Sunday Afternoon, January 18, 2015, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY: Distinguished Concerts International New York

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

FLUTOPIA WIND ENSEMBLE
JENNIFER LAPPLE, Director

ROSSANO GALANTE  Beyond the Horizon
ZOLTÁN KODÁLY  Dances of Galanta
Transc. Jos van de Braak
ERIC WHITACRE  October
DAVID SHAFFER  Costa del Sol
CAMILLE SAINT-SAËNS  “Danse Bacchanale” from Samson et Dalila
   arr. Leigh D. Steiger

Intermission

TIERRA ADENTRO DE NUEVO MEXICO DANCE ENSEMBLE
JOAQUIN ENCINIAS, Director, Vocalist/Cajon

ESTEBAN PACHECO, CHANCE OSOWSKI-PAPPAS,
ELOY GONZALES, & JOSE ENCINIAS, Guitar
VERONICA TORRES, Palmas

arr. JOAQUIN ENCINIAS  Semejanzas Argentinas
   Sevillanas
   Panaderos Flamencos
   Alegrias
   Zapateado
   Bulerias

(Program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
MISATANGO: A TANGO MASS FROM ARGENTINA
PABLO CHRISTIAN DI MARIO, Director
MARTÍN PALMERI, Visiting Composer and Accompanist
KRSTY SWANN, Mezzo-soprano

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
DISTINGUISHED CONCERTS ORCHESTRA

DANIEL BINELLI, RODOLFO ZANETTI, EMMANUEL TRIFILIO
Bandoneón

MARTÍN PALMERI  Misa A Buenos Aires (Misatango)
(Carnegie Hall Premiere)
   I. Kyrie
   II. Gloria
   III. Credo
   IV. Sanctus
   V. Benedictus
   VI. Agnus Dei

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ROSSANO GALANTE  *Beyond the Horizon*

*Beyond the Horizon* (2009) by Rossano Galante is “a dynamic composition encompassing majestic brass fanfares and sweeping melodic lines. The piece is comprised of two themes that musically paint a picture of the Earth’s breathtakingly beautiful horizon.” Galante’s musical language calls for music that is “heroic & romantic,” “delicate,” “warm & lush,” and “big & beautiful.” These descriptive phrases enhance the beauty that is this composition and is visual portrayal of the horizon. Galante (b. 1967) has composed music for films, such as *The Prince of Venice* and *The Great Gabble* and his compositions are commissioned by ensembles all over the country.

—Alfred Publishing Company

ZOLTÁN KODÁLY  *Dances of Galanta*

*Dances of Galanta* (1933) by Zoltán Kodály is a symphonic poem compiled of dances derived from the 18th century, Verbunkos, a characteristic Hungarian dance of military origin. Galanta was a small market town in Western Hungary (now in the Czech Republic) known to the travellers from Vienna to Budapest. Kodály spent several years of his childhood hearing the famous gypsy-band playing the Verbunkos and the Czardas. He returned to this place on his first folksong-collecting expedition. *Dances of Galanta* recreates the sonorities of primitive gypsy music in terms of the modern orchestra. The solo clarinet is very prominent and the writing for violins is quite virtuoso in the bravura manner of Gypsy fiddling. Zoltán Kodály (1882–1967) is considered a most prominent representative of the Hungarian composers, along with Béla Bartók, for using folk music in their works. The *Dances of Galanta* is his most well-known orchestral compositions. It was transcribed for symphonic band by Jos van de Braak.

—Baton Music

ERIC WHITACRE  *October*

*October* (2000) by Eric Whitacre speaks to the composer’s love for the month of October: “Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing.” Whitacre turned to the inspiration of such composers as Ralph Vaughan Williams and Edward Elgar to create a sense of romanticism in the simple, pastoral melodies that unfold throughout the work. An accomplished composer, conductor and clinician, Eric Whitacre (b. 1970), has already achieved substantial critical and popular acclaim, with works such as *Godzilla Eats Las Vegas* and *Ghost Train* are among his many compositions performed around the world.

—Eric Whitacre and Carpe Ranam Productions
DAVID SHAFFER  Costa del Sol

A musical landscape of the beautiful Mediterranean coastline in southern Spain. Chord progressions common to Spanish flamenco guitarists have been crafted in a spirited and a beautiful setting of three authentic folk dance forms: the corrida, the jota and the fandango. Opening with a fiery statement reminiscent of the traditional bullfights a quick folk dance (Jota) follows, utilizing traditional Spanish percussion. A lush alto saxophone solo introduces the middle section, a lyrical folk dance (Fandango) with the fiery Jota returning to conclude the piece.

—C.L. Barnhouse Company

CAMILLE SAINT-SAËNS  Danse Bacchanale

Camille Saint-Saëns (1835–1921) is one of France’s most important musicians. Two of his most renowned compositions, The Carnival of the Animals and Symphony No. 3 serve as testimonials to his musical grandeur. Samson et Dalila is one of Saint-Saëns’ most important works and the only one of his twelve operas that is still in the repertory. At the time of its composition, it was nearly not performed at all due to legal restrictions against stage representations of Biblical subjects. First performed as an oratorio, Samson et Dalila was staged three years later and premiered in its present form at Weimar in 1877. Danse Bacchanale is extracted from the third act of the opera. The Israelite hero Samson has been betrayed by the seductive Philistine beauty Dalila, and is chained to the pillars of the Temple of Dagon as the philistines celebrate their victory over the Israelites. This Danse, fast-paced, exotic, and with oriental influences, is the musical accompaniment to the wild revelry. It takes place just before Samson, calling upon the Lord for one last burst of strength, brings down the mighty pillars and tumbles the temple roof, destroying his enemies as well as himself.

—Neil A. Kjos Music Company

JOAQUIN ENCINIAS  Semejanzas Argentinas

Semejanzas Argentinas—a debut creation by Joaquin Encinias for the young dancers of the Tierra Adentro of New Mexico Dance Ensemble—is a suite of Flamenco choreographies and compositions that explore the cultural traditions of Argentina, through Spanish music and dance. Journeying through a wealth of Argentinian imagery, Semejanzas Argentinas finds moments of unique similarity between two musical and artistic worlds, in turn illustrating a cultural relationship between Spain and Argentina not often acknowledged. The suite opens with “Sevillanas,” a popular partner dance traditionally performed on the streets of Seville during the Andalusian capital’s April Fair. Resembling the Argentine tango in its flirtatious partnering steps like the pasada, where man and woman pass each other in intimate proximity, “Sevillanas” finds a connection between two disparate folk dance forms. Similarly, “Panaderos Flamenkos”—a musical composition for the guitar and castanet—is a Flamenco folk tune adapted for the sound of the Classical Spanish guitar, a style of guitar-playing shared by musicians across the Spanish-speaking world. The dancers then perform “Alegrías,” a
lively dance to music originating from the Spanish port town of Cadiz. Choreographed by Flamenco master teacher José Galvan in 2013, “Alegrías” is performed here in a traditional sombrero cordobés and is full of movement reminiscent of the tango, somehow drawing Buenos Aires and Cadiz—two port cities with an ocean between them—closer in proximity. “Alegrías” is followed by “Zapateado,” a masculine dance whose fast footwork wouldn’t feel unfamiliar to a traditional Argentine cowboy, the gaucho. “Zapateado,” choreographed by Roberto Lorca in 1978, challenges the performers to use a long staff as a percussive instrument as they dance, complicating this choreography’s rhythmic patterns to an exciting effect. Finally, “Semejanzas Argentinas” closes with a traditional Flamenco fin de fiesta—a party of music and improvised dance—called “Bulerías.”

—Nevarez Encinias

MARTÍN PALMERI Misa a Buenos Aires (Misatango)

*Misa A Buenos Aires (Misatango)* was composed between September of 1995 and April of 1996. The premiere performance was given by the Orquesta Sinfónica nacional de Cuba, the Choir of the Faculty of Law of the University of Buenos Aires and the Polyphonic Town Choir of Vicente López (choirs to whom the work is dedicated). This premiere featured bandoneón player Julio Pane, pianist Hernan Posetti, and soprano soloist Mariela Juni under the direction of Fernando Alvarez.

*Misatango* was first recorded in Liepaja, Latvia by the Liepaja Symphony Chorus led by Fernando Alvarez with bandoneón player Pablo Mainetti, Martín Palmeri on piano, and mezzo-soprano soloist Alejandra Malvino. In December of 2000, at the request of Maestro Mario Benzecry, a new symphonic arrangement was premiered by the Coros Facultad de Derecho of the Universidad de Buenos Aires. This concert was broadcasted throughout the country by Channel 7 via UBA TV.

*Misatango* has been performed in Argentina, Brazil, Colombia, Ecuador, Chile, the United States, Israel and in many European countries under the direction of prestigious conductors such as Fernando Alvarez, Mario Benzecry, Nestor Andrenacci, Nestor Zadoff, Joseph Prats, Ligia Amadio, Eberhard Metternich, Michel Piquenial, Thomas Kammel, Roberto Luvini, Alejandro Rutty, and many others. *Misatango* has also been programmed on various festivals: the 2013 *Festival Internazionale de Musica e Arte Sacre* in Rome (by Coro de la Catedral de Koln) and the 2014 Festival C’est pas Classique in Nice, France (by Choeur PACA).

From two important musical experiences in my personal musical history—arranging tango music and directing choirs—the idea emerged to write a work that somehow integrates these two experiences that developed independently.

It was always my intention to arrange tango for choral groups, attempting to maintain the “essence” of the genre. The existing choral repertory lacked neither “a cappella” nor accompanied tango arrangements, but while previous arrangements were sometimes acceptable, they have not been satisfactory. Though the technical and expressive possibilities of choral voices is great, for some reason it is difficult to achieve the precision that the tango genre requires.
Taking this into account, my objective in this composition was to maintain the harmonic language, rhythms, melodic designs, and all of the characteristics of tango within the orchestral score, thus allowing the chorus to have full liberty to just “sing the mass.”

My decision to use the Latin text could be explained by the place of the Latin language among centuries of choral music and the universal connection to the language. But I have to say that my decision also carries the weight of my aesthetic requirement: Latin gives the work a reserved, esoteric quality which, from my point of view, has much to do with tango—especially progressive tango.

Thank you to all of the singers who participated in this incredible concert—thanks for your energy, passion and enthusiasm you demonstrate in the moment. Thank you to the directors of each chorus, who in some cases have been dear friends to me along my musical journey throughout the years. Thanks to DCINY for having chosen Misa A Buenos Aires for the 2015 concert series and for promoting this concert to such heights.

—Martín Palmeri

Texts AND TRANSLATIONS

Misa A Buenos Aires (Misatango)
MARTÍN PALMERI

I. Kyrie
Kyrie eleison; Christe eleison;
Kyrie eleison.

I. Gloria
Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis. Laudamus
te, benedictimus te, adoramus te,
glorificamus te, gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis [coelestis],
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
quii tollis peccata mundi, miserere nobis;
quii tollis peccata mundi, suscite
deprecationem nostram. Qui sedes ad
dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus, Jesu
Christe, cum Sancto Spiritu in gloria Dei
Patris. Amen.

Lord have mercy; Christ, have mercy;
Lord, have mercy.

Glory to God in the highest, and on earth
peace to men of good will. We praise
You, we bless You, we adore You, we
glorify You, we give you thanks for
Your great glory,
Lord God, heavenly King, God the
Almighty Father.
Lord Jesus Christ, only begotten Son,
Lord God, Lamb of God, Son of the
Father, You who take away the sins of
the world, have mercy on us;
You who take away the sins of the world,
have our prayers. You who sit at the
right hand of the Father, have mercy
upon us.
For You are alone the Holy One, you
alone the Lord, you alone the Most
High, Jesus Christ, with the Holy Spirit
in the glory of God the Father, Amen.
I believe in one God, the Father Almighty
Maker of heaven and earth, of all things
visible and invisible:
And in one Lord, Jesus Christ,
the only-begotten Son of God, born of the
Father before all ages;
God from God, Light from Light, true
God from true God;
begotten, not made, consubstantial with
the Father,
by Whom all things were made;
Who for us men and for our salvation
came down from Heaven.
and was incarnate by the Holy Ghost out
of the Virgin Mary, and was made man:
He was also crucified for us under Pontius
Pilate; He suffered and was buried:
And on the third day rose again according
to the Scripture:
And ascended into Heaven, and sits on
the right hand of the Father:
And He shall come again, with glory, to
judge the living and the dead:
Of His Kingdom there shall be no end;
And I believe in the Holy Spirit, the Lord,
and Giver of Life,
Who proceeds from the Father and the Son
Who, with the Father and the Son, is
together adored and glorified,
Who has spoken through the Prophets.
And I believe in One, Holy, Catholic, and
Apostolic Church,
I confess one Baptism for the remission of
sins.
And I await the Resurrection of the Dead:
And the Life of the world to come. Amen.

Holy, Holy, Holy Lord God of Hosts;
Heaven and earth are full of Your glory.
Hosanna in the highest.

Blessed is He who comes in the name of
the Lord

Lamb of God, who takes away the sins of
the world,
have mercy upon us.
Lamb of God, who takes away the sins of
the world,
have mercy upon us.
Lamb of God, who takes away the sins of
the world,
Jennifer Lapple is a well-known flutist and pedagogue in the Washington D.C.-Northern Virginia metro area. She has appeared as a soloist with the Pan American Symphony Orchestra in Washington D.C. and the Fairfax (VA) Symphony Orchestra, and she has performed abroad, notably in Italy with the Rome Festival Orchestra and in Luxembourg with the Echternach Festival Orchestra and the Ecole de Musique de Differdange Flute Choir. As an adjunct professor at George Mason University, Ms. Lapple teaches applied flute; conducts the university flute choir and Symphonic Band; and lectures on “The Art of Teaching Music,” an undergraduate class in music wellness. In addition, she maintains a large private studio and directs Flutopia, a prominent high school wind ensemble. She plays with several regional groups, including the Pan American Symphony, the American Pops Orchestra, and FUSE, a new music ensemble. She is also the Music Director of the Judith Lapple Summer Woodwind Camp, an annual Northern Virginia workshop in wind pedagogy for high school students and undergraduate music majors. Ms. Lapple holds degrees from Yale University (MM) and Miami University (BM) of Ohio, and she is currently working on her Doctorate in music performance and education at George Mason University. She dedicates her work to the life and memory of her mother.

Flutopia Wind Ensemble is comprised of high school wind players in and around Washington, D.C. and Northern, VA. Members of Flutopia are active in their high school bands, community youth orchestras, and area competitions. The ensemble promotes community outreach through local ensemble and chamber performances and master classes and workshops. Cumulatively, the mission of Flutopia is to promote musical excellence and dedication amongst its members through a commitment to leadership, community service and outreach, individual musical achievement, and a lifelong love and passion for music. This is Flutopia’s second appearance on the DCINY Concert Series.
Joaquin Encinias was born into one of the few flamenco families in America. Encinias learned flamenco as a way of life from his grandmother, Clarita, and mother Eva Encinias. He began his first lessons in flamenco from his grandmother, Clarita, and joined her performance company at age five. At age twelve, he went on to become a soloist in his mother’s company. Encinias recognized the advantages of a well-rounded dance training and went on to explore various techniques. Ultimately, Encinias remained true to his roots and returned to flamenco. Encinias has worked closely with world-renowned artists including Antonio Canales, Eva La Yerbabuena, Los Farrucos and Manolete. In 1999 he worked with director Debbie Allen in the production *Soul Possessed*, which premiered at the Kennedy Center in Washington, D.C. He has also been a featured soloist in Festival Flamenco Internacional de Albuquerque.

His greatest contributions to flamenco can be seen by looking at both his school and his company. In 1999, the Conservatory of Flamenco Arts opened under the direction of Encinias and mother Eva. Since that time Encinias has gone on to copy write his unique methodology, the only codified and copy-written flamenco teaching methodology in the United States. Encinias’ company, Yjastros: The American Flamenco Repertory Company is the only professional flamenco repertory company in the United States. As Artistic Director, Encinias has amassed a repertory of over fifteen pieces of original flamenco choreography from some of the most influential flamenco artists in the world including Juana Amaya, Isreal Galvan, La Tati, and Alejandro Granados. Encinias’ vision for Yjastros is to preserve the beauty of traditional flamenco while imbuing it with a unique American aesthetic and energy.

As Artistic Director of Yjastros, Encinias has been a prolific choreographer. Encinias choreographs an average of two to three new works per year with five pieces of the current Yjastros repertory choreographed by Encinias. Encinias has been able to redefine flamenco choreography by truly understanding flamenco movement, having an innovative and visionary use of space, and demonstrating profound fluency in flamenco musical composition. Encinias not only choreographs the movement but also arranges the music including guitar, percussion, and
vocal accompaniment for each piece. Encinias’ choreographic range is immense as his portfolio includes works influenced by escuela bolera, classical Spanish dance, and modern dance. In 2010, Encinias’ founded Tierra Adentro: The New Mexico School of Academics, Art and Artesanía, a public charter school. Through Tierra Adentro, Encinias’ artistic and educational vision impacts 250 students, grades 6 through 12.

THE TANM DANCE ENSEMBLE

The TANM Dance Ensemble is an audition-based student dance company directed by Joaquin Encinias, Deanna Encinias, and Veronica Torres. The Dance Ensemble was created in 2012 as a way for TANM's elite dancers to intensify their study and to provide performance opportunities for students. There are currently 30 students ranging from grades 8 – 12 actively performing in the student company. As part of TANM's unique charter and mission, the students receive training in flamenco music, dance, and cante as part of their regular school day. The Dance Ensemble is an after-school program, which allows the dancers to deepen their artistic pursuit of flamenco under the guidance of the Ensemble’s Artistic Directors. Many of TANM’s Ensemble students also receive additional training through the National Institute of Flamenco at the Conservatory of Flamenco Arts and from master flamenco artists at Festival Flamenco Internacional de Alburquerque. The Dance Ensemble actively collaborates in rehearsal and performance with TANM’s Music & Cante Ensemble students. These young musicians elect to concentrate their study in flamenco guitar, cajón and cante. This allows for many of the Dance Ensemble productions to be performed completely by students, allowing for these budding artists to truly explore the full spectrum of the flamenco arts.

DR. PABLO CHRISTIAN DI MARIO, Director

Dr. Pablo Christian Di Mario graduated from the Carlos Lopez Buchardo National Conservatory with a Master’s degree in Piano and Orchestral-Choral Conducting in 1998. DiMario obtained his Doctor of Musical Arts degree in Conducting from Metz University, France in 2003. In 2003, he won three first place awards as conductor in The Trelew Choral Competition. In 2004 he won the prize “Fondo Nacional de las Artes” Institutional award as Best Conductor. Di Mario works as Professor of Choral Conducting at the Universidad del Valle (Colombia) and IUNA University (Bs.As.); Musical Director of SR Lyric Company in Cali, Colombia and Lugano, Switzerland; and General Director of Sociedad Coral Alemana Villa Ballester, Coro Nagmén, Coro and orchestra Juan José Castro, and So what? Vocaljazz.
MARTÍN PALMERI, Visiting Composer

Born in Buenos Aires in 1965, Martín Palmeri is a composer, pianist, choir-master and orchestra conductor. He studied composition with Daniel Montes, Marcelo Chevalier, Rodolfo Mederos, Virtú Maragno and Edgar Grana (New York), choral direction with Antonio Russo and Néstor Zadoff, orchestral conducting with Mario Benzecry, singing with Amalia Estévez and José Crea, and piano with Eduardo Páez and Orlando Tripodi.

As choral director, he has led the Choir of the Faculty of Law (UBA), the Polyphonic Town Choir of Vicente López, Vocal Sospir, the Colegio Esclavas del Sagrado Corazón de Jesús de Belgrano (College of the Slaves of the Sacred Heart of Jesus of Belgrano), the Escuela Argentina Modelo (Argentina Modelo School), the Music School of Buenos Aires, and Vocal del Quartier (Paraná) (local singing group of Paraná).

Palmeri has written numerous choral and instrumental works and operas, among which are Tango del Bicentenario (Bicentenary Tango), first performed by the Qatar Symphony Orchestra; Canto de la lejanía (Song of Distance), premiered in 2010 by the Buenos Aires choral society; Oratorio de Navidad (Christmas Oratorio), first performed at the Faculty of Law UBA (2003); Mateo, an opera which opened in the Teatro Roma in Avellaneda, Buenos Aires (1999) and was recorded by the State Radio of Bratislava (Slovakia); Fantasia tanguera (Tango fantasy), premiered in Saint Petersburg, Russia (2000); Presagios (Portents), premiered in Matera, Italy, (2001); Concierto para bandoneón (Accordion concerto) in the Teatro Roma in Avellaneda (2004); Concierto de danzas (Dance concerto), Negro y negro (Black and black), and Sobre las cuatro estaciones (On the four seasons). In recent years he has been invited to direct and perform as pianist in the performance of his work Misa-tango, (first performed by the National Symphony Orchestra of Cuba in 1996) in Germany, Argentina, Austria, Belgium, Brazil, Chile, Ecuador, Slovakia, Spain, the Netherlands, Israel, Italy, Latvia, Lithuania, Russia, Switzerland and the USA. This work was chosen as part of the workshops for Europa Cantat 2009 (Utrecht, the Netherlands), and has been performed by renowned directors, soloists and orchestras in various cities of the world.

He was awarded First Prize in the Choral Arrangement Competition organized by AAMCANT in 2011. The National University of Rosario awarded him First Prize in the National Choral Arrangement Competition in 2010. The National Foundation for the Arts awarded him First Prize in 2003 in the Symphonic Work category of the Juan Carlos Paz Composition Competition for his work Concierto de danzas para cello y orquesta (Concerto of dances for cello and orchestra). Several of his compositions have been recorded on CDs produced in Italy, Latvia and

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The young mezzo-soprano is a winner of the Marcello Giordani International Vocal competition in Italy 2013, Richard F. Gold Career Grant (New York City Opera) and of the Intermezzo Foundation Award (Elardo International Opera Competition). Other distinctions include the Silver Prize of the Opera Index Competition and prizes from the Licia Albanese Puccini Foundation. Next season, she will make her debut as Amneris in Bucharest National Opera’s production of Aïda. This season, Ms. Swann made her concert debut in South Africa with the acclaimed KZN Philharmonic under the baton of Daniel Boico. Ms. Swann returned to the Metropolitan Opera for the 2013-14 season in their productions of Die Walküre and Francesca Da Rimini.

Last season the mezzo-soprano made her Milan debut in concert with Laverdi orchestra and returned to Austria’s Bregenz festival for a second season. She made her debut with the Boston Symphony orchestra as well as the Tanglewood music festival. Krysty Swann returned to Carnegie Hall as Lola in Cavalleria Rusticana with the Opera Orchestra of New York under the baton of Alberto Veronisi, garnering rave reviews. She has appeared as soloist in Messiah with the Rochester Symphony Orchestra. In recent seasons, she was Emilia opposite Nathan Gunn in The Firebrand of Florence by Kurt Weill and Ira Gershwin conducted by Ted Sperling. In the same season she returned to New York City Opera as Suzuki in Madama Butterfly. Krysty Swann has also taken part in a number of educational programs with New York City Opera. Recently, she performed the title role of Richard Danielpour’s opera Margaret Garner, made her debut in Avery Fisher Hall with Verdi’s Requiem, and sang in Giacomo Puccini’s Edgar along with Marcello Giordani with the Opera Orchestra of New York conducted by Eve Queler. In addition the singer has been a guest at the Michigan Opera Theater and the International Vocal Arts Institute, Israel.
Performing Arts Partners
DCINY would like to thank our Performing Arts Partners listed below, who, with their financial support, have made this performance possible.

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<td>Grant Wang</td>
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## TIERRA ADENTRO DE NUEVO MEXICO DANCE ENSEMBLE

| Jose Encinias | Jillian Martinez | Javier Solis |
| Eloy Gonzales | Kandace Montoya | Veronica Torres |
| Jasmine Lopez | Chance Osowski-Pappas | Leo Valdes |
| Alana Lowe | Esteban Pacheco | |
| Olguin Madison | Marisol Sisneros | |

## DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Choeur Hémiole (France), Michèle Lhopiteau-Dorfeuille, Director
Chorale Em’chante and Choeur de l’Université du Maine (France), Evelyne Béché, Director
Coral do Senado (Brazilian Senate Choir), Glicínia Mendes, Director
Dekanatskantorei Ried (Germany), Heike Ittmann, Director
Kirchenchor St. Stephan Therwil / Biel-Benken (Switzerland), Reiner Schneider-Waterberg, Director
Evangelisch Reformierter Kirchenchor Lyss (Switzerland), Kordula Gisler, Director
Madrigalchor der evangelischen Trinitatisgemeinde Buer (Germany), Martina Wronski, Director
Mauritiuschor Trimbach (Switzerland), Reiner Schneider-Waterberg, Director
The University of Southern Denmark Chamber Choir (Denmark), Saul Zaks, Director
Voces de Buenos Aires (Argentina), Martín Palmeri, Director
and individuals from around the globe
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Silke Ahlers Geb. Dulisch
Salvatore Aiello
Jean-Yves Allard
Maria Almeida
Christina Alter Geb. Heck
Elisabeth Arnold
Danielle Auger
Thomas Werner Babist
Esther Bader
Ruedi Baltisberger
Carlos Barreto
Helena Barros
Danielle Batailler
Christophe Bazin
Gabriela Béché
Evelyne Béché
Patrice Béché
Jean-Luc Belliard
Monique Bénis
Danièle Benoist
Klaus Bernshausen
Anita Bernshausen Geb. Reinhardt
Andrea Christine Bernshausen Geb. Diederichs
Marie-Claire Betschart
Nicole Béché
Madeleine Béché
Christoph Bitterli
Stephanie Christa Bittmann Geb. Reinhardt
Adelheid Katharina Bitto Geb. Schwarzmann
Ruth Blatter-Etter
Mona Bleckwenn-Hoffmann
Nicole Bolten
Marie-Jeanne Bonhomme
Elvira Borer
José Borges
Martina Franka
Bottwein Geb. Radel Tania Bouvier
Gilles Branthomme
Christelle Brault
Bernhard Brodbeck
Françoise Brossard
Chantal Bruneau
Geneviève Bureau
Jorgelina Calvente
Pedro Cantelli
Eny Carvalho
Nancy Carvalho
Joël Cavozy
Christine Chantoino"
Sylvie Chaussefond
Christophe Chauvière
Lúcia Chaves
Philippe Chérel
Rosette Cicchini-
Geissbühler
Marit Clausen
Anton Clerc
Monika Clerc
Martin Colling
Manuela Colling
Leticia Corai
Clara Costa
Gracilanz Costa
Maria Costa
Sabina Costantino Mâder
Maryse Couyere
Pascale Crousier
Aldo D’amico
Christina Dahl
Gwénaëlle Derré
Florence Desurmont
Chantal de Taft in de Tilques
Franz-Josef Diehlmann
Leomar Diniz
Ronald Donkers
Juliette Douillet
Jutta Maria Dr. Andreef
Karín Christine Dr. Henzel
Karl Ottmar Dr. Nassau
Ilka Tamara Dr. Trucksassa
David Drissi
Pierrette Drouet
Anne-Marie Dubois
Elke Dubois-voß
Geb. Dubois
Maria Elisabeth Due-Hansen
Edith Dumur
Maria Christiana Dussel Geb Hille
Paula Eberhart
Caroline Edel Rufer
Marie-Helen Eichholz
Dagmar Eng
Baptiste Ereau
Forskov Eriksen
Roselyne Erutl
Rosa Etienne
Jean Fouquet
Alzira Freitas
Mônica Freitas
Poul Friis
Alain Ganeray
Monique Ganeray
Cecilia Gayar
Karl-Hans Geil
Christiane Gérard
Jean-Yves Gérard
Doris Gerber
Verena Martha Gerber-Tschudin
Lisa Gesteira
Kordula Lyrida Gisler
Katharina Elisabeth Götz Geb. Klingler
Adelita Graf
Claudia Graf
Isabelle Grasseau
Beat Andreas Greindler
Anne-Cécile Gressant
Franz Gschwind
Claude Guervenou
Christine Guevelou
Christiane Guilmet
Elizabeth Guimaraes
Sibylle Gutzwiller
Teresa Maria Haberlin
Heike Hanz
Lisa Hautle
Monika Held
Regina Katharina Herbert Geb. Wirth
Klara Hermann
Rosmarie Herrli
Peta Herweh Geb. Töpper
Françoise Hidous
Maja Rosmarie Hochuli
Sofie Sander Hoegedal
Madeleine Hofer
Verena Hofer-Mathys
Margret Hofmeier
Sarah Elisabeth Hoppe
Karina Hoppenworth
Christiane Huon
Martin Imhof-Müller
Sybille Imhof-Müller
Katharina Inhelder
Heike Ittmann
Angelika Renate Jakob Geb.
Wicielowski
Denis Janvier
Michelle Jaouen
Gérard Jouanneau
Michèle Joubert
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Irmingard Iris Kietzmann Geb.
Fritz
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Magdalena Kramer
Annegret Kramp
Michael Kramp
Jørn Krone
Margit Kroner
Claudia Küpfert
Christiane Hanna
Kurzweg Geb. Hochst
Thilo Küttler
Denise Lainé
Anita Lambert
Nicholas Lambing
Odile Lambret
Danielle Lamm
Béatrice Lasbleis
Graciela Lassalle
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Jenkins: The Peacemakers and The Healer
Jenkins: Llareggub
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer-in-Residence
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Jonathan Griffith, DCINY Artistic Director and Principal Conductor
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Xian Xinghai: Yellow River Cantata
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Deke Sharon, Arranger/Conductor
with soloists Kelley Jakle and Shelley Regner (Pitch Perfect)
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Mozart: Mass in C Major, K. 317 (Coronation Mass)
Catherine Sailer, DCINY Debut Conductor
Ralph Vaughan Williams: Dona Nobis Pacem
Trey Jacobs, DCINY Debut Conductor
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