The Music of Dinos Constantinides

Weill Recital Hall, Carnegie Hall
Sunday, October 1, 2017 at 7:30 PM

Dinos Constantinides, Composer
Sunday, October 1, 2017 at 7:30 PM
Weill Recital Hall at Carnegie Hall
Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

Presents

THE MUSIC OF
DINOS CONSTANTINIDES

Program Notes
By Dinos Constantinides

Sonata for Violin and Piano, LRC 21c
Moderato - Adagio - Allegro moderato
Kurt Nikkanen, Violin
Maria Asteriadou, Piano

Intermission

Reverie II for Double Bass and Piano, LRC 81b
Yung-Chiao Wei, Double Bass
Michael Gurt, Piano

Two Preludes for Piano, LRC 101b
Michael Gurt, Piano

Concerto for Double Bass and Piano, LRC 269b
I. With Expression – II. With Serenity – III. Playful and Mischievous
Yung-Chiao Wei, Double Bass
Michael Gurt, Piano

Percussion Quartet No. 2, LRC 270
I. Opening - II. Repetitions 1 - III - March - IV. Repetitions 2
Hamiruge – The LSU Percussion Group:
- Brett Dietz
- Eric Scherer
- Manuel Treviño
- Kyle Cherwinski

Patterns for Violin and Piano, LRC 119b
As the title indicates, Patterns (1989) is based upon contrasting musical ideas organized within a tight framework. A free slow section alternates with a fast rhythmic one, leading to a frenzied ending. Patterns was commissioned by the Montgomery Museum of Fine Arts and the Montgomery Performing Arts Company for the opening of the 1989-90 Promenade Concert Series. The premiere took place in Montgomery, Alabama, on September 10, 1989, with the composer performing the violin part.

Sonata for Solo Violin, No. 3, LRC 63 (Kaleidoscope)
This sonata was drawn from an earlier piece, Kaleidoscope for Narrator and Chamber Ensemble, which is a concise version of an earlier multimedia work entitled Kaleidoscope

Sonata for Solo Violin, No. 3, LRC 63 (Kaleidoscope)
Kurt Nikkanen, Violin

Theme and Variations for Solo Piano, LRC 1
Maria Asteriadou, Piano

Featured Artists
Kurt Nikkanen, Violin
Maria Asteriadou, Piano
Yung-Chiao Wei, Double Bass
Michael Gurt, Piano
Brett Dietz, Percussion
Eric Scherer, Percussion
Manuel Treviño, Percussion
Kyle Cherwinski, Percussion
for soprano, violin, cello, piano and two slide projectors. About this latter work the composer wrote: “For a long time I have had the desire to work with ‘multimedia’, and conceived the idea of writing this specific composition after studying some children’s paintings. These paintings were done entirely through instinct with very little regard for the traditional methods, which stem from education and experience. They gave me certain impressions, which I felt could be transformed into musical sounds. The slides were done from the paintings or a portion of them and give no clear images. They create certain color moods. The words of colors and certain vague images were transformed into two letter series (twenty-four letters of the alphabet) which themselves stand for certain pitches. Two letters, j and z, represent a slide effect upwards and downwards respectively. These two series pervade the entire work.”

Theme and Variations for Solo Piano, LRC 1 is a modal work based on a famous Greek folk tune. It is extremely rhythmically energetic, with a harmonic language that uses chord planning and bi-tonal effects. The piece was published in Greece by Editions Philippe Nakas and is distributed by Magni Publications.

Sonata for Violin and Piano, LRC 21c is the most strictly twelve-tone work in the composer’s output. The piece also makes use of the compositional technique of isorhythm. The three movements are moderate, slow and fast, all three characterized by long sweeping melodies.

Reverie II for Double Bass and Piano, LRC 81b Reverie II for Double Bass and Piano is based on harmonic language used in blues, and superimposed ostinato patterns. The work is derived from an earlier work as a movement of the composition, New Orleans Divertimento. This piece was commissioned by and dedicated to Allan von Schenkel.

Two Preludes for Piano, LRC 101b This composition, written for piano in 2016, is part of a stage work entitled Dreams, Earth, and Heavens. Both preludes are based on a single musical idea that has been important in the composer’s life. In the first prelude, melodic lines from the First Delphic Hymn (c. 138 B.C.) are used. The second prelude is based on palindromic phrases.

Concerto for Double Bass and Piano, LRC 269b derives from the Cello Concerto (China IV- Shenzhen). The concerto was composed with the western flavor of Shenzhen in mind. It uses elements of western roots in the music, like Shenzhen uses western roots in its way of life. In addition, the composer wanted to employ ideas basic to the literature of solo cello, including those derived from the unaccompanied sonatas for solo cello by Bach and the long phrases abundant in cello concertos by Schumann, Dvorak, and Saint-Saens. This concerto is dedicated to Yung-Chiao Wei, who premiered it with the Louisiana Sinfonietta under the direction of the composer.

Percussion Quartet No. 2, LRC 270 Percussion Quartet No. 2 was commissioned by LSU Percussion Professor Brett Dietz. It uses many percussion instruments and employs compositional techniques used by the Polish school of composition. Sound effects are very important, as are many designs. Repetitions and density leading to climaxes and reposes highlight the various ideas of the work. This composition was produced by hand by the composer. His very talented Ph.D. student in composition and Graduate Assistant, Niloufar Iravani, made its computer version.

Meet The Artists

The music of Greek-born composer Dinos Constantinides has been performed by orchestras throughout the world such as the English Chamber Orchestra, American Symphony Orchestra, and Shenzhen Symphony (China), as well as in Greece by the Athens and Thessaloniki State Orchestras. Other performances and recordings (over 65 CDs) have been done by the Slovak Radio Symphony Orchestra (Bratislava) and the Bohuslav Martinu Philharmonic. He has written over 300 compositions, including his opera Intimations, winner of the Brooklyn College International Chamber Opera Competition and First Midwest Chamber Opera Conference; his opera Antigone, described by Teresa Stratas as “both powerful and beautiful” and Ernst Krenek as having “many fascinating details…I am much impressed”; and six symphonies, of which Symphony No. 2 earned him the Artist of the Year Award of Louisiana. Other awards include first prizes in the Delius Composition Contest, the American New Music Consortium Distinguished Service Award, and the Glen Award of l’Ensemble of New York. He also has been honored with a Distinguished Teacher White House commission on Presidential Scholars.

With respect to the pieces above, Fanfare magazine has written, “Constantinides’s Symphony (No. 2) is a splendid work—an eclectic blend of styles that effortlessly coheres, and produces a highly satisfying synthesis unique to this composer.” The New York Times has stated, “His 1977 setting of the text by Sophocles, the Lament of Antigone, in a New York premiere, proved a solemn, impassioned utterance,” and London’s Opera magazine wrote, “On first hearing
American violinist **Kurt Nikkanen** is an international soloist of the highest order. Born in Hartford, Connecticut, he began his violin studies at the age of three, later studying with Roman Totenberg and Jens Ellerman. At twelve, he gave his Carnegie Hall debut, performing with the New York Youth Symphony. Two years later he was invited by Zubin Mehta to perform the Paganini *Concerto No. 1* with the New York Philharmonic for a Young People’s Concert. He studied with Dorothy DeLay at the Juilliard School. Mr. Nikkanen regularly receives invitations from leading orchestras and presenters in the USA and Europe, and has toured Japan and the Far East. He has worked with many of the world’s most renowned conductors, including Hirokami, Jarvi, Kreizberg, Fischer, Litton, and Nelsons. In North America, he has appeared with the symphonies of Dallas, Saint Louis, and Detroit, the Minnesota Orchestra, San Francisco Symphony, Los Angeles Philharmonic, and Cleveland Orchestra, and in Europe with the BBC Symphony, Royal Philharmonic, BBC Philharmonic, Deutsches Symphonie-Orchester Berlin, Rotterdam Philharmonic, and the Dresden Staatskapelle. He has also appeared with the Belgian National Orchestra, Trondheim Symphony and the Orchestra of RAI Turin, Orchestra of Galicia, the Bilbao Symphony, the Malaysian Philharmonic, and the Swedish Chamber Orchestra. Nikkanen has given acclaimed performances of the Dvořák concerto with the Czech Philharmonic and Vladimir Ashkenazy, both in Prague and on tour in the USA, with concerts in New York and Chicago.

With the National Chamber Orchestra of Washington conducted by Piotr Gajewski, Kurt Nikkanen recorded Steven R. Gerber’s violin concerto, which was written expressly for him, for Koch International. Mr. Nikkanen performed the world premiere of Mikko Heinio’s *Concerto Alla Madre*, subsequently recording it for Sony Classical with the Turku Philharmonic under Petri Sakari and released to great acclaim in 2010. His recording of William Walton’s *Violin Concerto* with the New Haven Symphony was released on the Nimbus Alliance label, and was a Gramophone Magazine “Critic’s Choice” selection for 2010. In May 2010, Nikkanen gave the New York premiere of the *Violin Concerto* by Thomas Adès, with the New York City Ballet Orchestra (of which he is also the concertmaster), earning praise for his ‘brilliant’ performance from The New York Times.

Highlights of the upcoming season will include performances of the complete Beethoven *String Trios* at the El Paso Chamber Music Festival with cellist Zuill Bailey and violist Scott Rawls; a performance of the Tchaikovsky *Violin Concerto* with the Orquesta de La Serena, Chile; and performances of the Brahms *Violin Concerto* in Seoul, Korea. Mr. Nikkanen lives in New York City with his wife, pianist Maria Asteriadou. Heralded as “an artist with intense personality, virtuosic flair, unusual poise and intimate contact with style” by The New York Times,

Greek pianist **Maria Asteriadou** is an acclaimed soloist, chamber musician and pedagogue. A graduate of The Juilliard School and the Manhattan School of Music, Maria Asteriadou has appeared in recitals and as soloist with orchestras playing in major concert halls in the United States, South America, Canada, and Europe. She has performed with the Moscow Radio Symphony, Academy of Saint Martin in the Fields, Orpheus Chamber Orchestra, the National Symphony of Costa Rica, the Stuttgart Kammerata, and Luxembourg Philharmonia, among others.

A devoted chamber musician, Ms. Asteriadou has participated as a guest artist/faculty member at many festivals in the United States and abroad. Her enthusiasm for contemporary music has resulted in prestigious premieres and recordings on the BIS label by many of Greece’s most prominent composers.
Maria Asteriadou is Associate Professor of Piano and Chamber Music at Kutztown University and a faculty member at the Manhattan School of Music Precollege Division. She is also the artistic director of the Kutztown University Summer Chamber Music Festival.

Yung-Chiao Wei is currently Professor of Bass at Louisiana State University in Baton Rouge. Wei is the first female bassist to perform a solo recital at Carnegie Hall. Her Carnegie Hall debut garnered tremendous praise from New York Concert Review critic Anthony Aibel, who stated, “Wei is a phenomenon.” Wei has appeared at major concert halls including Carnegie Hall, Davis Hall, Jordan Hall, Isabella Stewart Garden Museum, Ozawa Hall, Lincoln Center’s Alice Tully Hall, National Concert Hall (Taiwan), and Izuminomori Hall (Japan). She has also given master classes/recitals at major music schools throughout North America and Asia, and made her European debut in Berlin at the 2010 European Bass Convention and 2012 European Bass Convention in Copenhagen Opera House. Her first CD was recorded with pianist Chao-I Chou and was released on Centaur Records in June 2008. Wei is a recipient of numerous honors and awards, including Awards to Louisiana Artists and Scholars from the Louisiana Board of Regents, the LSU Tiger Athletic Foundation Teaching Award, and the Taiwan Young Concert Artist Competition, both 2nd Prize and Competition. As a chamber musician, Wei has collaborated with artists such as Leon Fleisher, James Buswell, John Gibson, Joseph Robinson, Denis Brott, James Campbell, Joseph Rouleau, Gabriel Gascon, Rosemarie Landry, Andy Simionescu, James Ehnes, Neal Gripp, Stephane Levesque, and James Sommerville.

Hamiruge – The LSU Percussion Group is dedicated to the performance of quality literature written for the percussion ensemble. The group has been at the forefront of commissioning, performing, and premiering new works for this medium. The ensemble, under the direction of Brett William Dietz, has commissioned and/or premiered the works of Kevin Volans, David Stock, Daniel Lentz, Randall Woolf, Michael Wittgraf, Peter Klatsow, Luduino Pitombeira, Stanley Leonard, Christopher Deane, Daniel Adams, Anders Åstrand, Michael Burritt, and Mark Ford. Hamiruge performed at the 2009 Percussive Arts Society International Convention and made its New York premiere at Carnegie Hall in 2012. The group is featured on Stanley Leonard’s recordings Collage and Reunion as well as David Stock’s CD, In Motion: The Percussion Music of David Stock.

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack DiIanni, Andrew Reamer, Stanley Leonard, and Michael Burritt, while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim. Dietz is in demand as a clinician and soloist throughout the United States and abroad. Recent performances have taken him to Paris, France (perKumania International Percussion Festival); Bangkok, Thailand (College Music Society International Conference); Genral Roca, Argentina (Patagonia International Percussion Festival); and two appearances at Carnegie Hall (New York City). He has performed at several Percussive Arts Society International Conventions and is a founding member of the Tempus Fugit Percussion Ensemble. TFPE has performed throughout the United States and Europe and has released two

LSU Professor Michael Gurt holds degrees from the University of Michigan and the Juilliard School. In 1982, he won First Prize in the Gina Bachauer International Piano Competition, and he was also a prize winner in international competitions held in Pretoria, South Africa, and Sydney, Australia. Gurt has performed as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Symphony, the Capetown Symphony, the China National Symphony Orchestra, and the Natal Philharmonic Orchestra in Durban, South Africa. He has made solo appearances in Alice Tully Hall in New York; Ambassador Auditorium in Los Angeles; Orchestra Hall in Detroit; City Hall in Hong Kong; the Victorian Arts Center in Melbourne, Australia; Baxter Hall in Capetown, South Africa; and the Attaturk Cultural Center in Istanbul, Turkey. Gurt has collaborated with the Takacs String Quartet, and he recently performed at the Australian Festival of Chamber Music in Townsville, Queensland. He has served on the juries of both the Gina Bachauer International Piano Competition and the New Orleans International Piano Competition, and he has recorded on the Naxos, Centaur, and Redwood labels.

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack DiIanni, Andrew Reamer, Stanley Leonard, and Michael Burritt, while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim. Dietz is in demand as a clinician and soloist throughout the United States and abroad. Recent performances have taken him to Paris, France (perKumania International Percussion Festival); Bangkok, Thailand (College Music Society International Conference); Genral Roca, Argentina (Patagonia International Percussion Festival); and two appearances at Carnegie Hall (New York City). He has performed at several Percussive Arts Society International Conventions and is a founding member of the Tempus Fugit Percussion Ensemble. TFPE has performed throughout the United States and Europe and has released two

Maria Asteriadou is Associate Professor of Piano and Chamber Music at Kutztown University and a faculty member at the Manhattan School of Music Precollege Division. She is also the artistic director of the Kutztown University Summer Chamber Music Festival.

Yung-Chiao Wei is currently Professor of Bass at Louisiana State University in Baton Rouge. Wei is the first female bassist to perform a solo recital at Carnegie Hall. Her Carnegie Hall debut garnered tremendous praise from New York Concert Review critic Anthony Aibel, who stated, “Wei is a phenomenon.” Wei has appeared at major concert halls including Carnegie Hall, Davis Hall, Jordan Hall, Isabella Stewart Garden Museum, Ozawa Hall, Lincoln Center’s Alice Tully Hall, National Concert Hall (Taiwan), and Izuminomori Hall (Japan). She has also given master classes/recitals at major music schools throughout North America and Asia, and made her European debut in Berlin at the 2010 European Bass Convention and 2012 European Bass Convention in Copenhagen Opera House. Her first CD was recorded with pianist Chao-I Chou and was released on Centaur Records in June 2008. Wei is a recipient of numerous honors and awards, including Awards to Louisiana Artists and Scholars from the Louisiana Board of Regents, the LSU Tiger Athletic Foundation Teaching Award, and the Taiwan Young Concert Artist Competition, both 2nd Prize and Competition. As a chamber musician, Wei has collaborated with artists such as Leon Fleisher, James Buswell, John Gibson, Joseph Robinson, Denis Brott, James Campbell, Joseph Rouleau, Gabriel Gascon, Rosemarie Landry, Andy Simionescu, James Ehnes, Neal Gripp, Stephane Levesque, and James Sommerville.

Hamiruge – The LSU Percussion Group is dedicated to the performance of quality literature written for the percussion ensemble. The group has been at the forefront of commissioning, performing, and premiering new works for this medium. The ensemble, under the direction of Brett William Dietz, has commissioned and/or premiered the works of Kevin Volans, David Stock, Daniel Lentz, Randall Woolf, Michael Wittgraf, Peter Klatsow, Luduino Pitombeira, Stanley Leonard, Christopher Deane, Daniel Adams, Anders Åstrand, Michael Burritt, and Mark Ford. Hamiruge performed at the 2009 Percussive Arts Society International Convention and made its New York premiere at Carnegie Hall in 2012. The group is featured on Stanley Leonard’s recordings Collage and Reunion as well as David Stock’s CD, In Motion: The Percussion Music of David Stock.

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack DiIanni, Andrew Reamer, Stanley Leonard, and Michael Burritt, while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim.
compact discs (Tempus Fugit and Push Button, Turn Crank) that have received great critical acclaim. Dietz has released numerous compact disks with Cat Crisis Records, including Seven Ghosts: The Percussion Music of Brett William Dietz, In Motion: The Percussion Music of David Stock, and Nocturne.

An avid composer, Dietz’s music has been performed throughout the United States, Europe, East Asia, and Australia by numerous ensembles including the Detroit Symphony Orchestra, Portland Symphony Orchestra, Winston Salem Orchestra, Dallas Wind Symphony, Eastman Wind Ensemble, National Wind Ensemble, New Music Raleigh, and Pittsburgh New Music Ensemble.

Dietz endorses Pearl/Adams Percussion, Vic Firth Sticks, and Zildjian Cymbals. When not composing, performing or teaching, he spends all of his free time with his wife Jennifer, his son Owen, and his daughter Tessa.

Eric Scherer is not your average musician. He started studying music at the age of eight years old with various amateur and professional musicians since. With these twenty plus years of instruction, Scherer has refined his technique and musicianship taking it upon himself to perfect the canon of musical literature that previous masters successfully confronted. The result of this labor is a string of successful performances, along with audience and critical acclaim.

Scherer received a Bachelor of Music Education degree from Southeast Missouri State University studying primarily with Dr. Shane Mizicko. He studied with world renown percussionist and composer Blake Tyson at University of Central Arkansas earning a Master of Music degree. Furthermore, Scherer served as a Graduate Teaching Assistant and was selected to record with Tyson on his debut album Firefish: The Music of Blake Tyson. Currently, Scherer is pursuing a Doctor of Musical Arts degree at Louisiana State University studying under percussionist and composer Dr. Brett William Dietz.

Hamiruge - The LSU Percussion Group allows Scherer to premier, commission, and record new works by composers such as Peter Klatzow, Daniel Lentz, Kevin Volans, and Brett Dietz. Scherer is an Adjunct Professor of Percussion at Southern University - Baton Rouge.

Manuel Treviño is currently pursuing a Master’s degree in percussion performance at Louisiana State University. Prior to his appointment, Mr. Treviño attended the University of Texas at the Rio Grande Valley Brownsville campus, where he received a bachelor’s degree in music education. While at the University of Texas at the Rio Grande Valley (UTRGV), Mr. Treviño studied under Tom Nevill, Mark Eichenberger, Joe Moore, and Albert Lo. During his time at UTRGV, Mr. Treviño preformed with the UTRGV Wind Ensemble (Brownsville), the UTRGV Orchestra (Brownsville), the UTRGV Percussion Ensemble (Brownsville), the UTRGV Marimba Reyna Del Valle marimba band, and the UTRGV Drumline (Brownsville).

Mr. Treviño was a member of Genesis Drum and Bugle Corps from 2010-2012 and on January 21, 2013, Mr. Treviño had the honor of marching with the Boston Crusaders in the inaugural parade for President Barack Obama. Manuel Treviño has worked with many high school marching percussion ensembles in the Rio Grande Valley area. Mr. Treviño holds memberships with the Texas Music Educators Association and Percussive Arts Society.

Kyle Cherwinski currently serves as the Louisiana Youth Orchestra Percussion Ensemble director and is an active freelance performer based in Baton Rouge, Louisiana. He holds a Bachelor of Science degree from Central Michigan University, a Master of Music degree from the University of Northern Colorado, and is pursuing his Doctor of Musical Arts degree from Louisiana State University. He has studied percussion from James Covia, John Hill, David Hall, Andrew Spencer, Gray Barrier, Jim White, and Brett Dietz.

As an educator, Mr. Cherwinski has taught at University of Northern Colorado and with the former Performing Arts Academy in Baton Rouge. He is currently a Teaching Artist with Kids’ Orchestra. He has also given percussion clinics on behalf of the Baton Rouge Symphony Orchestra. As a performer, Mr. Cherwinski has worked with the Gereeley Chorale of Gereeley, Colorado; Larimer Chorale of Fort Collins, Colorado; the Denver Young Artists Orchestra; and the Baton Rouge Symphony Orchestra. He has also performed in the world premieres of works by Daniel Lentz, Rodney Sharman, Jesse Allison, Steven Mackey, and Dinos Constantinides.
### 2017/18 DCINY Concerts – Please join us at our other upcoming events

#### Sunday, November 19, 2017 at 8:30 PM
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Suite Sounds of Christmas**

The Music of Randol Bass  
Jonathan Griffith, DCINY Artistic Director and Principal Conductor  
Randol Bass, DCINY Composer-in-Residence  
Hayes: International Carol Suites  
Mark Hayes, Composer/Conductor  
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

George Frideric Handel: Messiah  
(Goossens’ Edition)  
Jonathan Griffith, DCINY Artistic Director and Principal Conductor  
Penelope Shumate, Soprano  
Claudia Chapa, Mezzo-Soprano  
John McVeigh, Tenor  
Christopher Job, Baritone  
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

#### Monday, November 27, 2017 at 7:00 PM
Stern Auditorium/Perelman Stage, Carnegie Hall

**Appalachian Winter: A Bluegrass Christmas**

Martin: Appalachian Winter  
Martin: Rhapsody in Bluegrass (World Premiere)  
Joseph Martin, Composer/Conductor  
Dailey & Vincent, Special Guests  
Featuring Distinguished Concerts Singers International

#### Monday, January 15, 2018 at 7:00 PM
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Karl Jenkins**

Jenkins: The Armed Man: A Mass for Peace (with film)  
Jenkins: Sing! The Music was Given (WORLD PREMIERE)  
Jonathan Griffith, DCINY Artistic Director and Principal Conductor  
Sir Karl Jenkins, DCINY Composer-in-Residence  
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

---

For a full listing and ticket details, please visit [www.DCINY.org](http://www.DCINY.org)

DCINY  
Distinguished Concerts International New York  
@DCINY  
#DinosConstantinides

250 W. 57th Street, Suite 1610, New York, NY 10107  (212) 707-8566  
www.DCINY.org  
Concerts@DCINY.org

© 2017 All Rights Reserved.