central fact of his personal history. He had an intense relationship with a spiritual mentor called Shams al-Din Tabrizi whose apparent murder turned Rumi into a poet and mystic who sought consolation in the Divine.

The scoring of *Stabat Mater* features ancient instruments and modes from the Middle East/Holy Land: percussion such as the *darabuca*, *def*, *doholla*, and *riq*; the double-reed woodwind instrument the *mey*; and, alongside western harmony, scales or modes (*maqams*) such as Hijaz and Bayati.

—Note by Karl Jenkins
Text and translation for *Stabat Mater*

1. *Cantus lacrimosus*

*Stabat Mater dolorosa*

Juxta crucem lacrymosa,

*Dum pendebat Filiius.*

*Cujus animam gementem,*

Contristatam et dolentem,

*Pertransivit gladius.*

*O quam tristis et afflicta*

*Fuit illa benedicta*

*Mater unigeniti!*

*Quae maerebat et dolebat,*

*Pia Mater, dum videbat*

*Nati poenas incliti.*

There stood the Mother grieving,  
Beside the cross weeping,  
While on it hung her Son.  
Whose saddened soul,  
Sighing and suffering,  
A sword pierced through.  
O how sad and how afflicted  
Was that blessed Mother  
Of the Only-Begotten!

Loving Mother, who was grieving  
And suffering, while she beheld  
The torments of her glorious Son.

2. *Incantation (Arabic)*

Salli li ajlinaa,

*ya qaddisa Maryam,*

*ya waliidat Allah,*

*al adharaal adhara*

*salli li ajlinaa.*

Pray for us,  
O Holy Mary,  
O child of God  
O virgin of virgins,  
Pray for us.

3. *Vidit Jesum in tormentis*

*Quis est homo qui non fleret,*

*Matrem Christi si videret*

*In tanto supplicio?*

*Quis non posset contristari*

*Christi Matrem contemplari*

*Dolentem cum Filio?*

*Pro peccatis suae gentis*

*Vidit Iesum in tormentis,*

*Et flagellis subditum.*

*Vidit suum dulcem natum*

*Moriendo desolatum,*

*Dum emisit spiritum.*

*Eja Mater, fons amoris,*

*Me sentire vim doloris*

*Fac, ut tecum lugeam.*

Who is the man who would not weep  
If he should see the Mother of Christ  
In such great distress?  
Who could not be saddened  
If he should behold the Mother  
Of Christ  
Suffering with her only Son?  
For the sins of his people,  
She saw Jesus in torments  
And subjected to stripes.  
She saw her own sweet Son,  
Whose dying caused his desolation,  
While he yielded up his Spirit.  
Oh Mother, fount of love,  
Make me feel the force of your grief  
So that I may mourn with you,
Fac, ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complacem.

Grant that my heart may burn  
In loving Christ my God,  
So that I may be pleasing to him.

4. Lament (Carol Barratt)  
Feeling all the grief and sorrow  
We live life with shadows in our hearts and minds,  
with tears that wait to fall when sorrow in the world is more than we  
can truly bear.

We hear the cries of children,  
we see death cast shadows on their hearts and minds,  
as mothers in their grief stand crying, weeping, weeping, crying,  
crying, weeping, weeping for this world.

5. Sancta Mater  
Sancta Mater, istud agas  
Crucifixi fige plagas  
Cordi meo valide.

Holy Mother, may you do this:  
Fix the stripes of the Crucified  
Deeply into my heart.

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Share with me the pains  
Of your wounded Son  
Who deigned to suffer so much for me.

Fac me tecum pie flere,  
Crucifixo condolere,  
Donec ego vixero.

Make me lovingly weep with you,  
To suffer with the Crucified  
So long as I shall live.

Juxta Crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.

To stand with you beside the cross,  
And to join with you in deep lament:  
This I long for and desire.

6. Now my life is only weeping (Rumi, sung in English and Aramaic)  
Barchay balchoordd hasha haina,  
sharach barmooth shaoth shra,  
barmooth baroof rauwai kal.

Now my life is only weeping,  
Like a candle melting,  
Like a flute my cries are song.

7. And the Mother did weep (Karl Jenkins)  
Vehaeym bachetah (Hebrew)  
Lacrimavit Mater (Latin)  
Warkath hahi imma (Aramaic)  
Kai eklausen he meter (Greek)  
And the Mother did weep
8. **Virgo virginum**  
*Virgo virginum praecella,*  
*Mhi iam non sis amara,*  
*Fac me tecum plangere.*  

O Virgin all virgins excelling,  
Be not inclement with me now;  
Cause me to mourn with you.

9. **Are you lost out in darkness? (anon, sung in English and Aramaic)**  
*Abtu sheereek bercheska?*  
*Dammuthak shetkaak dalalam?*  
*Meshar arlam mashma kaalee?*  

Are you lost out in darkness?  
Is your sleep, your silence, endless?  
Can you no more hear my voice?

10. **Ave Verum**  
*Ave verum corpus natum*  
*De Maria Virgine.*  
*Vere passum, immolatum*  
*In cruce pro homine.*  

Hail, true body,  
Born of the Virgin Mary,  
Truly suffered, sacrificed  
On the cross for mankind,

*Cujus latus perforatum*  
*Fluxit aqua et sanguine.*  
*Esto nobis praegustatum*  
*Mortis in examine.*  

Whose pierced side  
Flowed with water and blood,  
Be for us a foretaste  
In the trial of death.

*Jesu dulcis! Jesu pie,*  
*Fili Mariae.*  
*Amen.*  

Sweet Jesus! Blessed Jesus,  
Son of Mary.  
Amen.

11. **Fac, ut portem Christi mortem**  
*Fac, ut portem Christi mortem,*  
*Passionis fac me sortem,*  
*Et plagas recolere.*  

Grant that I may bear the death  
of Christ;  
Make me a sharer in His Passion  
And ever mindful of his wounds.

*Fac me plagis vulnenari,*  
*Fac me cruce inebriari,*  
*Et cruore Fili.*  

Let me be wounded by His wounds,  
Cause me to be inebriated by the  
Cross And the Blood of your Son.

12. **Paradisi gloria**  
*Flammis ne urar succensus,*  
*Per te, Virgo, sim defensus*  
*In die iudicii.*  

Lest I burn in flames enkindled,  
May I, through thee, O Virgin,  
Be defended on Judgment Day.

*Christe, cum sit hinc exire,*  
*Da per Matrem me venire*  
*Ad palmam victoriae.*  

O Christ, when from here I must depart,  
Grant that, through your Mother,  
I may obtain the palm of victory.

*Quando corpus morietur,*  
*Fac, ut animae donetur*  

When my body perishes,  
Grant that my soul be given  
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 Martinů Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, Czech Republic; Bialystok State Philharmonic, Poland; and regional orchestras and choruses in the United States.

Maestro 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. premières 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’ 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 Premières 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 over 700 times in 20 different countries since the CD was released, while his recorded output has resulted in 17 gold and platinum disc awards.

His style and integrity has transcended musical boundaries encompassing jazz-rock with Soft Machine, the global cross-over 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 received 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 conservatories, 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 the Order of the British Empire (OBE), by Her Majesty the Queen, in the 2005 New Years Honors List for his services to music. In 2010 he received his CBE (Commander of the Order of the British Empire) from Her Majesty the Queen.
CHARLOTTE DAW PAULSEN

Charlotte Daw Paulsen, mezzo-soprano, possesses a voice described as unusually rich and complex. She received critical acclaim in the New York Times for her performance of Rossini’s Petite Messe Solennelle: “The real star, Charlotte Daw Paulsen, a mezzo-soprano with real contralto gravity and power in her lower register, in the Agnus Dei, her performance grew dramatic in the best sense and utterly gripping.”

During the 2010–11 concert season she performs Judas Maccabaeus with Berkshire Choral Festival, Jeptha with Sacred Music in a Sacred Space, Israel in Egypt with Musica Sacra, and Aida with Greater Bridgeport Symphony.

She is frequently invited to perform works of depth and emotional expression, such as the New York premiere of Et la vie l’emporte by Frank Martin with I Cantori; Women of Valor based on Proverbs 31 by Andrea Clearfield with Lehigh Valley Chamber Orchestra; the U.S. premieres of Stabat Mater and The Armed Man: A Mass for Peace by Karl Jenkins; Mahler’s Resurrection Symphony with the Louisiana Philharmonic; and Mussorgsky’s Songs and Dances of Death.

Included among her repertoire of operatic roles are Amneris in Aida, Octavian in Der Rosenkavalier, Charlotte in Werther, Kostelnicka in Jenůfa, Cherubino in Le nozze di Figaro, and La Cenerentola.

Ms. Paulsen was awarded first place in the Liederkranz Foundation Awards, Wagnerian Voice division. She was selected in Paris for the Pavarotti competition. She represented the United States in Zurich Switzerland as part of the International Opera Studio.
BELINDA SYKES

Belinda Sykes has recorded and sung solo with Red Byrd, New London Consort, Tragicomedia, Harp Consort, Ensemble Unicorn, and Oni Wytars. She has also performed on numerous film and television soundtracks with artists as diverse as Ladysmith Black Mambazo, The Berlin Philharmonic Orchestra (soloist on the BBC’s Planet Earth documentaries), and the Master Musicians of Joujouka. She was most recently heard on television in The Last Enemy (Magnus Fiennes), The Passion (Debbie Wiseman), and Planet Earth (George Fenton).

As a double-reed player she has played for the Gabrieli Consort, The English Concert, The King’s Consort, The BBC Symphony Orchestra, The Orchestra of The Age of Enlightenment, and The Hanover Band, and won the 1990 Reichenberg Award for Baroque Oboe. As an oboist, she worked closely with Sir Harrison Birtwistle when she played in his setting of Bacchae for oboe, clarinet, and percussion at the Royal National Theatre in 2002 (Sir Peter Hall’s production). She was composer and musical director for Richard III and Antony and Cleopatra at Shakespeare’s Globe Theater.

Ms. Sykes directs the multi-cultural medieval music ensemble Joglaresa, with whom she has released CDs. Joglaresa has toured throughout Europe and the Middle East and has broadcast numerous concerts for BBC Radio 3 and many other international radio stations.

Ms. Sykes is professor of medieval music at Trinity College of Music.

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