Sunday Afternoon, January 15, 2017, at 2:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY  
Distinguished Concerts International New York

Changing Lives through the Power of Performance

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

presents

The Music of Sir Karl Jenkins:  
Aberfan, Cantata Memoria

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*  
Sir Karl Jenkins, *DCINY Composer-in-Residence*  
DISTINGUISHED CONCERTS ORCHESTRA  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

**SIR KARL JENKINS**  
*Requiem* (with film)  
I. Introit  
II. Dies irae  
III. The snow of yesterday  
IV. Rex tremendaee  
V. Confutatis  
VI. From deep in my heart  
VII. Lacrimosa  
VIII. Now as a spirit  
IX. Pie Jesu  
X. Having seen the moon  
XI. Lux aeterna  
XII. Farewell  
XIII. In paradisum

JOANIE BRITTINGHAM, Soprano  
HOLLY SORESEN, Mezzo-soprano  
JAMES NYORAKU SCHLEFER, Shakuhachi  
CATRIN FINCH, Harp

*Intermission*

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Every year children around the globe fall victim to unforeseen disasters and unimaginable tragedies. In the wake of such events several organizations offer emergency response services and critical aid to children in their most crucial times of need. How you can help:
Text AID to 20222 to donate $10 to save the Children | Text 0900 to Donate $10 to The Red Cross | Text the word UNICEF to 80100 to donate $10.

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NOTES ON THE PROGRAM

SIR KARL JENKINS (b. 1944) 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 to do with nature, have a single idea, and consist of seventeen 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 incorporate 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 shakuhachi. Elsewhere, as usual, I have used some ethnic drums (eg 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 Sir Karl Jenkins

SIR KARL JENKINS Cantata Memoria For the Children

Cantata Memoria commemorates the Aberfan tragedy of October 21st 1966. It was on this day that 116 children and 28 adults perished when a coal spoil tip enveloped Pantglas Junior School together with some houses in Aberfan, South Wales. Aged twenty-two, I was in my first term at the Royal Academy of Music, London, at the time, and inevitably the disaster had a massive impact on me and millions of others.

Two years ago, I was approached by Ian Jones, CEO of S4C (Sianel Pedwar Cymru – Channel Four Wales), and Hefin Owen of Rondo Media and offered a commission to compose a work commemorating the 50th anniversary of the tragedy. Feeling privileged, humbled and honored to have been chosen, I immediately accepted, whilst also being mindful of the responsibility the commission carried in writing something with integrity and accessibility that would connect and move everyone – the bereaved who are still with us, those who remember and those who come to this catastrophe anew. Paradoxically, dealing with a subject that lies so deep in the soul of the Welsh is both a harrowing and uplifting experience, but the journey has been made easier and more rewarding by my traveling companion, Mererid Hopwood, the brilliant Welsh poet, academic and linguist who has written a remarkable libretto.

And while the work starts in Aberfan, alas, we must be mindful of how it might encompass other heartbreaking tragedies involving children. Think of Dunblane (1996), the Beslan school...
This work is music and a poem. It is not a documentary, nor even a dramatization, but it does include a conflation of ideas and facts that were relevant and by now part of the legacy. There wasn’t just the one cortège, for example. Some events remain open to debate but we do know that _All Things Bright and Beautiful_ was sung at Pantglas School from time to time and also _Myfanwy_ (by Joseph Parry from nearby Merthyr Tydfil) on one occasion by soldiers who dug for victims. _Myfanwy_ was also the first piece sung by the Ynysowen Male Choir that was formed after the tragedy with the intention of raising money for charity while providing a social activity for the local men. It was said also that birdsong was not heard in the hours before or after the tragedy.

The text is multilingual, in English, Welsh and Latin (four texts from the Requiem Mass), while also referencing various other languages for specific words (eg ‘why’ and ‘light’) in Welsh, English, Swedish, Latin, Spanish, German, French, Dutch and Italian. It is hoped these many languages symbolize how the memorial is at once both specific and universal.

The work is in two distinct sections but performed continuously. The first (20 minutes) deals with the tragedy and the immediate aftermath, and the second (35 minutes) moves from darkness to light, reliving memories and celebrating childhood, ending with _Lux æterna_ (everlasting light).

_Cantata_ (from the Italian _cantare_, meaning ‘to sing’) has come to mean a work for soloist(s), choir and orchestra, and _memoria_ is both Latin and Italian for memory or remembrance.

—-Note by Sir Karl Jenkins
Texts and Translations

Requiem
SIR KARL JENKINS

1. Introit
Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

2. Dies irae
Dies irae, Dies illa,
Solve saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando index est venturus
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura
Iudicanti responsura.
Liber scriptus proferetur
In quo totum continetur
Unde mundus iudicetur.
Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit secures?

3. The Snow of Yesterday
(haiku by Gozan)
Hana to mishi
Yuki wa kinouzo
Moto no mizu.

4. Rex Tremendae
Rex tremendae majestatis.
Qui salvandos salvas gratis.
Salva me, fons pietatis!

Grant them eternal rest, O Lord, and let perpetual light shine upon them. A hymn becomes you, O God, in Zion, and to you shall a vow be repaid in Jerusalem. Hear my prayer; to you shall all flesh come. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

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?

The snow of yesterday that fell like cherry blossoms is water once again.

King of awful majesty. Who freely saves those worthy of salvation. Save me, fount of pity!

(Please turn the page quietly.)
5. Confutatis
Confutatis maledictus
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis.
Cor contritum quasi cinis:
Gere curam mei finis.

6. From Deep in My Heart
(haiku by Issho)
Kokoro kara
Yuki utsukushi ya
Nishi no kumo.

7. Lacrimosa
Lacrimsoa dies illa.
Qua resurget ex favilla
Judicandus homo reus
Huic ergo parce. Deus.
Pie Jesu Domine
Dona eis requiem
Amen.

8. Now As A Spirit
(haiku by Hokusai)
Hitodama de
Yukuki sanjiya
Natsu no bara.

9. Pie Jesu
Pie Jesu Domine.
Dona eis requiem.
Sempiternam requiem.

10. Having Seen the Moon
(haiku by Kaga-no-Chiyo)
Tsuki mo mite
Ware wa konoyowo
Kashiku kana.
Benedictus
Qui venit in nomine Domini.
Osanna in excelsis.

11. Lux æterna
Lux æterna luceat eis, Domine.
Cum sanctis tuis in æternum, quia pius es.
Requiem æternam dona eis, Domine.
Et lux perpetua luceat eis.

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;
Help me in my last hour.

From deep in my heart
How beautiful are
the snow clouds in the west.

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.

Now as a spirit
I shall roam
the summer fields.

Blessed Lord Jesus.
Grant them rest.
Rest everlasting.

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.

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 perpetually shine on them.
12. Farewell
(haiku by Banzan)
Mame de iyo
Miwa nara washino
Kusa no tsuyu.

Agnus Dei
Qui tollis peccata mundi:
Dona eis requiem.

Farewell.
I pass, as all things do
Like dew on the grass.

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 pauper
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 Lazarus, once poor,
May thou have eternal rest.

Cantata Memoria For the Children
SIR KARL JENKINS

1. Pitran, patran

Pitran, patran,
Titrwm, tatrwm,
Dagrâu agos, dagrâu glaw,
Pitran, patran,
Titrwm, tatrwm,
Cysgu blantos bore ddaw.

Pitran, patran,
Titrwm, tatrwm,
Dagrâu agos, dagrâu glaw,
Pitran, patran,
Titrwm, tatrwm,
Cysgu blantos bore ddaw.

Young voices
All things bright and beautiful,
All creatures great and small,
All things wise and wonderful:
The Lord God made them all.

The tall trees in the Greenwood,
The meadows where we play,
The rushes by the water,
To gather every day

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful:
The Lord God made them all.

chorus
Titrwm, tatrwm etc
Twrw, twrw etc
Bore bwrw, bore bach etc
Soprano solo
Bach, bach.

2. Then Silence

Tawelwch fu

Baritone solo
Nothing.
Dim.
In that black silence
Not a sound.


**Chorus**

*Dim, dim etc*

**Baritone solo**

Nothing, not a sound etc

*Young voices sing the hwangerdd (lullaby)*

Heno, heno,
Hen blant bach,
Gwely, gwely,
Hen blant bach.
Dime, dime, dime,
Hen blant bach,
Dime, dime, dime,
Hen blant bach.

Tonight,
Little children,
Bed,
Little children,
Halfpenny,
Little children.

**Chorus**

*Pitran, patran etc*

**Baritone solo**

Nothing, not a sound.
In that black silence
Nothing, not a sound.
Darkness inside and the dark keeps on growing.
Paham?

**Chorus**

Lord, why, oh why?
Perché, perché, perché?
Pour quelle raison?
Warum, mein Gott?
Quare Domine mi?
¿Por qué, mi Señor?
Oh why, oh why?
Waroom?
Varför?
It is enough.
Paham? Paham?

3. **Cortège**

**Baritone solo**

Why is it anger, O Myfanwy,
That fills your eyes so dark and clear?
Your gentle cheeks, O sweet Myfanwy,
Why blush they not when I draw near?
Where is the smile that once so tender
Kindled my love so fond, so true?

**Paham mae dicter, O Myfanwy,**

*Yn llenwi’th bygaid duon di?*

*A’th ruddiau tirion, O Myfanwy,*

*Heb wrido wrth fy ngweled i?*

*Pa le mae’r wên oedd ar dy wefus*

*Fu’n cynau ‘nghariad ffyddlon ffôl?*

**Chorus**

Give me your hand, my sweet Myfanwy,
But one last time, to say “farewell”.

**Rho im dy law, Myfanwy dirion**

*I ddim ond dweud y gair “Ffarwel”*

**Chorus: child victims**

Antony John Sullivan,
John Islwyn Jones,
Richard Phillip Goldsworthy,
Royston Barrett,
Timothy Grey,
Paul Jones,
Anthony David Hill,
Clive and Philip Mumford,
Marilyn Carol Howells,
Megan Robbins,
Robert Breeze,
Janette Lynne Brown,
Jean Launchbury,
Julie Jeannine Regan,
Suzanne Meredith,
Julie Pryce.

**SATB simultaneously:**

**Soprano**

David Davies,
Jeffrey Derek Needs,
Christine George,
Susan Jones,
Yvonne Drage,
Christine Prosser,
Gillian Irene Jones,
Terrence Davies,
Stephen Vaughan and Angela Hopkins.

**Alto**

Robert Garfield Jones,
Robert and Barbara Minney,
Royston Carl Davies,
David Trevor Davies,
Peter Williams
Eryl Mai Jones,
June Margaret Williams,
Pamela Heaman,
Victoria Symonds.
Tenor
Wayne England,
Valmai Mary Owen,
Cheryl Mortimer,
Norma Mumford,
Martine Anne Short,
Michael Jones,
Annette Smith,
Karen O’Brien,
Jacqueline Powell,
Dennis Arscott,
Sandra Donovan.

Bass
Carol Williams,
Daphne Fudge,
Brian Davies,
Linda Hodkinson,
Howell Lloyd and Gareth Victor Evans,
Keith Williams,
Kevin Thomas Jones,
Michael Collins,
Robert Coffey.

Young voices
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

SATB simultaneously:

Soprano
Andrew Rees,
Raymond John and Peter Collins,
Susan Crotty,
Annette Hughes,
Sharon Lewis,
Anthony Joseph Watkins,
David William Williams,
Ann Catherine Lee,
Lynda and Carol Anderson,
Sandra Leysnon,
Marylyn and Carl Minett.

Alto
Desmond Carpenter,
Edwin Davies Evans,
John Anthony King,
Jennifer Haines,
Jean Winifred and Maureen Mary Evans,
Kay Bowns,
Carol Ann Carpenter,
Royston Hodkinson,
Pat and Tommy Hodkinson,
Graham Williams
Paul David Roberts,
Janet Jones,
Sylvia Richards,
Paul Davies.

Tenor
Joseph Wilkshe,
Roger Summers,
David Gareth Davies,
Howard David Prosser,
Dw Wynwen Griffiths,
Betty Edwina Bartlett,
Lorraine Isobel Richards,
Kelvin David and Malcolm Andrew,
Necia James,
Jill and Vincent Parfitt,
Williams Michael and Sheila Fitzpatrick.

Bass
Catherine Elizabeth Evans,
Avis Elizabeth Sullivan,
Gillian and Brian Michael Gough,
Randolph Tudor,
Robert Orville Jones,
Lyn Harding,
Merrill Barnard,
Ian Dougall,
Angela Williams,
Arthur O’Brien,
Corwyn T and Leighton Kerrie Reakes,
Dyfrig Hayes.

Chorus
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Young voices simultaneously: adult victims

Young voices 1
Richard Jones,
Lewis and Glenys Gabriel Jones,
Patricia Margaret Evans,
Gwyneth Collins,
Graham Edward and Sidney Russell,
William Henry Rees,
Frederick Richard Hansen,
Susannah Probert,
Marjorie Christine Evans.

(Please turn the page quietly.)
Young voices 2
Evan George and Margaret Jane Carston,
John Morgan Edwards,
Brian Elvet Harris,
Nansi Williams,
Cassie Jones,
Tydfil Jane Taylor,
Myrtle Irene and William Charles Thomas,
Evelyn Mary Jones,
Lucy May and Albert Gerald Mytton,
David Beynon,
Marjorie Ann Rees.

Young voices 3
Margarettta Bates,
Michael Davies,
Ann Jennings.

Chorus
Benedictus.
Buried alive by the National Coal Board.

Baritone solo
Buried alive by the National Coal Board.

4. Lament for the Valley
Marwnad y Cwm
Agnus Dei

Young voices & chorus
Agnus Dei, qui tollis peccata mundi,
miserere nobis, qui tollis peccata mundi, dona nobis pacem.

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

5. Lacrimosa Lullaby
Lacrimosa ‘Maban Glân

Baritone solo
Lacrimosa dies illa,
Lacrimosa sky,
Lacrimosa crystal kisses,
Lacrimosa lullaby.

Lacrimosa secret rivers,
Lacrimosa sigh,
Lacrimosa raindrops quiver,
Lacrimosa lullaby.

Lacrimosa dies illa,
Lacrimosa ‘ngân,
Lacrimosa cusuan grisian,
Lacrimosa ‘maban glân.

Lacrimosa’r afon ddyfnaf,
Lacrimosa’r cwwm,
Lacrimosa dagrau’n crynu,
Lacrimosa ‘ngalar trwm.

Young voices
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce Deus.

That day of tears and mourning, when from the ashes shall arise all humanity to be judged, spare us by your Mercy, Lord.

Baritone solo
Pie Jesu Domine,
Gentle Lord Jesus,

Baritone solo & young voices
dona eis requiem.
grant them eternal rest.

All voices
Lacrimosa lullaby.
Lacrimosa ‘maban glân.

Baritone solo
Lacrimosa silver arrows,
Lacrimosa cry,
Lacrimosa hurt my heartbeat,
Lacrionsa lullaby.

Lacrimosa silent feathers,
Lacrimosa fly,
Lacrimosa hush my baby,
Lacrimosa lullaby.
Lacrimosa’n saethau arian,
Lacrimosa’n gri,
Lacrimosa’n guriad calon,
Lacrimosa ‘nghalon i.

Lacrimosa’r bluen ddistaw,
Lacrimosa dos,
Lacrimosa hysh fy mhllentyn,
Lacrimosa cysga’r nos.

Chorus
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce Deus.

Young voices
Pie Jesu Domine,

Baritone solo & chorus
dona eis requiem.

Baritone solo & young voices
Lacrimosa lullaby.
Lacrimosa ‘m aban glân.

6. Did I hear a bird?

Young voices
Did I hear a bird?
Not a word.
Did I hear a song?
Perhaps long ago.
(But I don’t think so.)
Did I hear the flutter of wings,
Like the sound of apron strings
Unravelling?
What have I heard?
Just a little bird

Baritone solo
That keeps on falling, falling
From an empty thunder-cloud,
Sounding of loss –
a loss so loud.

Chorus
Heno, heno
Hen blant bach,
Gwely, gwely,
Hen blant bach,
Dime, dime,
Hen blant bach,
Dime dime,
Hen blant bach.

Tonight,
Little children,
Bed,
Little children,
Halfpenny,
Little children.

Young voices & baritone solo
Can you hear a bird?
Just a word?
Can you hear a song?
’Twas long ago,
But I don’t think so.

Can you hear the flutter of wings,
Like the sound of apron strings?
Hear a beating, beating wing?
Beating my heart,
Just a little bird
That keeps on calling, calling,
Calling softly from the crowd,
That keeps on calling, calling,
Calling for light,
A light so loud.

Chorus
Fory, fory,
Hen blant bach,
Gwely, gwely,
Hen blant bach,
Dime, dime dime
Hen blant bach.

Tomorrow,
Little children,
Bed,
Little children,
Halfpenny,
Little children.

7. Satin Feathers
Aderyn Du

Soprano solo
Little bird with satin feathers,
Take my tears across the waters,
Take my prayer and take my sorrow,
Take my heart until tomorrow.

Aderyn du a’I bluefyn sidan,
A’I big aur a’I dafod arian,
Ei di drosta’I ar don yr heli
I holi hynt yr un ‘ruv’n garu?

(Please turn the page quietly.)
Baritone solo
Then bring the spring and bring the summer,
Bring the stars a little closer,
Bring the sun and make it golden,
Bring the daisies to my garden.

Aderyn du, a ddoi di eto,
Dod I’r ardd I chwarae cuddio,
Dod â’r blodau nôl i dyfu,
Dod â’r heulwen aur I wenu?

Soprano & baritone soli
Bring the music to my valley,
Bring it back again, and hurry,
Bring the joy and bring the laughter,
Bring them back to stay forever.

Un, dou, tri pheth sy’n anodd imi,
Cyfri’r sêr pan fo hi’n rhesi,
Pwysso sofrens aur yr eithin,
A deal I ble’r aeth y chwerthin.

Young voices & chorus
Bring the music to my valley,
Bring it back again, and hurry,
Bring the joy and bring the laughter,
Bring them back to stay forever.

Young voices
I’m bigger than you – I’m seven years old.
That’s nothing – I’m seven and a half!

Dwi’n grwyfach na thi – dwi’n wyth mlwydd oed.
‘Mond hymn? —Dwi’n wyth mlwydd a mis!

I’m prettier than you – I’m nine years old.
That’s nothing – I’m nine and a half!

Dwi’n bertach, lot, na thi – dwi’n naw mlwydd oed.
‘Mond hymn? – Dwi’n naw blwydd a mis!

I’m cleverer than you – I’m ten and a quarter.
That’s nothing – I’m ten and a half!

Dwi’n ddoethach, lot, na thi – dwi’n ddeg, bron, a banner.
‘Mond hymn? – Wel dwi’n un deg un!

If you’re so big, tell Billy he’s slow.
I can’t today, I’ve got a bad toe.

A thib mor fawr, dwed wrth Jac: ti’n slo’!
Alla’I ddim nawr, naí ‘neud rywbryd ‘to.

If you’re so strong, go and lift this stone!
I can’t today, I’ve got a bad… bone.

A thib mor gryf, coda’r garreg
Alla’I ddim nawr, mewn crys newydd sbon.

He can’t today, he’s got a bad… bone.

All e ddim nawr, mewn crys newydd sbon.

If you’re so pretty, give Johnny a kiss.
But Johnny is ugly. For shame, I’ll tell Miss!

A thib mor bryderth, rho gusan I Ben.
Ond maes Beni’n rhy saliva! Dwi’n dweud wrth Miss Gwen!

If you’re so clever, what’s three hundred million divided by nine over two?
That’s easy peasy lemon squeezing…but I’m not telling you!

A thib mor glyfar, beth yw tair miliwn pum cant wedi rhannu gyda nau?
Mae hymnyn’r haws na chaws na phawsi…ond so fi’n gweud ‘tho ti!
Chorus
And somewhere between the years-and-a-half,
When the sky would skip and the sun would laugh,
When the yard was the sea and the wall was the land,
When the whole wide world could fit in a hand,
We sang, we played, we sought, we found,
We teased, we joked, we gathered around,
We wrote, we read, we built, we drew,
Before the years-and-a-half all flew away.

When the sky would skip and the sun would laugh,
When the yard was the sea and the wall was the land,
When the whole wide world could fit in a hand,
We sang, we played, we sought, we found,
We teased, we joked, we gathered around,
We wrote, we read, we built, we drew,
Before the years-and-a-half all flew away.

Chorus & young voices
And once upon a time,
When time was together,
When the worlds were nearer
And the skies were clearer,
Once upon a time,
When time was forever and tomorrow never,
In that once upon a time that was yours and mine,
Yours and mine.

Ac amser maith yn ôl,
Dyddiau dau yn dynmach,
Pob dim yn agosach,
Aer uwchben yn lasach,
Amser maith yn ôl,
Dyddiau dau'n fwyth bythoedd ac yfory'n oesoedd,
Y nein hamser maith yn ôl, d'amser di a mi,
Dim ni.

Soprano & baritone soli
Yours and mine.

10. When the shadow dies

Soprano & baritone soli
How should we weep when the shadow dies,
Fading, slipping till the sun lies asleep?
Should we now leave,
For the stars shed no light?
Or shall we mourn by the shallow moon
That has no dawn,
No day, say,
Shall we stay?

And still,
Shall we grieve by the shallow grave
Of a flown-away life like a fallen leaf,
And if so, how?

And when winter blows,
Might we rest by the empty tree?
Shall we try? Should I?
Nobody knows.

But if to be alive is to belong
Then we must
Keep
Still
This song.
Chorus, young voices & optional soprano & baritone soli
Sing it until the end of the night,
Sing it, sing it, for our children loved light,
Soprano & baritone soli
My child loved light.

11. Lux aeterna
Young voices, then soprano & baritone soli, then chorus
Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum,
quia pius es. Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis, quia pius es.

Let everlasting light shine upon them, O Lord, with your saints
forever, for you are merciful. Eternal rest grant them, O Lord,
and let perpetual light shine upon them, for you are merciful.
Llewyrched arnynt oleuni gwastadol,
gyda dy saint am byth,
otherwydd rwyth ti'n drugragog. Dyro iddynt orffwys tragwyddol,
O Arglwydd, a llewyrched goleuni tragwyddol arnynt, oberwydd trugarog wyt ti.

Young voices & soprano & baritone soli
‘Light’ in various languages

Young voices
If I were a beautiful twinkling star
I’d shine on the darkest night,
I’d seek where the dreariest pathways are
And light them with all my might.

Though sun and moon I cannot be
To make the whole world bright,
I’d find some little cheerless spot
And shine with all my might.

Pe bawn I yn seren fach loyw lân
Yn gwenu ar fron y nos,
Mi fynnym oleuö’r holl gonglau du
A’r ffordd sydd yn mynd I’r rhos.

Ern ad wyf I na haul na lloer
I’r cread maur I gyd,
Gall plenty bychan lawenhau
Un cornel bach o’r byd.

Young voices, chorus altos
Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum,
quia pius es.

Chorus
Sër y Goleuni,
Seren dân,
Goleuni,
Seren gân.

Star of light,
Star of fire,
Light,
Star of song.

Young voices
Lux aeterna luceat eis, Domine:
Soprano & baritone soli
Cum sanctis tuis in aeternum, quia pius es.

Young voices & chorus sopranos & altos
‘Light’ in various languages

Soprano solo & young voices
Light.
A 2011 global survey showed that Karl Jenkins is now the most performed living composer in the world. He was raised in Penclawdd on the Gower Peninsula, educated at Gowerton Grammar School, and read music at University College Cardiff, University of Wales and the Royal Academy of Music, London. *The Armed Man: A Mass For Peace*, written for the millennium is perhaps his most well known work. The recent performance at the RAH on July 3rd 2016 with the Royal Choral Society and the Royal Philharmonic Orchestra was the 2000th performance of the work. Highlights include a commemorative performance in NY on the 10th anniversary of 9/11 while the recording has been in the UK Classical charts for over 600 weeks. His total recorded output has resulted in seventeen gold and platinum discs.

His style and integrity has transcended musical boundaries encompassing jazz-rock with *Soft Machine*, the global ‘crossover’ phenomenon *Adiemus*, soundtracks for Levis and British Airways, while stopping off along the way to score a Kiefer Sutherland movie, be a castaway on BBC “Desert Island Discs”, be featured by Melvyn Bragg on the ITV seminal South Bank Show and be awarded the Freedom of the City of London. He has recorded for EMI Classics and DG. Works include: *Adiemus, Requiem, Palladio, Stabat Mater, Quirk, The Peacemakers and Motets*, many of which attained No1 status in the UK Classical chart. Apart from his own prolific output, he has composed music for HRH The Prince of Wales, Bryn Terfel, Dame Kiri Te Kanawa, Dame Evelyn Glennie and the London Symphony Orchestra amongst many others.

A Doctor of Music, he has held Fellowships, Honorary Doctorates and Professorships at five universities or conservatoires, including the Royal Academy of Music, where a room has been named in his honour. Since 2004, he has consistently been the highest placed living composer in Classic FM’s “Hall of Fame”. Decorations include: *Cymru For The World*, the *Hopkins Medal* of the St. David’s Society for the State of New York, the ‘Order of Merit – Knight’s Cross’ by the President of Hungary and, in 2015, the President’s Medal for peace, by the President of Kosovo, on account of the dedication of *The Armed Man: A Mass for Peace* to the victims of the war.

2014 saw the inaugural ‘The Arts Club - Sir Karl Jenkins Award’, established to help young musicians entering the profession. He is the patron of numerous choirs, including the *Dutch Jenkins Choir*, a ‘national choir’ in Holland. He holds the Classic FM ‘Red f’ award for ‘outstanding service to classical music’ and was awarded an OBE, by Her Majesty The Queen, in the 2005 New
A n acclaim ed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY’s mentoring program for conductors.

He made his Carnegie Hall conducting debut in 1989 and has conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights includes the U.S. premieres of Karl Jenkins’ Stabat Mater, The Armed Man, and Te Deum, Sergei Taneyev’s Upon Reading a Psalm, Miloš Bok’s Missa Solemnis, Luigi Boccherini’s Villancicos, and Eugene Goossens’ re-orchestration of Handel’s Messiah, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; the European Symphony Orchestra in Spain; Bohuslava Martinu Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years Dr. Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina; to the People’s Republic of

Bryn Terfel, it commemorates the 50th anniversary of the Aberfan disaster, Wales, when a colliery spoil tip collapsed, enveloping a school, killing 116 children.

He was knighted in the 2015 Queen’s Birthday Honours List while his autobiography, Still With the Music, was recently published by Elliot & Thompson.

**JONATHAN GRIFFITH, DCINY Artistic Director and Principal Conductor**

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY’s mentoring program for conductors.

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Years Honours List and a CBE in the 2010 Birthday Honours List ‘for services to music’. In 2016 he received the BASCA (British Academy of Songwriters, Composers and Authors) Gold Badge Award.

His most recent work, Cantata Memoria, was premiered, with the composer conducting, last October. Featuring
Joanie Brittingham, soprano, has been noted for her “full-bodied voice” (Tulsa World) and “vivacious stage presence” (Greenville News), “dramatic versatility” (Opera News) and “lucid diction” (New York Times). Brittingham recently made her Carnegie Hall debut with Distinguished Concert Artists International (DCINY), as the soprano soloist for Karl Jenkins’s *The Armed Man*. Recent performances include Marie in *The Princess Pat* with Victor Herbert Renaissance Project Live! and Stella in *The Stranger the Better*, part of Hartford Opera Theater’s New in November. She has performed with Riverside Theatre, IconoClassic Opera, and Chelsea Opera, and has performed with the New Works Festival with OPERA America, American Lyric Theatre, Opera Lancaster, GLOW Lyric Theatre, New York Lyric Opera, Light Opera Oklahoma, Peach State Opera, and Wichita Grand Opera, among others. Ms. Brittingham’s performances include recitals with the Market Street Arts Festival, New York Opera on Tap, and the Creagan Arts Series. She was a finalist in the Fritz and Lavinia Jensen Competition in 2014, and a semifinalist in the International Concours de Chant de Clermont-Ferrand in 2015. Ms. Brittingham has two Masters degrees from Baylor University, in Voice Performance and Music History and literature, and obtained her undergraduate degree from West Virginia University in Voice Performance and Theatre. She is featured on the album *Songs of Robert Burns*, available on Itunes. Additional information can be found at www.joaniebrittingham.com

China, premiering Karl Jenkins’ *The Armed Man: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Resit Rey Orchestra and in Ankara and Eskinehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Dr. Griffith along with the Distinguished Concerts Orchestra were 2014 and 2015 recipients of the American Prize in Conducting, professional orchestra division, and a semifinalist in the 2016 competition. Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a master’s in music education from Wichita State University, and bachelor of music education from the University of Kansas.

JOANIE BRITTINGHAM, Soprano
Holly Sorensen is known for her rich, colorful, and expressive timbre. A gifted singing actress with great versatility, Ms. Sorensen was described as having, “a grand time!…dispensing attitude with relish and producing some impressively chilling tones” – Opera News. The Tampa Bay Times writes, “a creamy mezzo that soars lusciously and is breathtaking in her cruelty,” upon making her debut as Dalila in Samson et Dalila with the St. Petersburg Opera. Ms. Sorensen performs a wide variety of repertoire, ranging from dramatic leading mezzo roles, to comic Rossini. Some of her other stage credits include, the title role in Carmen, The Mother—Hansel and Gretel, Suzuki—Madama Butterfly, La Prima Donna—Salieri’s Prima la Musica poi le Parole, Petti Sing—The Mikado, The Secretary—The Consul, Sorceress—Dido and Æneas, Prince Orlofsky – Die Fledermaus, The Princess Aunt – Suor Angelica. Some operatic performance venues include: Utah Opera, Des Moines Metro Opera, Bronx Opera, Utah Lyric Opera, Connecticut Grand Opera, Duluth Opera, Opera in the Ozarks, Ardmore Chamber Opera, Opera Company of Brooklyn, Dicapo Opera, and Boston Classical Orchestra.

Ms. Sorensen has been lauded for her concert and oratorio work, as a mezzo with “luscious tones” – Greenwich Times and “glamorous and beautiful to see and hear” – Greenwich Citizen. She most recently sang as mezzo soloist in Bach’s St Matthew Passion under Dr. Craig Jessop with the American Festival Chorus and in Beethoven’s Missa Solemnis with the Helena Symphony. She returned to Avery Fisher Hall singing as mezzo soloist in Handel’s Messiah, Mozart’s Requiem and the Durufle Requiem with DCINY where she was hailed as “radiant” by the New York Concert Review. Other performances include: Mendelssohn’s Paulus with the Oratorio Society of New York in Carnegie Hall, Respighi’s Laud to the Nativity, Mendelssohn’s Elijah, the Yizkor Requiem and Bach’s St. John Passion. Ms. Sorensen performed the Mozart Requiem and Vivaldi Gloria in Venice, Italy with Dicapo Opera, and has been a featured soloist with the Salt Lake Choral Artists in performances including the Bach B Minor Mass, and The Armed Man by Karl Jenkins. She has performed frequently with the Greenwich Choral Society and Greenwich Symphony in Connecticut, the Allentown Symphony and Norwalk Symphony. Ms. Sorensen was the first place female winner of the Nico Castel vocal competition in Carnegie Hall.
Being touted as one of the next great American Verdi baritones, Opera News describes Mark Walters as “a force to be reckoned with.” He is lauded for his performances throughout the United States as Scarpia in Tosca, Germont in La traviata, and Pizarro in Fidelio. Walters is now foraying into richer, more dramatic roles including: Die fliegende Holländer, Jochanaan in Salome, Wotan in Der Ring des Nibelungen, the title role of Sweeney Todd, and Iago in Otello.

This season, Walters sings the role of Peter in Hänsel und Gretel with Seattle Opera, Scarpia in Tosca with Opera Tampa, and the title role in a concert version of Don Giovanni with Kalamazoo Symphony. In concert, he sings in the Centennial Celebration Concert with Opera Tampa, the 10th Anniversary Gala with Opera Louisiane, Händel’s Messiah with Augustana College, Beethoven’s Symphony No. 9 with Traverse City Symphony, and a concert of Beethoven’s Symphony No. 9 and Vaughn Williams’ Serenade with Springfield Symphony.

Walters’ oratorio work includes his Carnegie Hall début in Orff’s Carmina Burana and Fauré’s Requiem; Beethoven’s Symphony No. 9 with Tallahassee Symphony, Mississippi Symphony Orchestra, and Lima Symphony; Verdi’s Requiem with Mississippi Symphony; Brahms’ Requiem with Arizona Music Festival and Händel’s Messiah with Mississippi Symphony and Händel Oratorio Society. As a featured soloist, Mr. Walters has sung in the “Milnes Voice Gala Honors James Morris,” in the Baritones on the Bayou with Opera Louisiane, as Elijah with the Pensacola Choral Society, and in a Gala concert for the Canterbury Festival, UK.
CATRIN FINCH, Harp

“Catrin has done more than anyone in harp history to bring her instrument to a wider public....” International welsh harpist, Catrin Finch, is one of the most accomplished harpists of her generation. From achieving the highest mark in the UK for her Grade 8 exam at the tender age of nine, she went on to study at The Purcell School and the Royal Academy of Music. From 2000–2004, she had the honor of reviving the ancient tradition of Royal Harpist to H.R.H, the Prince of Wales, last held in 1873. She has appeared with the world’s top orchestras around the world and recorded for most of the major international recording companies. Since her first recording of Bach’s *Goldberg Variations* for the Deutsche Grammophon label in 2007,

JORGÉ ÁVILA, Violin

Hailed as a “strong violinist” by the *New York Times*, Honduran-born Jorge Ávila has won attention as an outstanding violinist through numerous appearances as a soloist, recitalist, concertmaster, and chamber musician. A recipient of various awards and honors, Jorge received his green card under the Extraordinary Talent category, later becoming a U.S. Citizen. He was also awarded first prize at the 2001 Mu Phi Epsilon International Music Competition and the Omar del Carlo Fellowship at the Tanglewood Music Center. Jorge is the concertmaster of the Ridgefield Symphony and DCINY. He has also appeared as concertmaster with The Stamford, Westfield and Greenwich Symphony orchestras, St. Patrick’s Cathedral, Long Island Masterworks, Grace Church Orchestra, and Tanglewood Music Center, among many other orchestras. His concerto highlights include recent performances of the Mendelssohn, Brahms and Beethoven concertos, as well as Beethoven’s Triple Concerto with David Finckel and Wu Han. He has often performed live on both television and radio, and in 2008 appeared as concertmaster for His Holiness, Pope Benedict XVI, at a televised Mass held at Yankee Stadium. Jorge has recorded for Naxos, Nonesuch Records, and other labels. His solo debut CD of Spanish violin and piano Sonatas was released in 2012 on the Centaur Label. In September of 2015, Jorge was chosen to be the concertmaster for Pope Francis’ historic Mass at Madison Square Garden.
James Nyoraku Schlefer is a Grand Master of the shakuhachi and one of only a handful of non-Japanese artists to have achieved this rank. He received the Dai-Shi-Han (Grand Master) certificate in 2001, and his second Shi-Han certificate in 2008, from the Mujuan Dojo in Kyoto. He has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Tanglewood and BAM, as well as multiple venues across the country and in Japan, Indonesia, Brazil and Europe. Mr. Schlefer first encountered the shakuhachi in 1979, while working towards a career as a flute player and pursuing an advanced degree in musicology at CUNY (Queens College.) Today, he is considered by his colleagues to be one of most influential Western practitioners of this distinctive art form. As a composer, Mr. Schlefer has written multiple chamber and orchestral works combining Japanese and Western instruments as well as numerous pieces solely for traditional Japanese instruments. Mr. Schlefer is the Artistic Director of Kyo-Shin-An Arts and the curator for the Japanese music series at the Tenri Cultural Institute in NYC. He teaches shakuhachi at Columbia University, a broad spectrum of Western and World music courses at New York City Technical College (CUNY), and performs and lectures at colleges and universities throughout the United States. In December 2015, Mr. Schlefer was recognized by Musical America Worldwide for his work both as a composer and as Artistic Director of Kyo-Shin-An Arts, as one of their “30 Top Professionals and Key Influencers.” www.nyoraku.com

JAMES NYORAKU SCHLEFER, Shakuhachi
David Childs is regarded as one of the finest brass musicians of his generation. He has appeared as soloist with the BBC National Orchestra of Wales, Royal Philharmonic, BBC Concert Orchestra, Sinfonia Cymru, DCINY Symphony and BBC Philharmonic; made solo appearances at the Singapore International Festival, Welsh Proms, Harrogate International Festival, Cheltenham Festival, Melbourne International Festival, BBC Proms and New York Festival; performed solo recitals at the Wigmore Hall, Purcell Room and Bridgewater Hall; given Concerto performances at the Concertgebouw, Carnegie Hall, Queen Elizabeth Hall, Symphony Hall, New York’s Lincoln Center and London’s Royal Albert Hall; and regularly records as a solo artist for radio, television and commercial disc. David tours extensively performing in Australia, New Zealand, the Middle East, Japan, Hong Kong, Europe and the U.S.A. He is a keen advocate of new music and has premièred ten concerti for euphonium including a Royal Albert Hall BBC Proms broadcast of Alun Hoddinott’s, ‘Sunne Rising—The King Will Ride’, a Carnegie Hall US première of Karl Jenkins’ Concerto for Euphonium & Orchestra, a televised première of Philip Wilby’s Concerto for Euphonium & Orchestra, and a UK première of Christian Lindberg’s Concerto for Euphonium & Orchestra directed by the composer. David is an Associate of the Royal College of Music London; a Professor at both the Royal Welsh College of Music & Drama, and the Birmingham Conservatoire; an Artist for the Buffet Group Besson, Alliance and Reunion Blues; and is Director of Prima Vista Musik publishing house. He is also a founder member of the highly successful brass quartet Eminence Brass and Artistic Director of Wales’ premiere wind orchestra Cardiff Symphonic Winds. David is undoubtedly leading the way for euphonium players worldwide. Through his own performances he continues to showcase the euphonium as a serious solo vehicle within the world of classical music. For further information visit: www.davechilds.com
Founded in 2008 by esteemed choral and orchestral conductor Dr. Jonathan Griffith, Distinguished Concerts Orchestra (DCO) is the resident orchestra for Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. The DCO is comprised of the top NYC-area orchestral musicians, including graduates of Juilliard, The Manhattan School of Music, The New England Conservatory, and Boston Conservatory. Many DCO players who have left New York have gone on to permanent posts in orchestras such as the Boston Symphony, Los Angeles Philharmonic, and the London Philharmonic. Under the direction of Dr. Griffith and DCINY’s roster of renowned guest conductors, the DCO has been lauded by conductors and reviewers alike for its fresh interpretations, musical subtlety, and virtuosic ensemble playing in performances of choral/orchestral masterworks, as well as adventuresome new compositions. Dr. Griffith and the DCO have been awarded the prestigious American Prize in the professional orchestra category in both 2014 and 2015, and are semi-finalists in 2016. Distinguished Concerts Orchestra is driven by passion, innovative vision, a total belief in its artists, and an unwavering commitment to bringing forth an unforgettable musical experience for performer and audience alike.

Distinguished Concerts Singers International (DCSI) forms the backbone of Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. DCSI is comprised of singers and chorus members from professional, semiprofessional, and dedicated amateur ensembles, who have been invited by DCINY to appear on their concert series following a rigorous audition process with DCINY’s Artistic Team. DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire, and has drawn members from around the world, with 43 countries and 6 continents represented to date.
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Aboa Gospel (Finland), Silvia Koski, Director
Children’s Chorus of Sussex County (NJ), Deborah A. Mello, Director
Choir of the Karl-Rehein-Schule Hanau (Germany), Frank Hagelstange, Director
Côr Glanaethwy (UK), Cefin Roberts, Director
Coral San José Abesbatza-Coro In Tempore Abesbatza (Spain), Carlos Etxeberria Alonso, Director

Kantorei ev. Thomaskirche, Düsseldorf (Germany), Irina Schneider, Director
Kirchenchor Walchwil (Switzerland), Peter Werlen, Director
Mornington Peninsula Chorale (Australia), Tom Buchanan, Director
Nelson Civic Choir (New Zealand), Chris Lukies, Director
Newark Boys Chorus (NJ), Donald C. Morris, Director
*New York Festival Singers (NY), Alec Spencer, Director
*Sno-King Community Chorale, Edmonds (WA), Frank DeMiero, Director
St. Lorenz Lutheran Middle School Choir (MI), Scott M. Hyslop, Director
The Cantata Singers (NY), Will Wickham, Director
The Gisborne Singers (Australia), Stephen Brockman, Director
*Voices from City of Birmingham Choir (UK), Adrian Lucas, Director
And Individual Singers from around the globe

*Denotes DCINY Alumni

PERFORMING ARTS PARTNERS

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

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The Performing Arts Partners list includes names supplied by directors as of December 20, 2016. Any questions regarding missing or misspelled names should be addressed to the individual directors.
Founded by Iris Derke and Jonathan Griffith, Distinguished Concerts International New York (DCINY) is the leading producer of dynamically charged musical excellence. With its unforgettable concert experiences in renowned venues, empowering educational programs, and its global community of artists and audiences, DCINY changes lives through the power of performance.

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 & Principal Conductor  
Danuta Gross, Director of Finance & Administration  
Kevin Taylor, Director of Program Development  
James M. Meaders, Associate Artistic Director & Conductor  
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Thomas Reinman, Concert Operations  
Gary Crowley, Graphic Design & Website  

For PR and media inquiries, please contact Andrew Ousley of Unison Media at Press@DCINY.org or (212) 707-8566 Ext. 316.
DCINY 2017 Concert Series
Please join us for one of our upcoming events:

Monday Evening, January 16, 2017 at 7:00 PM
Stern Auditorium/Perelman Stage, Carnegie Hall
Reflections of Peace
Haydn: Missa In Angustiis
Catherine Sailer, Guest Conductor
Arnesen: Requiem
James M. Meaders, DCINY Associate Artistic Director and Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
The Music of Tchaikovsky and Whitacre
Jennifer Lapple, Director
Flutopia Wind Ensemble (VA)

Sunday Afternoon, February 19, 2017 at 1:00 PM
Stern Auditorium/Perelman Stage, Carnegie Hall
The Glory of Freedom: A Concert to Honor Our Veterans
The Music of Marquez, Mahler & Wagner
James Mick, Director
The Rochester Philharmonic Youth Orchestra (NY)
Francis Poulenc: Gloria
Erin Freeman, DCINY Debut Conductor
Randall Thompson: The Testament of Freedom
Lee Nelson, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Evening, February 19, 2017 at 8:00 PM
Weill Recital Hall at Carnegie Hall
Mercer University at Carnegie Hall
John Rutter: Requiem
Stanley L. Roberts, Guest Conductor
Mercer Singers (GA), and Distinguished Concerts Singers International, McDuffie String Ensemble

Tuesday Evening, February 21, 2017 at 8:00 PM
Weill Recital Hall at Carnegie Hall
The Music of Dinos Constantinides
Dinos Constantinides, Composer

Friday Evening, February 24, 2017 at 8:00 PM
Weill Recital Hall at Carnegie Hall
Keys to Romance
Christina Kobb, Pianist

Sunday Afternoon, March 12, 2017 at 2:00 PM
Stern Auditorium/Perelman Stage, Carnegie Hall
Windsongs
Destry Balch, Director
Kingwood High School Band (TX)
Justin W. Love, Director
Olathe North High School Bands (KS)

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

Distinguished Concerts International New York
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