

Monday Evening, January 21, 2008, at 8:00
Isaac Stern Auditorium/Ronald O. Perelman Stage

Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

Present

Inaugural Concert

**A TRIBUTE TO
MARTIN LUTHER KING, JR.
Music of Karl Jenkins**

Distinguished Concerts Orchestra International

Distinguished Concerts Singers International

JONATHAN GRIFFITH, *Music Director*

LORI SINGER, *Cello*

PAMELA HINCHMAN, *Soprano*

TRACY WATSON, *Mezzo-soprano*

WILLIAM WATSON, *Tenor*

RICARDO HERRERA, *Bass*

Hymn – In Memoriam: Martin Luther King, Jr. (World Premiere)

Walter Cronkite, *Recorded excerpts from "I Have a Dream" speech by Martin Luther King, Jr.*

Requiem

1. Introit
2. Dies Irae
3. The Snow of Yesterday
4. Rex Tremendae
5. Confutatis
6. From Deep in My Heart
7. Lacrimosa
8. Now as a Spirit
9. Pie Jesu
10. Having Seen the Moon
11. Lux Aeterna
12. Farewell
13. In Paradisum

Intermission

The Armed Man: A Mass for Peace

Accompanied by "The Armed Man Film" (U.S. Premiere)

1. The Armed Man
2. A Call to Prayer
3. Kyrie
4. Save Me from Bloody Men
5. Sanctus
6. Hymn Before Action
7. Charge!
8. Angry Flames
9. Torches
10. Agnus Dei
11. Now the Guns Have Stopped
12. Benedictus
13. Better is Peace

Please hold your applause until after the final movement.

Notes ON THE PROGRAM

KARL JENKINS Hymn – In Memoriam: Martin Luther King, Jr. *Born 1944, in Wales*

“Hymn” was originally written as part of the *Adiemus* project that combined classical elements with ethnic voices and an invented language. This new orchestration, written especially

for this occasion and dedicated to the memory of Martin Luther King, Jr., is scored for solo cello and strings.

—Note by Karl Jenkins

KARL JENKINS Requiem

A Requiem is a Mass for the souls of the dead. In general, I have set the usual Latin movements but, in keeping with my usual trait of drawing from other cultures, I have also set five Japanese haiku “death” poems. Such poems are usually about nature, have a single idea, and consist of 17 syllables divided 5-7-5 over three lines. As one can see from the text, the Japanese view nature’s water cycle (precipitation) as being synonymous with life. I have combined the Western and Eastern texts in two of the haiku movements—“Having Seen The Moon” and “Farewell”—which incor-

porate the Benedictus and the Agnus Dei respectively. Both are intoned by male voices in a monastic style as a counterpoint to the Japanese text sung by females.

The instrumentation of these haiku settings includes the ancient Japanese wind instrument, the *shakubachi*. Elsewhere, as usual, I have used some ethnic drums, e.g., Arabic *darabuca*, Japanese *daiko*, frame drums, and even a hip-hop rhythm in the *Dies Irae*!

The work is dedicated to my late father, a musician and an inspiration.

—Note by Karl Jenkins

1. Introit

*Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Grant them eternal rest, O Lord.
And may light eternal shine upon them.
It is fitting that a hymn should be raised
Unto Thee in Sion.*

*Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
And a vow paid to Thee in Jerusalem:
Give ear to my prayer, O Lord,
Unto Thee all flesh shall come at last.*

*Kyrie eleison.
Christe eleison.
Kyrie eleison.
Lord, have mercy!
Christ, have mercy!
Lord, have mercy!*

*Requiem aeternam dona eis, etc.
Grant them eternal rest, etc.*

2. Dies Irae

*Dies irae, Dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur.
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?*
This day, this day of wrath,
Shall consume the world in ashes,
As foretold by David and the Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly!
The trumpet, scattering its awful sound
Across the graves of all lands,
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the Judge.
The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear
Nothing will remain unavenged.
What shall I, a wretch, say then,
To which protector shall I appeal
When even the just man is barely safe?

3. The Snow of Yesterday (haiku by Gozan)

*Hana to mishi
Yuki wa kinouzo
Moto no mizu.*
The snow of yesterday
that fell like cherry blossoms
is water once again.

4. Rex Tremendae

*Rex tremendae majestatis.
Qui salvandos salvas gratis.
Salva me. fons pietatis!*
King of awful majesty,
Who freely saves those worthy of salvation,
Save me, fount of pity!

5. Confutatis

*Confutatis maledictus
Flammis acerbis addictis,
Voca me cum benedictis.
Oro supplex et acclinis.
Cor contritum quasi cinis:
Gere curam mei finis.*
When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.
Bowed down in supplication I be to Thee.
My heart as though ground to ashes:
I help me in my last hour.

6. From Deep in My Heart (haiku by Issho)

*Kokoro kara
Yuki utsukushi ya
Nishi no kumo.*
From deep in my heart
How beautiful are
the snow clouds in the west.

7. Lacrimosa

*Lacrimosa dies illa.
Qua resurget ex favilla
Judicandus homo reus
Huic ergo parce. Deus.
Pie Jesu Domine
Dona eis requiem
Amen.*
On this day full of tears
When from the ashes arises
Guilty man to be judged:
O Lord, have mercy upon him!
Gentle Lord Jesus,
Grant them rest
Amen.

8. Now As A Spirit (haiku by Hokusai)

*Hitodama de
Yukuki sanjiya
Natsu no hara.*
Now as a spirit.
I shall roam
the summer fields.

9. Pie Jesu

*Pie Jesu Domine.
Dona eis requiem.
Sempiternam requiem.*
Blessed Lord Jesus.
Grant them rest.
Rest everlasting.

10. Having Seen the Moon (haiku by Koa-no-Chiuo)

*Tsuki mo mite
Ware wa konoyowu
Kashiku kana.
Benedictus
Qui venit in nomine Domini.
Osanna in excelsis.*
Having seen the moon,
even I take leave of this life
with a blessing.
Blessed is he
Who cometh in the name of the Lord.
Hosanna in the highest.

11. Lux Aeterna

*Lux aeterna luceat eis. Domine.
Cum sanctis tuis in aeternam, quia pius es.
Requiem aeternam dona eis, Domine.
Et lux perpetual luceat eis.*
Let eternal light shine on them, O Lord:
With thy saints forever, for Thou art merciful.
Grant them eternal rest, O Lord.
And may light perpetual shine on them.

12. Farewell (haiku by Banzan)

*Mame de iyo
Miwa nara washino
Kusa no tsuyu.*
Farewell.
I pass, as all things do
Like dew on the grass.

*Agnus Dei
Qui tollis peccata mundi:
Dona eis requiem.*
O Lamb of God
That taketh away the sins of the world.
Grant them rest.

13. In Paradisum

*In Paradisum deducant te Angeli,
In tuo adventu suscipiant te Martyres.
Et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiant
Et cum Lazaro quondam paupere
Aeternam habeas requiem.*
Into Paradise may the Angel lead thee:
At thy coming may the Martyrs receive thee,
And bring thee into the holy city Jerusalem.
May the Choir of Angels receive thee.
And with Lazaro, once poor,
May thou have eternal rest.

KARL JENKINS *The Armed Man: A Mass for Peace*

The Armed Man: A Mass For Peace is the result of a special millennial commission from the Royal Armouries and the latest in a six century-old tradition of "Armed Man" masses that take the 15th-century French song "L'Homme Armé" as their starting point. The theme that the armed man must be feared, which is the message of the song, seemed painfully relevant to the 20th century and so the idea was born to commission a modern "Armed Man Mass."

The Mass begins with the beat of drums, the orchestra gradually building to the choir's entrance, singing the 15th century theme tune—"The Armed Man." After the scene is set, the style and

pace change, and we are prepared for reflection by first the Muslim Call to Prayers (*Adhaan*) and then the Kyrie. Next, to a plainsong setting, we hear words from the Psalms asking for God's help against our enemies. The Sanctus that follows is full of menace, and has a primeval, tribal character that adds to its power. The menace grows in the next movement as Kipling's "Hymn Before Action" builds to its final devastating line, "Lord grant us strength to die."

War is now inevitable. "Charge!" opens with a seductive paean to martial glory which is followed by the inevitable consequence—war in all its uncontrolled cacophony of destruction, then the eerie

silence of the battlefield after the battle and, finally, the burial of the dead. Surely nothing can be worse than this? But think again. At the very center of the work is "Angry Flames," an excerpt from a poem about the horrors of the atom bomb attack on Hiroshima.

The Agnus Dei, with its lyrical chorale theme, reminds us of Christ's ultimate sacrifice. The Benedictus heals those wounds in its slow and stately affirmation of faith and leads us to the final, positive climax of the work. This begins back where we started in the 15th century with Lancelot and Guinevere's

1. The Armed Man "L'Homme Armé," written 1450–64

*L'homme armé doit on douter?
On a fait partout crier,
Que chacun se vieigne armer
d'un haubregon de fer.*

The armed man must be feared.
Everywhere it has been decreed
That every man should arm himself
With an iron coat of mail.

2. The Call to Prayers (*Adhaan*) Traditional. Sung in Arabic.

Allah is the greatest.
I bear Witness that there is no god but Allah
I bear Witness that Muhammad is the mes-
senger of Allah
Come fast to prayer.
Come fast to the success.
Allah is the greatest.
There is no god but Allah.

3. Kyrie Sung in Greek.

*Kyrie eleison.
Christe eleison.
Kyrie eleison.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

4. Save Me from Bloody Men

Be merciful unto me, O God:
For man would swallow me up
He fighting daily oppresseth me

declaration, born of bitter experience,
that peace is better than war.

The Armed Man: A Mass For Peace received its world premiere in April 2000 at London's Royal Albert Hall. In a rapturous performance, by turns visceral and ethereal, the Mass was "a firebomb of orchestral and human voices" (*The London Times*) that drew "prolonged shouts of approval from the audience" (*The Independent*).

—Note by Guy Wilson, Master of *The Armouries*, Britain's oldest national museum

Mine enemies would daily swallow me up,
For they be many that fight against me.
O thou most high.
The Bible, Psalm 56

Defend me from them that rise up against me.
Deliver me from the workers of iniquity
And save me from bloody men.
The Bible, Psalm 56

5. Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Holy Lord God of Hosts
Heaven and earth are full of Thy glory
Hosanna in the highest*

6. Hymn Before Action Rudyard Kipling

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path;
Ere yet we loose the legions—
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

High lust and froward bear
Proud heart, rebellious brow
Dead ear and soul uncaring,
We seek thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee
Lord grant us strength to die!

7. Charge

The trumpet's loud clangor
Excites us to Arms
With shrill notes of Anger
And mortal Alarms
Song for Saint Cecilia's Day by John Dryden

How blest is he who for his country dies
To the Earl of Oxford after Horace by Jonathan Swift.

The double beat
Of the thundering drum
Cries, Hark the Foes come;
Charge, Charge, tis too late to retreat
Dryden

How blest is he who for his country dies
Swift

Charge, charge
Dryden

8. Angry Flames

Togi Sankichi. Translation by Richard H. Minnear.

Pushing up through smoke
From a world half darkened
By overhanging cloud
The shroud that mushroomed out
And struck the dome of the sky
Black, Red, Blue
Dance in the air,
Merge,
Scatter glittering sparks,
Already tower
Over the whole city

Quivering like seaweed, the mass of flames
spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire:
Countless human beings
On all fours.
In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smoulders a curse

9. Torches

The Mahàbharàta.

The animals scattered in all directions,
screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered mindlessly,
their eyes bulging.

Some hugged their sons, others their fathers
and mothers,
Unable to let them go, and so they died.
Others leapt up in their thousands, faces
disfigured
And were consumed by the Fire. Everywhere
were bodies
Squirming on the ground, wings eyes and
paws all burning.
They breathed their last as living torches.

10. Agnus Dei

*Agnus Dei, qui tolis peccata mundi,
miserere nobis.
Agnus Dei, qui tolis peccata mundi, dona
nobis pacem.*
O Lamb of God, that takest away the sins
of the world,
Grant us Thy peace.

11. Now The Guns Have Stopped

Guy Wilson

Silent,
So silent, now,
Now the guns have stopped.
I have survived all,
I, who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live life as before,
And hide my grief
For you, my dearest friend,
Who should be with me now,
Not cold, too soon,
And in your grave,
Alone.

12. Benedictus

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*
Blessed is he that cometh in the name of the Lord
Hosanna in the Highest

13. Better is Peace

Lancelot – Better is peace than always war
Guinevere – And better is peace than
evermore war
Words: *Le Morte d'Arthur* by Sir Thomas
Malory

*L'homme armé doit on douter?
On a fait partout crier,
Que chacun se viegne armer
d'un haubregon de fer.*
The Armed Man must be feared.
Everywhere it has been decreed

That every man should arm himself
With an Iron Coat of mail.

Ring out the thousand wars of old,
Ring in the thousand years of peace.
Ring out the old, ring in the new;
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
Ring out old shapes and foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousands years of peace.

Ring in the valiant man and free
The larger heart, the kindlier hand;
Ring out the darkness of the land;
Ring in the Christ that is to be.
In Memoriam by Alfred Lord Tennyson

...God shall wipe away all tears...
And there shall be no more death
Neither sorrow nor crying
Neither shall there be any more pain.
Praise the Lord.
The Bible, Revelations 21.4

THE Artists

KARL JENKINS, *Composer*

Karl Jenkins was born in Wales and educated at Gowerton Grammar School before reading music at the University of Wales, Cardiff. He then commenced postgraduate studies at the Royal Academy of Music, London. It was in jazz that he initially made his mark. In the field of advertising music, he has won the prestigious D&AD award for best music [twice], the Creative Circle Gold and several Clios [New York] and Golden Lions [Cannes]. In addition he gained Bafta gongs for his scores for the documentaries *The Celts* and *Testament*. After this period as a media composer, his return to the music mainstream was initially marked by the success of the *Adiemus* project. *Adiemus* topped classical and pop charts around the world. *The Armed Man: A Mass For Peace*, commissioned by the Royal Armouries for the millennium and premiered at the Royal Albert Hall, London, has had over 300 performances, while the CD, featuring the National Youth Choir of Great Britain and the London Philharmonic Orchestra, has gained Gold Disc status in the U.K. In 2004 he entered Classic FM's "Hall of Fame" at No. 8 and has been in the top ten both



in 2005 and 2006. Mr. Jenkins holds a Doctor of Music degree from the University of Wales and has been made both a Fellow and an Associate of the Royal Academy of Music, where a room has been named in his honor. He has fellowships at Cardiff University, the Royal Welsh College of Music and Drama, Trinity College Carmarthen, Swansea Institute, and was presented by Classic FM with the Red f award for outstanding service to classical music. He was awarded an OBE, by Her Majesty The Queen, in the 2005 New Years Honors List "for services to music."

JONATHAN GRIFFITH, *Conductor*

Jonathan Griffith, Conductor, Co-founder, and Artistic Director of Distinguished Concerts International New York, is an active conductor, educator, lecturer, and consultant. His conducting credits in this country and abroad include the Mormon Tabernacle Choir, Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both in performances at Carnegie Hall; Nova Amadeus Orchestra, Italy; The European Symphony Orchestra, Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvorák Chamber Orchestra, Czech Republic; Bialystok State Philharmonic, Poland; and several regional orchestras and choruses in the U.S. As the conductor of the World Premiere of Earnestine Rodgers Robinson's *The Nativity* in Carnegie Hall, he was featured in an interview which aired on National Public Radio's Morning Edition, and also appeared in two recent documentaries about Ms. Robinson and her music—*Hidden Treasure* and *Sounds of a Miracle*. During the summer of 2007, he conducted his ensemble, the Jonathan Griffith Singers, in performances of Verdi's *Requiem* at two historic venues in Italy—the Church of Santa Marie Sopra Minerva in Rome and the Cathedral Duomo in Pisa. Of the Pisa concert, a reviewer for *Il Tirreno* said, "The Mass' performance received great acclaim resulting in an extended standing ovation. Those attending the concert found the Duomo's unique architecture and beautiful lighting added to the concert, thus



giving it a magical spiritual quality." He made his Carnegie Hall conducting debut in 1989. His 45-plus Carnegie Hall appearances include the U.S. premieres of Taneyev's *Upon Reading a Psalm*, Czech composer Milos Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugène Goossens' reorchestration of Handel's *Messiah*, as well as numerous world premieres, including Eric Funk's *Pamelia*, Seymour Bernstein's *Song of Nature*, and Robert Convery's *The Unknown Region* and *I Have a Dream*. He has served as chorus master for the Utah and Portland Opera companies; founded the Kansas City Chorale and the Jonathan Griffith Singers; and was a member of the faculties of the Conservatory of Music at the University of Missouri-Kansas City, Wichita State University, Marylhurst University, and Warner Pacific College, the last two in Portland, Oregon. A native of St. Louis, he received his B.M.E. from the University of Kansas, an M.M.E. from Wichita State University, and his D.M.A. in Conducting from the University of Missouri-Kansas City.

LORI SINGER, *Cello*

Lori Singer, daughter of conductor Jacques Singer and protégé of legendary cellist Leonard Rose, made her symphonic debut as soloist at age 13 with the Oregon Symphony. National attention came to Ms. Singer with the coupling of her acting and musical talents as leading actress in the acclaimed television series "Fame." Her subsequent career of leading roles in the films *Footloose*, *Falcon and the Snowman*, *The Man with One Red Shoe*, *Trouble in Mind*, *Equinox*, *The Last Ride*, and *Shortcuts*, have garnered for her a Golden Globe Award, Newcomer of the Year Award at Sho West, a Silver Halo, and an Indie Spirit Award nomination for Best Actress. She was the producer of the film *Summer Heat*. Additionally, she had a



starring role on the television series, "V.R.5." Her latest feature film, *Grisha*, which she authored, is currently in pre-production. Tonight, Ms. Singer is playing on a Benjamin Banks cello, courtesy of Gregory Singer Rare Violins, New York City.

WALTER CRONKITE

Walter Cronkite has covered virtually every news event during his more than 70 years in journalism—the last 57 affiliated with CBS News. He became a special correspondent for CBS News when he stepped down on March 6, 1981 after 19 years as anchorman and managing editor of the CBS Evening News. Affectionately nicknamed "Old Iron Pants" for his unflappability under pressure, he has won acclaim and trust from journalism colleagues and the American public alike. Born in St. Joseph, Missouri on November 4, 1916, he began his career in journalism as a campus correspondent at *The Houston Post*. In July 1950, he joined CBS News in Washington as a correspondent and was anchorman for their political convention and election



coverage from 1952 to 1980. In addition to his ongoing assignments as a special correspondent for CBS, Mr. Cronkite maintains an active, international lecture and public appearance schedule and also hosts many public affairs and cultural programs.

PAMELA HINCHMAN, *Soprano*

Pamela Hinchman was an Adler Fellow with San Francisco Opera. She has performed with opera companies and symphony orchestras throughout the U.S. and was named Musical America's *Young Artist to Watch*. She has also sung in major venues in Italy, France, England, Israel, Mexico, Austria, Egypt, and Hong Kong. She created the title role in the world premiere of Menotti's *The Bride from Pluto* at the Kennedy Center in Washington, D.C., and has performed with the Spoleto Festival in Italy, and opera companies at Pittsburgh, San Francisco, Kentucky, Florida, Nashville, Cleveland, New Orleans, Chautauqua, and Grand Rapids. A native of Pennsylvania, Pamela Hinchman received her master's degree in Opera from the Curtis Institute of Music. She was recently



given an Alumni Achievement Award by the Cleveland Institute of Music for "significant professional achievement in performance." In addition to maintaining an active career in opera and concert, Ms. Hinchman is currently professor at Northwestern University.

TRACY WATSON, *Mezzo-soprano*

Tracy Watson has been praised for her "rich, shimmering voice" and "dynamic stage presence." At home on both the opera and concert stages, she has appeared regularly throughout the United States and Europe. She began her career as a member of Chicago's Lyric Opera Center for American Artists. At her first audition in Germany, she was engaged to sing Dorabella in Mozart's *Così fan tutte* by the Städtische Bühnen Dortmund. This led to her first Nicklausse in Offenbach's *Les Contes d'Hoffmann*. She has twice appeared with the Europera Festival in France, and has performed various operatic roles in concert, including Carmen and



Cornelia (*Giulio Cesare*). Her current season includes appearances with Chicago Master Singers, a live WFMT broadcast of *Songs of the Wayfarer*, and a special appearance as guest soloist at the American Opera Society's Gala.

WILLIAM WATSON, *Tenor*

William Watson most recently sang numerous performances as soloist in Bach's *Christmas Oratorio* and as The Evangelist in Bach's *St. Matthew Passion* with Xalapa Symphony, in a live NPR broadcast with Chicago's Music of the Baroque, and with the Bach Society of St. Louis, Buffalo Philharmonic, Portland Symphony, Nord Nederlands Orkest, and Oratorio Society of New York at Carnegie Hall. During his long association with Chicago's Music of the Baroque, he has performed all of J.S. Bach's major works including numerous cantatas. He has also appeared as soloist in most of Händel's major cantatas and operas,



including *Alcina* and *Semele*; works by Purcell; Monteverdi's operas, *Vespers of 1610*, *Orfeo*, *Poppea*, and *Ulisse*; and various works of Mozart and Haydn.

RICARDO HERRERA, *Bass*

Ricardo Herrera, an Adler Fellow at the San Francisco Opera Center, made his New York opera debut as Porteño in *María de Buenos Aires* with New York City's Gotham Chamber Opera. He will perform as a guest soloist in Beethoven's Symphony No. 9 in gala concerts closing the 50th Anniversary Season of the Lake Forest Symphony Orchestra in May and June 2008. Mr. Herrera won First Prize in the Licia Albanese-Puccini Foundation Competition, participated in Plácido Domingo's Operalia World Opera Contest, and with the Merola Opera Center where he performed the title role in the Western Opera Theater National Tour of *Don Giovanni*. After performing leading roles in the premiere season of Opera Aegean (Greece), he received the



Demodocus Award which resulted in his Carnegie Hall debut as the bass soloist in Beethoven's Symphony No. 9. Mr. Herrera received a bachelor's degree from The University of Texas in his native El Paso and a Master of Music degree from The Juilliard School.

IRIS DERKE, Co-Founder and General Director of DCINY

Iris Derke has enjoyed a diverse career as a performer and producer of the arts for more than 15 years. In her capacities as manager and producer, she has worked with individuals and choral and instrumental ensembles across the globe, from New York and throughout the U.S., to the Middle East and Europe. She has facilitated successful performances by talented choral and instrumental ensembles as well as noted soloists, composers, and guest conductors at Carnegie Hall and at numerous other venues. She has worked on concerts featuring the music of such contemporary composers as Morten Lauridsen, John Rutter, Bob Chilcott, Frank Ticheli, and John Mackey. Noted conductors she has worked with have included H. Robert Reynolds, Lukas Foss, Benjamin Zander, and Dr. Timothy Seelig, among others. She has also assisted in coordinating national wind ensemble and national youth symphony orchestra performances. An active flautist in the New York area, she made her perform-



ance debut at Weill Recital Hall at Carnegie Hall in 1994, and has also made solo appearances in France, Poland, and across the U.S. She can be heard on numerous studio recordings for film, television, and educational music software. A native of Santa Monica, California, Ms. Derke received her B.A. from UCLA, her M.M. from the Manhattan School of Music, and an ARCM (Associate of the Royal College of Music) from the Royal College of Music in London, England.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

Distinguished Concerts International New York was founded in early 2007 by Iris Derke, General Director; and Jonathan Griffith, Artistic Director. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at such venues as Stern Auditorium/Perelman Stage, Weill Recital Hall, and Zankel Hall at

Carnegie Hall, Avery Fisher Hall, Jazz at Lincoln Center, and Town Hall in New York City. A strong component of DCINY's mission is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

Distinguished Concerts Singers International

Individuals performing Requiem represent:

City of Bath Bach Choir (U.K.)
Nigel Perrin, *Director*

Scarsdale High School Chamber Choir (N.Y.)
John Cuk, *Director*

Hilo Community Chorus (HI)
Tom McAlexander, *Director*

Young People's Chorus Cantare (N.Y.)
Elizabeth Núñez, *Director*

University of Hawaii at Hilo Showcase
Singers (HI)
Ken Staton, *Director*

Young People's Chorus Young Men's
Chorus (N.Y.)
Francisco Núñez & Amy Kotsonis,
Directors

Individuals performing The Armed Man: A Mass for Peace represent:

Canberra Choral Society (AU)
Peter Pocock, *Director*

Crystal Coast Choral Society, Jacksonville
(N.C.)
Finley C. Woolston, *Director*

Pro Cantu Youth Choir, Bellville (RSA)
Leon Starker, *Director*

Young People's Chorus Concert Chorus (N.Y.)
Francisco Núñez, *Director*

Lord Williams' Festival Chorus (U.K.)
John Gibbons, *Director*

Westlake United Methodist Church
Chancel Choir (OH)
Andy Call, *Director*

Salisbury Community Choir (U.K.)
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Jonathan Griffith Singers (U.S. and CAN)
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