

Monday Evening, January 20, 2014, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage / Carnegie Hall

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

presents

The Music of Karl Jenkins 70th Birthday Celebration

Distinguished Concerts Orchestra
Distinguished Concerts Singers International

JONATHAN GRIFFITH, *Conductor*
RHYS MEIRION, *Tenor, King*
DARIK KNUTSEN, *Baritone, Minstrel and Bard 3*
SAMUEL SMITH, *Bass-baritone, Bard 1*
CHARLOTTE DAW PAULSEN, *Mezzo-soprano, Bard 2*
KARL JENKINS, *Composer-in-Residence*

KARL JENKINS *The Bards of Wales* (United States Premiere)
1. King Edward scales the hills of Wales
2. He comes to high Montgomery
3. An ancient bard to rise
4. You are the guilty one!
5. A breeze so soft
6. King beware!
7. His men went forth
8. The King can't fall asleep
9. Those martyred bards of Wales

KARL JENKINS, *Composer/Conductor*

KARL JENKINS “Benedictus” from *The Armed Man:*
 A Mass for Peace

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

JONATHAN GRIFFITH, *Conductor*
BELINDA SYKES, *Ethnic Vocals and Mey*
CHARLOTTE DAW PAULSEN, *Mezzo-soprano*

- KARL JENKINS *Stabat Mater*
1. Cantus lacrimosus
 2. Incantation (Arabic)
 3. Vedit Jesum in tormentis
 4. Lament (Carol Barratt)
 5. Sancta Mater
 6. Now my life is only weeping
 7. And the Mother did weep
 8. Virgo virginum
 9. Are you lost out in darkness?
 10. Ave Verum
 11. Fac, ut portem Christi mortem
 12. Paradisi gloria

Please hold your applause until after the final movement.

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Notes ON THE PROGRAM

KARL JENKINS *The Bards of Wales* (Hungarian: *A walesi bárdok*, Welsh: *Beirdd Cymru*) (United States Premiere)

Music Text: János Arany, English translation by Peter Zollman, Welsh translation by Twm Morys

The Bards of Wales cantata is an allegoric tale which sheds light on the astonishing similarity between the history of 19th-century Hungary, and that of 13th-century Wales, the composer's homeland. In both cases a bitter struggle for independence was waged by peoples whose unique cultures were threatened by hostile and powerful neighbors. In 1848 the Hungarians tried to end long years of foreign rule by Austria by launching a War of Independence against the Hapsburg Empire. Although the struggle was heroic, it was doomed to fail, especially when the Austrians were aided by the Russians. What followed was a dark and mournful era of torture and oppression, with Hungary's leaders executed, imprisoned or driven into exile.

On the occasion of Austrian Emperor Franz Joseph's first visit to Budapest,

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.

just 8 years after the brutal defeat of Hungarian resistance, Hungarian poet János Arany (1817–82) was urged to write a welcoming poem in praise of the visiting oppressor. Instead, Arany wrote *The Bards of Wales* ballad, retelling an ancient Welsh legend that describes how, during his conquest of Wales in 1277, Edward I of England executed 500 Welsh bards for failing to praise his deeds at a banquet in Montgomery Castle.

The message Arany bequeaths to all of us is both timeless and universal: as long as there is oppression of any kind in our world, we will always need someone brave enough to tell the truth on our behalf, at whatever sacrifice.

—Note by László Irinyi & John Asquith

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 7th century BCE, and based on material from the third millennium BCE. 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

Texts

The Bards of Wales

Text by János Arany

King Edward scales the hills of Wales
Upon his stallion.
“Hear my decree! I want to see,
My new dominion.

“Show me the yield of every field,
The grain, the grass, the wood!
Is all the land now moist and rich
With red rebellious blood?

“And are the Welsh, the wretched Welsh,
A peaceful, happy folk?
I want them pleased, just like the beast
They harness in the yoke.”

“Sire, this jewel in your crown,
Your Wales is fair and good:
Rich is the yield of every field
The grassland and the wood.

“And Sire, the Welsh, God's gift,
the Welsh,
So pleased they all behave!
Dark every hut, fearfully shut
And silent as the grave.”

King Edward scales the hills of Wales
Upon his stallion.
And where he rides dead silence hides
In his dominion.

He comes to high Montgomery
To banquet and to rest;
It falls on Lord Montgomery
To entertain the guest:

With fish and meat and fruit so sweet,
To tease the tongue, the eyes,
A splendid spread for a king to be fed,
A lordly enterprise.

The servers file with the best this Isle
Can grow in drink and food,
And pour the fine Bordeaux and Rhine
In gracious plentitude.

“Now drink my health, you gentle sirs,
And you, my noble host.
You sirs, Welsh sirs... you filthy curs,
I want the loyal toast!

“The fish, the meat you served to eat
Was fine and ably done.
But deep inside it's hate you hide:
You loathe me, every one.

“Well then, you sirs, you filthy curs,
Who will now toast the king?
I want a bard to praise my deeds,
A bard of Wales to sing!”

They look askance with a furtive glance,
The noblemen of Wales;
Their cheeks turn white in deadly fright,
As crimson anger pales.

Deep silence falls upon the halls,
And lo, before their eyes
They see an old man, white as snow,
An ancient bard to rise.

“I shall recite your glorious deeds
Just as you bid me, Sire;”
And death rattles in grim battles
As he touches the lyre.

“Grim death rattles, the brave battles
And blood bestains the sun,
Your deeds reek high, up to the sky:
You are the guilty one!

“Our dead are plenty as the corn
When harvest is begun,
And as we reap and glean, we weep:
You did this, guilty one!”

“Off to the stake!” The king commands,
“This was churlishly hard.
Sing us, you there, a softer air,
You, young and courtly bard!”

“A breeze, so soft, does sweetly waft
Where Milford Haven lies,
With wailing woes of doomed widows
And mournful maidens' cries.

“Maiden, don't bear a slave! Mother,
Your babe must not be nursed!...”
A royal nod. He reached the stake
Together with the first.

But boldly and without a call
A third one takes the floor;
Without salute he strikes the lute,
His song begins to soar:

The brave were killed, just as you willed,
Or languish in your gaols:
To hail your name or sing your fame
You'll find no bard in Wales.

“He may be gone, but his songs live on-
The toast is: King beware!
You bear the curse and even worse
Of Welsh bards everywhere.”

“I'll see to that!”—Thunders the king-
“You spiteful Welsh peasants!
The stake will toast you, every bard
Who spurns my ordinance!”

His men went forth to search the North,
The West, the South, the East,
And so befell, the truth to tell,
In Wales the famous feast.-

King Edward fled, headlong he sped
His chestnut stallion,
And in his wake a blazing stake:
The Welsh dominion.

Five hundred went singing to die,
Five hundred in the blaze,
But none would sing to cheer the king,
The loyal toast to raise-

“My chamberlain, what is the din
In London's streets so late?
The Lord Mayor will hang by the neck
If it does not abate!

Gone is the din: without, within
They all silently creep,
Who breaks the spell, goes straight
to hell!
The king can't fall asleep.

“The drum, the fife shall come to life
And let the trumpets roar,
To rise above that fatal curse
That haunts me evermore...”

But over drums and piercing fifes,
Beyond the soldiers' hails,

Libretto

“Benedictus” from *The Armed Man: A Mass for Peace*

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Stabat Mater

1. *Cantus lacrimosus*

*Stabat Mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.*

*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.*

2. *Incantation (Arabic)*

*Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara
salli li ajlinaa.*

They swell the song, five hundred strong,
Those martyred bards of Wales.

*Original Hungarian poem written by
János Arany (1817-1882)*

*English translation by Peter Zollman
(1931-2013)*

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Blessed is he that comes in the name
of the Lord.
Hosanna in the highest.

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.

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.*

*Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.*

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.*

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

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,

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

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

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 & Aramaic)*

*Barchay balchoorodd hasha haina,
sharach barmooth shaooth shra,
barmooth barooof rawwai 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 habi imma (Aramaic)
Kai eklausen he meter (Greek)*

And the Mother did weep

8. *Virgo virginum*

*Virgo virginum praeclara,
Mihi 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 & Aramaic)*

*Ahtu sheereek bercheshka?
Damkuthak 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 recolare.*

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

12. *Paradisi gloria*

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

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

*Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria. Amen. Alleluia.*

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

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

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

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

When my body perishes,
Grant that my soul be given
The glory of Paradise. Amen. Alleluia.

THE Artists

JONATHAN GRIFFITH, *DCINY Artistic Director and
Principal Conductor*

An acclaimed conductor, educator and lecturer, Jonathan Griffith has led performances across North America, South America, Europe, and Asia. Griffith is Co-Founder and Artistic Director of Distinguished Concerts International New York (DCINY), which has brought together, under Griffith's artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Griffith also oversees DCINY's mentoring program for conductors.



Maestro Griffith made his Carnegie Hall conducting debut in 1989 and has since conducted more than 80 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins' *Stabat Mater* and *Te Deum*; Sergei Taneyev's *Upon Reading a Psalm*; Miloš Bok's *Missa Solemnis*; Luigi Boccherini's *Villancicos*; and Goossens' reorchestration of Handel's *Messiah*, along with world premieres by Karl Jenkins, Eric Funk, Seymour Bernstein, and Robert Convery.

Maestro Griffith's additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic, and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslav Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, in the Czech Republic; and the Białystok State Philharmonic in Poland, as well as

numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years, Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina; to the People's Republic of China, premiering Karl Jenkins' *The Armed Man: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Reşit Rey Orchestra and in Ankara and Eskişehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency.

Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a masters in music education from Wichita State University, and bachelor of music education from the University of Kansas.

KARL JENKINS, *Composer-in-Residence*



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* is approaching 2000 performances since its Millennium premiere in 2000, while his recorded output has resulted in 17 gold and platinum disc awards.

Mr. Jenkins' style and integrity have transcended musical boundaries, encompassing jazz-rock with *Soft Machine*, the global crossover phenomenon *Adiemus*, soundtracks for Levi's and British Airways, the scoring of a Kiefer Sutherland film, being castaway on BBC "Desert Island Discs," appearing on the

ITV seminal *South Bank Show* with Melvyn Bragg receiving the Freedom of the City of London Award. Recent recordings include *Requiem*, *Stabat Mater* and *Quirk*. He has composed music for HRH The Prince of Wales, Bryn Terfel, Dame Kiri Te Kanawa, Dame Evelyn Glennie, and the London Symphony Orchestra, among many others.

A doctor of music, Mr. Jenkins holds fellowships, honorary doctorates, and professorships at five universities and 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 the United Kingdom's Classic FM "Hall of Fame." He holds the Classic FM "Red F" Award for "outstanding service to classical music" and was awarded an Order of the British Empire (OBE), by Her Majesty The Queen, in the 2005 New Year's Honors List "for services to music."

In 2013 the Hungarian Embassy in London honored Mr. Jenkins with the Order of Merit given by the President of Hungary.

RHYS MEIRION, *Tenor*

Welsh tenor Rhys Meirion has enjoyed international success in opera, recording and broadcasting.

He joined the English National Opera Jerwood Young Singers Program and was subsequently a Company Principal. His roles included Rodolfo in *La Bohème*, Pinkerton in *Madam Butterfly*, Alfredo in *La Traviata*, Nemorino in *L'Elisir d'Amore*, Nadir in *The Pearl Fishers*, Marcello in Leoncavallo's *La Bohème*, Duke in *Rigoletto*, Tebaldo in *I Capuleti e I Montecchi*, Tamino in *The Magic Flute*, the title role in *Ernani*, Sailor in *Tristan und Isolde*, Rinuccio in *Gianni Schicchi*, Italian Singer in *Der Rosenkavalier*, Froh in *Das Rheingold*, and Zinovy in *Lady Macbeth of Mtsensk*.

Concert highlights have included a gala concert at the Royal Albert Hall with Bryn Terfel, his BBC Prom debut at the opening night of the BBC Proms (televised on BBC 2), Desert Island Discs Anniversary Concert at London's Royal



Festival Hall, a live BBC recording of Beethoven's Symphony No. 9 conducted by Richard Hickox and Verdi's *Requiem* at the Royal Albert Hall.

Rhys has an extensive catalogue of recording work, including a duet album with Bryn Terfel (*Benedictus* on the SAIN label) which was nominated for a Classical Brit Award.

CHARLOTTE DAW PAULSEN, *Mezzo-Soprano*



Ever since her Carnegie Hall debut in Mozart's *Requiem* under the direction of John Rutter, Charlotte Paulsen has been recognized as a stellar singer on both the opera and concert stage. The *Sarasota Herald-Tribune* calls her "riveting," adding she "is gifted with a voice both large and rich, which she uses with notable musicianship." And *The New York Times* agrees: "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."

Upcoming and recent performances include an Opera Gala with the Johnstown Symphony, Verdi's *Requiem* and Mahler's Symphony No. 8 with the Canterbury Choral Society, Beethoven's Symphony No. 9 with the Nashville Symphony, Dvořák's *Stabat Mater* with the Oratorio Society of New York and the role of Third Lady in Opera Delaware's production of *The Magic Flute*.

During the 2010–11 season, Paulsen sang *Judas Maccabaeus* with the Berkshire Choral Festival, Handel's *Israel in Egypt* with Musica Sacra and Karl Jenkins' *Stabat Mater* and *Gloria* with Distinguished Concerts International New York

at Carnegie Hall as well as the role of Amneris in a concert version of *Aida* with the Greater Bridgeport Symphony.

In earlier seasons, she sang *Messiah* with the Houston Symphony, *Elijah* with the Mormon Tabernacle Choir, Verdi's *Requiem* with the Virginia Symphony and Eugene Symphony, Mozart's *Requiem* with the National Philharmonic (MD) and with the National Chorale (NY), *Messiah* with Peniel Concert Choir in Avery Fisher Hall and Rossini's *Petite Messe solennelle* in the Church of St. Ignatius Loyola. Highlights of Paulsen's 2007–08 season included concerts with the Louisiana Philharmonic in Mahler's Symphony No. 2 and with the Huntsville Symphony in Beethoven's Symphony No. 9, both under the baton of Carlos Miguel Prieto.

Previously, she celebrated the centennial of Shostakovich with his orchestrated version of Mussorgsky's *Songs and Dances of Death* with the Xalapa Symphony Orchestra, where she also sang Mahler's *Das Lied von der Erde*. On the occasion of Mozart's 250th birth date, she performed the *Requiem* with the Lancaster Symphony. She concluded the season with Beethoven's *Missa Solemnis* with the Orquesta Sinfónica de Minería in Mexico.

Because of the unique character of her voice, Paulsen is often called upon to perform contemporary works of unusual depth: with I Cantori she performed the New York premiere of *Et la vie l'emporte* by Frank Martin; *Women of Valor* based on *Proverbs 31* by Andrea Clearfield with Lehigh Valley Chamber Orchestra; and at Carnegie Hall *The Armed Man: A Mass for Peace* by Karl Jenkins with DCINY. She also sang the role of Der Trommler in *Der Kaiser von Atlantis*, as part of

the 50th year celebration for the victims of World War II.

Charlotte Paulsen was born in Philadelphia and holds degrees from The Peabody Conservatory of Music and Temple University. Her further studies

brought her to the Salzburg Mozarteum, Zürich International Opera Studio, Tanglewood Festival, and Opera Music Theater International, under the direction of the late Jerome Hines. Currently she studies with Benita Valente.

DARIK KNUTSEN, *Baritone*

Darik Knutsen, baritone from McLean, VA, began singing as a boy soprano with the National Cathedral Boys' Choir when he was nine years old. This coming season Mr. Knutsen greatly looks forward to making his Omaha Opera debut in Mozart's *The Magic Flute*. He also looks forward to making his Middlebury Opera debut singing the title role in Tchaikovsky's *Eugene Onegin*. Recently Mr. Knutsen made his international debut singing the role of Marcello in *La Bohème* under the baton of Lorin Maazel in Muscat, Oman. Also, this past summer Mr. Knutsen was proud to be a part of the 2012 Castleton Music Festival as a principal artist. There he sang Fredrik in Sondheim's *A Little Night Music*, and understudied the role of Figaro in *The Barber of Seville* and sang Le Dancaïre in *Carmen*.

This past season Mr. Knutsen made his Madison Opera debut in Phillip Glass's *Galileo Galilei*, and he also participated in recitals with the American Opera Society of Chicago and with the Lyric Opera of Chicago's Wilmette Chapter.

The past two summers Mr. Knutsen was an apprentice with the Santa Fe Opera where he sang the role of Wagner in *Faust* (2011), Philosopher in *The Last Savage* (2011), Schlemil in *The Tales of Hoffmann* (2010), and Registrar in *Madam Butterfly* (2010).

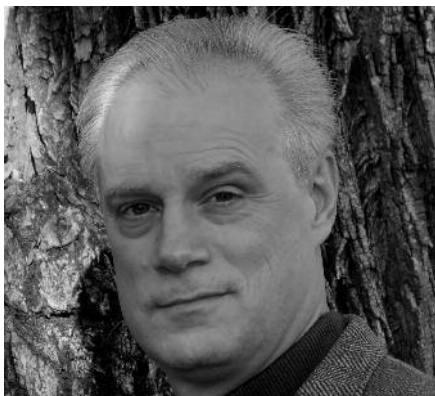
Mr. Knutsen has also worked with the Chicago Opera Theater for two seasons



where he sang the role of Arcas in Charpentier's *Médée* (2011), and understudied the role of Charlie in Jake Heggie's *Three Decembers* (2010). Other operatic experience includes the title role of *Eugene Onegin* at the Chautauqua Institute of Music (2009), as well as Guglielmo in *Così fan tutte* and Peachum in *The Threepenny Opera* at Northwestern University.

Mr. Knutsen is the recipient of numerous awards including 2nd Place Winner in the Central Region Finals of the Metropolitan Council Auditions (2010), Winner of the American Opera Society Scholarship (2011), and 1st Place in the Bel Canto Foundation of Chicago (2011). He is a 2011 graduate of Roosevelt University's AD Program under David Holloway, and graduate of Northwestern University where he studied under Sherrill Milnes. Mr. Knutsen is a current voice student of Marlena Malas.

SAMUEL SMITH, *Bass-baritone*



Samuel is a captivating performer who is often singled out for his rich voice and excellent acting. He has received critical acclaim for roles ranging from Don Pasquale to Scarpia.

His recent credits include the Duke of Verona in *Romeo et Juliette* for Dayton Opera, Ramphis in *Aida* for Coro Lyico, the title role in *Don Pasquale* for Anchorage Opera and Emile de

Becque in *South Pacific* for Sacramento Music Circus. In addition, he sang the role of Don Basilio in *The Barber of Seville* for both Lake George Opera and Metro Lyric Opera under the baton of Anton Coppola.

Notable performances and debuts include bass soloist in Mozart's *Coronation Mass* at Carnegie Hall, the Jailer in *Tosca* at Lyric Opera of Chicago, Blich in Floyd's *Susannah* with New York Opera Project, Scarpia in *Tosca* with Sorg Opera, the Commendatore in *Don Giovanni* with the Wolf Trap Opera and the Pope in Phillip Glass' London premiere of *Galileo Galelei*. Samuel was awarded his third appearance at Carnegie Hall as a winner in the Center for Contemporary Opera International Vocal Competition in 2005.

He has performed numerous roles at Palm Beach Opera, including Angelotti in *Tosca*, Speaker in *The Magic Flute*, the King and Ramfis in *Aida*, Gualtiero in *I Puritani*, and Colline in *La Bohème*.

BELINDA SYKES, *Ethnic Vocals and Mey*



Belinda Sykes, raised on a pure diet of English folk song, is now an international concert and recording soloist. She

studied voice and improvisation in Morocco, Bulgaria, Syria, Spain and India; oboe with Anthony Camden, recorder with Peter Holtslag and baroque oboe with David Reichenberg at the Guildhall School of Music; she has an MMUS in Ethnomusicology/Arabic music from London University's School of Oriental and African Studies.

She has recorded/sung solo with Red Byrd, New London Consort, Tragicomedia, Harp Consort, Ensemble Unicorn and Oni Wytars. She has also sung on numerous film/TV 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, and most recently was heard on television in *The Last Enemy* (Magnus Fiennes), *The Passion* (Debbie Wiseman), and *Planet Earth* (George Fenton). Belinda has been a soloist on film scores by Karl Jenkins, George Fenton, Trevor Jones, Howard Shore, Richard Harvey, Harry Gregson-Williams, Christian Henson, James Horner, Adrian Johnston, Jocelyn Pook, Rob Lane, Graeme Revell, Gabriel Yared.

As a double-reed player she 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 *Bacchai for oboe, clarinet and percussion* at the Royal National Theatre in 2002 (Sir Peter Hall's production). Belinda was composer and musical director for *Richard*

III and *Antony & Cleopatra* at Shakespeare's Globe Theatre.

Belinda directs the multi-cultural medieval music ensemble Joglearesa with whom she has released CDs of medieval songs for Mary Magdalen—*Magdalena* (Avie AV0026), award-winning program of Hebrew/Arabic/Spanish music—*Dreams of Andalusia* (forthcoming with Metronome Recordings), Medieval Songs from Italy—*Stella Nuova* (Joglearesa Live JOG001), and Sephardic Songs with percussionist Paul Clarvis—*Ballads of Love and Betrayal* (Village Life 01013VL). Belinda has toured throughout Europe and the Middle East and has broadcast numerous concerts for BBC Radio 3 and many other international radio stations.

Belinda is Professor of Medieval Music at Trinity College of Music. She also taught at the Royal Academy of Music, Newcastle University, Exeter University and taught oboe and recorder for many years at the Guildhall School of Music's Junior Department.

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Performing in Act II:

Cantoría Lugano (Buenos Aires, Argentina), Eduardo R. Vallejo, Director; Carpe Diem Vocal Ensemble (MN), Clark Howard Duhrkopf, Director; Choeur Sorel-Tracy (Québec, Canada), Josée Laforest, Director; Coro de Cámara Nagmén (Buenos Aires, Argentina), Pablo Christian Di Mario, Director; Swift Current Oratorio Choir (Saskatchewan, Canada), Gregory & Marcia McLean, Directors; University of West Georgia Concert Choir & Collegium Vocale (GA), Kevin Hibbard, Director; The Voice Company (Lelystad, The Netherlands), Robert Bakker, Director; and individuals from around the globe.

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Karl Jenkins' *The Bards of Wales* cantata was commissioned by CMI-Concert Masters International, Budapest, and was premiered at the Béla Bartók National Concert Hall of Hungary on June 21, 2011. A Hungarian language version of the work performed by Hungary's leading soloists, orchestral and choral musicians is available on CD released by CMI Records.

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**DEFYING GRAVITY: THE MUSIC OF STEPHEN SCHWARTZ AND
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Eric Whitacre, Composer/Conductor
Stephen Schwartz, Special Guest Artist, Composer of *Wicked*, *Godspell* and
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Alice Tully Hall, Lincoln Center
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Timothy Powell: *St. George and the Dragon* (World Premiere)
Libretto by poet Charles Anthony Silvestri
Scott Buchanan, Director
Indiana State University and Indiana Festival Chorus
Horace Carney, Director
Alabama A&M University Concert Choir

Sunday, April 13, at 8:30 PM

Stern Auditorium / Perelman Stage, Carnegie Hall

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