Sunday Afternoon, February 19, 2017, at 1:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY

Changing Lives through the Power of Performance

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

presents

The Glory of Freedom:
A Concert to Honor Our Veterans

ROCHESTER PHILHARMONIC YOUTH ORCHESTRA
JAMES MICK, Director

RICHARD WAGNER  Prelude to Die Meistersinger von Nürnberg
GUSTAV MAHLER  Symphony No. 1, Mvt. 3, “Funeral March”
ARTURO MÁRQUEZ  Danzón No. 2

Intermission

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
ERIN FREEMAN, DCINY Debut Conductor
SUZANNE KARPOV, Soprano

FRANCIS POULENC  Gloria
  I. Gloria
  II. Laudamus te
  III. Domine Deus
  IV. Domine Fili unigenite
  V. Domine Deus, Agnus Dei
  VI. Qui sedes ad dexteram Patris

Pause

LEE NELSON, Guest Conductor

RANDALL THOMPSON  The Testament of Freedom

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
In 1862, a few years after Richard Wagner had stunned the musical world with his opera of unfulfilled passion, *Tristan und Isolde*, he produced *Die Meistersinger von Nürnberg*. Its direct, good-humored story, with links to German history and musical traditions, was like a sigh of relief after the intense drama of his more recent operas. The story is about the ambition of Walther, a social and musical upstart, to win a famous singing contest whose prize is the hand in marriage of the young woman he adores. The deeper subjects of this glorious and beloved opera are the age-old conflicts between youthful innovation and artistic creativity and the stodgy conservatism of older generations who cling to the reins of status and power.

The Prelude opens with the magisterial theme of the Guild of Master Singers. It marches forward with dignity, a sense of tradition, and more than a hint of pompousness. A second theme comes forward—the dreamy, lyrical song of young Walther. Wagner weaves together these melodies with mounting exuberance and anticipation. The Prelude concludes with the Meistersingers proudly asserting their as yet unchallenged authority and splendor as the curtain rises on a tale of musical inspiration and generational change.

Mahler was born in 1860 in Bohemia (now included in the Czech Republic). As a Jew, Mahler struggled with age-old cultural barriers, but ultimately attained the highest levels of musical leadership and respect in Vienna and throughout Europe as a conductor and composer. His premature death in 1911 at the age of fifty-one was profoundly mourned.

Gustav Mahler first performed his *Symphony No. 1* in 1889 in Budapest, to a decidedly unenthusiastic audience. Expecting the lush, clearly organized sounds of a Brahms or a Dvořák work, they were confronted with what must have seemed like a jumble of tunes, wildly contrasting emotions, and an orchestra of immense size and sound. It took a while for audiences to adjust their ears to Mahler’s intensely personal vision and complex, but deeply absorbing, music. Guided by Leonard Bernstein’s devotion to Mahler, American audiences over the past decades have increasingly been drawn into the emotional depths and creativity of his symphonic works, finding inspiring vitality as well as solace in his music. Throughout his entire First Symphony, Mahler incorporates melodies from the everyday world around him: the sounds of birds, children’s tunes, hiking songs, folk dances, and love songs. He often plays one against another, creating jarring juxtapositions. He gave the title “Funeral March” to the Third
Movement, but it’s not at all the expected solemn, mournful procession-al tune. Instead, we hear a freakish, almost jazzy, version of “Frère Jacques,” dance band tunes, and sweeping waltzes as the procession of life passes before us.

ARTURO MÁRQUEZ Danzón No. 2
(appx. 9 minutes)

Full of hypnotic rhythms and sensuous melody, Márquez’s Danzón No. 2 is one of the most joyous and irresistible musical creations of the late 20th century. Inspired by Mexican salon dance music of an earlier time, it mingles together influences from Africa, Spain, France, and Cuba that continue to form the foundation of popular music in Mexico and throughout the Caribbean Islands and Latin America. Composed in 1994, Danzón No. 2 was Márquez’s homage to the musical heritage of Mexico and to the mariachi and folk music traditions of his own family of musicians.

The piece opens with a clarinet solo soaring over pizzicato strings. The entire orchestra gradually becomes engaged in the hypnotic rhythms of the dance as it gradually intensifies and reaches an ecstatic finale. This compelling work quickly won a place in the orchestral repertory, thanks to Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela.

FRANCIS POULENC Gloria
(appx. 28 minutes)

As is often the case with works penned near the end of life, Poulenc’s Gloria represents a lifetime of musical and spiritual influences. Completed three-and-a-half years before his death, the Gloria tells Poulenc’s life story in a pithy 25 minutes. In six short movements, the work contains a tribute to Stravinsky, a musical representation of playful angels, reminiscences of his rebellious group of friends known as “Les Six,” a transcendental nod to his Catholic reawakening, orchestration worthy of his most revered instrumental compositions, and a cappella sections that evoke the Renaissance masters—all using modal scales and harmonies borrowed from the Middle Ages.

The first movement begins with a reference to the bold dotted rhythms of the Baroque French overture style—a style that Stravinsky exploited throughout his career. As a young composer, Poulenc admired the great Russian musician, so it is no surprise that the neo-classic strains of the opening progress into a Rite of Spring-inspired, rhythmically primal dance. The second movement, with its playful orchestration and schoolyard style call-and-response, hearkens back to Poulenc’s association with “Les Six,” a group of composers who prided themselves on bucking compositional trends, eschewing the music of Wagner and Debussy, and embracing bawdiness and humor in even the most pious of settings. Describing this movement, Poulenc remarked: “I was simply thinking...of the Gozzoli frescoes in which the angels stick out their tongues. I was thinking, too, of the serious Benedictines whom I saw one day playing soccer.” In the middle, the jovial soccer game pauses for five short measures as the monks chant “Gratias agimus tibi” (we give thanks to Thee).
In 1936, Poulenc’s fellow composer, Pierre-Octave Ferroud, was decapitated in a car accident. This tragedy, plus a pilgrimage to the Rocamadour commune, brought about Poulenc’s spiritual awakening. He began writing more sacred and liturgical works. With hymn-like chords descending from heaven and a soprano solo that leads the chorus through a multitude of dynamics and harmonies, the music is clearly connected to the traditions of the Catholic Church.

The fourth and fifth movements toggle the listener between the levity of “Les Six” and Poulenc’s 1930’s enlightenment—both with the primal strains of Stravinsky’s *Rite of Spring* woven throughout. Finally, in the sixth movement, all of Poulenc’s autobiographical moments come together into one transcendental sendoff. We hear the angularity of Poulenc’s mentor, Cathedral-worthy *a cappella* moments, light-hearted dance rhythms, and a sacred “Amen” exclaimed in three medieval modes over five measures. Only in the last 39 measures do all of these influences disappear. There is no more tribal rhythm, no dance hall, no playfulness, and no hint of the middle ages. The melody is based on two simple notes, strings play with muted color and soft rhythm, and woodwinds and harp provide a gentle rolling accompaniment. Perhaps Poulenc could only praise God by shedding his earthly influences and finding a new voice—one that is uniquely French and uniquely his.

—Erin Freeman

**RANDALL THOMPSON** *The Testament of Freedom*  
(*appx. 21 minutes*)

Commissioned and first performed in 1943 by the Virginia Glee Club, *The Testament of Freedom* was written to celebrate the bicentennial of Thomas Jefferson’s birth and to acknowledge his role in founding the University of Virginia. Since then, its dramatically soaring, hymn-like melodies and compelling harmonic structure set atop the Founding Fathers’ stirring prose has made it a staple of the male chorus repertoire. Jefferson, who above all believed in the idea of “certain unalienable rights,” was also the standard bearer for a society based upon personal liberty tempered with mutual respect: a model which he held up against the “hereditary bondage” of European style monarchy. His words, which were so revolutionary at the time, continue to ring true as society moves ever-forward (if sometimes faltering) toward equality, freedom and peaceful co-existence.

—Matt Oltman
Gloria
FRANCIS POULENC

I. Gloria
Gloria in excelsis Deo.
Et in terra pax hominibus bonaevoluntatis.

II. Laudamus te
Laudamus te. Benedictimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnum gloriam tuam.

III. Domine Deus
Domine Deus, Rex caelestis,
Deus Pater omnipotens.

IV. Domine fili unigenite
Domine Fili unigenite, Jesu Christe.

V. Domine Deus, Agnus Dei
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

VI. Qui sedes ad dexteram Patris
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory be to God on high, and on earth peace, good will towards men.

We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory.

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ.

O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.
For thou only art holy; thou only art the Lord; thou only, O Christ, art most high with the Holy Ghost, in the glory of God the Father.
Amen.
The Testamento of Freedom
RANDALL THOMPSON

I
The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

A Summary View of the Rights of British America (1774)

II
We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice, and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great...We gratefully acknowledge, as signal instances of the Divine favor towards us, that His Providence would not permit us to be called into this severe controversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed on the means of defending ourselves. With hearts fortified with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unba...
Dr. James Mick, assistant professor of music education at Ithaca College’s School of Music, was appointed music director of the Rochester Philharmonic Youth Orchestra in 2015. A pre-service teacher specialist, Dr. Mick guides future music educators in string pedagogy, orchestral rehearsal techniques and conducting. He is a popular conductor of regional and All-State orchestras, a frequent guest at music workshops and conferences, and serves as president of the New York State Chapter of the American String Teachers Association. Dr. Mick continues to be an active double bass performer in a wide variety of orchestral and jazz ensembles as well as serving as music director of the Ithaca Community Orchestra.

The Rochester Philharmonic Youth Orchestra was established in 1970 to offer young musicians of this city in western New York State superb orchestral experiences. Sponsored by the Rochester Philharmonic Orchestra, the RPYO has been enriched by the presence of the Eastman School of Music, the RPO, and the many professional musicians who have made Rochester their home. Its ninety middle and high school musicians are drawn from schools within and around the Rochester metropolitan region, where public school music education programs have deep and committed community support. Musicians formerly from the RPYO currently fill chairs in the Chicago, San Francisco, Atlanta, Pittsburgh, Dallas Symphonies and the New York and Rochester Philharmonic Orchestras, in addition to numerous other ensembles throughout the country. Whatever their later professional direction, all of the teenage musicians experience life-enriching musical growth as members of the youth orchestra that profoundly affects their later personal and professional lives.
Erin Freeman holds a joint position with the Richmond Symphony (Director of the Richmond Symphony Chorus) and Virginia Commonwealth University (Director of Choral Activities). This appointment follows seven successful years as Richmond Symphony’s Associate Conductor and includes overseeing all of the choral ensembles at VCU and preparing the 150-voice Richmond Symphony Chorus. Freeman is also Artistic Director of Wintergreen Performing Arts, where her creative programming has resulted in record crowds, increased donations, and a Washington Post endorsement.

Previous positions include Director of Orchestras at Baltimore School for the Arts and American University, Conductor at Northwestern University’s National High School Music Institute, Lecturer for the National Philharmonic and the Baltimore Symphony Orchestra, Music Director of the Richmond Philharmonic, and Resident Conductor at Peabody Conservatory. Freeman holds degrees from Northwestern University (BMus), Boston University (MM), and Peabody Conservatory (DMA). Instructors include Gustav Meier, Victor Yampolsky, Helmuth Rilling, Murry Sidlin, Ann Howard Jones, and Robert Shaw.

ERIN FREEMAN, DCINY Debut Conductor

Freeman has conducted the Buffalo Philharmonic Orchestra, South Carolina Philharmonic, Savannah Symphony, and ensembles in Massachusetts, Maryland, Virginia, Georgia, Missouri, and Illinois. In 2015-2016, Freeman made her debut with Berkshire Choral International (BCI) and the Springfield Symphony. In 2016-2017 Freeman will return to BCI, conduct the Richmond Ballet in multiple productions, and make her Carnegie Hall debut.

SUZANNE KARPOV, Soprano

Hailed by the San Francisco Chronicle for her “elegant” soprano, both “incisive and tender,” Suzanne Karpov is quickly distinguishing herself as one of the country’s leading young sopranos. A native of Oceanside, New York, Ms. Karpov is a recent graduate of the Maryland Opera Studio (University of Maryland, College Park), and earned her Bachelor’s degree from Boston University, magna cum laude. Ms. Karpov’s roles with the Maryland Opera Studio include Berenice in Rossini’s L’occasione fa il ladro, Miss
Pinkerton in Menotti’s Old Maid and the Thief, Despina in Mozart’s Cosi fan tutte, as well as the premiere of Derrick Wang’s Scalia/Ginsburg in which she played the role of Justice Ruth Ginsburg. In the 2015-16 season, Ms. Karpov made her debut with the Washington Bach Consort and with Loudoun Lyric Opera, was a finalist in the Vocal Arts DC competition, won an Encouragement Award from the Metropolitan Opera National Council, and won 1st place at the national NATS Competition in Chicago. Previously, she has won the Donizetti Award from the Orpheus Vocal Competition, Third Prize in the Five Towns Music and Arts competition, and Second Place in the Classical Singer competition (University division). Recent engagements have included her role debut of Abigail in Ward’s The Crucible (Miami Summer Music Festival), Clio in the North American premiere of Parnasso in festa with the American Bach Soloists Academy (San Francisco) and her debut with Washington National Opera as the soprano Bridesmaid in Le Nozze di Figaro. Future engagements for the 2016-17 season include appearances with the American Bach Soloists, Boston Early Music Festival, and the Washington Bach Consort.

**LEE NELSON, Guest Conductor**

Dr. Lee Nelson is the Patricia R. Zahn Chair in Choral Conducting and Director of Choral Activities at Wartburg College in Waverly, Iowa. He conducts the Wartburg Choir and Ritterchor (men’s choir) and teaches beginning and advanced conducting. He also serves as the artistic director of Christmas with Wartburg, which is televised nationally each December. Under Nelson’s direction, the Wartburg Choir has performed nationally and internationally including an unprecedented performance at the White House and the National Cathedral in Washington, DC. Internationally renowned composer Morten Lauridsen praised Nelson and the Wartburg Choir’s performance of his “O Magnum Mysterium” stating: “It was in the top echelon of any performance of that piece by any choir that I have ever heard.” Nelson was recently honored with the John O. Chellevold Award for Excellence in Teaching. An active clinician, Nelson has directed all state and honor choirs throughout the United States and Canada. Earlier in his career, Nelson won the National ACDA Graduate Conducting Competition in Los Angeles. Choirs under Nelson’s direction have performed at multiple ACDA conferences and at Carnegie Hall. A champion of contemporary music, Nelson regularly commissions and performs new works of choral literature. ECS Publishing distributes the Lee Nelson Choral Series nationally and internationally.
DISTINGUISHED CONCERTS ORCHESTRA

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 Julliard, 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 adventurous 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

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, semi-professional, 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 42 countries and 6 continents represented to date.
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

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The Big Canoe Chapel Men’s Chorus (GA), V. Lamar Helms, Director
Chariton High School Choir (IA), Tyler J. Urich, Director
The Choir of Rugby School (UK), Richard Tanner, Director
Citrus Community Concert Choir (FL), Jacki Scott, Director
Cold Spring Area Maennerchor (MI), Roger Towler, Director
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Southwest Minnesota Men’s Chorus (MN), Wendy Johnson, Director
Staples Area Men’s Chorus (MN), H. Robert FreeloVE II, Director
The VCU Commonwealth Singers (VA), Erin Freeman, Director
Virginia Symphony Orchestra Chorus (VA), Robert Shoup, Director
Wartburg College Ritterchor (IA), Lee Nelson, Director
West Point Alumni Glee Club (VA), Nancy Tittelbaugh Riley, Director

And individuals from around the globe

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

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ROCHESTER PHILHARMONIC YOUTH ORCHESTRA

Violin
William Baker
Sarah Chen
Yawen Ding
Lauren Drake
Epongue Ekille
Rachel Green
Felipe Hanuch
Jasmine Kiley
Daniel Kim
Mark Krysan
Jude Kukla
Brian Lin
Nadia Linton
Alexander Liu
Marisa Modugno
Katie Munechika
Kristen Nalecz
Audrey Potter
Jylia Serfino
Vani Shukla
Mira Bella Sirianni
Austin Benny Smith
Jessica Tang
Uno Valentine
Catherine Wu
Chie Xu
Serena Yang
Zachary Yung
Joy Zhang
Isaac Chin
Sarah Chen
Brianna Grieff
Sarah Chen
Barbara Hansen
Leah Poleshuck-Rosenhack
Audrey Scudder
Liza Sommers
Melody Sun
Kaitlyn Walker
Cecilia Weber
Leah Xiao
June Barton
Owen Cummings
Benjamin Doanes
Jacqueline Hager
Felix Huang
Ji-Mi Jang
Eli Jones
Alicia Loui
Matthew Lucia
Joyce Luo
Gregory Moon
Thomas Neumaier
Steven Wang
Emma Rose
Whitehead
Daniel Ye

Double Bass
Anna Bernegger
Misha Bjerkens
Sarah Wager

Flute
Promiti Datta
McKena Stickney
Kyle Yuan

Oboe
Brianna Birnbaum
Erika Dick
Alexandra DiTommaso
Brianna Donnelly

Clarinet
David Kim
Talor Marren
James Philippy
Peter Wall

Bassoon
Jacob Auchman
Yizuo Chen

Horn
Benjamin Edelson
Trevor Healy
Christine Ott
Tori Postler

Trumpet
Eliane Grace
Matthew Piazzo
Max Robbins
Keoni Smith

Trombone
Nicholas Pogharian
Kyle Mueller
Kevin Dick

Tuba
Joshua Mantegna

Bass Trombone

Harp
Lauren Schrempp

Percussion
Meshach Cornelius
Jaz Koft
Andrew LaFavor
Darian Saracevic

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

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.

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DCINY 2017 Concert Series
Please join us for one of our upcoming events:

Sunday Evening, February 19, 2017, at 8:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Mercer University at Carnegie Hall
John Rutter: Requiem
Stanley L. Roberts, Conductor
Mercer Singers (GA)
Stanley L. Roberts, Director
McDuffie Center String Ensemble
Amy Schwartz Moretti, Director

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

Friday Evening, February 24, 2017 at 8:00
Weill Recital Hall at Carnegie Hall
Keys to Romance
Christina Kobb, Pianist
**Sunday Afternoon, March 12, 2017 at 2:00**  
Stern Auditorium/Perelman Stage, Carnegie Hall  

**Wind Songs**  
Kingwood High School Band (TX)  
Destry Balch, Director  
Olathe North High School Wind Ensemble and Symphonic Band (KS)  
Justin W. Love, Director

**Sunday Evening, March 19, 2017 at 8:30**  
Stern Auditorium/Perelman Stage, Carnegie Hall  

**I Hear America Singing: The Music of André Thomas and Greg Gilpin**  
Greg Gilpin: Music for Young Voices (Children’s Choirs and Middle Schools)  
Greg Gilpin, Guest Conductor  
The Music of André Thomas  
André Thomas, Guest Conductor  
Distinguished Concerts Orchestra and Distinguished Concerts Singers International  
West Orange High School Concert Choir (FL)  
Jeffery Redding, Director

**Monday Evening, March 20, 2017 at 7:00**  
Alice Tully Hall, Lincoln Center  

**Vocal Colors**  
DCINY Composer Spotlight—The Music of Eric Barnum, Timothy Takach, and John Conahan  
Distinguished Concerts Singers International  
University of the Incarnate Word Cardinal Chorale  
William Gokelman, Director

**Friday Evening, March 24, 2017 at 7:00**  
Alice Tully Hall, Lincoln Center  

**An Evening with Troy Colt Bands**  
The Troy Jazz Ensemble  
The Troy Concert Band  
The Troy Symphonic Band  
Brian Nutting, Director

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Distinguished Concerts International New York  
250 West 57th St, Suite 1610, New York, NY 10107  
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Steve Reich is a Pulitzer Prize–winning composer, acclaimed for his visionary style where rhythmic pulse, novel use of repetition, and ingenious contrapuntal explorations come together in new and daring ways. But Reich’s music cannot be pigeonholed; early on, he had a fascination with non-Western musical traditions, including Indonesian gamelan, African drumming, and Hebrew cantillation. Although he began his career as an avant-garde iconoclast, he has become one of the most respected composers of our time.

A highlight of his residency is an all-Reich birthday celebration, which includes a special concert performance of the groundbreaking video opera *Three Tales* that he composed in collaboration with pioneering video artist Beryl Korot, and the world premiere of *Pulse*, a work co-commissioned by Carnegie Hall.

**November 1 | February 11 | March 24**

carnegiehall.org/reich

Steve Reich curates four concerts that explore how the language of composition changed from the mid–20th century to the present day by pivoting from serial atonal music toward a more harmonic and rhythmic style spearheaded by Reich and such composers as Terry Riley, Philip Glass, and Arvo Pärt. These four concerts trace the development of a new music, from the pioneering generation of Reich and his peers, to composers associated with the Bang on a Can collective, and on to the young innovators of today.

**March 30 | April 6, 19, and 26**