

PRESENTS

# THE MUSIC OF DINOS CONSTANTINIDES

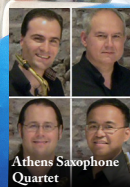
WEILL RECITAL HALL AT CARNEGIE HALL  
MONDAY, OCTOBER 8, 2018 AT 8:00 PM



Dinos Constantinides, Composer



Froso Ktistaki



Athens Saxophone  
Quartet



McKenzie Miller



Leanne Clement



André Chiang



Louis Wendt

**DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK**

**Iris Derke**, Co-Founder and General Director

**Jonathan Griffith**, Co-Founder and Artistic Director

250 W. 57th St., Suite 1610, New York, NY 10107

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**Monday, October 8, 2018 at 8:00 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

## Featured Artists

Froso Ktistaki, Piano  
Athanasios Zervas, Soprano and Alto Saxophone  
Dionisios Roussos, Alto Saxophone  
Leo Saguiguit, Tenor Saxophone  
Eric Honour, Baritone Saxophone  
McKenzie Miller, Soprano  
Leanne Clement, Mezzo-Soprano  
André Chiang, Baritone  
Louis Wendt, Piano

## Program

***Reflections IX for Solo Piano, LRC 276***  
for my cat, Tiger

Froso Ktistaki, Piano

***Theme and Variations for Piano, LRC 001***

Froso Ktistaki, Piano

***The Heavens are Telling for Piano, LRC 100***

Froso Ktistaki, Piano

***Two Preludes for Piano, LRC 101b***

- I. Prelude (Dreams)
- II. Prelude (Earth)

Froso Ktistaki, Piano

***Suite for a Young Man for Solo Piano, LRC 74***

- I. Proud and Solemn
- II. The First Kiss
- III. Beginning Dancing Lessons
- IV. Clusteritis
- V. Cotillion

Froso Ktistaki, Piano

***Midnight Fantasy II for Alto Saxophone and Piano, LRC 113a***

Athanasios Zervas, Alto Saxophone  
Froso Ktistaki, Piano

## **Intermission**

***Music for Saxophone Quartet, LRC178a***

- I. Prologue
- II. Tetralogue
- III. Monologues
- IV. Epilogue

Athens Saxophone Quartet  
Athanasios Zervas, Soprano Saxophone  
Dionisios Roussos, Alto Saxophone  
Leo Saguit, Tenor Saxophone  
Eric Honour, Baritone Saxophone

***Rosanna, LRC 241a***

One-act Opera  
Libretto by David Madden

Louisiana Sinfonietta Opera  
Dinos Constantinides, Conductor  
McKenzie Miller, Soprano  
Leanne Clement, Mezzo-Soprano  
André Chiang, Baritone  
Louis Wendt, Piano

# Program Notes

By Dinos Constantinides

***Reflections IX for Solo Piano*** is the second piece written for the composer's beloved cat, Tiger. Although Tiger looked like a tiger, he had no ferocious characteristics. In fact, he had a wonderful face and a very easy going manner. He was a stray cat who adopted the composer and his family, and seemed to have had hard times when on his own. After he was comfortable with his new family, Tiger was very quick to understand situations and he used to add his comments frequently. He lived a rather short life but a good one, being loved by all of us. Of course, we miss him. The piece employs a repeated note motive that pervades the entire work. A descending chromatic chord progression controls the harmonic structure of the composition and creates mood changes that were very much a part of every day with Tiger's life. This composition is written for the Greek pianist, Froso Ktistaki, to complete a complete cycle of piano works that she is going to present in Greece and hopefully later, here.

***Theme and Variations for Piano*** 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 bitonal effects. The piece was published in Greece by Editions Philippe Nakas and is distributed by Magni Publications.

***The Heavens are Telling for Piano*** was inspired by the 19th Psalm. It was originally written for chorus and organ in 1988, but later reworked by the composer into this version for solo piano. The piece is divided into two sections that alternate in the manner of an ABAB form. The first section is based on the plainsong, slow and modal in quality. The other is tonal, in G Major, quicker in tempo and with a noticeable steady beat. The two different elements of the piece imply the continuous cycles of change and constancy in life. This version is written for Angela Draghicescu.

***Two Preludes for Piano***, 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.

The five movements of ***Suite for a Young Man*** are played without a great deal of pause. They are distinct, however, and the movement titles indicate the moods and impressions created by the music in each one. In the first movement, Proud and Solemn, chordal sonorities in different rhythms and different registers evoke the quiet pleasure the self-absorbed youth takes in himself.

The second movement is *The First Kiss*, the music a combination of tenderness and nervousness. The composer cautions (in fact, about the entire Suite), “Don’t tell too much. The element of surprise will be lost.” The music is very clear, however, as to whether or not this episode culminates successfully.

The third movement is *Beginning Dancing Lessons*. One feels the self-consciousness and short concentration span of adolescence, perhaps some frustration with the discipline of the lessons, and a surprising blue note.

The fourth movement is named *Clusteritis*. An “-itis” denotes an illness, and the movement title and the dominant musical technique employed herein constitute a musical pun. A “cluster” is a group of tones, usually dissonances or half-steps, which are played simultaneously. Whose sickness is this? Contemporary composition cannot eschew this technique, a necessary stage in the development of harmony; the young man at his stage in life seeks compulsively to spend his time in a group of his peers, no matter how awkward.

The fifth movement is *Cotillion*. A cotillion is an elaborate dance or formal ball, and this is the longest and most brilliant movement of the Suite. The form is ABA with a Coda. The A section is the longest, the B section recapitulating material from the previous four movements, as though the youth in his moment of joy has brought his entire personality together, despite the troublesome parts. The Coda intensifies the A material and brings the whole to a climactic conclusion.

The first four movements are balanced by the much longer *Cotillion*, which collects and synthesizes material from the entire Suite. The composer demonstrates his affection and faith in the essential health of a young man in the musical progression he creates, from *Proud and Solemn*, the youth at the verge of change, through change and problems, to celebration in the important final movement. The entire Suite becomes a paean to life and to development.

This piece was commissioned by Daniel Sher. He premiered the work on September 14, 1980 in the Community Concerts in Baton Rouge.

*Midnight Fantasy II* is based on a cluster of half steps. This is evident at the very beginning of the work, and octave displacements later create melodic figures of a lyrical nature. In fact, this cluster was created from the beginning of an old, evocative Nat King Cole song. The interplay of tonal and atonal elements achieves changes of mood and affects the overall structure of the piece. *Fantasy* begins with a cadenza of the solo instrument leading to a cluster of three notes in the orchestra. Numerous elaborations of this three-note figure lead to a nightingale’s song. Occasionally fast descending sonorities interrupt the tranquil mood of the music.

A dramatic middle section embellished by short, fast passages brings the music back to the opening three-note cluster. A highly contrapuntal section builds up to some very loud sonorities echoed by very soft clusters. The nightingale's song appears again as an epilogue to the entire piece. The composition ends with some haunting sonorities enhanced by antique cymbals and triangles. *Midnight Fantasy II* was completed in 1989 and was revised in its present version in 2001. This composition is an outgrowth of the work *Midnight Song* for soprano and chamber orchestra.

*Music for Saxophone Quartet* is a fun piece. It denotes the thoughts of four individuals expressed in many ways in a conversation format. As the titles of the four movements of the work indicate the conversation appears sometimes as a monologue, a dialogue, a tetralogue, beginning or an ending. Throughout the piece intervalic relationships control the various happenings. Sonorities based on seconds and thirds highlight the harmonic progressions which influence the direction of the music. Stylistic quotations ornamented by sound effects are also important. This piece was commissioned by the Athens Saxophone Quartet, who premiered it on April 30, 1999 in Athens, Greece.

The story of *Rosanna* takes place in a barren village on the northern coast of Chile in the 1930s. It involves the lives of two friends, Rosanna and Angelina. As children, both lived in poverty, Rosanna protecting and watching after her frailer friend. A young man in the village wooed Rosanna and then left forever when he knew she was pregnant. The child died and his mother endured condemnation and ostracizing from the entire town. Angelina was lucky that the Baron, who was very rich, married her and took her out of squalor into wealthy splendor. Always sickly, Angelina bore a son and brought Rosanna to her house to care for him. Resenting her husband's love for their son and his inattention to her, Angelina eventually abandoned the boy to Rosanna's ministrations, until his sudden death from an infection. This introduction is related by the priest of the village in the prologue. The action then continues with the burial of Angelina's son. The people of the village gossip that Angelina is a heartless woman who has taken advantage of her warm and sympathetic friend, Rosanna. Realizing at last that the villagers no longer despise her but instead blame her friend, Rosanna sees that she has been taken advantage of by everyone whom she has loved and all she has received in return is pity. Rebelling, she leaves the village to seek a better life.

## Meet the Artists



**Dinos Constantinides** is presently Boyd Professor, the highest academic rank at Louisiana State University, and head of the Composition area with a studio of 25 students. His students have been the recipients of national and international awards, including the Presidential Scholar, four MTNA National Composition Awards, and many regional and state awards. Former students also hold professorships in countries all over the world, such as England, China, Brazil, Canada, and the U.S., to name a few.

Constantinides was educated at the universities of Indiana, Michigan State [Ph.D. in Composition], and the Juilliard School. In 2010, he received an honorary doctorate in music from the University of Macedonia, Thessaloniki, Greece. His teachers in the U.S. included Ivan Galamian, Dorothy DeLay, and Josef Gingold. In addition, he studied violin with the Dutch professor Tony Schultze at the Hellenic Conservatory and with the legendary chamber music teacher Leda Kouroukli, student of Nadia Boulanger, at the Athens Conservatory. This institution, also attended by Maria Callas and Dimitri Mitropoulos, sponsored a concert of his music in celebration of his 85th birthday on November 28, 2014.

His music has been performed by orchestras such as the English Chamber Orchestra, Nuernberger Symphoniker, American Symphony Orchestra, Shenzhen Symphony [China], Bohuslav Martinu Chamber Orchestra, Black Sea Philharmonic [Romania], Filarmonica “Oltenia” [Craiova, Romania], Annapolis Chamber Orchestra, Distinguished Concerts Orchestra International of New York, La Filarmonica de Montevideo [Uruguay], Orquestra Sinfonica de Buenos Aires, and New Orleans Philharmonic. Other performances have been done by the Slovak Radio Symphony Orchestra of Bratislava, Bohuslav Martinu Philharmonic, Ruse Philharmonic Orchestra [Bulgaria], Dubrovnik Symphony, Czech Moravian Philharmonic, Memphis Symphony, Ku Ming Symphony [China], Rome Festival Orchestra, Prism Orchestra of New York, Polish Radio and TV Orchestra [Krakow, Poland], Bucharest Radio Symphony [Romania], Kiev Philharmonic [Ukraine], and numerous other orchestras in the U.S., Australia, and Taiwan. In his homeland, Constantinides’ music has been performed by the Cyprus State Orchestra, Thessaloniki State Orchestra, and Athens State Orchestra. In his native country, he has performed with the conductors Hermann Scherchen, Jean Martinon, Clemens Krauss, Leopold Stokowski, Igor Markevitch, and Charles Munch. In the U.S., he has performed with Jean Morel and Izler Solomon.

Constantinides is the recipient of many grants, commissions, and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, 1985 First Midwest Chamber Opera Conference, and 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants, and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House commission on Presidential Scholars. He has received excellent press reviews in Europe, China, South America, and the U.S., as well as in the major magazines *Fanfare*, *American Guide*, and *Gramophone*. His music appears on over 65 professional recordings.

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 one was struck by the beauty of much of the choral writing...complex and often arresting score." This is DCINY's 11th presentation of the music of Dinos Constantinides.





**Froso Ktistaki** is a pianist whose artistic versatility is evident in her rich repertoire, which ranges from classical to contemporary music. She has given many solo recitals and numerous chamber music concerts in Greece, other European countries, Latin America, the Caribbean, the U.S.A., as well as French Polynesia. Her co-operation with distinguished choirs has contributed significantly to her artistic profile, as has her experience of accompanying ballet and lyrical singers, which she did in her capacity as ‘Klavierkorrepetitor’ both for the Department of Ballet for Children at the Saarländisches Staatstheater, and for the Singing Class at the Hochschule für Musik’s department of Opera in Saar.

She has also made recordings for German radio and has appeared as an accompanist on Greek radio broadcasts and television shows. In 1992 Froso Ktistaki co-founded the "Duo Ktistaki," and ever since the duo has been giving performances of a wide variety of works in different styles for four hands and two pianos.

She lives in Larissa and works as a piano professor at the Music School of Larissa and is also the conductor of the “Cinema Music Ensemble,” which is extremely productive, in Greece and abroad (U.S.A., Europe, Australia). Froso is a very active member of the award-winning female choir "InDONNAtión," offering her services as assistant conductor, pianist and singer. She also co-operates with the Symphony Orchestra of Larissa both as a member and as a soloist.

She started her musical studies at the age of four at the Municipal Conservatory of Larissa which she graduated from with a degree in Harmony. She went on to acquire degrees in both Counterpoint and Fugue from the Contemporary Conservatory of Larissa with distinction as well as being a graduate from Berufsfachschule für Musik Bad Königshofen of Germany.

Froso also holds a master’s degree in piano performance and a bachelor’s degree in piano pedagogy (Konzertpianist / Konzertreife im Fach Klavier and Diplom Musikerziehung im Fach Klavier) from the Hochschule für Musik Saar, where she studied under Prof. Kristin Merscher and chamber music under Prof. Martin Galling. During her studies, she was offered a scholarship for her outstanding academic performance. She is a PhD

candidate in the Department of Music Studies at the Ionian University of Greece where she is carrying out research on the piano works of the well-known Greek composer Dinos Constantinides. Shortly, a CD, including the solo piano works of the composer will be released by the record company "Centaur Records."



The **Athens Saxophone Quartet** was founded by Athanasios Zervas in 1997. The quartet appears frequently in music festivals and concert halls internationally, and has released several CDs. The members of the Athens Saxophone Quartet are virtuoso saxophonists as well as accomplished composers, theorists, and teachers in universities and colleges in Greece and in the U.S.A.

**Athanasios Zervas**, soprano and alto saxophone, holds a DM in composition and an MM in saxophone performance from Northwestern University. He studied saxophone with Fredrick Hemke. He is Associate Professor of music theory & creation at the University of Macedonia in Thessaloniki, Greece and visiting artist (saxophone) at the Athens Conservatory.

**Dionisios Roussos**, alto and soprano saxophone, holds a Diploma from the Athens Conservatory, and an MM from the University of Macedonia, Greece. He studied saxophone with Athanasios Zervas and Theodore Kerkezos. He is a member of the Music Band of the Hellenic Coast Guard, and saxophone Professor at Orfeion Conservatory in Athens Greece.

**Leo Saguiguit**, tenor and soprano saxophone, holds an MM in saxophone performance from Northwestern University. He studied saxophone with Fredrick Hemke. He is Associate Professor of saxophone at the University of Missouri-Columbia, and a member of the Chicago Saxophone Quartet.

**Eric Honour**, baritone and alto saxophone, holds a DM in composition and an MM in saxophone performance and composition from Northwestern University. He studied saxophone with Fredrick Hemke. He is Professor of music technology and composition and director of the Center for Music Technology and interim Chairman of the Music Department at the University of Central Missouri.



Soprano **McKenzie Miller** recently completed her Master of Music degree from Louisiana State University, where she studied with Dennis Jesse. During her time with LSU Opera, Miller performed several leading roles including Countess Almaviva in *Le Nozze di Figaro*, Anne Truelove in *The Rake's Progress*, Yum-Yum in *The Mikado*, and Johanna in *Sweeney Todd*. As a resident artist with Opera Louisiane, Miller was involved in regular performances and outreach in such roles as Edith in *Pirates of Penzance* and The Dew Fairy in *Hansel and Gretel*. She most recently portrayed Donna Elvira in Operafestival di Roma's production of *Don Giovanni*. Miller earned her Bachelor of Music degree from the University of Missouri, Columbia, where she studied with Ann Harrell. Currently based in Louisiana, she performs regularly in concert, operatic, and recital settings. This season she can be seen with Red Shift Choir, under the direction of Dr. Trey Davis. In June, she will rejoin her friends in Vox Nova for their performance with the Odyssey Chamber Series. When not singing, McKenzie serves as a marketing associate with Opera Louisiane and maintains a private voice studio.



Dr. **Leanne Clement** is General Director of Opéra Louisiane in Baton Rouge, Louisiana. She is a graduate of The School of Music at Louisiana State University, where she received her Doctorate of Musical Arts as well as her Master of Music degrees in vocal performance. Prior to moving to Louisiana, Leanne received her Bachelor of Arts in English from the College of William and Mary in Virginia. As a mezzo-soprano, Leanne's roles include Azucena in Verdi's *Il Trovatore*, Florence Pike in Britten's *Albert Herring*, both with Opera North, the Third Lady in Mozart's *Die Zauberflöte*, with Opera in the Ozarks and Opéra Louisiane, the title role in Britten's *The Rape of Lucretia* with LSU Opera, The Old Prioress in *Dialogues of the Carmelites*, also with LSU Opera and the Mother in *Hansel and Gretel* with Opéra Louisiane. She's also performed the role of Erda in Opéra Louisiane's reduction of Wagner's Ring Cycle and was recently seen with the Baton Rouge Symphony Orchestra as the alto soloist in

Mendelssohn's *Elijah*. She also appeared as a soloist for Opéra Louisiane's 10th anniversary gala in May of 2017. Leanne began working part-time for Opéra Louisiane in the fall of 2008 and later became the Director of Development and Administration in January of 2009. She has served as General Director of Opéra Louisiane since 2011, during which time the company has quadrupled their budget and season offerings.



Touted by the Oregonian as “vocally commanding” baritone **André Chiang** brings his lyrical voice to repertoire spanning from Handel to Glass. Mr. Chiang’s recent engagements include King Melchior (*Amahl and the Night Visitors*) with Opéra Louisiane and returns to Mobile Opera as Schaunard (*La Bohème*), Opera Birmingham as Belcore (*L’elisir d’amore*), and Pensacola Opera as Yamadori/Commissioner (*Madama Butterfly*). Previous credits include Young Galileo/Salviati (*Galileo Galilei*), Argante (*Rinaldo*), Falke (*Die*

*Fledermaus*), and Ford (*Falstaff*), all with Portland Opera; Anthony Hope (*Sweeney Todd*) with Virginia Opera; Masetto (*Don Giovanni*). Competition honors include Regional Finalist for the Metropolitan Opera National Council Auditions, finalist in the Liederkrantz Art Song/Lieder competition, winner of the Grand Concours de Chant for French song, winner of the 59th NFMC 2017 Biennial Young Artist Award, and winner of the 45th NATS Artist Awards Competition. Mr. Chiang has been seen in concert as the baritone soloist in *Carmina Burana* with the Huntsville Symphony Orchestra and the Baton Rouge Symphony Orchestra, and the bass soloist in Haydn’s Mass in D Minor with the Northwest Florida Symphony. Mr. Chiang is a Doctor of Musical Arts candidate at Louisiana State University studying under Dennis Jesse and has been seen as Falstaff (*Falstaff*) and the Gamekeeper (*The Cunning Little Vixen*). Upcoming engagements for Mr. Chiang include St. Paul in Mendelssohn’s *Paulus* with the Berkeley Community Chorus and Orchestra, Charlie in *Three Decembers* with Painted Sky Opera, and Escamillo in *La tragédie de Carmen* with Louisiana Opera.



**Louis Wendt** is currently Organist and Associate Director of music at Our Lady of Mercy Catholic Church in Baton Rouge. In addition to his liturgical duties, he is a much sought after accompanist and vocal coach in the region. Wendt completed graduate studies in music composition under Boyd professor Dinos Constantinides at LSU in 1996 and has studied piano under Dr. Jack Guerry at LSU, Inna Visnovataya of Odessa, Ukraine, and Anne Domec of the Conservatoire de Paris.

While abroad, Mr. Wendt was engaged as accompanist and coach at the Opera de Montpellier, 1982-85. He served as assistant Conductor of the Baton Rouge Opera for many seasons, as well as Music Director of the local Gilbert and Sullivan Society. Some of his other activities have included Assistant Music Director in various opera festivals, soloist for the Louisiana Sinfonietta Series, accompanist for many vocal and instrumental artists' Masterclasses, and pianist with the LSU New Music Ensemble. With that group he has performed in numerous venues including New York's Carnegie Hall. In addition to his extensive work in opera, musical theatre, and chamber ensembles, Mr. Wendt was a studio accompanist for the Metropolitan Opera diva Martina Arroyo for six years—having performed in concert with her in New York and on European tours.

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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.

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## 2018-2019 DCINY Season

**Sunday, November 11, 2018 at 8:30 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **The Great War: Commemorating 100 Years**

Mealor: *Requiem: The Souls of the Righteous*

(US Premiere)

Paul Mealor, Composer/Conductor

Hawes: *The Great War Symphony* (Joint US Premiere)

Patrick Hawes, Composer/Conductor

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Sunday, November 25, 2018 at 2:00 PM**

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

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Sunday, November 18, 2018 at 8:30 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Symphony of Carols: The Works of Randol Bass and Pepper Choplin**

Bass: *Carols from a Victorian Fireside* (World Premiere),

*Laus Nativitatis* (World Premiere),

*Symphony of Carols, Gloria*

Jonathan Griffith, DCINY Artistic Director and Principal  
Conductor

Randol Bass, DCINY Composer-in-Residence

Choplin: *Christmas Presence* (World Premiere),

*Come, Emmanuel!*

Pepper Choplin, Composer/Conductor

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Monday, November 26, 2018 at 7:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **A Winter Rose: The Holiday Music of Martin & Hayes**

Martin: *The Winter Rose* (NY Premiere)

Joseph M. Martin, Composer/Conductor

Hayes: *Hodie Christus Natus Est, A Carol Fantasia*

(World Premiere), *Gloria*

Mark Hayes, Composer/Conductor

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Monday, December 3, 2018 at 7:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Ode to Joy: Beethoven's Symphony No. 9**

Beethoven: *Symphony No. 9 (The Choral Symphony)*,

*Choral Fantasy, Op. 80*

Jonathan Griffith, DCINY Artistic Director

and Principal Conductor

Warren Lee, Piano

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Monday, January 21, 2019 at 7:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **The Music of Sir Karl Jenkins**

Jenkins: *Stabat Mater*,

*Symphonic Adiemus* (US Premiere)

Jonathan Griffith, DCINY Artistic Director

and Principal Conductor

Sir Karl Jenkins, CBE, DCINY Composer-in-Residence

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Monday, February 18, 2019 at 7:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Lux Et Amor: The Music of Dan Forrest and Ola Gjeilo**

Forrest: *LUX: The Dawn from On High*

James M. Meaders, Guest Conductor

Gjeilo: *Dreamweaver, The Ground, Ubi Caritas*

Gary Weidenaar, Guest Conductor

Ola Gjeilo, DCINY Composer-in-Residence and Piano

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Sunday, March 17, 2019 at 2:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Magnificat**

Music for Women's Voices

Nancy Menk, Guest Conductor

Rutter: *Magnificat*

Jonathan Griffith, DCINY Artistic Director

and Principal Conductor

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

## 2019 DCINY Season, continued

**Sunday, March 24, 2019 at 2:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Total Vocal with Deke Sharon**

Join arranger/producer Deke Sharon, along with celebrity guests from 'Pitch Perfect', Broadway, and 'The Sing-Off' for this exciting annual event.

Deke Sharon, Conductor and Creative Director

Featuring Distinguished Concerts Singers International

**Friday, April 12, 2019 at 8:00 PM**

Weill Recital Hall, Carnegie Hall

### **Tzu-Yi Chen And Winnie Piano Duo**

**Sunday, April 12, 2019 at 7:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

Clark High School (NV)

Solo Performance

**Sunday, April 28, 2019 at 8:30 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **The Music of Eric Whitacre**

Eric Whitacre, Composer/Conductor

Featuring Distinguished Concerts Singers International

**Sunday, May 5, 2019 at 8:30 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **The Music of Russell Robinson**

The Music of Russell Robinson for Mixed Middle School Voices

Russell L. Robinson, Composer/Conductor

Featuring Distinguished Concerts Singers International

**Friday, May 24, 2019 at 7:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Vocal Colors**

L'Estrange: *Zimbe!*

Alexander L'Estrange, Composer/Conductor

Featuring Distinguished Concerts Singers International

World Premiere work by John Muehleisen

Matthew Melendez, Conductor

Featuring Great Bend Chorale

**Sunday, May 26, 2019 at 2:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Immortal Invisible: The Music of Pepper Choplin and Mary McDonald**

Music of Pepper Choplin

Pepper Choplin, Composer/Conductor

Music of Mary McDonald

Jonathan Griffith, DCINY Artistic Director

and Principal Conductor

Mary McDonald, DCINY Composer-in-Residence

and Piano

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

Beethoven: **Piano Concerto No. 2**

Miran Vaupotić, Guest Conductor

Dimitry Ishkhanov, Piano

Featuring Distinguished Concerts Orchestra

**Sunday, June 9, 2019 at 2:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Calling All Dawns**

Tin: *Calling All Dawns*

Christopher Tin, Composer/Conductor

Ray: *Gospel Mass*

Jonathan Griffith, DCINY Artistic Director

and Principal Conductor

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

**Sunday, June 23, 2019 at 2:00 PM**

Stern Auditorium/Perelman Stage, Carnegie Hall

### **¡Buena Onda! Music from South America**

Palmeri: *Misa Buenos Aires (Misatango)*,

*Gran Misa* (World Premiere)

Saul Zaks, Guest Conductor

Martin Palmeri, DCINY Composer-in-Residence

Grau: *El San Pedro, Opereta Ecológica*

María Guinand, Guest Conductor

Alberto Grau, DCINY Composer-in-Residence

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

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