Sunday Afternoon, June 14, 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

Future Vibrations

THE CENTRAL OREGON YOUTH ORCHESTRA
AMY GOESER KOLB, Founder and Executive Director
JULIA BASTUSCHECK, Director
EDDY ROBINSON, Director

GEORGE GERSHWIN  An American in Paris
arr. John Whitney

CAMILLE SAINT-SAËNS  Bacchanale from Samson and Delilah
arr. Merle J. Isaac

CHRISTOPHER TIN  Iza Ngomso (New York Premiere)

PETER ILYICH TCHAIKOVSKY  1812 Overture, Op. 49
arr. Jerry Brubaker

OTTORINO RESPIGHI  Pines of Rome (Pines of the Appian Way)
arr. Stephen Bulla

Brief Pause

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
VANCOUVER POPS SYMPHONY
TOM KUO, Director

JOE HISAISHI  My Neighbor Totoro
JOHN POWELL  How to Train Your Dragon
MICHAEL GIACCHINO  Star Trek: Into Darkness
ALAN MENKEN  Aladdin

Intermission

MUSIC FOR TREBLE VOICES
FRANCISCO J. NÚÑEZ, Guest Conductor
JON HOLDEN, Piano
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

WOLFGANG AMADEUS MOZART  Papageno-Papagena Duet
arr. Doreen Rao

FRANCISCO J. NÚÑEZ  Misa Pequeña para Niños (A Children’s Mass)
I. Señor, Ten Piedad
II. Gloria a Dios
III. Creo en Dios
IV. Santo, Santo, Santo
V. Cordero de Dios

SLOVAKIAN FOLK SONG  Dobrú Noc (Good Night)
arr. Victor C. Johnson

JIM PAPOULIS  Sih’r Khalaq (Creative Magic)
arr. Susan Brumfield

Love Lies Under the Old Oak Tree

FRANCISCO J. NÚÑEZ  Pinwheels

FRANCISCO J. NÚÑEZ  La Sopa de Isabel (Elizabeth’s Soup)

We Want To Hear From You!
Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook!
#Future Vibrations @DCINY

DCINY thanks its kind sponsors and partners in education: Artist Travel Consultants,
VH-1 Save the Music, Education Through Music, High 5, WQXR.

For information about performing on DCINY’s series or about purchasing tickets,
e-mail Concerts@DCINY.org, call 212-707-8566, or visit our website at www.DCINY.org.

Distinguished Concerts International New York
250 W. 57th Street, Suite 1610, New York, NY 10107  212-707-8566
**Notes ON THE PROGRAM**

**THE CENTRAL OREGON YOUTH ORCHESTRA**

Program Notes written by members of The Central Oregon Youth Orchestra

*An American in Paris* is definitely one of my favorite songs to play. This song is very joyful and has a happy mood, and just feels good to play. What I like most about it is that near the end it has more of a jazzy feel, which I love because that’s one of my favorite styles. Gershwin wrote this song after he had moved to Paris. It is basically about his impressions as he walked through the city.

—Nathan Hughes, age 14

Despite its age, the Saint-Saëns *Bacchanale from Samson and Delilah* still feels modern. It is a piece that contains a throbbing heartbeat and an Arabian feel. This is one of my favorite pieces as it carries a story bursting with emotion and is full of excitement. The Bacchanale is a passionate piece that accompanies the story of Samson and Delilah. The Saint-Saëns Bacchanale was first performed in Carnegie Hall on March 25, 1892.

—Reagan Lithgow, age 13

*Iza Ngomso* was originally sung by a choir in Xhosa, a South African dialect. *Iza Ngomso* means “Come Tomorrow” and is like a prayer. It is a moving piece with a stunning melody and I am excited that flutes play the melody for this piece. I am very much looking forward to rehearsing it with Christopher Tin and I think we will learn a lot from him. Prepare to be amazed!

—Gabrielle Sarao, age 16

The *1812 Overture* by Tchaikovsky is one of his most famous works often featured at fireworks displays as its loud and proud nature easily lends itself to blasts of color and light. The overture was originally composed in 1880 for the opening of a new cathedral in Moscow commemorating the victory of the Russian motherland over the Napoleon’s French troops in 1812. This piece is full of powerful brass fanfares and cascading trickles of orchestral work. The piece begins with a slow hymn and it building to a vibrant finish, incorporating carefully timed blasts of cannon-fire. Throughout the piece you may hear bits of the French and Russian national anthems appearing jubilantly and roaring to seal the Russian victory. The premiere was first directed by Tchaikovsky in America in 1891 at the dedication of Carnegie Hall.

—Isaac Spackman, age 15

The *Pines of Rome* by Respighi was written in 1924. This piece is part of Respighi’s “Roman Trilogy.” The four movements of the piece depict pine trees in different parts of Rome at different times of day. The last movement, *Pines of the Appian Way*, remembers the former glory of the Roman Republic with its grandiose brass sound. The piece opens with the soft, distant footsteps of Roman Centurions approaching at dawn. It portrays the pine trees that line the sides of the military road as the triumphant legion approaches. Respighi wanted the ground to tremble under with the sounds of the mighty Roman Army.

—Alyssa Clark, age 15
My Neighbor Totoro
JOE HISAISHI
Joe Hisaishi is a composer probably best known for working alongside producer, animator, and director Hayao Miyazaki at Studio Ghibli in Japan, where masterpieces such as Howl’s Moving Castle and Spirited Away were created. My Neighbor Totoro is a children’s classic for many of us and, in Japan, is as popular as Winnie the Pooh in the U.K. or Mickey Mouse is throughout America. It is a story centered around the innocence and magic of childhood; the title track brings to life the playful nature and wonder that can be found in all kids. We hope this piece brings to mind similar memories of exploring backyards and attics to find treasures of our own like it did for us.

How to Train Your Dragon
JOHN POWELL
How to Train Your Dragon by John Powell is an impressive and critically-acclaimed soundtrack that combines Celtic and Nordic musical influences to create a whirlwind of excitement and sweet interludes that illustrate the “forbidden friendship” between a Viking boy and his dragon and the unlikely friendship they inevitably build. This medley highlights the best moments from the score with a back-and-forth between epic, fast-paced Celtic-inspired music and beautiful soaring melodies. We begin with a welcome to the bristly Viking village of Birk, the community bearing the same personality as Hiccup’s disapproving father. This intro glides into the “Romantic Flight” theme, capturing the wonder of flight and first love. After a bouncy Celtic transition, Hiccup is soaring to new heights once again, finding strength in kindness, and finishing the medley with dazzling triumph.

Star Trek: Into Darkness
MICHAEL GIACCHINO
Star Trek: Into Darkness is the most recent film score we are performing, from 2013, but Michael Giacchino was able to blend the theme from the Star Trek original series into his epic soundtrack. The medley starts with the original theme but it quickly becomes intertwined with his darker, new melodies. One of these new melodies is the tormented but beautiful “Ode to Harrison.” There is also a strong piano feature as the music builds into the epic “Enterprise” melody. Both Trekkies and non-Trekkies will appreciate this exciting and nostalgic score. Leonard Nimoy played the role of the original Spock, and sadly passed away earlier in February. As such, we feel this music illustrates his achievements and commitments to the series, and are performing this suite in remembrance of him.

Aladdin
ALAN MENKEN
This Aladdin suite features hit classics by composer Alan Menken from the 1992 Disney film. Relive the magical adventures of Aladdin as we take you through the mysterious “Arabian Nights” to Genie’s upbeat, jazzy “Friend Like Me” and “Prince Ali,” and finally the iconic love ballad “A Whole New World.” Alan Menken won Academy Awards for Best Original Score as well as Best Original Song for “A Whole New World” in 1993. We remember the energy and joy of the late Robin Williams (1952–2014), the voice of the unforgettable Genie, as we perform this enchanting piece. Aladdin was a childhood favorite for many of us and we have really enjoyed reliving the music.
MUSIC FOR TREBLE VOICES

WOLFGANG AMADEUS MOZART  PAPAGENO-PAPAGENA
arranged by Doreen Rao

Papageno (altos), having lost Papagena (sopranos) in the evil Sarastro’s castle, sits alone in the garden and prepares to take his life to end his sorrows. Three spirits appear, urging him to once again play his magic bells and look around. Much to his surprise and joy, he sees his beloved Papagena. Joyfully united, the two sing of their eternal happiness, love, and their many future children.

*The Magic Flute* was Mozart’s final opera, first performed in a popular music theater in Vienna in 1791. Filled with magical instruments, mythological characters, and set in the strangeness and wonder of ancient Egypt, the opera was composed not for mobility, but for the general public whose response was one of immediate success. Mozart’s music effectively combines elements of comedy and drama with melodies designed for popular appeal. As the universal theme of the human quest for meaning is evoked, questioned, and fulfilled, both audience and performers experience the complex range of emotions, myth, and magic conjured up by Mozart’s artistry.

—Doreen Rao/Boosey & Hawkes

FRANCISCO J. NÚÑEZ  *Misa Pequeña para Niños*  
(*A Children’s Mass*)

*In memory of my father, Emanuel F. Núñez*

The Mass is scored for treble voices and piano accompaniment. The text, written in Spanish, is drawn from the five parts of the Catholic Ordinary Mass, using only fragments of the original text for the second and third movements.

In creating Señor, Ten Piedad, I kept in mind the call and response of the priest and congregation during Mass. The mood is solemn and pleading and begins a cappella on the syllable ‘loo’. The piano enters alone and finally the chorus and piano join together.

Although I kept the writing of the Gloria simple, it demonstrates to children certain compositional techniques such as modes, canonic imitation, inversion, descant, and dissonance. The melody is a simple legato line repeated many times in different settings while the piano accompaniment creates a percussive contrast to it. The whole movement projects a mood of jubilation and joy to God, ending in loud and exuberant declamations of “Amen.” The piano continues without pause to the next movement.

The Creo en Dios is another call and response movement. One voice symbolizes the priest and asks the congregation to confirm their faith in God. The congregation responds singing Creo Señor (I believe). This first phrase or call, can be sung by either a soloist or by Treble I. The response is sung by the entire choir. When the call appears for a second time it is presented in two voices. The response follows as it did previously. For the final sections Treble II and III sing the call in two-part counterpart while Treble I sings the response. This section is repeated once more until the piano ends the movement alone in its farewell to the Mass. The Santo is sung a cappella. It begins with Treble II singing a single line. This line is repeated while Treble I enters
Inspired by Ismaela R. Marmolejos
Dedicado a mi madre

One day while making soup for my son Sebastián, my mother created a song and dance about the soup* that my wife Elizabeth was cooking. I was so excited and inspired by the song that I added verses and finished it as an arrangement for chorus, using the rhythms of the Dominican Republic. The merengue is based on the Dominican drum, tamborra, in a four-beat pattern that emphasizes the last beat as a pick up to the first beat, and the guira, a metal scraper that dances around the drum. Two guitars are often used, one to keep a strumming pattern and the other to pick the interludes. La Sopa de Isabel can be done with piano and/or guitars, and should be strong, even and driving.

(*The ingredients of the soup are a combination of Irish potato soup with Dominican flavors.)

—Francisco Núñez
Papageno-Papagena Duet
WOLFGANG AMADEUS MOZART
arranged by Doreen Rao

Papagena!
Papageno!

Bist du mir nun ganz ergeben?
Nun bin ich dir ganz ergeben.

Nun so sei mein liebes Weibchen!
Nun so se mein Herzenstäubchen!

Welche Freude wird das sein,
Wenn die Götter uns bedenken,
Unsrer Liebe Kinder schenken,
So liebe kleine Kinderlein!

Erst einen kleinen Papageno!
Dann eine kleine Papagena!

Dann weider einen Papageno!
Dann weider eine Papagena!

Es ist das höchste der Gefühle,

Wenn viele Papageno
Wenn viele Papagena
der Eltern Segen werden sein.

Here at last! Now I have found you?
Yes, at last! Now I have found you?

Will you be my love, my darling!
Yes, I’ll be your love, your darling!

Joyfully now, forever more.
Blessed our life is now beginning,
and with love we'll be together,
a life with children sweet and dear!

First comes a little Papageno!
Then comes a little Papagena!

Then comes another Papageno!
Then come another Papagena!

Will there be room for all the little children,
a room for all the Papageno’s
a room for all the Papagena’s
that some day soon we hope to see.

Misa Pequeña para Niños (A Children’s Mass)
Francisco J. Núñez

I. Señor, ten piedad
Señor, ten piedad.
Cristo, ten piedad.
Señor, ten piedad.

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

II. Gloria a Dios
Gloria Dios en las alturas,
y en la tierra paz a los hombres,
Te damos gracias, Señor Dios, Rey Celestial.
Amén.

Glory to God in the highest,
and peace to his people on earth,
We give you thanks, Lord God, almighty.
Amen.
III. Creo en Dios
Creo en Dios, Padre todopoderoso.
Un solo Dios, Padre todopoderoso,
Creador del cielo y de la tierra,
De todo visible y invisible.
Creo Señor, yo creo Señor.

I believe in God, the Father Almighty.
I believe in one Lord, Father Almighty,
Maker of heaven and earth,
of all that is seen and unseen.
I believe Lord, I believe Lord.

IV. Santo, Santo, Santo
Santo, Santo, Santo,
Dios del Universo.
Llenos están el cielo y la tierra de tu
gloria.
Hosanna en el cielo.
Bendito el que viene en nombre del
Señor.

Holy, Holy, Holy
God of power and might.
Heaven and earth are fully of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of
the Lord.

V. Cordero de Dios
Cordero de Dios, que quitas el pecado
del mundo,
ten piedad de nosotros.
Danos la paz.
Amén.

Lamb of God, who takes away the sins
of the world,
have mercy on us.
Grant us peace.
Amen.

Dobrú Noc (Good Night)
SLOVAKIAN FOLK SONG
arranged by Victor C. Johnson

Dobrú noc má milá,
dobre spi,
nech sa ti snivajú o mne sny.

Sleep, my dear one, sleep on, my child.
May the angels bring slumber mild.
Close your eyes, do not cry;
Sleep, my dear one, sleep on, my child.

Sih’r Khalaq (Creative Magic)
JIM PAPOULIS

Al museeka yelhemny
Iquaah
Ilhahm

Music inspires me
Rhythm
Inspiration
Love Lies Under the Old Oak Tree
arranged by Susan Brumfield

Love lies under the old oak tree;
sugar flows like candy.
The top of the mountain looks like gold
when you kiss your little honey nice and handy.

Pinwheels
FRANCISCO J. NÚÑEZ

Picture yourself, your dreams, like horses on a carousel.
A colorful world is spinning and turning around you.
How would you like to ride around and round, hands in the air?
A colorful world is spinning and turning around you.

Pinwheels spin
The clouds I’m in,
Painting all the magic in my life.

Barefoot in the sand,
Rainbow kites in my hand,
Painting all the magic in my life.
Walking around you see the children laughing out loud.
A colorful world is spinning and turning around you.
Join them and sing your song, they listen and whistle along.
A colorful world is spinning and turning around you.

Pinwheels spin
The clouds I’m in,
Painting all the magic in my life.

A colorful world is spinning and turning around you.
A colorful world is spinning and turning a’
A colorful world is spinning

Paint my world,
Make it brighter e’vry day.
Paint my world.
Make it better in e’vry way.

Pinwheels spin
The clouds I’m in,
Painting all the magic in my life.
La Sopa de Isabel (Elizabeth’s Soup)
FRANCISCO J. NÚÑEZ

En la cocina mi mami se pasa el día
Cortando tocino poniedole sal
Lavando y majando las papas en agua
Meneate bailando de aquí pa’ allá

Que buena la sopa,
La sopa de papa
Una sopa tan sabrosa
Que nadia la deja

Una sopa tan sabrosa
Bailamos con ella

Que buena la sopa,
La sopa de papa
Una sopa tan sabrosa
That good soup,
The potato soup
A soup so tasty
No one would leave it

Una sopa tan sabrosa
Bailamos con ella

That good soup,
The potato soup
A soup so tasty
No one would leave it

Una sopa ta sabrosa
La sopa de Isabel!

That good soup,
The potato soup
A soup so tasty
No one would leave it

Elizabeth’s soup!

Llorando y cortando cebollas y ajo
un poco de adobo le da el sabor
Lavando y majando las papas en agua
Meneate bailando de aquí para allá

Dame la caliente
Soplala sabrosa

Give me some hot
I’ll blow on it — delicious!

In the kitchen my mom spends the day
Cutting bacon and adding salt
Washing and mashing the potatoes in water
I dance and wiggle from here to there

That good soup,
A soup so tasty
We danced with her

That good soup,
The potato soup
A soup so tasty
No one would leave it

The potato soup
A soup so tasty
No one would leave it

Elizabeth’s soup!

Crying while chopping onions and garlic
Marinate it in adobo to give it the flavor
Washing and mashing the potatoes in water
I dance and wiggle from here to there

Give me some hot
I’ll blow on it — delicious!
THE Artists

AMY GOESER KOLB, Central Oregon Youth Orchestra Founder and Executive Director

Growing up in Minnesota, Amy Goeser Kolb was a member of the Greater Twin Cities’ Youth Symphonies, one of the finest youth orchestra programs in the country. Throughout her career as a university professor and performer, her dedication and passion for youth orchestral training has always been central to her work as a musician. As an oboist, she also shares a zeal for new music and collaboration with living composers. She has commissioned, premiered, and recorded new music in Germany, Japan, the Netherlands, Central America, South America and the United States. In 2013 she collaborated in a national commissioning-consortium in a new work by American Composer John Harbison.

Ms. Goeser Kolb received her musical training at the University of Wisconsin-Madison, the Cologne Conservatory in Germany, and completed doctoral studies at SUNY-Stony Brook. She spent nearly ten years in Germany during which she performed with the Freiburg Philharmonic Orchestra, Ensemble Cologne, and at the Staatstheater in Stuttgart. She has held teaching positions at Wichita State University and the University of Oregon. She is currently principal oboist of the Amarillo Symphony in Texas and in the summers a member of the Orchestra Bach Festival in Eugene, Oregon. She has recorded for Deutsche Gramophone, Hanssler, Koch/Schwann, Aulos, Antes, and the Equilibrium Labels.
JULIA BASTUSCHECK, Director

In 2009, after retiring from a 21-year career teaching beginning strings and orchestra in Juneau, Alaska, Julia Bastuscheck moved to Bend, Oregon and maintains a growing studio of private viola and violin students. Ms. Bastuscheck received her B.A. in music at Western Washington University and her teaching certification at the University of Washington under acclaimed violist Paul Coletti. She performs with the North State Symphony in Redding, California and was recently appointed principal violist of the Juneau Symphony in Alaska.

EDDY ROBINSON, Director

Eddy Robinson began playing double bass when he was nine years old.Growing up in Salem, Oregon, he was a member of the Salem Youth Symphony program. In 2004 he received a B.M. in music education from the University of Oregon and in 2005 he launched the school orchestra program in the Unified School District in Florence, Arizona, where he taught for seven years. In 2012 Mr. Robinson moved to Bend, Oregon and is presently the orchestra director at Sky View Middle School and Mountain View High School.

THE CENTRAL OREGON YOUTH ORCHESTRA

The Central Oregon Youth Orchestra is a regional youth orchestra program educating and inspiring young musicians through exceptional ensemble training and performance opportunities. In 2013 Executive Director Amy Goeser Kolb founded the Central Oregon Youth Orchestra (COYO) program. On May 19, with nearly 60 students, COYO presented a historic, groundbreaking concert, performing repertoire by Bizet, Ravel, Wagner, Grieg, and Holst. Talented students from a nearly 100-mile radius represent this new, youthful, and exciting musical demographic.

As one of the youngest youth orchestra programs in the country, COYO is thrilled to be attracting nationally recognized guest artists, coaches, and pedagogues from around the country eager to visit and share their expertise. In addition to the Youth Orchestra, the
COYO program offers and maintains a resident student string quartet, a brass choir, and the Junior Symphony ensemble for younger-leveled string players.

This season COYO wishes to graciously thank 2015 resident, guest artist, and Grammy-winning composer Christopher Tin for sharing his time and musical expertise this past spring. COYO is tremendously honored to be presenting the New York premiere of Tin’s *Iza Ngomso*, from the album *The Drop That Contained The Sea*.

**TOM KUO, Director**

Tom Kuo is a violinist, instructor, and conductor. He is the founder of the Vancouver Pops Symphony and has been directing this orchestra for the last five years. Having started music lessons at age six, his mentors included violinists Tang Lei and Andrew Dawes and conductors John van Deursen, Jesse Read, and Tom Koven. After graduating from the UBC School of Music, Mr. Kuo went on to be a full-time violin instructor, teaching students one on one and in group classes. As with many music teachers these days, he fell into the traditional routine of hosting recitals and signing up students for examinations and competitions (in the vain hopes that they will practice more). However, early in his career as a musician, he already had a beckoning desire brewing within to put the “fun” back into the music learning/making experience.

In late 2008, as an experimental project, Mr. Kuo assigned a group of students to arrange and perform a piece together to be featured at the year-end recital. The song chosen at the time was “All I Want for Christmas is You.” The success of this endeavour sparked excitement from both students and parents, asking for more ensemble performances of the kind. Finally, there was that sparkle in the students’ eyes that Tom was looking for. By the next recital, Tom took up his composition skills and arranged four more pieces including *Close Every Door to Me, Time to Say Goodbye*, and *You Raise Me Up*. Parents and students loved the “pops” selections and thought it gave the traditional solo recitals an added flare. The constructive feedback from one parent was to have more songs and more rehearsals leading up to the performance.

By the start of the next school year in 2009, rehearsals were scheduled on a weekly basis. Music was chosen by the participants of the group and was purchased through publishers rather than arranged. Instead of limiting the participants to just students, it was then opened up to any musician in the community and that’s where we took on the name the “Vancouver Orchestra Club”.

Our debut performance was held on June 20, 2010, where we featured our first symphony pop concert performing titles like *Phantom of the Opera* and *Pirates of the Caribbean*.

Over the years we have gone full circle, touching all genres of music, from
Francisco J. Núñez is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the Young People’s Chorus of New York City, renowned worldwide for its diversity and artistic excellence. Since its founding in 1988, Mr. Núñez has changed the perception of the capabilities of a children’s chorus, dramatically heightening an awareness of the unlimited potential of children to rise to unforeseen levels of artistry.

Mr. Núñez also leads the University Glee Club of New York City, its fifth conductor since the all-men’s chorus was established in 1894 and is sought after nationwide as a guest conductor by professional orchestras and choirs, a master teacher, and a frequent keynote speaker as a leading authority on the role of music in achieving equality and diversity among children in today’s society. Most recently, he created the Núñez Initiative for Social Change Through the Choral Arts, which brings together leaders in related fields to develop a strategy to promote social advocacy for children to choral conductors and music teachers across the nation.

Mr. Núñez composes countless compositions and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments. He has received an
ASCAP Victor Herbert Award, the New York Choral Society’s Choral Excellence Award, and ABC-TV has honored him as its “Person of the Week.” In 2011 he was recognized with a MacArthur “genius” fellowship.

PERFORMING ARTS PARTNERS

DCINY would like to thank our Performing Arts Partners, who, with their financial support, have made this performance possible.

THE CENTRAL OREGON YOUTH ORCHESTRA

**Piccolo**
Ashley Tetz

**Flute**
Ashley Lekan
Moriah Fernald
Gabrielle Sarao

**Oboe**
Sophia Jadzak
Rebecca Schulz

**Clarinet**
Micah Desmarais
Joan Song

**Bassoon**
Wendy Bloom
Trevor Whaley

**Alto Saxophone**
Spencer Schmitt

**Tenor Saxophone**
Nathan Hughes

**French Horn**
Abigail Jeffcott
Elizabeth Wienert

**Trumpet**
Timothy Dickinson
Justin Irby
Ryan Pierce

**Trombone**
Peter Lund
Brendan Tetz

**Euphonium**
Allison Forman

**Tuba**
Isaac Spackman

**Percussion**
Stephen Fawcett
Mathew Meade
Hunter Slawosky
Wilson Wells

**Violin I**
John Fawcett
Clara Garza
Mateo Garza
Alia Girvan
Lia Keener
Sarah Kilroy
Jamie Norr
Hannah Ortman
Alexandra Overland
Mikayla Reuter
Olivia Schmitt
Shaene Smith-Jackson

**Violin II**
Abigail Chune study
Samuel Conklin
Caleb Fernald
Elisha Fields
Alejandro Garza
Nicholas Giesler
Jennelle Holmes
September James
Riley King
Anne McCook
Klaus Menendez
Liliana Newman
Nicolas Oncken
Ashlyn Wavra

**Viola**
Abbie Colvin
McKenzie DeMello
Braden Desmarais
Benjamin Kroeker
Reagan Lithgow

**Cello**
Alyssa Clark
Ethan Flattery
Saylor Miller
Kasten Pier
Jonah Rosberg
Julian Simmons
Emma Smith
Amy Wheeler
Caitlin Wulf

**String Bass**
Max Cink
Morgan Edlund
Carson Perl
The Vancouver Pops Symphony would like to acknowledge the following organizations for their sponsorship and support: Long and McQuade Music, Paine Edmonds Lawyers, Coastal Reign, Tom Lee Music, and BMO Bank of Montreal.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Concordia Youth Chorale (NJ), John and Cynthia Balme, Directors
Far Hills Country Day School Choir (NJ), James Weber and Maedean Kramer, Directors
Florida Southern Girls’ Choir (FL), Kathy Hulin, Director
Shanahan Middle School Choir (OH), Nina Testa, Director
Young People’s Chorus of New York City (NY), Francisco J. Núñez, Director
The Performing Arts Partners list includes names supplied by ensemble directors as of May 14, 2015. Any questions regarding missing or misspelled names should be addressed to the individual directors.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

Founded by Iris Derke (general director) and Jonathan Griffith (artistic director and principal conductor), Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience and performer experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International New York and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

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
Jim Joustra, Program Development
Deborah Simunovich, Program Development
Andrea Macy, Marketing & Promotions
Edmundo Montoya, Production Manager
DeAnna Choi, Finance & Accounting
Gary Crowley, Graphic Design/Website
Emily Nelson, Concert Operations
Joshua Grace, Program Development Assistant
Maria Braginsky, Program Development Assistant
Kayla Perconti, Marketing Assistant

For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566, extension 316.
DCINY 2015 Concert Series

Please join us for one of our upcoming events:

Sunday Afternoon, November 15, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Triptyph: A World Without End
Robert Istad, DCINY Debut Conductor
Tarik O'Regan, Composer-in-Residence
Alicia Walker, DCINY Debut Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers

Friday Evening, November 20, 2015, at 7:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts International Artist Series
The Music of Dinos Constantinides

Sunday Afternoon, November 29, 2015, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Messiah...Refreshed! (Fifth Anniversary)
Handel: Messiah
Thomas Beecham's/Eugene Goosens' 1959 Re-Orchestration for full symphony orchestra
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers

Monday Evening, December 7, 2015, at 8:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts International Artist Series
Deborah Popham, Soprano

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

Distinguished Concerts International New York
250 W. 57th Street, Suite 1610, New York, NY 10107
(212) 707-8566 | DCINY.org