Sunday Evening, May 29, 2016, at 8:30
Isaac Stern Auditorium / Ronald O. Perelman Stage

Changing Lives through the Power of Performance

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

presents

ON THE WINDS OF SONG
An Evening with Mira Costa High School (CA)

JOEL CARLSON, Director of Bands
The Mira Costa Bands

Wind Ensemble
ALFRED REED Armenian Dances (Part I)
DAVID MASLANKA Songbook for Flute and Wind Ensemble
   II. Solvitur Ambulando
   Tanner Yamada, Flute
WILLIAM SCHUMAN When Jesus Wept
ERIC WHITACRE Equus

Brief Pause

Symphony Band
LEONARD BERNSTEIN Overture to Candide
MICHAEL COLGRASS Old Churches
JOHN PHILLIP SOUSA Manhattan Beach March
DAVID HOLINGER Havendance

Intermission

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
PETER PARK, Director of Orchestras
The Mira Costa Orchestras

Philharmonic & Chamber Orchestras

JOSHUA REZNICOW  Jubilant Overture
VASILY KALINNIKOV  Serenade for String Orchestra
ALBERTO GINASTERA
   arr. Robert Longfield  Danza Final from Estancia

Brief Pause

Symphony Orchestra

CARL MARIA VON WEBER  Jubel Overture
LEE HOLDRIDGE  Serenade for Friends
   for Strings and Piano (World Premiere)
GEORGE GERSHWIN  Rhapsody In Blue
   Brian Zukotynski, Piano
ZEQUINHA DE ABREU
   arr. Cliff Colnot  Tico Tico No Fubá

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Notes ON THE PROGRAM

WIND ENSEMBLE

ARMENIAN DANCES (PART I)
Alfred Reed

Arm enian Dances, Part I is an extended symphonic rhapsody built upon four different arrangements of authentic Arm enian folk songs and one original song from the collected works of Gomidas Vartabed (1869–1935), the founder of Arm enian classical music. Reed opens with a flourishing rendition of Tzirani Tzar (The Apricot Tree), followed by Gakavi Yerk (Partridge’s Song), Hoy, Nazan Eem (Hoy, My Nazan; Nazan is a girl’s name), Alagyaz (the name of a mountain in Arm enia), and Gna, Gna, (Go, Go).

SONG BOOK FOR FLUTE AND WIND ENSEMBLE
II. SOLVITUR AMBULANDO
David Maslanka

Song Book is a set of pieces that are songlike—that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, a voice that has a complex story to tell, in the form of musical dreams. The title of the second movement, “Solvitur Ambulando,” is Latin for “it is solved by walking.” There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for some years. Intuition and intellect are engaged together through the alternating motion of the limbs.

WHEN JESUS WEPT
William Schuman

When Jesus Wept was inspired by a William Billings hymn and was made first into a piece for orchestra (in 1956, with the band version transcribed by the composer in 1958). The hymn is a simple melody from the 1770 New England Psalm Singer that is intended to be performed as a round. It uses the following text:

When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.
**EQUUS**
Eric Whitacre

I wanted to write a *moto perpetuo*, a piece that starts running and never stops (*Equus* is the Latin word for horse) that would also be a virtuosic show piece for winds. The final result is something that I call Dynamic Minimalism, which basically means that I love to employ repetitive patterns as long as they don’t get boring. *Equus* is dedicated to my friend Gary Green, the most passionate and patient conductor I know.

**SYMPHONY BAND**

**OVERTURE TO CANDIDE**
Leonard Bernstein

*Candide* was Leonard Bernstein’s third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire’s 18th century satire on blind optimism, the story concerns a young man, Candide, who travels the world with his tutor, Dr. Pangloss, and his sweetheart Cunegonde. The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide’s simple honesty, and has remained a staple of the orchestral and wind ensemble repertoire.

**OLD CHURCHES**
Michael Colgrass

*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. The musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

**MANHATTAN BEACH MARCH**
John Philip Sousa

In the summer of 1893, John Philip Sousa was engaged to perform several concerts daily during a ten-week period at Brooklyn’s venerable Manhattan Beach resort. Composed later that summer and dedicated to the owner and operator of the resort, Austin Corbin, the Manhattan Beach March soon became a perennial Sousa favorite. Numerous “secret” devices were gleaned from the extensive marks on the player’s original parts to create the delightful seaside effects of crashing waves, the sun’s glint on the water and the sound of a band that gets closer, then farther away on your seaside stroll.
HAVENDANCE
David Holsinger

For her earliest holiday costume, my daughter Haven wanted to be dressed as a ballerina. It was a passion that has not stopped to this day.

*Havendance* was the first of the “children’s dances.” I was teaching at the time of its composition in Chillicothe, Missouri, and the former band director, Claude T. Smith, (Yes THAT Claude T. Smith), and I were asked to write pieces for an anniversary concert of a North Central Missouri honor band. Haven was eight and constantly leaping and dancing about the house, and she seemed the perfect subject for a “dance” piece. Thus, *Havendance*.

PHILHARMONIC & CHAMBER ORCHESTRAS

JUBILANT OVERTURE
Joshua Reznicek

*Jubilant Overture* is a piece that embodies what its title indicates, an expression of joy, energy, and unbridled enthusiasm. Beginning with a festive, syncopated motif, soloists intertwine with the orchestra before transitioning to a soothing and lyric secondary theme, reminiscent of the waltzes found in the American fiddling tradition. The pace quickens once more, restoring the bright and exciting opening statement, and ending the piece as robustly as it began.

SERENADE FOR STRINGS
Vasily Kalinnikov

Many notable compositions in the form of the serenade for string orchestra flourished during the late Romantic era. Those of Tchaikovsky, Dvorák, Suk, and Elgar immediately come to mind. Kalinnikov’s single movement version, marked Andantino, is one of the shorter and lighter renditions. Written in 1891 when the composer was just 25, *Serenade for Strings* permeates qualities of Russian folksong that characterized all of his major compositions. The themes are lyrical and immediately likeable, and although presented on the whole as a melancholy waltz, the melodic layers also unfold a sense of tranquility and content.
DANZA FINAL FROM “ESTANCIA”
Alberto Ginastera
arr. Robert Longfield

The Danza Final from Ginastera’s ballet suite “Estancia” is based on the Malambo, a quick and vigorous Argentinean folk dance in which men compete to demonstrate their agility and machismo. The dance itself is a series of Justas, or competitive “anything you can do, I can do better” moments. The story of the ballet is built around a love triangle where a city boy becomes entranced with a beautiful ranch girl who considers him a weakling in comparison to the gauchos (horsemen) who work on the ranch. Determined to win the girl’s heart, the city boy competes with the gauchos to convince her that he is worthy of her love.

SYMPHONY ORCHESTRA

JUBEL OVERTURE
Carl Maria von Weber

Jubel Overture was composed in 1818 to commemorate the fiftieth royal jubilee of King Frederick Augustus I of Saxony. After the premiere Weber wrote in his diary: “Festival day. At night grand court concert in the Opera House. My Jubilee Overture went finely.” After a grand introduction, perhaps symbolizing honor and respect for the king, a driving presto of joyous celebration arrives, ending with a brilliant fortissimo. As a final monarchical tribute, the full orchestra erupts with a solemn and grand rendition of “Heil Dir Im Siegerkranz” (derived from the British anthem “God Save the King”), which served at the time as the royal anthem of Prussia.

SERENADE FOR FRIENDS FOR STRINGS AND PIANO
(WORLD PREMIERE)
Lee Holdridge

Serenade for Friends was written for the Mira Costa HS Symphony by multiple Emmy Award and Grammy Award winning composer Lee Holdridge. The inspiration for Serenade for Friends is found in its dedication “to so many friends lost over recent years.” The primary theme introduced by the obbligato piano is lyrical and reverent. Its unusual leaps of Perfect 11ths and Major 14ths, however, evince unpredictability and vulnerability, disguising the theme’s initial calm. A livelier middle section contains cascades of quick, descending 16th notes and punctuated syncopations, portraying snapshots of happier times. As the athletic passages wind down, the initial sense of loss expressed in the primary theme returns, but transformed to a more reflective celebration of life and fond memories. Although the grief remains, there is an enlightened perspective that grows with time and eventual acceptance.

The world premiere of Serenade For Friends is being performed tonight in
tribute to the memory of conductor Peter Park’s late father-in-law, Dr. James Cavallaro. According to Park, Dr. Cavallaro was “a beloved father figure, hero, and friend who lived each day of his life with genuine gratitude, and in turn gave all who knew him the gift of cherished memories to last a lifetime.” My interpretation of Lee Holdridge’s wonderful new composition was very much guided by Dr. Cavallaro’s inspiring example and spirit.

**RHAPSODY IN BLUE**

George Gershwin

Many would say there is no better composition that represents the diverse melting pot that is New York City than Gershwin’s iconic *Rhapsody In Blue*. Daringly incorporating several musical influences, including Scott Joplin’s ragtime, improvisational Harlem jazz, Yiddish theater folk music, and the experimental harmonies of post-Romantic composers such as Ravel, Schoenberg and Stravinsky, the 1924 premiere performance featured Gershwin himself on solo piano, and sparked instant success that went on to win an enduring worldwide reputation. Tonight’s offering by the Mira Costa HS Symphony features piano soloist Brian Zukotynski. Mr. Zukotynski is a recent graduate of Mira Costa HS, and currently studies both biochemistry and piano at the University of Southern California.

**TICO TICO NO FUBÁ**

Zequinha de Abreu

arr. Cliff Colnot

Made popular by Carmen Miranda in the 1947 film “Copacabana,” *Tico Tico No Fubá* is an example of a choro, an instrumental urban popular music genre originating from 19th century Rio de Janeiro. The choro is characterized by virtuosity, syncopation, and a brisk tempo. In Brazil, tico-tico is the local name for the Rufous-collared Sparrow and fubá is a type of maize flour. Hence, the song title translates to “sparrow in the cornmeal.” Abreu’s song depicts a farmer lamenting over the little bird dining on the cornmeal piled in his granary. The farmer’s complaints, however, become almost comical as the tico-tico feasts leisurely and repetitively, much to the complainant’s chagrin.
The Artists

Joel Carlson, Director of Bands

Joel Carlson is now in his ninth year as the director of bands at Mira Costa High School, a 2014 Grammy Signature Schools Gold Award winning school and one of three awardees to be recognized by the Grammy Foundation that year as having one of the best comprehensive music programs in the nation. The bands under his direction are consistently rated at the highest levels of musicality for their outstanding performance at regional, state and national levels. A native Californian, Mr. Carlson is a proud graduate of the University of California, Los Angeles having earned a B.A. in music education and oboe performance, as well as an M.A. in conducting and oboe performance. He is also a proud alumni of the World Class Pacific Crest Drum and Bugle Corps where he was honored to be named as the Brass Player of the Year in 2002. Mr. Carlson enjoys the daily pursuit of helping each student to realize the fullest cognitive, collaborative, and creative benefits that music education has to offer.

The Mira Costa Bands are part of the comprehensive music department at Mira Costa High School in Manhattan Beach, CA. From the Concert Ensembles to the Marching Ensembles and the Jazz Bands, the Mira Costa Bands provide a breadth of opportunity to students to perform at the highest levels of excellence. The Wind Ensemble was recently selected as the Featured Ensemble at the California Music Educators Association Stand Up 4 Music advocacy event in Sacramento, CA, and received top honors multiple years in a row at the All State Band and Orchestra Festival. The bands have entertained crowds of thousands at large concert venues in the South Bay and are known for performing high quality dynamic professional and collegiate literature.
Peter Park is the director of orchestras at Mira Costa High School. Mr. Park received his B.A. and M.Ed. degrees from UCLA, earning top prizes in the Grancell Foundation Solo Competition and the Atwater Kent Solo Competition. Mr. Park also serves as clinician, adjudicator, and guest conductor for several organizations and school districts throughout California, the Western States, the Midwest, and the South. He has been recognized twice by the PTA for outstanding teacher service, and was honored as Educator of the Year in Santa Monica as well as Music Teacher of the Year by the California chapter of ASTA. Mr. Park has a notable history of championing wide areas of music education, including the founding of Elemental Strings, a developmental youth orchestra program, the organization of the inaugural Violafest Los Angeles, currently held at the Colburn School of Performing Arts, and the mentoring of several apprentice teachers from local universities.

Located in the Los Angeles suburb of Manhattan Beach, the Mira Costa High School orchestra program began in the fall of 2002 with a string orchestra of 19 students. Currently, the program involves over 140 student musicians. In recent years, the orchestras have presented numerous times at All-Southern California music conferences, and performed at world class venues including Beijing Concert Hall, the Shanghai Oriental Arts Center, twice at the Walt Disney Concert Hall, and Carnegie Hall. Known for presenting diverse and quality programming, the Mira Costa Orchestras prepare multiple concerts annually, drawing from major orchestral repertoire. The Mira Costa Symphony is also proud to have promoted the works of living composers by premiering six new compositions since the spring of 2010.
PERFORMING ARTS PARTNERS

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

Mira Costa High School Wind Ensemble
Joel Carlson, conductor

Flute
Emily Chase
Natalie Mejia
Elle Ryono
Jonathan Sklar
Erica Taddiken
Tanner Yamada

Oboe
Ellen Hadley
Alessandra Wu

Eb Clarinet
Angelique Angelastro

Bb Clarinet
Christopher Aziz
Cameron DeLuca
Melissa Guthrie
Pleia Hall
William Henderson
Lauren Koch
Zachary Mohr

Contra Alto Clarinet
Jack Gibbons

Bassoon
Eliza Davis
Adrian Yu

Alto Saxophone
Matthew Kennedy
Adam Kim
Sean Syed

Tenor Saxophone
Jackson Kopitz

Mira Costa High School Symphony Band
Joel Carlson, conductor

Flute
Diego Almendarez
Emily Angstreicher
Isabella Arnao
Chiara Cebele
Isabel Cervantes
Bianca Dulong
Eden Erickson
Hayley Hendrickson
Kaitlyn Kennedy
Cole Lewis
Patricia Linton
Hannah Min
Yasmeen Mohammed
Marissa Newman
Kayla Samimi
Lauren Schlick
Helen Turley

Oboe
Samantha Frias
Lauren Marinelli
Ania Zdziarska

Clarinet
Jamie Averch
Brendan Brady
Kevin Chao
Sidney Deakins-Platt
Ryan Irvin
Dillon Kanai
Adam Kozlowski
John Kunkee
Colin Le
Carisma Leyva

Baritone Saxophone
Cory Takiguchi

Trumpet
Katherine Dixon
Jules Gilliam
Jenassa Gonzalez
Margot Mel de Fontenay
Annabelle Mirhashemi
Zachary Zeoli

French Horn
Elise Friedman
Brett Irvin
Everett Kim
Anthony Olivas
Joshua Redlich
Ethan Williams

Trombone
Miles McCorkendale
Pooja Nagpal
Natasha Scuopac
Thomas Tomikawa

Euphonium
Robert Bixler
Daniel Popov

Tuba
Christina Lilligren
Andrew Welch

Percussion
Aidan Anderson
Samantha Banchik
Moorea Hen
Luke Pastore
Nicholas Sievers

Piano
Everett Kim

Contra Alto Clarinet
Varun Murthy
Nadia Owen
Josephine Qi
Grace Reynolds
Claire Rosenthal
Jonathan Scalabrini
Hira Shah
Bryce Verket
Seia Watanabe
Ashley Yoo

Bass Clarinet
Bora Fanuscu
Emma Forman
Emma Hatton
Melody Roth

Tenor Saxophone
Jeffrey Hirai
Matthew Nelson

Bassoon
Natalia Cervantes
Tiffany Ching
Vanna Kizirian
Joseph Olivas

Alto Saxophone
Adam Aronesty
Hannah Beck
Brandon Chan
Ronald Clinton
Mateo Delgado-Betz
Julia Dominesey
Mason Kidd
Elyse Randolph
Kelly Shono

Tenor Saxophone
Camille Randolph
Baritone Saxophone
Hunter Cross
Taylor Estes

Trumpet
Michael Armato
Sofia Asiddao
George Boll
Sah-Ra
Chesnut-Brooks
Ian Cosner
Maxwell Estes
Anna Graves
Omeed
Hashemi-Nejad
Sean Kennedy

French Horn
Crystal Boyer
Peter DaGiu
Samantha Lelchuk
Pavle Medvidovic

Trombone
Nathaniel Andrade
Devin Driscoll
Mia Finney
Joshua Hoyle
Crystal Knizewski

Euphonium
Ryan Pogson

Tuba
Philip Aleksich
William Gong
Luke Johnson

Violin
Ethan Park**
Benjamin An
Sierra Andrade
Paloma Arellano
Shubhayan
Bhattacharyya
Russell Blakey
Ethan Chang
Brian Chen
Kevin Chen
Christina Chong
Ben Choromanski
Miles Choromanski
Katherine Elias
Michael Elias
Benjamin Fan
Zoobia Jilani
Joshua Joe
Mini Kang
Monique Kazamek
Ally Kennedy
Sabrina Kim
Evelyn Le

Devon Liu
Alex Luo
Trevor Mahony
Morgan
Montgomery
George Rochelle
Chris Shirazi
Jackson Spilsbury
Olivia Tuffli
Alessandro Varieschi
Bryan Wu
Aaron Yang
Crystal Yu
Lulu Yu

Jordan Lee
Sean McLaughlin
DeWayne Moore
Matthew Munson
Yen Nguyen
Alex O'Brien
Cristian Panaro
Sydney Pell
Nicole Raventos
Ivy Stevens
Joshua Terry
Steven Tse
John Vanick

Viola
Natasha Anders
Paul
Callender-Clewett
Nisha Chatwani
Ryan Christensen
Katherine Harada
Alcantara

Violoncello
Evan Anderson
America Aubrey
Jared Block
Harrison Caplin
Lauren Dressler
Avery
Haas-Goldberg
Tracey Hoa
Dylan Mibu

Jeffrey Noh
Wendy Roble
Cheyenne Sadeghi
Shahrzad Sadeghi
Ian Sinkowitz
Jacob Sinkowitz
Tamara Tran

Double Bass
Niilo Niemi
Elyse Randolph
Maxwell Rohde
Philip Wandel

Percussion
Aidan Anderson
Samantha Banchik
Moorea Henn
Kaylee Lo
Luke Pastore
Nicholas Sievers

Piano
Maja Lüttel
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DCINY 2016 Concert Series
Please join us for one of our upcoming events:

Saturday Evening, June 11, 2016 at 8:30 p.m.
Stern Auditorium/Perelman Stage, Carnegie Hall
Echoes of Deserts and Mountains
Wajima Wadaiko Toranosuke (Japan)
Tetsuya Imai, Director & Founder
Colorado Springs Youth Symphony (CO)
Gary Nicholson, Director
Odem High School Wind Ensemble (TX)
Steven Rash, Director
Highlands Youth Ensemble (TN)
Janet DeLoach Morison, Director

Sunday Afternoon, June 12, 2016 at 2:00 p.m.
Stern Auditorium/Perelman Stage, Carnegie Hall
Eternal Light
Grases: Nocturnos y Adivinanzas (World Premiere)
Courtesy of the DCINY Premiere Project
Cristian Grases, Composer/Conductor
Featuring Distinguished Concerts Orchestra & Distinguished Concerts Singers International

Morten Lauridsen: Lux Aeterna
Jonathan Griffith, DCINY Co-Founder, Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Friday Evening, June 17, 2016 at 7:00 p.m.
Alice Tully Hall, Lincoln Center
Show Me LOVE: Bringing Beauty & Love To A Hurting World
An Evening With Lincoln Gospel Choir (MN)
Darcy Reese, Director
The Remnant, Special Guests
Darnell Davis, Soloist

Sunday Afternoon, June 26, 2016 at 2:00 p.m.
Stern Auditorium/Perelman Stage, Carnegie Hall
Songs of Inspiration and Hope
Stuyvesant High School Chorus (NY)
Holly Hall, Director
Spivey Hall Children's Chorus (GA)
Martha Shaw, Director
Music for Treble Voices
Lori Loftus, DCINY Debut Conductor
Featuring Distinguished Concerts Singers International

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