Monday Evening, May 28, 2018 at 7:00

Celebrating DCINY’s 10th Anniversary Season!

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

presents

The Sacred and Profane: Carmina Burana

William C. Powell, Guest Conductor
Rosephanye Powell, Composer-in-Residence, Narrator & Soloist
Distinguished Concerts Orchestra
Distinguished Concerts Singers International

ROSEP H A N YE P O W E L L  Gospel Trinity (New York Premiere)
I. The Lord is in His Holy Temple
II. Jesus, Son of God
III. Holy Spirit, Come
IV. Gloria Patri

Intermission

Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Penelope Shumate, Soprano
Dillon McCartney, Tenor
Keith Harris, Baritone
Distinguished Concerts Orchestra
Distinguished Concerts Singers International

CARL ORFF Carmina Burana
FORTUNA IMPERATRIX MUNDI
1. O Fortuna
2. Fortune plango vulnera

I. PRIMO VERE
3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Please make certain your cellular phone, pager, or watch alarm is switched off.
UF DEM ANGER
6. Tanz
7. Floret Silva
8. Chramer, gip die varwe mir
9. Reie
   i. Swaz hei gat umbe
   ii. Chume, chum, geselle min
   iii. Swaz hei gat umbe
10. Were diu werlt alle min

II. IN TABERNA
11. Estuans interius
12. Olim lacus colueram
13. Ego sum abbas
14. In taberna quando sumus

III. COUR D’AMOURS
15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellula
20. Veni, veni, venias
21. In trutina
22. Tempus et iocundum
23. Dulcissime

BLANZIFLOR ET HELENA
24. Ave formosissima

FORTUNA IMPERATRIX MUNDI
25. O Fortuna

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Notes on the Program

Gospel Trinity (New York Premiere)
ROSEP H A N YE P O W ELL (b. 1962)

*Gospel Trinity* is a musical expression of one of the primary tenets of Christian theology. Although it is not found in the Bible, the term “Trinity,” denotes that within the one essence of the Godhead, there are three distinct persons who are coequally and coeternally God. The first three movements distinguish characteristics of God, the Father; God, the Son; and God, the Holy Spirit; while the fourth movement is a doxology in praise of all three persons.

The first and fourth movements of *Gospel Trinity* begin with a short hymn sung by the voices alone, or with piano, as one would hear in a traditional worship service. The first movement, “The Lord Is in His Holy Temple” is an anthem praising God, the Father as Creator of everything. The B section of this movement quotes the traditional hymn “O Worship the King” by Robert Grant. “The Lord Is in His Holy Temple” ends with a call-and-response section in which the soloist proclaims the names of God while the choir admonishes the audience to “Praise Him!” The second movement, “Jesus, Son of God,” is based on Isaiah 53, verses 3, 4 and 7. This ballad begins with tenderly expressed solos depicting Jesus as the suffering servant. Each verse grows into a fervent choral proclamation of Jesus as the King of Kings. In the third movement, the choir renders a tender invitation for the Holy Spirit’s manifest presence, evidenced in comfort, wisdom, power and love. The work ends with the “Gloria Patri,” (“Glory Be to the Father”) sung first as a reverent doxology, developing into an exuberant celebration in praise of the Trinity.

In the style of Black gospel music, *Gospel Trinity* relies heavily upon the rhythm section of the piano, bass and drum set, while supported by the orchestra. Other characteristics of the style include the use of syncopation, improvised and decorated solos, a “special” section (sections of the choir sing independently and layered, building in passion), movement, claps, and spontaneity in performance.

— Rosephanye Powell

Carmina Burana
CARL ORFF (1895 – 1982)

If there were a contest for the composer with the most despicable character, Carl Orff would definitely make the finals. “My collected works begin with the *Carmina Burana*,” declared Carl Orff after the successful premiere in 1937 in Frankfurt, where it was staged with elaborate costumes and scenery. A late bloomer, Orff dismissed most his earlier compositions, including three adaptations of stage works by one of the “inventors” of opera, Claudio Monteverdi, as derivative and withdrew many of them. *Carmina Burana* also turned out to be his most well received by far. While he subsequently composed over a dozen other stage works in a similar musical style, none achieved the popularity of his *Opus One*.

Nineteen thirty-seven? In Frankfurt? Yes, this most popular work, a performance of which occurs once a day somewhere in the world, was not labeled “degenerate,” like so much contemporary music in Nazi Germany. Rather, Goebbels himself lauded *Carmina Burana* – in spite of its racy text – as a model for the music of the Reich. The composer not only positioned himself during the Nazi regime for the role of *Reichsmi nister für Musik*, but also refused to help and bail out his high-level friends and protectors when they ran afoul of the Nazis. In an article in BBC Music, Tony Palmer relates a conversation with Orff’s only daughter, in which she stated: “He did not really love people; if anything, he despised people unless they could be useful to him.”

*Carmina Burana* is the title given in 1847 to an edited collection of about 250 medieval poems and songs, mostly secular (“carmina”), from an early thirteenth-century manuscript discovered in 1803 in a Benedictine abbey of Benediktbeuern in
Bavaria (hence the Latinized form of the name, “burana”). The manuscript includes works in Latin, Middle High German and French, the bulk of which do not appear in any other manuscript. They were assigned to categories: clerical poems, love songs, drinking and gaming songs, and two religious dramas. Many of the pieces included musical notation, but in a style of over a century earlier that did not indicate either exact pitches or rhythms. The actual melodies had to be reconstructed from other later manuscripts. The poets are mostly anonymous but are believed to have been “goliards,” an ironic designation of poets who wrote satires and parodies for carnivals and festivals.

Although the Benediktbeuern Manuscript contains no exact notation, Orff was certainly acquainted with the theories of reconstructing medieval secular song, which he often incorporated into his own settings.

Since early medieval musical manuscripts contain no specific instrumental accompaniment or harmony, Orff’s settings have little or no harmonic development, relying instead on terse melodic motives and rhythms derived from the meter of the poems themselves.

Orff employs a large orchestra to give him a wide palette of timbre and tone color, but he only occasionally uses the entire orchestra at one time, and then for dramatic effect. Although Carmina Burana is often performed in concert, numerous choreographers have tried their hand at staging it for chorus and dancers as the composer had intended. The focus on rhythm makes all of the choral numbers quite danceable, and even the solo arias are easily adaptable to dance.

— Joseph Kahn

Texts & Translations

**Gospel Trinity** (30 minutes)
ROSEPHANYE POWELL

**I. The Lord is in His Holy Temple**

Praise Jehovah, God Almighty,
Creator, Father and God of all.
Praise the Lord! Hallelujah!
Praise the Lord! Hallelujah!
The Lord is in His holy temple.
The Lord is in His holy temple.
Let all the earth, let all the earth
Praise His name.

O worship the King,
All glorious above,
And gratefully sing
of His wonderful love.

Our Shield and Defender,
The Ancient of Days,
Pavillioned in splendor
and girded with praise.

Praise Him! Jehovah Jireh!
Praise Him! My Provider!
Praise Him! Holy, Omnipotent.
Yahweh, the great I Am.

Merciful. Righteous
Praise Him! Yes! Praise Him!
Let all the earth, let all the earth,
Praise His name!

**II. Jesus, Son of God**

He was despised and rejected,
a Man of Sorrows, acquainted with grief.
And we hid, as it were, our faces from Him.
Yes, we despised Him.
He was oppressed and He was afflicted. Yet He never said a mumblin' word. He was smitten by God for our transgressions. Jesus, Jesus, Jesus, Jesus, Son of God, and the Lamb who was slain.

Hated without reason, He was tried and was crucified. Tho' they buried Him in a borrowed tomb, Christ arose and is still alive! Jesus, Jesus, Jesus, Jesus, Son of God, and the Lamb who was Jesus, Jesus, Jesus, Jesus, Son of God, King of Kings, who now reigns.

Oh, surely, He has borne our griefs and our sorrows. And by His stripes we are healed. Surely, led just like a lamb to the slaughter. Jesus, Jesus, Jesus, Jesus, Son of God, and the Lamb who was Jesus, Jesus, Jesus, Jesus, Son of God, King of Kings, who now reigns. Yes, Christ still reigns! Yes, Christ still reigns!

**III. Holy Spirit, Come**


Dwell in me, Spirit of Truth, my Comforter. Dwell in me, Counselor, my Wisdom.


Endow us with wisdom. Come and fill us with Your power. Endow us with wisdom. Come and fill us with Your power.


**IV. Gloria Patri**

Glory be to the Father, And to the Son, and to the Holy Ghost. Glory be to the Father, And to the Son, and to the Holy Ghost.

As it was in the beginning, Is now and ever shall be, World without end, Amen, amen.

Glory be to the Father, And to the Son, and to the Holy Ghost. Glory be to the Father, And to the Son, and to the Holy Ghost.

As it was in the beginning, Is now and ever shall be, World without end, Amen, amen!

As it was in the beginning, Is now and ever shall be, World without end, Amen, amen!


Praise the Father, and the Son, an' the Holy Spirit.
Lincoln Center

God in Three Persons, Holy One.
He’s worthy of all praise!

Amen! God in Three Persons.
Amen! The Father, an’ the Son, an’ the Holy Ghost!

Carmina Burana (65 minutes)
CARL ORFF

FORTUNA IMPERATRIX MUNDI
1. O Fortuna
O Fortuna, velut Luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciam.

Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.

Sors salutis et virtutis michi nunc contraria est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsam tangite; quod per sortem sternit fortum, mecum omnes plangite!

2. Fortune plango vulnera
Fortune plango vulnera stillantibus ocellis, quod sua michi munera subtrahit rebellis. Verum est, quod legitur fronte capillata, sed plerumque sequitur Occasio calvata.

In Fortune solio sederam elatus, prosperitatis vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corrui gloria privatus.

Fortune rota volvitur: descendo minoratus; alter in altum tollitur; nims exaltatus rex sedet in vertice caveat ruinam! nam sub axe legimus Hecubam reginam.

FORTUNE EMPRESS OF THE WORLD
1. O Fortune
O Fortune, like the moon you are changeable, ever waxing and waning. Hateful life, first oppresses, and then soothes as joy overtakes it; poverty and power, it melts them like ice.

Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is in vain and eventually fades to nothing, shadowed and veiled you plague me too; now, through the game I bring my bare back to your villainy.

Fate is against me in health and virtue, driven on and weighted down, always enslaved. So, at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man. Everyone weep with me!

2. I bemoan the wounds of Fortune
I bemoan the wounds of Fortune with weeping eyes, for the gifts she made me she perversely takes away. It is written in truth, that she has a fine head of hair, but, when it comes to seizing an opportunity, she is bald.

On Fortune’s throne I used to sit raised up, crowned with the many-colored flowers of prosperity; though I may have flourished happy and blessed, now I fall from the peak deprived of glory.

The wheel of Fortune turns: I go down, demeaned; another is raised up; far too high up sits the king at the summit – let him fear ruin! for under the axis is written Queen Hecuba.
I. PRIMO VERE

3. Veris leta facies

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur, in
vestitu vario Flora principatur, nemorum
dulcisono que cantu celebratur.

Flore fusus gremio Phoebus novo more
risum dat, hoc vario iam stipate flore
Zephyrus nectareo spirans in odore; cer-
tatim pro bravio curram us in am ore.

Cytharizat cantico dulcis Philomena, flore
rident vario prata iam serena, salit cetus
avium silve per amena, chorus promit
virginumiamgaudia millena.

I. SPRING

3. The merry face of spring

The merry face of spring turns to the
world, sharp winter now flees, van-
quished; bedecked in various colors;
Flora reigns. The harmony of the woods
praises her in song. Ah!

Lying in Flora’s lap Phoebus once more
smiles, now covered in many-colored
flowers, Zephyr breathes nectar scented
breezes. Let us rush to compete for
love’s prize. Ah!

In harp-like tones sings the sweet nighting-
gale, with many flowers the joyous
meadows are laughing, a flock of birds
rises up through the pleasant forests,
the chorus of maidens already promises
a thousand joys. Ah.

4. Omnia sol temperat

Omnia sol temperat purus et subtilis,
novo mundo reserat facies Aprilis, ad
Amorem properat animus herilis, et
iocundis imperat deus puerilis.

Rerum tanta novitas in solemni vere et
veris auctoritas iubet nos gaudere; vias
prebet solitas, et in tuo vere fides est et
probitas tuum retinere.

Ama me fideliter! fidem meam nota: de
corde totaliter et ex mente tota sum
presentialiter absens in remota.
quisquis amat taliter, volvitur in rota.

4. The sun warms everything

The sun warms everything, pure and gen-
tle, once again it reveals to the world
April’s face. The soul of man is urged
Towards love, and joys are governed by
the boy-god.

All this rebirth in spring’s festivity and
spring’s power bids us to rejoice; it
shows us paths we know well, and in
your springtime it is true and right to
keep what is yours.

Love me faithfully! See how I am faithful:
With all my heart and with all my soul, I
am with you Even when I am far away.
Whoever loves this much turns on the
wheel.
5. Ecce gratum
Ecce gratum et optatum Ver reducit gaudia, purpuratum floret pratum, Sol serenat omnia, iamiam cedant tristia! Estas redit, nunc recedit Hyemis sevitia.

Gloriantur et letantur in melle dulcединis qui conantur, ut utantur premio Cupidinis; simus jussu Cypridis gloriantes et letantes pares esse Paridis.

5. Behold the pleasant spring
Behold the pleasant and longed-for spring. As it brings back joyfulness, violet flowers fill the meadows, the sun brightens everything, sadness is now at an end! Summer returns, now withdraw the rigors of winter. Ah!

ON THE GREEN
6. Dance

7. Floret silva
Floret silva nobilis floribus et foliis. Ubi est antiquus meus amicus? Hinc equitavit, eia, quis me amabit?

Floret silva undique, nah mime gesellen ist mir wê.

Gruonet der walt allenthalben, wâ ist min geselle alse lange? der ist geriten hinnen, owî, wer soll mich minnen?

8. Chramer, gip die varwe mir
Chramer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe roete. Seht mich an, jungen man! lat mich iu gevallen!

Minnet, tugentliche man, minnecliche vrouwen! minne tuut iu hoch gemuot unde lat iuch in hohen eren schouwen. Seht mich an jungen man! lat mich iu gevallen!

Wol dir werlt, das du bist also freuden-riche! ich will dir sin undertan durch din liebe immer sicherliche. Seht mich an jungen man! lat mich iu gevallen!

8. Shopkeeper, give me color
Shopkeeper, give me color to make my cheeks red, so that I can make the young men love me, against their will look at me, young men! Let me please you!

ON THE GREEN
6. Dance

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ON THE GREEN
6. Dance

8. Shopkeeper, give me color
Shopkeeper, give me color to make my cheeks red, so that I can make the young men love me, against their will look at me, young men! Let me please you!
9. Reie
Swaz hie gat umbe, daz sint allez megede, die wellent an man alle disen sumer gan.

Chume, chum, geselle min, ih enbite harte din, ih enbite harte din, chume, chum, geselle min. Suzer rosenvarwer munt, chum un mache mich gesunt chum un mache mich gesunt, suzer rosenvarwer munt.

Swaz hie gat umbe...

9. Round dance
Those who go round and round are all maidens, they want to do without a man all summer long. Ah! Sla!

Come, come, my love, I long for you, I long for you, come, come, my love. Sweet rose-red lips, come and make me better, come and make me better, sweet rose-red lips.

10. Were diu werlt alle min
Were diu werlt alle min von deme mere unze an den Rit des wolt ih mih darben, daz diu chunegin von Engellant lege an minen armen.

II. IN TABERN A
11. Estuans interius
Estuans interius ira vehement in amaritudine loquem mee menti: factus de materia, cinis elementi similis sum folio, de quo ludunt venti.

Cum sit enim proprium viro sapienti supra petram ponere sedem fundamenti, stultus ego comparor fluvio labenti, sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis, ut per vias aeris vaga fertur avis; non me tenent vincula, non me tenet clavis, quero mihi similis et adiungor pravis.

Mihi cordis gravitas res videtur gravis; ioci est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis.

Via lata gradior more iuventutis implicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.

II. IN THE TAVERN
11. Burning inside
Burning inside with violent anger, bitterly I speak to my heart: created from matter, of the ashes of the elements, I am like a leaf played with by the winds.

If it is the way of the wise man to build foundations on stone, then I am a fool, like a flowing stream, which in its course never changes. I am carried along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches.

The heaviness of my heart seems like a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty, she never dwells in a lazy heart.

I travel the broad path as is the way of youth, I give myself to lust, unmindful of virtue, I am eager for the pleasures of the flesh more than for salvation, my soul is dead, so I shall look after the flesh.
12. **Olim lacus colueram**

Olim lacus colueram, olim pulcher extiteram, dum cignus ego fueram.

Miser, miser! Nido niger et ustus fortiter!

Girat, regirat garcifer; me roguis urit fortiter; propinat me nunc dapifer,

Miser, miser! ...

Nunc in scutella iaceo, et volitare nequeo dentes frendentes video:

Miser, miser!

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12. **The roast swan**

Once I lived on lakes, once I looked beautiful when I was a swan.

Misery me! Now black and roasting fiercely!

The servant is turning me on the spit; I am burning fiercely on the pyre: the steward now serves me up.

Misery me!

Now I lie on a plate, and cannot fly anymore, I see bared teeth:

Misery me!

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13. **Ego sum abbas**

Ego sum abbas Cucaniensis et consilium meum est cum bibulis, et in secta Decii voluntas mea est, et qui mane me quisesit in taberna, post vesperam nudus egredietur, et sic denuatus veste clamabit: Wafna, wafna! Quid fecisti sors turpassi Nostre vite gaudia abstulisti omnia!

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13. **I am the abbot**

I am the Abbot of Cockaigne and my assembly is one of drinkers, and in the order of Decius I wish to be, and whomever meets me at the tavern (over dice), after Vespers he will leave naked, and thus exposed he will call out: Woe! Woe! What have you done, vilest Fate? The joys of my life you have taken all away!

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14. **In taberna quando sumus**

In taberna quando sumus non curamus quid sit humus, sed ad ludum properamus, cui semper insudamus. Quid agatur in taberna ubi nummus est pincerna, hoc est opus ut queratur, si quid loquar, audiatur.

Quidam ludunt, quidam bibunt, quidam indiscreete vivunt. Sed in ludo qui morantur, ex his quidam denuantur quidam iubi vestiuntur, quidam saecis authuntur. Ibi nullus timet mortem sed pro Baccho mittunt sortem.

Primo pro nummata vini, ex hac bibunt libertini; semel bibunt pro captivis, post hec bibunt ter pro vivis, quater pro Christianis cunctis quinques pro fidelibus defunctis, sexies pro sororibus vanis, septies pro militibus silvanis.

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14. **When we are in the tavern**

When we are in the tavern, we do not think how we will go to dust, but we hurry to gamble, which always makes us sweat. What happens in the tavern, where money is host, you may well ask, and hear what I say.

Some gamble, some drink, some behave loosely. But of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no one fears death, but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant the libertines drink, one for the prisoners, three for the living, four for all Christians, five for the faithful dead, six for the loose sisters, seven for the foot-pads in the wood,
Octies pro fratibus perversis, nonies pro monachis dispersis, decies pro navigantibus undecies pro discordaniibus, duodecies pro penitentibus, tredecies pro iter agentibus. Tam pro papa quam pro rege bibunt omnes sine lege.

Bibit hera, bibit herus, bibit miles, bibit clericus, bibit ille, bibit illa, bibit servis cum ancilla, bibit velox, bibit piger, bibit albus, bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magnus. Bibit pauper et egrotus, bibit exul et ignotus, bibit puer, bibit canus, bibit presul et decanus, bibit soror, bibit frater, bibit anus, bibit mater, bibit ista, bibit ille, bibunt centum, bibunt mille.

Parum sexcente nummate durant, cum irmoderate bibunt omnes sine meta. Quamvis bibant mente leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur.

III. COUR D’AMOURS
15. Amor volat undique
Amor volat undique, captus est libidine. Iuvenes, iuvene coniunguntur merito.

Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia: fit res amarissima.

III. IN THE COURT OF SEDUCTION
15. Cupid flies everywhere
Cupid flies everywhere seized by desire. Young men and women are rightly coupled.

The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart; it is a most bitter fate.

Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute. May those who slander us be cursed and may their names not be written in the book of the righteous.
16. Dies, nox et omnia
Dies, nox et omnia michi sunt contraria; virginum colloquia me ray planszer, oy suvenz suspirer, plu me ray temer. O sodales, ludite, vos qui scitis dicite michi mesto parcite, grand ey dolor, attamen consulte per voster honur. Tua pulchra facies me ray planszer milies, pectus habet glacies. A remender statim vivus fierem per un baser.

16. Day, night and everything
Day, night, and everything is against me, the chattering of maidens makes me weep, and often sigh, and, most of all, scares me. O friends, you are making fun of me, you do not know what you are saying, spare me, sorrowful as I am, great is my grief, advise me at least, by your honor. Your beautiful face, makes me weep a thousand times, your heart is of ice. As a cure, I would be revived by a kiss.

17. Stetit puella
Stetit puella rufa tunica; si quis eam tetigit, tunica crepuit. Eia.

Stetit puella tamquam rosula; facie splenduit, os eius fioruit. Eia.

17. A girl stood
A girl stood in a red tunic; if anyone touched it, the tunic rustled. Eia!

A girl stood like a little rose: her face was radiant and her mouth in bloom. Eia!

18. Circa mea pectora
Circa mea pectora multa sunt suspiria de tua pulchritudine, que me leadunt misere. Manda liet, Manda liet min geselle chumet niet.

Tui lucent oculi sicut solis radii, sicut splendor fulguris lucem donat tenebris.

Manda liet...

Vellet deus, vallent dii quod mente proposui: ut eius virginea reserassem vincula.

Manda liet...

18. In my heart
In my heart there are many sighs for your beauty, which wound me sorely. Ah!

Manda liet, manda liet, my lover does not come.

Your eyes shine like the rays of the sun, like the flashing of lightening which brightens the darkness. Ah!

Manda liet...

May God grant, may the gods grant what I have in mind: that I may loose the chains of her virginity. Ah!

Manda liet...

19. Si puer cum puellula
Si puer cum puellula moraretur in cellula, felix coniunctio. Amore sus crescente pariter e medio avulso procul tedio, fit ludus ineffabilis membris, lacertis, labii.

19. If a boy with a girl
If a boy with a girl tarries in a little room, happy is their coupling. Love rises up, and between them prudery is driven away, an ineffable game begins in their limbs, arms and lips.
20. *Veni, veni, venias*
Veni, veni, venias, ne me mori facias, hyrca, hyrce, nazaza, trillirivos…

Pulchra tibi facies oculorum acies, capillorum series, o quam clara species!

Rosa rubicundior, lilio candidior omnibus formosior, semper in te glorior!

20. *Come, come, O come*
Come, come, O come, do not let me die, hycra, hycre, nazaza, trillirivos!

Beautiful is your face, the gleam of your eye, your braided hair, what a glorious creature!

Redder than the rose, whiter than the lily, lovelier than all others, I shall always glory in you!

21. *In trutina*
In trutina mentis dubia fluctuant contraria lascivus amor et pudicitia. Sed eligo quod video, collum iugo prebo: ad iugum tamen suave transeo

21. *In the balance*
In the wavering balance of my feelings set against each other; lascivious love and modesty. But I choose what I see, and submit my neck to the yoke; I yield to the sweet yoke.

22. *Tempus et iocundum*
Tempus es iocundum, Tempus es iocundum, o virgines, modo congaudete vos iuvenes.

Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.

Mea me confortat promissio, mea me deportat

Oh, oh, oh …

Tempore brumali vir patiens, animo vernali lascivienis.

Oh, oh, oh…
Mea mecum ludit virginitas, mea me detrudit simplicitas.
Oh, oh, oh…

Veni, domicella, cum gaudio, veni, veni, pulchra, iam pereo.

Oh, oh, oh…

22. *This is the joyful time*
This is the joyful time, O maidens, rejoice with them, young lads.

Oh, Oh, Oh, I am bursting out all over! I am burning all over with first love, new, new love is what I am dying of.

I am heartened by my promise, I am downcast by my refusal

Oh, oh, oh …

In the winter, man is patient, and the breath of spring makes him lust.

Oh, Oh, Oh…
My virginity makes me frisky, my simplicity holds me back.
Oh, Oh, Oh…

Come, my mistress, with joy, come, come, my pretty, I am dying!

Oh, Oh, Oh…
Meet the Artists

William C. Powell, 
Guest Conductor

William C. Powell, professor and director of choral activities at Auburn University, teaches choral-related courses and conducts the Chamber Choir, Concert Choir, Men’s Chorus, and Gospel Choir. His has conducted performances regionally, nationally and internationally. Powell also adjudicates choral festivals, and he has presented sessions for American Choral Directors Association, National Association for Music Educators, and others. His choral arrangements are published by Hal Leonard, Oxford University Press, and Gentry Publications, which released “The William Powell Choral Series” in 2017. He holds degrees from Alabama State University, Westminster Choir College, and The Florida State University.

The Auburn University choral program consists of seven different choirs: Chamber Choir, Conductors’ Chorus, Concert Choir, Gospel Choir, Men’s Chorus, Women’s Chorus, and University Singers (show choir). Throughout its history, members of the Auburn University Choirs have performed throughout various parts of the United States, Europe, and Russia. They have produced recordings, and have appeared on national television, radio, and other mass media outlets, and they have premiered works by nationally-recognized American composers. Collectively, the AU Choirs perform approximately fifty concerts each year, reaching thousands of audience members annually. This is Dr. Powell’s 3rd appearance as Guest Conductor with DCINY.

Rosephanye Powell, 
Composer-in-Residence, Narrator & Soloist

Dr. Rosephanye Powell has been hailed as one of America’s premier women composers of choral music. She has an impressive catalogue of works published by some of the world’s leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Company/Gentry Publications, Oxford University Press, Alliance Music

23. Dulcissime
Dulcissime, totam tibi subdo me!

24. Ave formosissima
Ave formosissima, gemma pretiosa, ave decus virginit, virgo gloriosa, ave mundi laminar, ave mundi rosa, Blanziflor et Helena, Venus generosa!

25. O Fortuna
Repeat of No.1

23. Sweetest one
Sweetest one! Ah! I give myself to you totally!

24. Hail Most Beautiful One
Hail, most beautiful one Hail, most beautiful one, precious jewel, hail, pride among virgins, glorious virgin, hail, light of the world, hail, rose of the world, Blanchefleur and Helen, noble Venus!

FORTUNE IMPERATRIX MUNDI

FORTUNE, EMPRESS OF THE WORLD

25. O Fortune
Repeat of No.1
Publications, and Shawnee. Dr. Powell is commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses. Her works have been conducted and premiered by internationally-renowned choral conductors, including, but not limited to, Anton Armstrong, Philip Brunelle, Bob Chilcott, Rodney Eichenberger, Tom Hall, Albert McNeil, Tim Seelig, and André Thomas. Dr. Powell’s work has been auctioned by Chorus America and her compositions are in great demand at choral festivals throughout the country and around the world, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir and All-State festivals. Several of Dr. Powell’s works have received New York premiers, including *The Cry of Jeremiah*, presented by DCINY, at Lincoln Center in May 2014. Dr. Powell serves as Professor of Voice and the Charles Barkley Endowed Professor at Auburn University. She holds degrees from The Florida State University, Westminster Choir College, and Alabama State University. This is Dr. Powell’s 2nd appearance as Composer-in-Residence with DCINY.

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, Australia 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 includes the U.S. premiers 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 Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlov 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.

Praised by The New York Times for singing with “bell-like clarity and surpassing sweetness,” Penelope Shumate has received critical acclaim for her performance in *Carmina Burana* with DCINY: “Soprano Penelope Shumate, in a sexy red gown which conjured up the word ‘lust,’ possessed a beautiful, flexible, dramatic voice.” (New York Concert Review) She has appeared at prestigious venues such as Carnegie Hall, and David Geffen Hall and Alice Tully Hall at Lincoln Center. A recipient of the Chicago Oratorio Award, her upcoming and recent soloist debuts and return engagements include performances with Heartland Festival Orchestra, The Roanoke Symphony

Jonathan Griffith, DCINY Artistic Director and Principal Conductor

Penelope Shumate, Soprano
Orchestra, Quincy Symphony Orchestra Association, Waynesboro Symphony Orchestra, Lynchburg Symphony Orchestra, The Virginia Consort, Acadiana Symphony Orchestra, Rapides Symphony Orchestra, Oklahoma City Philharmonic, Peoria Area Civic Chorale, Galesburg Community Chorus and Orchestra, and the Muddy River Opera Company. She has performed with opera companies and orchestras across America including Opera Company of Philadelphia, Opera Roanoke, Lake George Opera, Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, Santa Fe Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, and the Kennett Symphony Orchestra, among others. She has been an award winner with the Gerda Lissner Foundation, Marie E. Crump Vocal Arts Competition, MacAllister Awards, New Jersey Association of Verismo Opera Vocal Competition, Annapolis Opera Vocal Competition, Kennett Symphony Orchestra Vocal Competition, and the Altamura/Caruso International Vocal Competition. In addition to her active performance career, she serves as Assistant Professor of Voice at Western Illinois University. Visit penelopeshumate.com to learn more.

Dillon McCartney is excited to be back with DCINY and Jonathan Griffith on the podium, once again. He is a versatile concert singer, actor and recording artist possessing numerous international credits in theater, opera, film and television, including a recent two-year tour with the Three Irish Tenors. The “Roasted Swan” in Carmina Burana has become something of a specialty role of his having performed it more than any other orchestral and choral work in his repertoire. He has sung the role numerous times with DCINY, the Pittsburgh Symphony, Pittsburgh Ballet, New York Philharmonic, Mendelssohn Choir of Pittsburgh and the Philadelphia Orchestra at venues including Carnegie Hall, Avery Fisher Hall, Heinz Hall and the Benedum Center with conductors including Yves Abel, Robert Page, Paul Nadler Charles Barker, and Kristjan Järvi.

Praised for the distinctive warmth of his voice, clear diction, and exceptional musicianship, American baritone Keith Harris is captivating audiences in his performances on both operatic and concert stages. This season, he joins New York City Opera for their production of Angels in America, returns to The Metropolitan Opera for The Merry Widow, performs the role of Papageno in Die Zauberflöte with St. Petersburg Opera, Albert in Werther with The Israeli Opera, and Le Bret in Cyrano with Opera Carolina, and performs Carmina Burana at Carnegie Hall with DCINY.

Some highlights of his North American engagements include productions of Faust, Werther, and Lulu with The Metropolitan Opera; the role of Valentin in Faust with Toledo Opera and Annapolis Opera; the début of the role Sir Plume in the world première of The Rape of the Lock at New York Opera Fest; the role of Silvio in Pagliacci with Opera Tampa; and the roles of Count Almaviva in Le nozze di Figaro and Dandini in La Cenerentola with Bar Harbor Music Festival.

A seasoned concert artist, Mr. Harris has performed with numerous esteemed symphonies throughout North America. Since his début at Carnegie Hall for the world première of David N. Child’s Requiem, Mr. Harris repeatedly finds himself on the stage of the esteemed venue for performances of great works such as Hayes’s Te Deum, Haydn’s Lord Nelson Mass, Orff’s Carmina Burana, and Rutter’s Mass of the Children.
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 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 Dr. Jonathan Griffith and DCINY’s roster of notable guest conductors, the DCO performs in Carnegie Hall and in 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. Dr. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra category, awarded in 2014 and 2015, and a semi-finalist for the 2016 competition. Distinguished Concerts Orchestra is driven by passion, innovative vision, a total belief in its artists, and an unwavering commitment to bring forth an unforgettable musical experience for performer and public 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 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. DCSI has drawn members from 45 countries and six 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 DCSI. All singers and/or ensembles are auditioned by the DCINY Artistic Team in order to receive an invitation to appear on the DCINY concert series. DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

Distinguished Concerts Singers International

Akademiska Kören i Växjö (Sweden), David Newkumet, Director
Auburn United Methodist Church Chancel Choir (AL), Gary M. Klarenbeek, Director
*Auburn University Choir (AL), William C. Powell, Director
Burlington Choral Society (VT), Richard Riley, Director
Chancel Choir of First Congregational Church of Webster Groves, United Church of Christ (MO), Ray Landis, Director
Dawson Baptist Church Sanctuary Choir (AL), John Spencer Woods & Eleanor Victoria Stokes, Co-Directors
Lincoln Center

*El Segundo High School Chamber Choir (CA), Gianna Andrea Summers, *Director
*Fairfield County Children’s Choir (CT), Jon Noyes, *Director
First Baptist Opelika Choir (AL), Brian Crowe, *Director
Kauai Chorale (HI), Lois J. Ricciardi, *Director
*New Dominion Choraliers of Prince William County (VA), Katherine Nelson-Tracey, *Director
Providence Baptist Church Choir (AL), Thomas R. Smith, *Director
Sixth Avenue Baptist Church, Birmingham (AL), Eleanor V. Stokes, *Director
*Stuyvesant Oratorio Choir (NY), Lilya Shamazov, *Director
Washington Latin Public Charter School Honors Choir (DC), Melissa Nevola
VerCammen, *Director
Wesley United Methodist Church Intergenerational Choir (TX), LaMonica Lewis, *Director
And Individual Singers from around the globe

*Denotes DCINY Alumni

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Distinguished Concerts Singers International

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Abby Adams
Murray Adams
Page Adams
Ryan Aday
Shirley Adrain
James Akin, Jr.
Joseph Alfinit
Jackie Alley
Diane Althoff
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Jacquelyn Cruz
Nate Crystal
Julian Cunningham
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Nancy Curley
Mildred Curtis
Rebecca Curtis
Anaya D’Souza
Steven D’Alessandro
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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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