Sunday Afternoon, June 24, 2018, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY 2018
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

||: Song/Play :||

FLORIDA SYMPHONY YOUTH ORCHESTRAS
HANRICH CLAASSEN, Symphonic Conductor and Florida Symphony Youth Orchestras Music Director

NANCY BLOOMER
DEUSSEN

EDVARD GRIEG
Symphonic Dances, Op. 64
I. Allegro moderato e marcato
II. Allegretto grazioso
III. Allegro giocoso
IV. Andante - Allegro molto e risoluto

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
CRISTIAN GRASES, Composer/Conductor

CRISTIAN GRASES

La Cigarray La Hormiga
(World Premiere: Courtesy of the DCINY Premiere Project)
1. La Cigarray Canta
2. La Hormiga Trabaja
3. La Fiesta de la Cigarray
4. Sola y Trabajadora
5. Opiniones
6. Tun Tun
7. Moraleja y Final

Pause

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
FRANCISCO J. NÚÑEZ, Composer/Conductor

FRANCISCO J. NÚÑEZ

Forever Is My Song
Naturaleza
Liminality (World Premiere: Courtesy of the DCINY Premiere Project)
I. Eyes Wide Open
II. Sleepwalking
III. My Shadow, My Soul
IV. Coda

Es Tu Tiempo

We Want To Hear From You!
Use #SongPlay to post your intermission and post-concert photos and comments to @DCINY on Twitter, Facebook, and Instagram!

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Notes ON THE PROGRAM

NANCY BLOOMER DEUSSEN (b. 1931) Reflections on the Hudson
(10 minutes)

Reflections on the Hudson is one of Ms. Bloomer Deussen’s compositions inspired by the beauty of nature. Subtitled An American Poem, it was written when the composer lived in New York City, while she sat on a park bench overlooking the Hudson River in Manhattan. She tells that it depicts both internal reflections as well as actual reflections in the water. While it has no specific program, its meaning can be found in the feelings it produces in the listener. The steady flow of the river, conveyed by the music, is punctuated with the daily boat traffic. Mid-day activity, including ships’ whistles, gives way to the calm flow of the evening. Meter changes and measure lengths convey the sense of interplay of the river’s currents. Nancy Bloomer Deussen is a prominent San Francisco Bay Area composer and co-founder of the Bay Area chapter of The National Association of Composers, USA. She has been a dedicated champion of more accessible contemporary music, a viewpoint amply demonstrated in all of her works. Ms. Bloomer Deussen is the recipient of numerous awards, including The Bay Area Composer’s Symposium Performance Award for this orchestral work Reflections on the Hudson in 1994. Nancy Bloomer Deussen’s Home Page: http://www.nancybloomerdeussen.com/

—Robert Cummings

EDVARD GRIEG (1843–1907) Symphonic Dances, Op. 64
(24 minutes)

The tunes upon which these four dances are founded are of folk origin, most of them taken from a collection assembled by Norwegian composer Ludvig M. Lindemann (1812–1887). In fact, Grieg appended to the title of this work the phrase “after Norwegian themes.” His use and development of these folk melodies fits a fantasía-like treatment here more than a symphonic one. The opening dance (allegro moderato e marcato) is derivative of a so-called “halling,” a Norwegian country-dance possibly having Scottish origins. The music has a lively, celebratory air about it in the outer sections, while in the central part it is initially subdued and somewhat exotic, but intensifies before yielding back to the main material. The second dance (allegretto grazioso) is also taken from a halling, but revels in a serene and relaxed atmosphere, confident and utterly joyful in its nonchalance. The middle section is lively and playful. The third dance marked allegro giocoso, draws on a melody used for a spring dance from the Aamot region, in Hedmark County, Norway. It begins in a playful, subdued manner but turns festive and vigorous, then yields to a mostly relaxed middle section. The last dance opens with an andante introduction, after which a march (allegro molto e risoluto) is introduced that bears similarity to the main theme in Sibelius’ 1893 tone poem En Saga. Yet, the likeness is purely coincidental since Grieg’s thematic source was a country ballad. The lovely trio
section here features the melody from a folk wedding song from the Valders region. At around ten minutes, the last dance is the longest of the four by far, and probably the most substantive as well. Grieg originally wrote these dances for piano, four hands, but while that version was a well-crafted effort, it cannot supplant the more colorful and musically appropriate orchestral rendition.

—Robert Cummings

CRISTIAN GRASES (b. 1973)  

La Cigarra y La Hormiga  
(World Premiere: Courtesy of the DCINY Premiere Project)  
Dedicated to Jonathan Griffith and Iris Derke on DCINY’s 10th Anniversary  
(42 minutes)

Composing new music for children is a wonderful adventure. It has allowed me to explore many different subjects throughout the years. In this occasion, I wanted to create one cohesive work that, even though it has several different movements, it can stand as a complete unit without interruptions. This then becomes the perfect vehicle to tell a full story. I explored different types of texts, and eventually thought a fable could be an ideal literature genre for this project given three basic elements: how colorful and fun the stories and characters can be, how much flexibility the text might offer, and the opportunity to convey a lesson in a fun and creative way. I eventually settled on the fable of The Cicada and The Ant because of the contrasting stories of both characters, and for the obvious connection to the singing Cicada.

This work poses two important challenges for choral ensembles that do not have Latin American roots: the first is learning, understanding, and becoming comfortable with some of the rhythmic challenges that naturally occur in Latin American folk and popular musical genres, and the second is the large amount of Spanish text needed to tell the story of these two characters. I chose to write simple vocal lines with easy, catchy tunes to facilitate the challenges described above. Each movement is based on Latin American styles that come from different countries. I selected each genre in connection with the character of the text in each particular scene and also thinking of the overall scope of the work. You will notice that this work starts and ends with the same musical material both to create a cohesive story arc and also to illustrate the change in both characters.

Written in seven connected movements, La Cigarra y La Hormiga presents music based on rhythms mainly from Colombia, Cuba, Brazil, the Dominican Republic, and Venezuela. The opportunity to set this music for children’s choir and orchestra has allowed me to explore different instrumental combinations and to write rhythms and styles that are usually presented in folk and popular instrumental ensembles for the traditional orchestra. This is both an immense challenge and a deliciously fun task, which has forced me to think creatively and to reimagine the traditional orchestra as an ensemble filled with possibilities.

—Cristian Grases
OPENING NOTES

These next four pieces follow a common thread—the innocence of youth, the wonder of nature, and hope for the future. They touch on personal moments that also reflect the variety of cultures from which we came, from Asia to Latin America to the Native Americans, the colorful tapestry that is the United States. Together, these pieces are a joyful celebration of home, life, and nature—the many things that help us thrive and grow and become the people that we are.

—Eric Gamalinda

FRANCISCO J. NÚÑEZ (b. 1965)  Forever Is My Song
Poem by Eric Gamalinda (b. 1956)
Commissioned by the 2011 NCMEA Middle School Honor Chorus for performance at the Stevens Center, Winston-Salem, NC
(4 minutes)

“In this work, the second in a series of songs based on the poetry of Eric Gamalinda, the instruments and voices represent the sounds of the kulintang. Kulintang is a traditional form of music, found in southern Polynesia, which uses various sized gongs. Smaller gongs are laid in a row and played horizontally, accompanied by larger suspended gongs and drums.

I wrote this piece to create a sense of elastic sonorities that ring with similar timbres to the kulintang. The voices transform vowels of the words to make the sounds of gongs and cymbals as though they were ringing through time. The harmonies are based on various extended pentatonic scales mixed with western harmonies. The rhythm should remain constant and thriving. The clanging of cymbals, gongs and blocks against a driving piano and voices that stack and build with resonance and even a bit of distortion, which creates the sounds of the overtones, should portray a feeling of the need to exist.”

—Francisco J. Núñez

“The kulintang is a potent cultural symbol in the Philippines. It is native to the southern island of Mindanao among indigenous peoples who have constantly been subjected to war (from the Spanish era to the present day), poverty, and displacement – and their culture is being threatened out of existence. The idea of children singing about the kulintang, therefore, is a very significant symbol: innocence and hope in the face of sorrow and war. I hope I conveyed those emotions in these lines.”

—Eric Gamalinda

FRANCISCO J. NÚÑEZ  Naturaleza
Lyrics by Eric Gamalinda
Commissioned by Chorus Angelicus and Gaudeamus
Gabriel Löfvall, Artistic Director
(5 minutes)

I created a piece based on South/North American sounds and rhythms and with English and Spanish text. In this piece, the singers call the entire earth their home, a place to love and be nourished. Especially today, when there is
much to be understood about climate change, the text tells us to remember that we are closely intertwined with the earth around us, its beauty and its rhythms, as well as its fate.

—Eric Gamalinda

**FRANCISCO J. NÚÑEZ  Liminality**

Lyrics by Eric Gamalinda  
*Dedicated to Ceferina Marmolejos*

Mixed Chorus version written to celebrate the 10th Anniversary of Distinguished Concerts International New York (DCINY)

(13 minutes)

*Liminality* is a meditation on time, transcendence, and temporality, fusing various philosophical and religious ideas. Central to these is the idea of “deep splendor,” a state of deepest meditation while being fully aware of your surroundings, a term mentioned in “The Heart of Perfect Wisdom” or the Heart Sutra, composed in India between 100BC and 600 AD. In this life of anxiety—about the future, about death—the “I” seeks answers to questions—*who am I? where am I going? why am I here?*—but is constantly reminded of the majesty of nature and the universe, of which human life is but a small part. In Heidegger’s metaphysics, we find a way to reconcile ourselves with the inevitability of death by living our lives to their fullest potential. The search for meaning happens in a dreamlike, somnambulistic trance, liminal states of being from which the enlightened being slowly wakes: to its reality, to the possibility of a long journey that, through death, has just begun.

Anthropology: liminality (from the Latin word *limen*, meaning “a threshold”) is the quality of ambiguity or disorientation that occurs in the middle stage of rituals, when participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the ritual is complete. During a ritual’s liminal stage, participants “stand at the threshold” between their previous way of structuring their identity, time, or community, and a new way, which the ritual establishes.

—Francisco J. Núñez and Eric Gamalinda

**FRANCISCO J. NÚÑEZ  *Es Tu Tiempo***

*Dedicated to Elizabeth Núñez*

Commissioned by the Los Angeles Master Chorale  
Grant Gershon, *Music Director*  
for its 25th Annual High School Choir Festival

(5 minutes)

*Es Tu Tiempo* was written as a message of hope from young people to children. So often, graduating seniors look back at their lives and are so excited to move forward. At the same time they are eager and inspired to tell their younger friends to continue to try hard, persevere and never stop dreaming about the future. It was a hard journey but now that they are done it is time for the younger ones to take on the fight and take a chance to dream and make it through.

The piece is written using several musical styles to create a universal Latin pop groove. It mixes Cuban salsa, Colombian cumbia, and native Andean-like rhythms with an underlying
American pop feel. The words are in English, Spanish and nonsense syllables, embracing the many Latin and world cultures in the United States.
—Francisco J. Núñez and Eric Gamalinda

Texts and Translations

La Cigarra y La Hormiga
CRISTIAN GRASES

1. LA CIGARRA CANTA

Esta es la historia de la Hormiga y la Cigarra. Una trabajando y la otra canta con su guitarra.

Deja que te cuente lo que les pasa, Vamos a empezar con nuestra amiga la Cigarra.

Canta Cigarrita, canta.

Estaba un día la Cigarra cantando a los cuatro vientos, con su tremenda guitarra regalaba entretenimiento.

Canta Cigarrita, una canción. canta para nuestra distracción. Nunca trabajando, siempre celebrando, que en la vida no hay preocupación.

A todo aquel que pasaba mostrándole adoración, contenta ella regalaba su canto con emoción.

La Cigarra alegre cantando se la pasa. Todo el mundo contento bailando en una comparsa.

Canta alegre la Cigarra, y todos bailan en comparsa.

The Cicada and The Ant

1. THE CICADA SINGS

This is the story of the Ant and the Cicada. One working and the other sings with her guitar.

Let me tell you what happens to them. We will start with the Cicada.

Sing, little Cicada, sing.

One day the Cicada was singing to the four winds, with her tremendous guitar she gifted entertainment.

Sing a song, little Cicada. Sing for our entertainment. Never working, always celebrating that life has no worries.

To all passer-byes who showed adoration to her, happily, she gave away her emotive singing.

The happy Cicada spends her time singing. Happily, everybody is dancing in a group.

The Cicada sings happily and everybody is dancing in a group.
La Hormiga Trabaja

Mientras tanto la Hormiga...

La amiga Hormiga,
de sol a sol, caminando,
pasa sus días sudando,
con gran tesón, trabajando.

Son grandes cargas, largas distancias,
llega de noche tarde a su estancia
con la visión de días futuros en abundancia.

Caminadora,
siempre está trabajando,
ella va laborando,
su futuro preparando.

La Hormiguita va siempre trabajando,
y con devoción va recolectando.

La Fiesta de La Cigarrá

A casa de la Cigarrá,
sus amigos fueron llegando,
y se armó una gran parranda.
Todos alegres y disfrutando.

¡Fiesta! Todos bailando.
La Cigarrá cantando.
¡Fiesta! Van celebrando,
y la vida disfrutando.

Comamos con alegría.
Es época de plenitud;
y bailando noche y día,
sin parar,
celebra tu juventud.
Van llegando sus panitas,
y ya se ponen a bailar,
y hasta mueven sus alitas,
sin parar,
con un toque singular.
¿Cómo no les va a gustar?

Baila el Piojo con la Araña,
van la Mosquita y el Turpial,
y el Gorgojo con más maña,
y sin parar,
se menea en su arrozal.

The Ant Works

Meanwhile the Ant...

Our friend the Ant,
walks from dawn to dusk
spends her days sweating,
working with great tenacity.

Large loads, long distances,
she arrives home late at night
with the vision of future days in abundance.

Walker,
she is always working,
she continues her labor,
preparing her future.

The little Ant is always working,
and collects with great devotion.

The Cicada’s Party

To the Cicada’s home
her friends started to arrive,
and a big party started.
Everybody happy and enjoying.

Party! Everybody dancing.
The Cicada is singing.
Party! They are celebrating,
and enjoying life.

Let’s eat with happiness.
It is a time of abundance,
and dancing night and day,
without stopping,
celebrate your youthfulness.
Her friends are arriving,
and they start dancing,
and they even move their little wings,
without stopping,
with a singular touch.
Why would they not like it?

The Louse dances with the Spider,
the little Fly with the Troupial,
and the Weevil with more knack,
and without stopping,
dances in his rice paddy.
El Mosquito con la Iguana,  
y mariposas por doquier.  
Nadie piensa en el mañana,  
y sin parar,  
van hasta el amanecer.  
¡És su manera de ser!

Y la Cigarr \  
 bailando se la pasa;  
no se dá cuenta  
que el tiempo pasa.

4. SOLA Y TRABAJADORA

Mientras tanto la Hormiga estaba sola...  

Allá va la Hormiga.  
Sola, trabajadora.  
Día tras día, esa gran caminadora.  

Se pasa el tiempo recolectando,  
grano tras grano, almacenando.  
Prepara días de poco hallar  
que en el futuro se va a encontrar.

Nadie la ayuda ni la acompaña,  
con la Cigarr toman champán.  
La Hormiga sabe que en el futuro  
si no planeas la pasas duro.

Toda la gente está celebrando.  
Sin importarle, ella trabajando.  
Se siente sola pero segura  
que su futuro muy bien augura.

Allá va la Hormiga trabajadora.  
No se cansa nunca, la buscadora.  
Allá va la Hormiga,  
que no se para ni por la hora,  
con esa visión de una triunfadora.

Buscadora, caminadora.

The Mosquito with the Iguana,  
and butterflies everywhere.  
Nobody thinks of the days to come,  
and without stopping,  
keep going until dawn.  
It is the way they are!

And the Cicada  
spends her time singing;  
she does not realize  
that time is passing.

4. THE LONELY WORKER

Meanwhile the Ant was alone...  

There goes the Ant.  
Alone, hard worker.  
Day after day, that great walker.

She spends her time collecting  
storing grain after grain.  
She prepares days of short findings  
that she will encounter in the future.

Nobody helps or accompanies her,  
they are drinking Champagne with the  
Cicada.  
The Ant knows that in the future  
you will hit hard times if you do not plan.

Everybody is celebrating.  
Without caring, she works.  
She feels alone by reassured  
that her future looks quite good.

There goes the working Ant.  
The searcher never tires.  
There goes the Ant,  
who does not stop, even for the hour,  
with the vision of a winner.

Searcher, walker.
5. OPINIONES

Un día, por fin, se encontraron y opiniones intercambiaron...

(La Cigarra)
Mira que tonta, Doña Hormiga, pasar el tiempo en recolección. Y es que no te fijas, buena amiga, de comida, aquí, hay un montón.

(La Hormiga)
Pero Cigarra, esto se acaba. Prepara ya tu provisión. No vaya a ser que al final de este año vayas muriendo de inanición.

Cada una con su punto de vista, van pasando el tiempo en plena acción: una de ellas peca de optimista, y la otra en su preocupación. Disfrutando hasta reventarse, o sintiendo una gran presión. Dime si es mejor martirizarse, o pecar de poca visión. ¿Cuál es tu elección?

Pasaron meses, llegó el invierno, (Brrrr) en su puerta la Hormiga escuchó...

6. TUN TUN

Tun Tun ¿Quién toca la puerta?
Tun Tun Afuera hace frío.
Tun Tun La noche se acerca.
Tun Tun ¡Que angustia, Dios mío!

(La Hormiga)
¿Qué hace Uste’ afuera, Doña Cigarra?
Entre que aquí hay calefacción. Dígale ligero: ¿puedo ayudarla? ¿Qué pasa con su situación?

5. OPINIONS

One day they finally met and they exchanged opinions...

(The Cicada)
Lady Ant, don’t be a fool, spending your time collecting. You are not paying attention, good friend, that there is plenty of food here.

(The Ant)
But Cicada, this will not last. Prepare your provisions a little bit. At the end of the year, you don’t want to be dying of starvation.

Each one of them with their point of view, they spend their time in action: one of them sins by being too optimistic, and the other in her worrying. Enjoying until bursting, or feeling a great stress. Tell me if it is better to be tormented, or let shortsightedness be your sin. Which one do you chose?

Months went by, and winter arrived, (Brrrr) at her door the Ant heard...

6. KNOCK KNOCK

Knock Knock Who knocks on the door?
Knock Knock It is cold outside. Knock Knock Night is approaching. Knock Knock Oh Lord, how stressful!

(The Ant)
What are you doing outside, Lady Cicada? Come in. It is warm in here. Tell me quick: can I help you? What is happening with you?
¡Ay, Doña Hormiga! ¿Cómo le explico?
Tengo tres días sin comer.
¿Tendrá Usted algo? ¡Se lo suplico!
¡La vida le voy a deber!

Doña Hormiga es generosa,
seguro compartirá.
A su amiga la Cigarras
su comida le dará.

Si uno va de fiesta en fiesta,
sin pensar en el futuro,
más de un mal se manifiesta.
¡Eso yo te lo aseguro!

Mientras tú cantabas,
yo recolectaba.
Siempre descansabas.
Ahora no tienes nada.

7. MORALEJA Y FINAL

Moraleja:
La Cigarras y la Hormiga,
sí que son bien parecidas.
La Cigarras y la Hormiga,
són dos formas de vivir.

La Cigarras siempre alegre
va cantando todo el día.
Pero nuestra amiga Hormiga
piensa en lo que se avecina.

Este cuento nos ilustra
una importante lección:
“Hay que disfrutar la vida,
pero con mucha visión,
y con moderación”

Cantan la Hormiguita y la Cigarras.
Cantan, escuchando la guitarra.
Baila la Hormiguita,
Canta, Cigarrita.

Estaban las dos amigas
sentadas en el diván.
Una brindaba alegría,
la otra ponía el pan.

7. MORAL AND ENDING

Moral:
The Cicada and the Ant,
they are quite alike.
The Cicada and the Ant,
these are two ways of living.

The Cicada always happy
sings all day.
But our friend the Ant
thinks of what is to come.

This story illustrates
and important lesson:
“We have to enjoy life,
but with plenty of vision,
and with moderation.”

The Ant and the Cicada sing.
They sing, listening to the guitar.
The Ant dances,
the little Cicada sings.

Both friends were
sitting on the couch.
one offered happiness,
and the other offered the bread.

(Please turn the page quietly.)
Canta, Cigarrita, una canción, canta para nuestra distracción. Ahora que la Hormiga pone la comida, en la vida no hay preocupación.

La Cigarra alegre cantando se la pasa. Finalmente, la Hormiga descansa y se relaja. Canta alegre la Cigarra, y la Hormiga ofrece de su jarra.

Sing a song, little Cicada, sing for our entertainment. Now that the Ant is bringing the food, there are no worries in life.

The happy Cicada spends her time singing. Finally, the Ant rests and relaxes. Happily, the Cicada sings and the Ant offers her pitcher.

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Forever Is My Song
FRANCISCO J. NÚÑEZ

When others grow old
I will always grow young
And my tender soul
Will sing like the kulintang

When they talk of war
I will sing my praise of love
They say no but I say yes
They say yin and I say yang

In a time of orphans
I remember how my mother sang
And in the dead of night
How bright the music rang

---

Naturaleza
NÚÑEZ

Me convertí en aliento
Mis venas con la Naturaleza ah

I bless the thunder and the silence
The sun and rain that love the earth

La tierra que da a luz al trigo alrededor de mi Bendigo

I bless the thunder and the silence
The earth that gives us wheat around me

---

Nature

I became wind
My veins with Nature

I bless the thunder and the silence
The sun and rain that love the earth

The earth that gives us wheat around me
I bless

I bless the thunder and the silence
The sun and rain that love the earth
Somos de la luz
niños de la melodía
una canción

Tierra linda bella

Running through the grass light shadows
In time, I found a way back home

La tierra que da a luz al trigo
alrededor de mí
Bendigo

I bless the thunder and the silence
The sun and rain that love the earth

Tierra linda
ella bella

I, vast as earth, brighter than a star
soy de la luz, ella bella
brighter than the sun

Ritmo de la tierra
ritmo y ritmo
naturaleza

Mi convertí en aliento
tierra linda

I wait like earth for sun
I wait like earth for rain
It know it will be mine
one song

Somos de la luz
niños de la melodía
una canción

Yo soy una canción

We are of the light
children of the melody
a song

Beautiful earth

Running through the grass light shadows
In time, I found a way back home

The earth that gives us wheat
around me
I bless

I bless the thunder and the silence
The sun and rain that love the earth

Lovely earth
she is beautiful

I, vast as earth, brighter than a star
I from the light, she beautiful
brighter than the sun

Rhythm of the earth
rhythm with rhythm
nature

I became wind
lovely earth

I wait like earth for sun
I wait like earth for rain
It know it will be mine
one song

We are of the light
children of the melody
a song

I am a song
Liminality
NÚÑEZ

I. EYES WIDE OPEN

Eyes wide open
In a matter of time
I wake to the light
Of this newborn world

Eyes wide open
Like a tree made strong
with light and rain
the sap fills my veins

Eyes wide open
I am alive in this moment
I touch the earth
I taste the sky

But who am I
what is this joy
that fills my heart
the air that gives me life

Eyes wide open
Let me fill the air with song
Let love come and touch me
and my life will open like a flower

Eyes wide open
for one moment the earth is mine
and I am awake
in the fullness of time

But who am I
when my song is done
and my eyes close
and darkness is all around

Eyes wide open
but who am I?

II. SLEEPWALKING

My body sleeps
and my soul awakes
and I am lost in the land
of sleepwalking

My body is free
and my soul is free

I can walk on water
I can fly in the sky

Is this the other side
the mirror of my world
will I ever come back
will I even remember

I once was a tree
I once was a flower
I was everything
I wanted to be

I was a stranger
in that stillness
between sleep and waking
the hours slowly fading

Have I died and reached
the brink of heaven?
My body sleeps
and my soul awakes.

But who is dreaming whom?
And am I still inside a dream?
(But who is dreaming whom?)

III. MY SHADOW, MY SOUL

My soul follows me
wherever I go

It moves like my shadow
A perfect replica of me

My companion,
My lover, my twin

But sometimes my soul
drifts away from me

And I spend the night alone
cold and afraid and longing for home
My soul, what will you do
without me?

Then my soul returns
like the light that casts my shadow

I breathe it in
I breathe it out
It flows inside me
like love, like light, like air
And in my final hour
It will stay beside me
My shadow, my soul
the radiance inside me
It will lift me up
and I will be so easy to carry

IV. CODA
Another journey
Another tree
My song continues
Life is never-ending
Eyes wide open
As I wake from dream to dream
My hope as wide as my soul
As I wait once more to begin

---

Es Tu Tiempo
NÚÑEZ

Take a chance to believe in what you can be.
Take a chance to dream.
Dream a little dream,
Es tu tiempo.

Oh, mirando ya recuerdo
Extrañando, perdidos años
Ay, tu vida tan bonita
Es tu tiempo.

Oh, look at you. I remember
I was young once not long ago
Now it’s your turn. Can you feel it?
Es tu tiempo.

c’mon children do your thing,
c’mon children shout and sing,
c’mon children it’s your time.
Es tu tiempo.

Oh, Brillante vida fuerte
Sin tristeza, allegria
Una vida tan bonita
Es tu tiempo.

Los Angelitos te cuidan
En la calle noche y de día
Soñando

Dreamers make a dream
Follow the moon, river and sea.
Take a chance to dream
Es tu tiempo.

It’s Your Time

Take a chance to believe in what you can be.
Take a chance to dream.
Dream a little dream,
It’s your time.

Oh, looking I remember
Missing, lost years
Oh, your life so beautiful
It’s your time.

Oh, look at you. I remember
I was young once not long ago
Now it’s your turn. Can you feel it?
It’s your time.

c’mon children do your thing,
c’mon children shout and sing,
c’mon children it’s your time.
It’s your time.

Oh, shining strong life
Without sadness, happiness
A life so beautiful
It’s your time.

The angels take care of you
In the street night and day
Dreaming

Dreamers make a dream
Follow the moon, river and sea.
Take a chance to dream
It’s your time.
Hanrich Claassen is a passionate cellist, conductor, and educator who believes a balance between educating and performing music is the key to true artistic enlightenment. Mr. Claassen obtained his bachelor of music in both piano and cello at the University of the Free State in South Africa. He furthered his cello studies at the University of Stellenbosch, where he completed both a bachelor of music (honors) and his masters degree in chamber music. Mr. Claassen was awarded the Teacher's Licentiate from the University of South Africa with distinction before furthering his cello studies in Portugal in 2003 at the Escola Superior de Artes Aplicadas. As a professional cellist, he has been a member of various philharmonic and chamber orchestras in South Africa, Portugal, Bahrain, and China. During Mr. Claassen’s stay in Shanghai he was assistant music director, cellist, and conductor for the Shanghai Baroque Chamber Orchestra. He was awarded the bronze medal during the 2010 Len van Zyl Conducting Competition in Cape Town after his direction of the Cape Philharmonic Orchestra. Mr. Claassen spent 2004–07 in Saudi Arabia as coordinator of performing arts at the British International School of Al Khobar. Since 2007 he was string orchestra director and head of middle school fine arts at the Shanghai American School, Pudong Campus where he conducted four string orchestras and the SAS MS symphony orchestra. Mr. Claassen relocated to Vienna, Austria in June 2013 as the Middle and High School string orchestra director for the American International School Performing Arts team. In August 2015 he was appointed to Montverde Academy, Florida as instrumental music teacher and lower strings specialist in the newly established Montverde Academy Conservatory.

The Symphonic Orchestra, conducted by Music Director Claassen, is a pre-professional, conservatory level orchestra in which students are challenged with exceptionally difficult literature. Celebrating its 61st season, Florida Symphony Youth Orchestras continues its commitment to providing Florida’s young musicians with the opportunity to strengthen their musical talents and develop an appreciation on of the arts through classical music. Membership in Florida Symphony Youth Orchestras is by invite only, following competitive entrance auditions. Florida Symphony Youth Orchestras is a nonprofit 501(c)(3) organization that has served the Central Florida region for over 60 years. In 1957 Alphonse Carlo, concertmaster emeritus of the Florida Symphony Orchestra, recognized a need for a youth orchestra in Central Florida in which young musicians
could develop their talents. Young musicians were invited to attend and participate in rehearsals with Florida Symphony Orchestra musicians and the Florida Symphony Youth Orchestra was born. FSYO is comprised of three full orchestras, a chamber orchestra, a jazz orchestra, and one string training orchestra. The six FSYO orchestras are carefully structured so that students can grow with the FSYO throughout their primary and secondary years. The full range of ensembles gives every student a place to excel with peers at a similar level, and all an opportunity to collaborate with and learn from seasoned music professionals, on the local and national levels.

**CRISTIAN GRASES, Composer/Conductor**

Venezuelan native Cristian Grases joined the University of Southern California faculty in the fall 2010 semester and is currently an associate professor of choral music and conductor of the USC Thornton Concert Choir. As a sought-out conductor, clinician, academic, and adjudicator, he has traveled to Europe, North and South America, Asia, and Australia, conducting in prestigious halls such as Carnegie Hall, and presenting in numerous international conventions and symposia. Dr. Grases is also an award-winning composer whose works have been commissioned and sung by numerous distinguished ensembles such as the Santa Fe Desert Chorale and the Los Angeles Master Chorale. Dr. Grases is currently a member of the Executive Committee of the International Federation for Choral Music representing the region of Latin America and the Caribbean. This is Dr. Grases’ fourth appearance with DCINY.

**FRANCISCO J. NÚÑEZ, Composer/Conductor**

Francisco J. Núñez, a MacArthur Fellow, is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the Young People’s Chorus of New York City (YPC). Since he founded YPC in 1988, Mr. Núñez has heightened an awareness of the ability of children to rise to unforeseen levels of artistry. Mr. Núñez also leads the University Glee Club of New York City, its fifth conductor since the all-men’s chorus was established in 1894. He is sought after nationwide as a guest conductor by professional orchestras.
and choirs, as a master teacher, and a frequent keynote speaker as a leading authority on the role of music in achieving equality and diversity for children in today’s society. He composes countless compositions and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments and has received an ASCAP Victor Herbert Award and the New York Choral Society’s Choral Excellence Award. Mr. Núñez was named Musical America’s 2018 Educator of the Year, NYU Steinhardt honored him with its Distinguished Alumnus Achievement Award, and Ithaca College has presented him with an honorary doctor of music degree. This is Mr. Núñez’s fifth appearance with DCINY as a guest conductor.

DISTINGUISHED CONCERT ORCHESTRA

Under the direction of Dr. Jonathan Griffith and DCINY’s roster of notable guest conductors, the DCO performs at Carnegie Hall and Lincoln Center. Whether performing choral/orchestral masterworks or premiering adventurous new compositions, the DCO has been lauded by conductors and reviewers alike for its fresh interpretations, musical subtlety, and virtuosic ensemble playing. Dr. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra category, awarded in 2014 and 2015, and semi-finalists for the 2016 and 2017 competitions. 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 CONCERT 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

Acton Middle School Treble Choir (TX), Christine Bridges, Director
*Bishop Kearney High School Chorus (NY), Anastasia Rege, Director
The Choir of Nanjing Changjiang Road Primary School (China), Dixian Teng and Adan Jiang, Directors
Clarksville Middle School Chamber Choir (MD), Elizabeth G. Ringenberg, Director
Delaware Youth Chorale (DE), Heather Swartzentruber, Director
*Douglas Middle School Arioso Choir (WY), Emily Painter, Director
Forest Ridge School of the Sacred Heart Chamber Choir (WA), Alison Seaton, Director
Haysville Middle School Treble Choir (KS), Paul Graves, Director
Hornedo Choir (TX), Jessica Barney, Director
Leticia Youth Choir (Finland), Saara Kemppainen, Director
Manhattan Hunter Science High School Chorus (NY), Amber Salladin, Director
Mirman School Concert Singers (CA), Evan Roberts, Director
Nickerson High School Madrigals (KS), Scott Logan, Director
Repertory Company High School Advanced Chorus (NY), Amber Salladin, Director
Southern Maryland Youth Choir (MD), Julien Benichou and Bronte Ficek, Directors
Special Music High School Choir (NY), Sonny Willis & Gia Gan, Directors
*Warren Youth Singers (TX), Bridget Warren, Director and Joey Bernsen, Assistant Director
Westport Children’s Choir (Ireland), Eriko Hopkinson, Director
*The Young People’s Chorus of New York City (NY), Francisco J. Núñez, 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.

Florida Symphony Youth Orchestras

**Violin 1**
Anna Horzen, 
*Concertmistress*
Julie Di Lecce, 
*Associate Concertmistress*
Ariah Deason, 
*Assistant Concertmistress*
Jenna Chen
Shaun Cobb
Emily Erdman
Jesse Fei
Joshua Fu
Alexandra Fulbright
Kate Goodin
Michelle Huang
Alyssa Orantes
Sarah Sawyer
Emily Schenck

**Violin 2**
Olivia Corporon, 
*Principal*
Alexa Lang, 
*Assistant Principal*
Liam Dominguez
Alejandra Fred
Isabella Fulbright
Wellarose Jimenez
George Lawson
Emily Rausch
Ethan Schenck
Isabelle Tseng
Mariana Valderrama
Maria Varas
Issana Yaguda
Maggie Yuan

**Viola**
Molly Pope, 
*Principal*
Arielle Fentress, 
*Assistant Principal*
Jose Fiorentino
Rebecca Galíñanes
Abby Goodin
Varisa
Gumpangkum
Alex Liu
Sarah Myers
Grace Remmer
Lily Rutledge
Kayla Smith

**Cello**
Maxwell Remmer, 
*Principal*
Curtis Shugart, 
*Assistant Principal*
Victoria Galíñanes
Guenevere Hughes
Justin Kim
Miya Luebke
Shannah Nice
Lili Pope
Sara Rivera
Selina Xu

**Bass**
Meliari Sepulveda, 
*Principal*
Kiara Astacio
Samantha Boss
Adrienne Fee

**Harp**
Sophia Fulbright, 
*Principal*

**Flute**
Julia Sills, 
*Principal*
Julia Kim
Ashlyn King-Chuparkoff, 
*Piccolo*

**Oboe**
Andrew Vogel, 
*Principal and English Horn*
Nicole Walker

**Clarinet**
Jonathan Gray, 
*Principal*
Desiree Hagg
Delaney Reilly, 
*Bass Clarinet*

**Bassoon**
Cole Hamilton, 
*Principal*
Robert Milne, 
*Contrabassoon*

**French Horn**
Brendan Eisner, 
*Principal*
Alexander Hellhake
Lydia Mentzer
Alex Allen

**Trumpet**
Jacob McKey, 
*Principal*
Alexander Keiser
Emily Vanover

**Trombone**
Zachary Noble, 
*Principal*
Ethan Avila

**Bass Trombone**
Cody Fowler, 
*Principal*

**Tuba**
Christopher
Bernhardt, 
*Principal*

**Percussion**
Sebastian Suarez-Solis, 
*Principal*
Matthew Crudo
Christina Smith
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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 CONCERT 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.

DCINY ADMINISTRATIVE STAFF

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director & Principal Conductor
Danuta Gross, Director of Finance & Administration
Kevin Taylor, Executive Director
James M. Meaders, Artistic & Educational Consultant
Jason Mlynek, Director of Program Development
Katie Silvestre, Program Development
Julia Falkenburg, Program Development
Kimberly Wetzel, Program Development
Jeff Binner, Program Development
Maggie Latona, Program Development Assistant
Elisabeth Erdmann, Program Development Assistant
Kadeem Jeudy, Program Development Assistant
Tabitha Glista-Stewart, Production Manager
Nolan N. Dresden, Production Associate
Andrea Niederman, Director of Marketing, Box Office & Promotions
Malcom Moon, Box Office & Marketing Assistant
DeAnna Choi, Office Operations Manager, Accounting & Billing
Maria Braginsky, Concert Operations Liaison
Morgan Yachinich, Concert Operations Associate/Executive Assistant
Jason Arnold, Concert Operations Associate
Dennis Wees, Concert Operations Assistant
Seth McCay, Graphic Design & Website

For PR and media inquiries, please contact Press@DCINY.org or (212) 707-8566 Ext. 307.
DCINY 2018 Concert Series

Monday Evening, October 8, 2018, at 8:00
Weill Recital Hall, Carnegie Hall
The Music of Dinos Constantinides

Wednesday Evening, October 24, 2018, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Rensselaer Polytechnic Institute Gala

Sunday Evening, November 11, 2018, at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall
The Great War: Commemorating 100 Years
Mealar: Requiem: The Souls of the Righteous (US Premiere)
Paul Mealar, Composer/Conductor
Hawes: The Great War Symphony (Joint US Premiere)
Patrick Hawes, Composer/Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Evening, November 18, 2018, at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall
Music for the Holidays: The Works of Randol Bass and Pepper Choplin
Choplin: Christmas Presence (World Premiere)
Choplin: Come, Emmanuel
Pepper Choplin, Composer/Conductor
Bass: Victorian Christmas Suite (World Premiere: Courtesy of the DCINY Premiere Project)
Bass: Laus Nativitatis (World Premiere)
Bass: Symphony of Carols
Bass: Gloria
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Randol Bass, DCINY Composer-in-Residence
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 25, 2018, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Messiah....Refreshed!
Handel: Messiah
Thomas Beecham/Eugene Goossens’ 1959 Re-Orchestration for full symphony orchestra
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

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