Sunday Evening, May 28, 2017, at 8:30
Isaac Stern Auditorium / Ronald O. Perelman Stage

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

presents

BRAHMS’ REQUIEM

Distinguished Concerts Orchestra
Jonathan Griffith, DCINY Artistic Director and Principal Conductor

JOHANNES BRAHMS  Tragische Ouvertüre, Op. 81

Pause

Distinguished Concerts Orchestra
Distinguished Concerts Singers International
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Claire Kuttler, Soprano
Andrew McLaughlin, Baritone

JOHANNES BRAHMS  Ein deutsches Requiem, Op. 45

I. Selig sind, die da Leid tragen
II. Denn alles Fleisch, es ist wie Gras
III. Herr, lehre doch mich
IV. Wie lieblich sind deine Wohnungen
V. Ihr habt nun Traurigkeit
VI. Denn wir haben hier keine bleibende Statt
VII. Selig sind die Toten

This evening’s performance will run without an intermission.

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Notes ON THE PROGRAM

JOHANNES BRAHMS (1833–1897) Tragische Ouvertüre, Op. 81
(14 minutes)

Brahms composed this work on holiday during the summer of 1880, and Hans Richter led the first performance with the Vienna Philharmonic on December 26 of that year. In two different editions of Essays in Musical Analysis, Sir Donald Francis Tovey pontificated at length about the tragedy Brahms had in mind for this companion piece to the jolly Academic Festival Overture. From Ischl in the Austrian Alps the composer wrote to his publisher, “I could not refuse my melancholy nature the satisfaction of composing an overture for a tragedy.” To his friend the conductor Carl Reinecke, he said of the pair that “one of them weeps, the other one laughs,” as with the comic and tragic masks in Greek and Roman theater.

Brahms did not, however, give any further hint of a specific “tragedy,” nor had he suffered any recent private loss or given any indication of uncommon sadness. He wasn’t, in truth, very fond of the title Tragic, referring to the work at one point as the “Dramatic Overture” although a canvass of his friends failed to produce an alternative that anyone liked better. Interestingly, 64 measures at the end of the exposition appeared in a sketchbook from the year 1869, which was principally concerned with the working-out of his Alto Rhapsody and Liebeslieder Waltzes. By then, inward grief over his mother’s death had been sublimated in A German Requiem, and he had made the pleasant decision to live permanently in Vienna.

A melancholy streak in Brahms’ personality that dated from childhood surfaced regularly in his later music, but “Melancholy Overture” wouldn’t have sounded half so well as Tragic, although it more nearly fits the mood of Op. 81. In the event, this structurally traditional work (unlike the Academic Festival) opens
with a pair of Beethovenian chords used thematically later on to set up the gloomy and agitated D minor main subject in 2/2 time. This theme is developed considerably before we hear a more lyrical second subject in F major. A third subject (the one from his 1869 sketchbook, with dotted rhythm and horn punctuation) adds a further element of contrast before the development properly begins molto più moderato—much slower than the exposition tempo. This development is brief, however, after which the three subjects are recapitulated in reverse order, as Beethoven’s did in the Coriolan Overture, and Wagner’s in The Flying Dutchman.

Notes by Roger Dettmer

JOHANNES BRAHMS  Eins deutsches Requiem, Op. 45
(68 minutes)

Early in 1865, Johannes Brahms’ mother died of a stroke in Hamburg at the age 76. Notified of her illness, he raced to her bedside but arrived too late. His years away in Vienna had created a distance from his parents, who were of humble, working-class origin and whose marriage had disintegrated despite his attempts to reconcile them. Left with the responsibility for his mother, he nevertheless had always regarded her as a source of strength and support. Her death appears to have been a catalyst for the finalization of an idea that had been with him for several years, probably since the tragic final illness of his friend and mentor, Robert Schumann. In an entry in his diary, Schumann had contemplated the idea of a Mass for the dead with a more gentle, comforting text than that of the Catholic Requiem Mass.

In response, nearly a decade before his mother’s death, Brahms made sketches (lost with all his other working papers) for a four-movement funeral cantata, which finally came to fruition in the Requiem. The slow movement for a discarded Symphony in D minor, which also supplied material for the First Piano Concerto, provided the basis of the Requiem’s second movement funeral march, Denn alles Fleisch, es ist wie Gras (For all flesh is as grass). Amassing all of these earlier musical and textual ideas, Brahms formally started work on Ein deutsches Requiem, finishing it in August 1866 except for the fifth movement, Ihr habt nun Traurigkeit (And you now have sorrow), which he added in 1868 after the premiere. The Requiem was to be his longest work and the first to garner him international recognition.

The Requiem is a personal statement of faith, intentionally distanced from institutional religion. The German of the title refers only to the language from which the texts were taken and it is meant neither to apply to a single nation nor to a specific religion. Brahms selected a group of Scriptural texts from Martin Luther’s translation of both the Hebrew and Christian Scriptures, and the Apocrypha, shaping the work in keeping with his own spiritual and musical vision.

The Catholic Requiem Mass opens with a prayer for the eternal rest of the deceased, but by far, the largest portion is dominated by the sequence Dies irae, a poetic depiction of the soul’s terror on the Day of Judgment. In contrast,
Brahms’ *Requiem* is a memorial to the dead, a comfort to those left behind and the promise of eternal redemption. But far from soothing sentimentality, the *Requiem*, addresses the complexities of the meaning of life, death and resurrection.

The work as a whole is a grand arch of which the apex, Movement 4, is the choral description of the joy of eternal life. Surrounding it are movements reflecting the pain of death and the search for meaning, as well as teachings on God’s cosmic order. The funeral march in the second movement is balanced by the theme of the resurrection in the sixth movement. Similarly, the baritone solo in the third movement balances the soprano solo in the fifth movement. Framing the work as a whole are Movements 1 and 7, using much of the same music and offering peace and comfort to the living and the dead. At the apex of the arch is a chorus expanding on the soul’s final resting place with God.

The opening movement introduces the premise of the entire work, *Selig sind, die da Leid tragen* (Blessed are they that mourn), focusing on the mourners rather than on the deceased. Brahms also uses the chorus’s opening three-note motive on the word “Selig” as the mortar that fuses the building blocks of the arch.

This funeral march is the darkest and longest section of the work, reminding the mourners of the inevitability of death—although without the terror of damnation. In the middle section, beginning as an a cappella chorus, *So seid nun geduldig…bis auf die Zukunft des Herrn* (Be patient…for the coming of the Lord), Brahms presents the final Judgment as redemptive and switches the mode from minor to major accompanied by an increase in tempo. A return to the funeral march is followed by a dramatic choral fugue, *Aber des Herrn Wort bleibet in Ewigkeit* (But the Word of the Lord is eternal), promising eternal salvation. Brahms’ use of climactic fugues—there are three in the *Requiem*—has its source in the tradition of fugal movements in Baroque and Classical settings of the mass.

*Herr, lehre doch mich* (Lord, teach me that I must die) for baritone and chorus is a prayer in which the individual acknowledges his mortality and the vanity of earthly gratification, and, finally, commends his soul to God. It concludes with a double fugue, one subject for the chorus, the second subject for the orchestra, portraying the return of all righteous souls to the Lord in everlasting peace. Bearing witness to the universality of this prayer, whose text is from the Hebrew Scriptures (Psalm 39), are the many arrangements of this movement sung in Reform synagogues on *Yom Kippur* (the Day of Atonement).

*Wie lieblich sind deine Wohnungen* (How lovely is Thy dwelling place), is the central description and promise of eternal life. It is a simple ABA song form for the chorus, whose middle section is a passionate outburst of longing for God.

The soprano soloist, echoed by the chorus, promises comfort and eternal joy for those in mourning as well as for the dead. Musically as well, it is a counterweight to the baritone’s somber musings on the vanities of this world in the third movement.

*Denn wir haben hie keine bleibende Statt* (Here on earth we have no continuing place) celebrates the eternal kingdom of God. Brahms wrote a great deal of choral music and knew intimately
the cantatas of Johann Sebastian Bach and the oratorios of Handel, who used the same text in Part III of Messiah. Like his predecessors, Brahms made extensive use of tone painting in keeping with the text.

The final movement returns to themes—both textual and musical—from the beginning of the Requiem; this time, however, it is the dead, rather than the mourners, who are blessed. The music, however, is more passionate as it sums up the message of eternal life that has been the principal focus of the entire work. Despite a lukewarm reception in Vienna of the first three movements of the Requiem in 1867, the entire work—minus what is now the fifth movement—was premiered on Good Friday 1868 in the cathedral of Bremen to great acclaim. Brahms later added the fifth movement, dedicated specifically to his mother, and the entire work was performed in February of 1869.

Notes by Joseph & Elizabeth Kahn
Texts & TRANSLATIONS

Ein deutsches Requiem
JOHANNES BRAHMS

I. Selig sind, die da Leid tragen

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
ernten mit Freuden erntet.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben

Blessed are they that mourn,
for they shall be comforted.
They who sow in tears,
shall reap in joy.
Go forth and cry,
bearing precious seed,
and come with joy
bearing their sheaves

II. Denn alles Fleisch, es ist wie Gras

Denn alles Fleisch ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass,
and the glory of man
like flowers.
The grass withers
and the flower falls.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfah
den Morgenregen und Abendregen.

Therefore be patient, dear brothers,
for the coming of the Lord.
Behold, the husbandman waits
for the delicious fruits of the earth
and is patient for it, until he receives
the morning rain and evening rain.

Aber des Herrn Wort bleibt in
Ewigkeit.

But the word of the Lord endures for
eternity.

Die Erlöseten des Herrn werden
wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte
sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg
müssen

The redeemed of the Lord will come
again,
and come to Zion with a shout;
 eternal joy shall be upon her head;
They shall take joy and gladness,
and sorrow and sighing must depart

III. Herr, lehre doch mich

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.

Lord, teach me
That I must have an end,
And my life has a purpose,
and I must accept this.
Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.

Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wessoll ich mich trösten?
Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes
Hand
und keine Qual rühret sie an

IV. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar

V. Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand von
euch nehmen.

Sehet mich an:
Ich habe eine kleine Zeit Mühe und
Arbeit gehabt
und habe großen Trost funden.

Ich will euch trösten,
wie Einen seine Mutter tröstet

Behold, my days are
as a handbreadth before Thee,
and my life is as nothing before Thee.
Alas, as nothing are all men,
but so sure the living.

They are therefore like a shadow,
and go about vainly in disquiet;
they collect riches, and do not know
who will receive them.
Now, Lord, how can I console myself?
My hope is in Thee.

The righteous souls are in God’s hand
and no torment shall stir them

How lovely are thy dwelling places,
O Lord of Hosts!
My soul requires and yearns for
the courts of the Lord;
My body and soul rejoice
in the living God.

Blessed are they that dwell in thy
house;
they praise you forever

You now have sorrow;
but I shall see you again
and your heart shall rejoice
and your joy no one shall take from
you.

Behold me:
I have had for a little time toil and
torment,
and now have found great consolation.

I will console you,
as one is consoled by his mother

(Please turn the page quietly.)
VI. Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen

Lord, Thou art worthy to receive all praise, honor, and glory, for Thou hast created all things, and through Thy will they have been and are created

VII. Selig sind die Toten

Selig sind die Toten, die in dem Herrn sterben, von nun an

Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach

Blessed are the dead that die in the Lord from henceforth

Yea, saith the spirit, that they rest from their labors, and their works shall follow them
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. He made his Carnegie Hall conducting debut in 1989 and has conducted well over 100 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins’ Stabat Mater, The Armed Man, and Te Deum, Sergei Taneiev’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 Martin 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 China, premiering Karl Jenkins’ The Armed Man: A Mass for Peace in Beijing and Shanghai, and to Pisa, Italy. He and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio, Yunus Enre, 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, is the 2014 winner of the American Prize in Conducting, professional orchestra division, and a semi-finalist in the 2015 and 2016 competitions. 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.

CLAIRE KUTTLER, Soprano

Praised for her “glistening torrents of sound” (Opera News), American lyric soprano Claire Kuttler is a versatile singing actress, performing operatic, concert, and golden age musical theater repertoire throughout the United States. Ms. Kuttler began 2017 with her company and role debuts as Bea in Jake Heggie’s Three Decembers with Opera Birmingham, followed by recitals in Burtonsville, MD and Davenport, IA throughout the spring. Her upcoming engagements include Alexis in Offenbach’s The Island of Tulipatan (L’île de Tulipatan) with the Light Opera of New York (cast recording to be released by Albany Records), and Hanna Glawari in The Merry Widow with New Rochelle Opera. Other credits include performances with Palm Beach Opera, Central City Opera, Bel Canto at Caramoor, Southold Opera, Fargo Moorhead Opera, the Green Mountain Opera Festival, Crested Butte Music Festival, Opera LaFayette, the Santa Barbara Chamber Orchestra, and New Jersey Festival Orchestra. Her operatic repertoire includes Mimi/La bohème, Antonia/Les Contes D’Hoffmann, Female Chorus/The Rape of Lucretia, Governess/The Turn of the Screw, Elaine O’Neill/Later the Same Evening (Musto–world premiere cast), Donna Elvira/Don Giovanni, La Contessa/Le nozze di Figaro, Fiordiligi/Cosi fan tutte, Arabella/Arabella, Marguerite/Faust, Desdemona/Otello, and Hanna Glawari/The Merry Widow. Ms. Kuttler resides in New York City and holds degrees from the Mannes College of Music, the University of Maryland, College Park and Concordia College, Moorhead, MN. For further information, please visit www.clairekuttler.com.
Baritone Andrew McLaughlin is praised for his artful interpretations of opera, oratorio, and art song repertoire. A frequent performer with Washington National Opera, he appeared in roles such as Brian Young in *An American Soldier*, Rex in *An American Man*, the Spanish Sailor in *Moby Dick*, and in their production of *Carmen*. As a champion of new works, Mr. McLaughlin performed roles in the premières of Robert Patterson and Mark Campbells’ *The Whole Truth* with UrbanArias, Janice Hamer’s *Lost Childhood* with National Philharmonic Orchestra, Claude Debussy/Robert Orledge’s *La Saulaie* with University of Maryland Repertory Orchestra, and Frank Proto’s *Shadowboxer* with Maryland Opera Studio. This season Mr. McLaughlin, as a recipient of the Marc and Eva Stern Fellowship, performs multiple concerts at SongFest, including the baritone solo in Jake Heggie’s *Thoughts Unspoken*, William Bolcom’s *Gettysburg: July 1, 1863*, and Gabriel Fauré’s *Cinq mélodies “De Venise.”* He will also be performing in *Champion*, as well as a soloist in the American Opera Initiatives Festival with Washington National Opera. In recent seasons, he performed the roles of Judge/Captain/Crook in Bernstein’s *Candide* with the Baltimore Symphony Orchestra, Schaunard in Puccini’s *La Bohème* with Virginia Opera, and Gregorio in an exciting co-production of *Roméo et Juliette* with Opera Carolina, Virginia Opera, Lyric Opera Baltimore, and Toledo Opera.

**DISTINGUISHED CONCERTS ORCHESTRA**

Founded in 2008 by esteemed choral and orchestral conductor, 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 some of the top orchestral musicians in the area, including numerous graduates of Juilliard, The Manhattan School of Music, The New England Conservatory, and Boston Conservatory. While the vast majority of these players have performed in every DCINY production since its inception, those players who have left the New York area have gone on to permanent posts in orchestras such as the Boston Symphony, Los Angeles Philharmonic, and the London Philharmonic.

Under the direction of Jonathan Griffith and DCINY’s roster of notable guest conductors, the DCO performs at Carnegie Hall and Lincoln Center. Whether performing choral/orchestral masterworks or premiering adventurous new compositions, the DCO has been lauded by conductors and reviewers alike for its fresh interpretations, musical subtlety and virtuosic ensemble playing. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra.
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 around the world. Between 30–40% of the singers are alumni of DCSI and have sung in two or more of the DCINY concert series over the years. The DCSI has drawn members from 43 countries and 6 continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

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*Classic Choral Society (NY), Janiece Kohler, Director
Manly Warringah Choir (Australia), Carlos Alvarado, Director
*New Dominion Choraliers of Prince William County (VA), Katherine Nelson-Tracey, Director
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*Richmond Choral Society (NY), Marina Alexander, Director
West Valley Chorale (AZ), Ken Goodenberger, Director
Wymondham Choral Society (United Kingdom), Claire Dixon, Director
And Individual Singers from around the globe

*Denotes DCINY Alumni

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Distinguished Concerts Singers International

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For PR and media inquiries, please contact Press@DCINY.org or (212) 707-8566 Ext. 307.
DCINY 2017 Concert Series

Please join us for one of our upcoming events:

Monday Evening, May 29, 2017, at 7:00
David Geffen Hall, Lincoln Center
With Strength & Joy
Antonio Vivaldi: Gloria
William C. Powell, Guest Conductor
Pepper Choplin: Psalm 23: A Journey with the Shepherd
Pepper Choplin, Composer/Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Tuesday Evening, May 30, 2017, at 7:00
Weill Recital Hall, Carnegie Hall
Ian Gindes, Pianist

Sunday Afternoon, June 4, 2017, at 2:00
David Geffen Hall, Lincoln Center
Portraits of Healing
Tyler’s Suite
Timothy G. Seelig, Conductor Laureate
Stephen Schwartz, DCINY Composer-in-Residence
Nancy Nail, Special Guest Artist
Michael McCorry Rose, Special Guest Artist
The Music of Ola Gjeilo
James M. Meaders, DCINY Associate Artistic Director and Conductor
Ola Gjeilo, DCINY Composer-in-Residence
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, June 11, 2017, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
The Music of Vaughan Williams
Ralph Vaughan Williams: Sancta Civitas
Craig Jessop, Conductor Laureate
Ralph Vaughan Williams: Dona Nobis Pacem
Nina Nash-Robertson, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Saturday Evening, June 17, 2017, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Song/Play
Alberto Grau: La Doncella
Cristian Grases, Guest Conductor
Alberto Grau: La Avispa Brava (World Premiere)
María Guinand, Guest Conductor
Alberto Grau, DCINY Composer-in-Residence
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Charlotte Symphony Youth Orchestra (NC)
Ernest Pereira, Director
Monday Evening, June 26, 2017, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
*Canta! Canta! Canta!*
The Music of Francisco Núñez
Francisco Núñez, *Composer/Conductor*
Distinguished Concerts Singers International
Ensemble Monterey Chamber Orchestra & Cabrillo Symphonic and Youth Choirs (CA)
John D. Anderson, *Director*
Cheryl M. Anderson, *Director*

Sunday Evening, October 1, 2017, at 7:30
Weill Recital Hall, Carnegie Hall
**The Music of Dinos Constantinides**
Dinos Constantinides, *Composer*

Sunday Evening, November 19, 2017, at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall
**The Music of Mark Hayes and Randol Bass**
Mark Hayes: International Carol Suite (New York Premiere)
Mark Hayes, *Composer/Conductor*
The Music of Randol Bass
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Randol Bass, *DCINY Composer-in-Residence*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 26, 2017, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
*Messiah...Refreshed!*
George Frideric Handel: Messiah (Goossens’ Edition)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, November 27, 2017, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
**The Music of Joseph Martin featuring Dailey & Vincent**
Joseph Martin: Appalachian Winter
Joseph Martin: Rhapsody in Bluegrass (World Premiere)
Joseph Martin, *Composer/Conductor*
Grammy Award–winning Bluegrass ensemble, Dailey & Vincent
Distinguished Concerts Singers International

**Celebrating DCINY’s 10th Anniversary Season:**
Monday Evening, January 15, 2018, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
**The Music of Sir Karl Jenkins**
Jenkins: The Armed Man: A Mass for Peace
Jenkins: Sing! The Music Was Given (World Premiere, Courtesy of the DCINY Premiere Project)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Sir Karl Jenkins, *DCINY Composer-in-Residence*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

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