



Monday Evening, May 28, 2018 at 7:00



Changing Lives through the Power of Performance

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

ROSEPHANYE POWELL ***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 vulnere

I. PRIMO VERE

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

David Geffen Hall

*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)** ROSEPHANYE POWELL (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 *Reichsminister 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



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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,
Pavilioned in splendor
and girded with praise.

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.

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!
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.





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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

Holy Spirit, come.
 Holy Spirit, come.
 Come now and fill Your people.
 Rest upon us, Heav'nly Dove.

Holy Spirit, come.
 Holy Spirit, come.
 Come now and fill Your people.
 Come and fill us with Your love.

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

Holy Spirit, come endow us.
 Holy Spirit, come empow'r us.
 Holy Spirit, purify us.
 Holy Spirit, abide within us.
 Holy Spirit, come endow us.

Fill us with Your wisdom,

Fill us with Your love.
 Holy Spirit, Fill us with Your power.
 Spirit of creation, wisdom and might.
 Holy Spirit, fill us with Your power.

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

Come and fill us with Your love.
 Holy Spirit,
 Come and fill us with Your love.
 Holy Spirit,
 Come and fill us with Your love.

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!

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

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





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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!

Amen! The Father, an' the Son, an' the
Holy Ghost!

Amen! The Father, an' the Son, an' the
Holy Ghost!
Amen! Amen!

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, potes-
tatem dissolvit ut glaciem.

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

Sors salutis et virtutis michi nunc con-
traria est affectus et defectus semper in
angaria. Hac in hora sine mora corde
pulsum tangite; quod per sortem sternit
fortem, mecum omnes plangite!

2. Fortune plango vulnera

Fortune plango vulnera stillantibus ocellis,
quod sua michi munera subtrahit rebel-
lis. Verum est, quod legitur fronte capil-
lata, sed plerumque sequitur Occasio
calvata.

In Fortune solio sederam elatus, prosperi-
tatis vario flore coronatus; quicquid
enim florui felix et beatus, nunc a
summo corru gloria privatus.

Fortune rota volvitur: descendo minora-
tus; alter in altum tollitur; nimis exalta-
tus rex sedet in vertice caveat ruinam!
nam sub axe legimus Hecubam regi-
nam.

FORTUNE EMPRESS OF THE WORLD

1. O Fortune

O Fortune, like the moon you are change-
able, 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 writ-
ten 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 writ-
ten Queen Hecuba.





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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 bravo curramus in amore.

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

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 solemnibus 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.

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 nightin-
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. 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.





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5. Ecce gratum

Ecce gratum et optatum Ver reducit gaudia, purpuratum floret pratium, Sol serenat omnia, iamiam cedant tristia! Estas redit, nunc recedit Hyemis sevitia.

Iam liquescit et decrescit grando, nix et cetera, bruma fugit, et iam sugit, Ver Estatus ubera; illi mens est misera, qui nec vivit, nec lascivit sub Estatus dextera.

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

UF DEM ANGER

6. Tanz

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 also 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 noete. Seht mich an, jungen man! lat mich iu gevallen!

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

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

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!

Now melts the ice and disappears, snow, and the rest, winter flees, and now spring sucks at summer's breast: A wretched soul is he who does not live or lust under summer's rule. Ah!

They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; At Venus' command let us glory and rejoice in being Paris' equals. Ah!

ON THE GREEN

6. Dance

7. The noble woods are burgeoning

The noble woods are burgeoning with flowers and leaves, Where is the lover I knew? Ah! He has ridden off! Oh! Who will love me? Ah!

The woods are burgeoning all over, I am pining for my lover.

The woods are turning green all over, why is my lover away so long? Ah! He has ridden off, Oh woe, who will love me? Ah!

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!

Good men, love women worthy of love! Love exalts your spirit and gives you honor. Look at me, young men! Let me please you!

Hail, world, so rich in joys! I will be obedient to you because of the pleasures you afford. Look at me, young men! Let me please you!





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9. Reie

Swaz hie gat umbe, daz sint allez
mege, 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...

10. Were diu werlt alle min

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

II. IN TABERNA

11. Estuans interius

Estuans interius ira vehement in amaritu-
dine loquor mee menti: factus de mate-
ria, cinis elementi similis sum folio, de
quo ludunt venti.

Cum sit enim proprium viro sapienti supra
petram ponere sedem fundamenti, stul-
tus 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 similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis;
iocis est amabilis dulciorque favis; quic-
quid Venus imperat, labor est suavis,
que nunquam in cordibus habitat
ignavis.

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

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.

Those who go round and round...

10. Were all the world mine

Were all the world mine from the sea to
the Rhine, I would starve myself of it so
that the queen of England might lie in
my arms.

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 peo-
ple 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! Nodo niger et ustus fortiter!

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

Miser, miser! ...

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

Miser, miser!

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!

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
quesierit in taberna, post vesperam
nudus egredietur, et sic denudatus veste
clamabit: Wafna, wafna! Quid fecisti
sors turpassi Nostre vite gaudia
abstulisti omnia!

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
indiscrete vivunt. Sed in ludo qui
morantur, ex his quidam denudantur
quidam ibi vestiuntur, quidam saccis
induuntur. 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.

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!

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,



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Octies pro fratribus perversis, nonies pro monachis dispersis, decies pro navigantibus undecies pro discordantiibus, duodecies pro penitentibus, tredecies pro iter agentibus. Tam pro papa quam pro rege bibunt omnes sine lege.

Eight for the errant brethren, nine for the dispersed monks, ten for the seamen, eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers. To the Pope as to the king they all drink without restraint.

Bibit hera, bibit herus, bibit miles, bibit clerus, bibit ille, bibit illa, bibit servus 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.

The mistress drinks, the master drinks, the soldier drinks, the priest drinks, the man drinks, the woman drinks, the servant drinks with the maid, the swift man drinks, the lazy man drinks, the white man drinks, the black man drinks, the settled man drinks, the wanderer drinks, the stupid man drinks, the wise man drinks, the poor man drinks, the sick man drinks, the exiled drink, and the stranger, the boy drinks, the old man drinks, the bishop drinks, and the deacon, the sister drinks, the brother drinks, the old lady drinks, the mother drinks, this man drinks, that man drinks, a hundred drink, a thousand drink.

Parum sexcente nummate durant, cum immoderate 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.

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.

III. COUR D'AMOURS 15. Amor volat undique

Amor volat undique, captus est libidine. Iuvenes, iuencule 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.





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16. Dies, nox et omnia

Dies, nox et omnia michi sunt contraria;
virginum colloquia me fac plangere, o
suaviter suspirare, plura me fac timere. O
socii, audite, vos qui scitis dicite michi
quid mihi parcat, grande est dolor, attamen
consulite pro vestro honore. Tua pulchra
facies me fac plangere multum, pectus
habet glacies. A remedium statim vivum
feram pro te basium.

17. Stetit puella

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

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

18. Circa mea pectora

Circa mea pectora multa sunt suspiria de
tua pulchritudine, que me ledunt misere.
Manda licet, Manda licet mihi geselle
chumet licet.

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

Manda licet...

Vellet deus, valent dii quod mente
proposui: ut eius virginea reserasset
vincula.

Manda licet...

19. Si puer cum puellula

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

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. 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. In my heart

In my heart there are many sighs for your
beauty, which wound me sorely. Ah!
Manda licet, manda licet, my lover does
not come.

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

Manda licet...

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

Manda licet...

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.





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20. Veni, veni, venias

Veni, veni, venias, ne me mori facias,
hyrcra, hyrcce, 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, hycce, 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 prebeo: 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.

22. This is the joyful time

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

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

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.

Mea me confortat promissio, mea me
deportat

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

Oh, oh, oh ...

Oh, oh, oh ...

Tempore brumali vir patiens, animo vernali
lasciviens.

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

Oh, oh, oh...

Oh, Oh, Oh...

Mea mecum ludit virginitas, mea me
detrudit simplicitas.

My virginity makes me frisky, my simplic-
ity holds me back.

Oh, oh, oh...

Oh, Oh, Oh...

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

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

Oh, oh, oh...

Oh, Oh, Oh...



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23. **Dulcissime**

Dulcissime, totam tibi subdo me!

BLANZIFLOR ET HELENA

24. **Ave formosissima**

Ave formosissima, gemma pretiosa, ave decus virginum, virgo gloriosa, ave mundi luminar, ave mundi rosa, Blanziflor et Helena, Venus generosa!

FORTUNA IMPERATRIX MUNDI

25. **O Fortuna**

Repeat of No.1

23. **Sweetest one**

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

BLANCHEFLEUR AND HELEN

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, Blanche fleur and Helen, noble Venus!

FORTUNE, EMPRESS OF THE WORLD

25. **O Fortuna**

Repeat of No.1

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

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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.



Jonathan Griffith,
*DCINY Artistic
Director and
Principal Conductor*

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. premieres of Karl Jenkins' *Stabat Mater*, *The Armed Man*, and *Te Deum*, Sergei Taneyev's *Upon Reading a Psalm*, Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugene Goossens' re-orchestration of Handel's *Messiah*, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava 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.



Penelope Shumate,
Soprano

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

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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,
Tenor

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.



Keith Harris,
Baritone

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*.



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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 adventuresome 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*



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*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), Liliya 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

Performing Arts Partners

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

Distinguished Concerts Singers International

Zeinab Abouelata	Brooklyn Boehme	Luke Chastain	Elizabeth Duarte
Samantha Ackley	Kennedy Boehme	Averlyn Chen	Hannah Rose Duraski
Abby Adams	Assunta Borrelli	Jessie Cheng	Natalie Dye
Murray Adams	Niqui Bott	Samuel Chiet	Bettie Earnest
Page Adams	Alexander Boutselis	Jamie Christian	Joshua Edmonson
Ryan Aday	Joya Bowman	Wendy Cleveland	Saarah Elsayed
Shirley Adrain	Marsha Bradley	Cosmo Coen	Leah Encarnacion
James Akin, Jr.	Tim Bradley	Jim Cofield	Emily Erikson
Joseph Alfini	Nicholas Brailas	Adam Cohen	Sage Factora
Jackie Alley	Caroline Branscombe	Jeanine Colburn	Erick Falconer
Diane Althoff	Brody Braunstein	Colman Connolly	Alex Farfan
Gillian Altman	Tomilu Braxton	Orchard Corl	Francesca Farina
Noel Altman	Jennifer Brown	Jody Cornelius	Kathryn Farmer
Anika Amann	Karin Brynielsson	Katerina Corr	Bill Felkey
Jana Anderson	Justin Burgon	Charles Craig	Allison Fernandes
Maya Angles	Karen Bush	Wesley Cronk	Priscilla Fernandez
Andrew Arroyo	Nora Butler	Brian Crowe	Vazquez
Annaleah Atkinson	Judy Byce	Mira Crudele	Sophia Festini
Jan Baldwin	Amanda Byers	Jacquelyn Cruz	Hannah Fink
Paige Bargas	Emma Byron	Nate Crystal	Clinton Foster
Roger Barnes	Dana Calamari	Julian Cunningham	M. Elizabeth Fraser
Gissele Barrera	Katherine Callahan	George Curley	Ayden Frawley
Anna Bártás	Grace Camera	Nancy Curley	Claire Fuchs
Farid Bashirov	Isabella Capponi	Mildred Curtis	Veronica Fuentes
Kate Bauer	Kelly Carignan	Rebecca Curtis	Madison Gaines
Dasha Bazile	Ellen Carleton	Anaya D'Souza	Mason Gaines
Victoria Beniston	Matthew Carlson	Steven D'Alessandro	Stacia Gaines
Mya Bennett	Sydney Carne	Lucy Dallavo	Paula Galleron
Molly Bercutt	Lindsay Carozza	Yuvan Das	Lindsay Gange
Daniel Berlinsky	Lauren Carroll	Marilyn Davis	Nancy Gardner
Emily Bigler	Blaise Carter	Lauren Davis-Whately	Olivia Garipay
Paul Bingham	Fiona Carter	Claire De La Roche	Temidayo Garritano
Marisa Bisagna	Ella Casano	Donny DeFala	Will Geist
Seth Bisen-Hersh	Beorn Chantara	Andrew Denler	Ruth D.
Ann-Sofie Björkman	Chanterelle Chantara	Grace DiLillo	Gentle-Robinson
Diontae Black	Shosannah Chantara	Cheryl Dodds	Ernest Gentry
Maria Black	Tor Chantara	Jessica Dodge	Patricia Gentry
Alexandra Blitzter	Jane Chastain	Nona Douglas	Kyle Geriak



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Emily Gillies	Rozana Khan	Gerri Mellen	Lucas Richerson
Laura Lea Gilmer	Alex Killian	Judy Melville	Nai'a Richeson-Yandall
Lelia Gilmer	Maia Killip	Lilly Merchant	Jonny Ringeborn
Gloria Gittings	Sandra Kirk	Diane Miller	Joyce Ringer
Ella Giudice	Grace Kistner	James Miller	Scarlett Robbins
Natalia Godo	Gary Klarenbeek	MaryAynne Miller	Meredith Roberts
Rodney Goldring	Julie Klarenbeek	Rima Miller	Linda Robertson
Grace Goldstein	Lauren Klingaman	Michelle Moe	Joanne Robson
Dorinda Gonzalez	Sadie Knox	Brenda Molendyk	Sue Rodger
Jakob Gorisek-Gazze	Christina Kollind	Gailee Montgomery	Victoria Rodriguez
Brooke Graham	Mats Kollind	Helen Moody	Mike Rolish
Mia Graney	Anna Krebs	Donna Moon	Milo Rosengard
Jordan Gray	Liam Kronman	Lydia Moore	Emily Rubinstein
Barbara Greenberg	Raymond Landis	Sophie Morris-Suzuki	Keith Ryland
Noa Greenstein	Louise Laufersweiler	Sophia Mui	Barbara Sanders
Cindy Griffin	Hope Laumer	Jane Murphy	Marilyn Sanford
Shelby Griffith	Mary Jane Laumer	Kyle Myers	Jonathan Schneiderman
Ilan Gronowetter	Tolulope Lawal	Joanne Nakashima	Pamela Schroeder
Emily Grooms	Carol Ledbetter	Sofia Nangle	Yasmin Schrom
Thomas Guffin	Andrew Lee	Katherine	Lucky Schwarz
Sumaya Hafizur	Gabriella Lee	Nelson-Tracey	Bonita Segars
Louisa Hain	Gale Lee	Frances Nestel	Kim Settle
Denise Harding	Isabella Lee	Gabrielle Newman	Liliya Shamazov
Marcia Harter	Isabella Lee	Chris Ng	Wesley Shane
Tracy Harvey	Jason Lee	Dat Nguyen	Ethan Shenker
William Harwood	Anne Lefier	Whitney Nichols	Nicole Shin
Marilyn Hashisaka	Raymond Leu	Patrik Nilsson	Jared Shiver
Reid Hashisaka	LaMonica Lewis	Madeleine Nolan	Steve Shiver
Karen Hatcherson	Marie Lewis	Alliya Nomura	Allie Siclari
Renee Hebson	Susanne Liedberg	Annika Noresson	Katie Siclari
Alisha Heng	Alexis Ligon	Lennart Noresson	David Silver
Marilyn Henry	Jennifer Liu	Shirley Norman	Kareena Singh
Calia Heroth	Kevin Liu	Earl Norton	Marie Kristin Sjöblom
Marisa Herrera	Noah Logan	Julia Norton	Payton Slatkin
Morgan Hesse	Phoebe Lok	Esther Nui	Cynthia Smith
Isabella Ho	Isabella Lombardi	John O'Keefe	Gail Smith
Emily Hoffman	Miriam Long	Ella O'Neill	Katharina Smith
Samantha Hoffman	Scarlett Long	Cynthia Or	Luke Smith
Gloria Holmes	William Lore	Amy Owen	Ryan Smith
Linda Holmes-Thomas	Kristy Lund	Martin Owen	Sebastian Smith
Debbie Hood	Alice MacDonald	John Paci	Thomas Smith
Karen Hopkins	Sabrina Machado	Margaret Padilla	Alan Smithee
Roslynn Hopkins	Karina Madrid	Julia Panas	John Smyth
Edwin Hord	Ella Magnuson	Daphne Pardo	Benjamin Sokolow
Lars Hornborg	Srinath Mahankali	Molly Passeck	Kathy Spangler
Silva Hornborg	Anthony Majewski	Andy Pattillo	Sharlene Speer
Anna Hovey	Linda Malone	Pamela Pattillo	Sara Stebbins
Reyes Huerta	Hal Manly	Bonnie Perez	Harold Stephan
Susan Hunnicutt	Lynn Manly	Nils Erik Persson	Juanita Stephens
Laura Hunter	Natalie Mann	Sam Peterson	Vicki Stokes
Terence Hyde	Alanna Marchant	Deserie Phillips	Chris Stuard
Helena Ikenberry	Anne Martin	Donita Poe	Alyssa Sung
Kathleen Jabs	Juliana Martin	Teresa Pohlman	Aleksandra Suvorova
Sienna Jaramillo	Janet Martino	Nikita Ponochovnny	Thomas Andrew
Gay Johnson	Clelia Masis	Leo Prueher	Swindle
Kendall Johnson	Judy Mason	Burnell Pullum	Martha Tabor
Xavier Johnson	Mike Mason	Clarissa Putman	Kim Talmage
Gabrielle Johnston	James Mayfield	Carole Ragsac	Sonia Tan
Anne Justice	Maddie McDermott	Domi Ragsac	Yvonne Y. Tapscott
Thea Karahalis	Sandra McDonald	Aditiya Rashid	Jan Taylor
Lynn Katz	Grace McManus	Saanvi Reddy	Jessica Taylor
Maile Kauo	Danielle Medina	Ashton Reeser	Martin Taylor
Hailey Keegan	Sidney Medina	Emma Reeves	Peggy Taylor
Graciela	Mary Ann Medvecky	Gerri Regazzi	Ian Tellis
Kennally-Presslaff	Arnold Meister	Jean Richardson	Amanda Thoman



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Hill Thomas	Tia Valentino	Johnny Weng	Jim Worthington
Ken Thomas	Nikolay Vartsaba	Al Westbrook	Jadyn Wray
Nina Thompson	Diego Vásquez	Jana Whealdon	Katherine Wu
Terri Thompson	Pedro Vásquez	Margaret Wheeler	Kelly Wu
Tracy Thronton	Denver Walker	Alex Whittington	Leo Xiao
Ava Tiller	Gale Walker	Anna Wilder	Vincent Yang
Isabel Toma	Kimberley Walls	Alim Wilkins	Joy Yeager
Derek Tran	Jason Wang	Dawna Williams	Sheree York
Maria Traylor	Sandra Watwood	Rosalind Williams	Clara Yuste-Golob
Jean Turney	Dana Weedon	Stephen Wolbach	Isabella Zanzani-Barrier
Travis Tyson	Daniel Weinberg	Victoria Wong	Brian Zhong
Annette Urbschat	Maya Weiss	John Woods	
Isabelle Valentino	Victoria Weller-Shapiro	Laralei Woodward	

The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing or misspelled names should be addressed to the individual directors.

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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