Monday Evening, April 13, 2015, at 7:00

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

presents

Ring of Fire: Pacific Sounds
Anthony Giles, Director
Distinguished Concerts Singers International

Spice, Magic, and Mystique: Choral Music of Southeast Asia

INCHAI SRISUWAN  Phra met ta
CHIEN SHAN-HUA  Diu diu dang a
AMERIC TING-WEI GOH  Ni wa wa
RODOLFO DELARMENTE  Dumbele
NELSON KWEI  Potong Padi
BUDI SUSANTO YOHANES  Janger

Intermission

Inglemoor High School Orchestra
James Rice, Director

GUSTAV HOLST  St. Paul’s Suite for String Orchestra, Op. 29, No. 2
   I. Jig
   II. Ostinato
   III. Intermezzo
   IV. Finale (the Dargason)

JACK JARRETT  Serenade for Strings
   III. Meditation

(continued)

Avery Fisher Hall  Please make certain your cellular phone, pager, or watch alarm is switched off.
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ERNEST BLOCH  Concerto Grosso No. 1 for String Orchestra with Piano Obbligato
  I. Prelude
  IV. Fugue

Brief Pause

Inglemoor High School Wind Ensemble
Ted Christensen, Director

WILLIAM CHERRY  Dedicatory Fanfare

JOHANN SEBASTIAN BACH  Bist Du Bei Mir (If Thou Be Near)

TIMOTHY MAHR  Endurance

JULIUS FUČÍK  The Florentiner (Grande Marcia Italiana)

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Notes on the Program

Spice, Magic, and Mystique: Choral Music of Southeast Asia

Southeast Asia is commonly understood to be the region north of Australia, south of China and east of India although some definitions include Taiwan at the north. (NWE 2009). With several races, religions, countries, and political systems, as well as countless distinct cultures and languages, Southeast Asia is one of the world’s most diverse regions. This program focuses on the six most chorally active countries in the Southeast Asian region: Indonesia, Malaysia, the Philippines, Singapore, Thailand, and Taiwan.

While different in history and culture, these countries share increasing prominence in choral performance and composition. Choirs from the Philippines have been present on the world stage since at least the late 1970s. The excellence of Singaporean choirs has widely been recognized since the 1990s. More recently, the abundance of choirs in Indonesia has included several that have travelled and made their mark in international competitions. Malaysia and Thailand are beginning to compete at an international level; recent events in these two countries indicate a desire on the part of local choral musicians to build a vigorous environment for performance and composition.

These advancements appear to signal that the center of gravity in choral music, located in its birthplace of Europe and North America, is starting to shift to Asia. Southeast Asia, with its proximity to strong choral traditions in China, Japan, and Korea, will inevitably become even stronger and more organized. The region will likely be more significant, not only in performance but in composition as well.

As this shift continues, hurdles in music education, conductor training, publishing and copyright, infrastructure, scholarly activity, instrument availability and expertise, and performance venues will continue to be overcome.

The birth and spread of choral music in Southeast Asia is directly related to Western colonization, industrialization, and globalization. Further, the spread of Christianity has been an important contributor to the growth of choral music in Southeast Asia. The current circumstances and recent history of each country are dissimilar. The Philippines had a long association with Spain and the USA and the population is at least 80% Christian. Thailand, by contrast, the only country in the region not to have been ruled by a Western power, is predominantly Buddhist, and is only recently developing its choral culture. Even though Indonesia is a Christian minority country (10% approximately), most of the hundreds of choirs are connected to churches. In Malaysia (peninsular and East) choirs, although small in number, are integrated into church and community. For its size, Singapore has built an enviable reputation as a society that supports excellence and participation in choral music through substantial government support.

The pieces in this program represent a specific array of compositional and arranging models. Phra met ta is an original composition using traditional melodic and rhythmic elements; Dumbele, Janger, Potong Padi; and Ni wa wa are arrangements of traditional songs. Diu diu dang a is an arrangement of a popular children’s song.

—Boston, January 2008
Andre de Quadros
Phra met ta
INCHAI SRISUWAN (born 1953)

*Phra met ta* is an original setting of two verses from Psalm 25 adapted by Ruth Srisuw an. The a cappella setting for four voices builds an intense polyphonic texture all within the pentatonic scale. The work was written while Srisuw an was a student at the Asian Institute for Liturgical Music in the Philippines. The composer describes it as a prayer written during a challenging period of his life.

Inchai Srisuw an is an ethnomusicologist and composer living in Bangkok. He was born in Chiang Mai, northern Thailand, and received his first degree in church music at the Payap University. His studies continued in the 1980s at the Asian Institute for Liturgy and Music (AILM) in the Philippines where he earned degrees in ethnomusicology and composition. His research has included the development of his own notational system to help disseminate the oral instrumental traditions of central Thailand. He now works as a church musician and as a composer.

Diu diu dang a
CHIEN SHAN-HUA (born 1954)

*Diu diu dang a* is a pentatonic folk song of the I-Lan county area of northeastern Taiwan, the island off the eastern Chinese mainland formerly known as Formosa. This song was probably composed during the period of Japanese occupation, 1895–1945, and is very famous in Taiwan, existing in many different arrangements for solo singer, for chorus, and for instrumental ensemble. It was arranged in 1990 and was premiered by the Yin Qi choir.

Principally, I-Lan has always been a farming county with very few factories where the local residents are proud of their fresh air and unpolluted environment. As there was no road connecting I-Lan and Taipei (the capital city of Taiwan), trains were the easiest way to travel. This railway was one of the earliest built on the island. There were many tunnels on the way, where condensation resulted in falling droplets. When the train passed through the tunnels, the drops falling on the roof of the train made a sound imitated in local dialect as “diu diu dang.”

This unaccompanied setting of the song represents the sound of the train starting up very slowly, getting faster, and finally reaching its destination, blending the “diu diu dang” with the “uuu” of the train’s whistle.

Chien Shan-Hua graduated from the National Taiwan Normal University (NTNU) in 1976 with a major in voice and composition. He started his music career as a teacher and also conducted field research on the aboriginal music of the Yami tribe, the area in which he is currently directing field work.

Professor Chien is currently chairperson of the department of music at NTNU. He is also a board member of the Taiwan Composers’ Association and the ISCM-Taiwan section, and has been commissioned to compose by the Council for Cultural Planning and Development of Taiwan. He is the choral director of the Yin Qi choir, and has conducted the Chin Shei choir, the Taiwan University choir, and the Girls’ Choir of the music department at NTNU.

In addition to his musical achievements in Taiwan, Professor Chien received a masters of fine arts from the University of California at Irvine, in 1980, a diploma in composition at the Hochschule für Musik und darstellende Kunst in Vienna, Austria, in 1986, and also received the Alban Berg Foundation Award.
Ni wa wa
AMERIC TING-WEI GOH

Ni wa wa is a setting of a popular children’s song which Goh recalls hearing as a boy when his mother would sing this traditional song to his sister and him. Although the tune and lyrics convey a simple sentiment, Goh was struck by the strong emotion a child would feel for a small clay doll. Goh chose to set the tune in four miniatures, with each version presenting the tune in a different voice: soprano, alto, tenor, and bass, respectively. The tune appears here only as Goh remembers it and he notes that it may be slightly different from the way other children of his generation remember it.

Americ Ting-Wei Goh studied composition in the Nanyang Academy of Fine Arts, Singapore, under John Sharpley and Goh Toh Chai. He also studied composition under Leong Yoon Pin and Jennifer Tham and abroad at the Universität für Musik und Darstellende Kunst, Graz. His music has been performed by choral and instrumental ensembles in Singapore such as the SYC Ensemble Singers, The Singers, Amadeus Choral Society and school choirs, Philharmonic Winds, Mus’Art Percussion Ensemble, and the Singapore Wind Symphony Percussion Ensemble.

Dumbele
RODOLFO DELARMENTE

Dumbele is a piece meant to accompany ritual and was composed by Mr. Delarmente based on Ramon Obusan’s research into dance rituals. The piece depicts a ritual to honor the rain god, Dumbele, after the tribe had suffered for years under a famine which had come as punishment for the people’s ingratitude. The work is divided into four parts: the summoning of the people to a ritual in the fields, the response from Dumbele, his downpour, and the Thanksgiving that follows. The composition contains onomatopoeic phonemes that imitate the sound of rain, transforming from a drizzle to downpour. In its original form this piece was premiered in the 1980s. The current arrangement alludes to the sound of different animals, especially birds.

Rodolfo Delarmente has enjoyed a long and highly praised career as professor and conductor at De La Salle University in Manila, Philippines. His choirs have toured the world, including a renowned series of tours through Europe in the 1990s and 2000s. He has received commendations at every level, among them recognition as “Conductor of the Year” from the then-President Ferdinand Marcos. His arrangements and compositions are performed by choirs across Southeast Asia and his prominence in the choral world is acknowledged internationally.

Potong Padi
NELSON KWEI

Potong Padi is an arrangement of a Malay traditional song and depicts the sights and sounds of the rice paddy (padi) during harvest. The melody and lyrics are derived from the work song and dance of farmers as they harvest the rice. Mr. Kwei’s beautiful, simple arrangement herein was fashioned for this edition and is based on his own arrangement for men’s chorus. The men’s version was commissioned and premiered by the Victoria School Choir of Singapore for the Singapore Youth Festival Choral Competition in 1995.
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Nelson Kwei is a conductor, arranger, and teacher. He was educated in the U.K. at the Guildhall School of Music. He has since become a highly honored conductor and recipient of numerous awards and commendations for his contributions to the field of choral music. He has been honored by organizations such as the Japanese Chamber of Commerce and Industry, the Petr Eben International Choral Competition, and the Choir Olympics held in Germany and China. Presently he is the chairman of the Choral Directors’ Association, Singapore, and a member of Singapore’s National Arts Council’s Advisory Board for Choral Development.

Janger
BUDI SUSANTO YOHANES (born 1979)

Janger is a traditional Balinese song and dance characterized by jagged rhythms and a quick tempo. This song is frequently sung by Balinese children while they dance the Janger together during evening parties and is usually accompanied by instruments from the traditional Balinese gamelan ensemble, here imitated by the voices. The traditional song commonly features a sequence of dancing and singing from the girls with boisterous physical and vocal outbursts from the boys.

Budi Susanto Yohanes was born in 1979 in Blitar, East Java, Indonesia, and originally trained as an electrical engineer. He is the founder and conductor of the Gracioso Sonora Choir for whom he writes many of his works. Today he is focused primarily on teaching voice, conducting, and arranging folk songs for Indonesian choirs. His widespread reputation as a composer has resulted in his receiving commissions and performances from around Southeast Asia and beyond.

St. Paul’s Suite for String Orchestra, Op. 29, No. 2
GUSTAV HOLST

Holst completed the St. Paul’s Suite in 1913 in thanks to the St. Paul’s Girls’ School for providing him with a large soundproof room for his work. This new studio sported double windows, two pianos, and central heating. The first movement begins with a robust Jig. The Ostinato opens with a figure played by the second violins, then a solo viola introduces the principal theme. In the Intermezzo, a solo violin introduces the principal theme over pizzicato chords, then the solo viola joins in a duet. After an animated section, the original melody is again heard, now performed by a quartet of soloists. Finally, Dargason is introduced very softly, then cellos enter playing the beautiful “Greensleeves” and the two folk songs are played together.

Serenade for Strings
JACK JARRETT

Meditation is an exceptionally lyrical work taken from Jarrett’s Serenade for Strings. The engaging harmonies, slow development, and full breadth of expressive opportunities allow our orchestra to strive for the highest levels of musicianship.

Concerto Grosso No. 1 for String Orchestra with Piano Obbligato
ERNEST BLOCH

Concerto Grosso No. 1 was composed during 1925 and 1926, and is scored for string orchestra with piano obbligato in four movements. The contrasting timbres of the strings and the piano suggest the Baroque figured bass and the texture is generally contrapuntal and actually polytonal. In
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the Prelude, the melodic material is often short and motivic. The last movement not only is in a Baroque form, the fugue, but also contrasts solo strings against the full ensemble, reminiscent of Bach's Brandenburg Concerto No. 3. This piece wonderfully contrasts the Baroque compositional techniques with the 20th century techniques of polytonal clashes and polymetric shifts.

**Dedicated Fanfare**

**WILLIAM CHERRY**

*Dedicated Fanfare* by contemporary composer William Cherry follows the traditional purpose of this type of composition: to introduce an instrumental performance. Fanfares are also well known for their use in military bands in the United States to announce the arrival of the President, a general or other high-ranking dignitaries. This particular fanfare is very contemporary in sound, with rich harmonies, various styles and broad melodic lines, yet it manages to maintain the pomp and circumstance of the traditional fanfare.

**Bist Du Bei Mir (If Thou Be Near)**

**JOHANN SEBASTIAN BACH**

*Bist Du Bei Mir* (If Thou Be Near) was composed by Johann Sebastian Bach of the late Baroque period. Bach, a music teacher as well as an organist and choirmaster copied out two collections of music for his second wife, Anna Magdalena Wulken, who was a fine soprano. These volumes of music have come to be known as the *Anna Magdalena Notebooks*. In the second of the notebooks are included several songs, one of which is *Bist Du Bei Mir* (If Thou Be Near).

*Bist Du Bei Mir* is an expression of a deep and abiding love of a husband for his wife or wife for her husband.

**Endurance**

**TIMOTHY MAHR**

*Endurance*, composed by Timothy Mahr (born 1956), is a reflection upon the infinite endurance of the human spirit, the religious spirit, and the spirit of the earth. Initial inspiration for this work came from a book of the same title by Alfred Landsing, documenting the amazing story of the ill-fated expeditions of the Antarctic explorer Sir Edward Shackelton in 1914. His ship the *Endurance* became ice-bound and eventually sank, stranding Shackelton and his crew of 27. They survived for 15 months exposed to the unrelenting, dangerous Antarctic weather and miraculously lived to tell the tale. The strength of character by these men in enduring incredible hardships is truly awe-inspiring. All three spirits—human, religious, and earth are intertwined in this amazing story of human survival against all odds.

**The Florentiner (Grande Marica Italiana)**

**JULIUS FUČÍK**

Composer Julius Fučík (1872–1917) was among the brightest jewels in wind band composers. Anyone associated with wind band music would have instant recognition of Fučík and his particular style. In his short, brilliant career during which he served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest, Fučík developed his own wide-ranging style of writing marches. This was a popular dual profession among bandmasters amidst the ongoing nationalism flourishing in Europe. Thus, it is not surprising to find a Hungarian writing a grand Italian march and outdoing many of Italy's own composers.
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Texts and Translations

*Phra met ta*
INCHAI SRISUWAN

Phra pen jao song mi met ta
Khaw nam pha ya hai kha long
Hai jai khong kha man khong
Doen trong pai tam phra thai
Mi jit man khong nai ong phra jao
Phu song mi met ta.
Hai kha doen tam phra ong
Mai long jak nam phra thai.
Mi jit jai man khong
Doen trong pai tam phra thai

The Lord God is merciful
He will not lead me astray.
Make my heart steadfast
Walk according to Thy will
Make my heart firm in Thee,
The Lord of mercy.
Let me follow Thee
So I may never stray from Thy will.
So I may walk according to Thy will.
Make my heart firm.

*Diu diu dang a*
CHIEN SHAN-HUA

A train races swiftly and enters a tunnel.
Inside the tunnel,
water droplets falling on the train car roof
make a sound: “diu diu dang.”

As the train rapidly progresses, the “ho-ho” voices of the train whistle
mix with the “diu diu dang” tune.

*Ni wa wa*
AMERIC TING-WEI GOH

Ni wa wa, ni wa wa, yi ge ni wa wa.
Ye you na mei mao, ye you na yan jing,
yan jing bu hui zha.
Ni wa w,a ni wa wa, yi ge ni wa wa.
Ye you na bi zi, ye you na zui ba,
zui ba bu shuo hua
Ta shi ge jia wa wa, bu shi ge zhen wa wa,
Ta mei you qin ai de ba ba,
ye mei you ma ma,
Ni wa wa, ni wa wa, yi ge ni wa wa,
Wo zuo ta ba ba, wo zuo ta ma ma,
yong yuan ai zhe ta.

Clay doll, clay doll, a clay doll.
She has those brows, those eyes,
eyes that do not blink.
Clay doll, clay doll, a clay doll.
She has that nose, that mouth,
a mouth that does not speak.
She is unreal, not a genuine child.
She has neither a loving mother, nor a
father.
Clay doll, clay doll, a clay doll.
I’ll be her mother; I’ll be her father,
loving her forever.
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Potong Padi
NELSON KWEI

Waktu potong padi di tengah sawah
Sambil menyanyi bersukaria
Marilah kita bersama-sama
Memotong padi di tengah sawah
Mari, mari potong padi.

It is harvest time!
While we work in the middle of the paddy field,
Let’s sing, dance, and be merry.
Come, come harvest the rice paddy.

Janger
BUDI SUSANTO YOHANES

Ngiring mejangeran di jabe tengahe
Cak, ara kijang jangi janger kopyak epong.
Kopyak sede kopyak sedopak dedopong.
Sriag sriog, ngiring mejangeran di jabe tengahe.

Let’s dance (janger) in the middle of the house (jabe tengahe).
[Lines 2 and 3 are comprised of phonemes meant to imitate a traditional Balinese gamelan ensemble]
Swaying to and fro, let us dance in the middle of the house.
**Meet the Artists**

**Anthony Giles, Director**

Anthony Giles is the director of high school choirs and the high school fine and performing arts chair at International School Bangkok where he has served since 2010. Since moving to ISB his ensembles have been featured at regional events including BICF, IASAS CC, EARCOS, and most recently the 2013 Thai Ministry of Education Conference. For 18 years before teaching at ISB, Mr. Giles was the director of choirs at Kentridge High School and director of music ministries at First Evangelical Presbyterian Church, both southeast of Seattle. His award-winning choirs at Kentridge performed at the Washington State and NW Regional NAFME conferences as well as with the Vancouver Symphony Orchestra (the Orpheum), the Tacoma Symphony Orchestra (the Pantages), and the New England Chamber Orchestra (Carnegie Hall). For more than a decade he co-directed the Northwest Choir Camp Senior Choir at Flathead Lutheran Bible Camp on Flathead Lake, Montana, and served as the founder and director of Southlake Choir Camp (now a musical theater camp through the Kent Civic and Performing Arts). In addition to his current post in Bangkok, Mr. Giles is active as a guest conductor, singer, and clinician. He and his wife, Jackie, and children, Zachary, 12, and Cruz, 5, love living in Thailand. Their daughters, Amanda, 19, and Mackenzie, 21, attend Colorado School of Mines, and recently graduated from Washington State University, respectively. Mr. Giles is excited to be presenting music of southeast Asia in this, his Lincoln Center and DCINY conducting debut.

**James Rice, Director**

Jim Rice is an orchestra, band, and jazz band director at Inglemoor High School in the Northshore School District of Washington State. He is also an affiliate teacher of the Woodring College of Education at Western Washington University and Everett Community College, and has been the music director and conductor of the Everett Youth Symphony and a brass coach for the Cascade Youth Symphony Orchestras. Mr. Rice, an avid proponent of a well-balanced music program, has had outstanding groups, earning consistent superior or first place ratings in all areas of instrumental music performance involving concert, jazz, marching, and small ensembles in each school music program in which he has taught. He is a summa cum laude graduate of Central Washington University with a B.A. Ed. in music, and he has earned a M.A. in music from the University of Washington. In addition to his teaching assignments Mr. Rice is the president-elect of the Washington Music Educators Association and past president of the Northwest Division of NAFME: The National Association for Music Education. He has served as vice president of the WMEA, and in 2008 he was selected as a candidate for MENC (now NAFME) national president. As a member of the MENC National Executive Board, Mr. Rice served as chair of the Partnership Review Committee, member of the Centennial Planning Committee and National Conventions Selection Task Force, and was board liaison to CMENC, Society for
Ted Christensen is the coordinator of music for the Northshore School District and director of bands at Inglemoor Senior High School in the Northshore School District (Kenmore, Washington), where he has taught for 32 years. Prior to his teaching position at Inglemoor, Mr. Christensen taught instrumental music at Naches High and Middle Schools in Naches, WA. Instrumental groups from Inglemoor are generally in the top places at various contests and consistently receive superior ratings. In February 2000 the Inglemoor Wind Symphony was selected to perform at the Washington Music Educators Association Biennial Conference as the only high school band selected to perform at that conference. In 2003 the Inglemoor Wind Symphony performed for the Northwest Division Music Educators Conference in Bellevue, WA.

Mr. Christensen graduated from Seattle Pacific University in 1981 with a bachelors of arts degree in secondary music education. In 1987 he completed his fifth year at the University of Washington. The year of 1993 marked the completion of a master of education degree. In 2006 Mr. Christensen was inducted into the Washington Music Educators Hall of Fame and received the Inglemoor High School PTSA Golden Acorn Award in 2010. 2011 marked his induction into the Northwest Band Masters Association. The Washington Interschool Activities Association inducted him into their hall of fame in 2012.

In addition to his teaching responsibilities, Mr. Christensen served as Washington Music Educators Association collegiate president at Seattle Pacific University and was local chairman (1989) and organization chairman (1990) for the Washington All-State Band. He has served 12 years on the board of directors for the Washington Music Educators Association. In 1998 he was elected president of WMEA. Mr. Christensen is frequently invited to guest conduct at festivals and adjudicate competitions throughout the Northwest.
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The British School Jakarta (Indonesia), Elizabeth Alwi, Director
International School of Bangkok Chamber Choir (Thailand), Anthony Giles, Director
Mark Morris High School Vivace Treble Choir and Advanced Mixed Ensemble (WA), Brian Mitchell, Director
NIST Concert Choir (Thailand), Nicholas Trebesh, Director

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Miranda Onofre
Punn Ouiaplan
Noah Parrington
Sila Puhl
Christina Qui
Shania Ratnani
Firda Riwu Kore
Megan Russell
Annaliese Schwartz
Eva Sedlackova
Kareena Shamdasani
Kengo Shigeta
Yuna Shiibashi
Hye Min Shin
Beau Shupe
Therese Sigmundstad
Aim Sila On
Josephine Sit
Robyne Smook
Alan Smitee
Puma Srivongs Na
Ayuttaya
Jamie Sniya
Dawson St. Jean
Riley Stovall
Nene Sugiyura
Konner Swanstrom
Han Tay
Harold Thain
Lauren Thompson
Jenny Thongplengsri
Hyuga Tsukamoto
Anri Urano
Muskanat Vatvani
Savannah Wallace
Ale Wallis
Steven Wallis
Mighty (Paphonvit)
Wanutprapha
Gregor Wenman
Kassandra Westom
Kaitlyn White
Alina Woo
William Yarn
Kenny Yang
Ji-Soo Yoon
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Inglemoor High School Orchestra

Violin I
Emma Arnold
Janae Chan
Katherine Diekema
Michael Eclipse
Zhanpei Fang
Jasmine Hawkins
Frederick Huyen
Victor Huyen
Grace Kim
Leah Marone
Joe Matsuzawa
Caitlin Pankratz
Shreya Shah
Kane Tiedt-Henson
Kellee Xing

Violin II
Jin Seong Ahn
Andrey Butenko
Carlos Cabullos

Viola
Kate Condit
Sabrina Do
Elizabeth Grabowski
Michelle Growse
Marcelina Henthorn
Ethan Hoffman
Ziyan Hu
Kara Lyons-Hammon
Rizelle Martin
Michael Paderno
Anna Pietsch
Jessica Prasetyo
Megan Schuh
Cassandra Starr
Tong Su
Aditi Teriär
Hannah Treece
William Tresnon
Sarah Vanlandingham
Mayaka Wimerley
Zoe Young

JoHanna Flahiff
Serafina Fortiner
Heather Hablewitz
Monika Hoke
Claire Hope Simpson
Thomas Hughes
Yuqing Liu
Martin Neifert
Ingrid Pontén
Claire Shinner
Christian Soper
Ariel Stiber
Stanley Wu

String Bass
Nolan Bush
Sarah Grabowski
Forrest Lyr
Ryan Ritter-Jones
Stefan Smetko
Terra Strecker

Inglemoor High School Wind Ensemble

Piccolo
Olivia Cole

Flute
Jiwon Seo
Katherine Bechtel
Christiane Flynn
Madison Russell
Aidan Price
Allison Tanner
Natasha Van Damme

Oboe
Molly Lie
Shachaf Zahavy
Mittelman
Kirsten Merritt

Clarinet
Rosalind Farrell
Benjamin Congdon
Gary Wang
Summer Johnston
Hannah Eudy
Alyssa Johnson-Krogh
Seong Hong

Bass Clarinet
Mareldith Heckel
Adrienne Kindschi
Brandon Lane

Contra Alto Clarinet
Elizabeth Williamson

Bassoon
Emma Christensen
Cameron Pauly
Rachel Peterson
Edward Kesicki

Alto Saxophone
Taylor Hayase
Shelby Cole
Garrison Farley
Cierra Cameron

Arko Banik
Ariana Hibbard
Paige Marler

Gia-Angelica Go
Emilie Klier
Kallie Greenshields
Lee-Way Wang
Anthony Kuykendall

French Horn
Mark Odendahl
Rebecca Conner
Colin Rice
Devin Rachel
Matthew Hayes

Baritone Saxophone
Hunter Nield
Allison Johnson

Trumpet
Grant Goheen
Daniel Neifert
Samina Helsley
Robert Zhou
Edward Yang
Michael Lee
Tobin Hansen
Madeline Vaught
Noelle Sorich
Evan Ponto

French Horn
Gia-Angelica Go
Emilie Klier
Kallie Greenshields
Lee-Way Wang
Anthony Kuykendall

Trombone
Mark Odendahl
Rebecca Conner
Colin Rice
Devin Rachel
Matthew Hayes

Baritone
Anders Skog
Phi Nguyen
Aaron Rowley

Tuba
Tristan Wisont
Arthur Taylor

Percussion
Soren Stewart
Timothy Marchello
Michael van der Linden
Tyler Couch
Steven Wright
Adam Kran
Charles Bohlin
Hannah Svendsen
Stephen Vaught
Kendall Harris
Brandon Potts
Conner Redick
Elizabeth Sullivan
Ryan Treece

The Performing Arts Partners list includes names supplied by directors as of February 26, 2015. Any questions regarding missing or misspelled names should be addressed to the individual directors.
Lincoln Center

**DCINY Administrative Staff**

- Iris Derke, Co-Founder and General Director
- Jonathan Griffith, Co-Founder, Artistic Director, and Principal Conductor
- Danuta Gross, Director of Finance and Administration
- Kevin Taylor, Associate Director of Program Development
- Jason Mlynek, Program Development
- James Meaders, Program Development
- Neil McDonald, Program Development
- Andrea Macy, Marketing & Promotions
- Edmundo Montoya, Production Manager
- DeAnna Choi, Finance & Accounting
- Emily Nelson, Concert Operations
- Joshua Grace, Program Development Assistant
- Maria Braginsky, Program Development Assistant
- Kayla Perconti, Marketing Associate
- Connor Murphy-White, Intern

For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 x 316.

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**2015 DCINY Concert and Artist Series**

Please join us for one of our other events:

**Friday Evening, May 22, 2015, at 7:00**
Stern Auditorium/Perelman Stage, Carnegie Hall

**A HIGH, LONESOME BLUEGRASS MASS**
Tim Sharp, Composer/Conductor
Featuring The Chuck Nation Bluegrass Band and Distinguished Concerts Singers International

**Sunday Evening, May 24, 2015, at 8:30**
Stern Auditorium/Perelman Stage, Carnegie Hall

**VERDI REQUIEM**
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

**Monday Evening, May 25, 2015, at 7:00**
Avery Fisher Hall, Lincoln Center

**LIFE AND REMEMBRANCE**
Mark Hayes: Requiem
Mark Hayes, Composer/Conductor
Pepper Choplin: *Our Father: A Journey Through the Lord’s Prayer* (New York Premiere)
Pepper Choplin, Composer/Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

**Sunday Afternoon, June 7, 2015 at 2:00**
Stern Auditorium/Perelman Stage, Carnegie Hall

**REQUIEM À DEUX**
Fauré: Requiem
Craig Jessop, Conductor Laureate
Duruflé: Requiem
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Dinos Constantinides: Homage-A Folk Concerto for Flute and Orchestra
Iris Derke, Flute
Lincoln Center

Sunday Afternoon, June 14, 2015, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
FUTURE VIBRATIONS
Music for Treble and Youth Voices
Francisco Núñez, Guest Conductor
Featuring Distinguished Concerts Singers International
Central Oregon Youth Orchestra
Amy Goeser-Kolb, Director
Vancouver Pops Symphony
Tom Kuo, Director

Friday Evening, November 20, 2015, at 7:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series
THE MUSIC OF DINO CONSTANTINIDES

Sunday Afternoon, November 29, 2015, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
MESSIAH...REFRESHED!
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, December 7, 2015, at 8:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series
DEBORAH POPHAM, SOPRANO

For DCINY’s full season listing, visit DCINY.org.