

Sunday Afternoon, June 23, 2019, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage



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presents

¡BUENA ONDA! MUSIC FROM SOUTH AMERICA

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
MARÍA GUINAND, *Guest Conductor*
ALBERTO GRAU, *DCINY Composer-in-Residence*

ALBERTO GRAU *Cinco Canciones Infantiles*
(World Premiere Orchestration)
I. Si San Pedro se Muriera
II. El San Pedro Milagroso
III. Ponte el Gorro Peruchito
IV. El San Pedro de mi Tierra
V. El San Pedro Juega Chapas

Opereta Ecológica
I. Acto del Viento
II. Acto del Río
III. Acto del Mar
IV. Acto del Árbol

Pause

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DISTINGUISHED CONCERTS ORCHESTRA
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MARTÍN PALMERI, *Composer/Conductor*
CARLA FILIPCIC HOLM, *Soprano*
DANIEL BINELLI, *Bandoneón*

MARTÍN PALMERI *Misa a Buenos Aires (Misatango)*

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

Intermission

DISTINGUISHED CONCERTS ORCHESTRA
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SAUL ZAKS, *Guest Conductor*
MARTÍN PALMERI, *DCINY Composer-in-Residence and Pianist*
CARLA FILIPCIC HOLM, *Soprano*
KIRSTEN ALLEGRI WILLIAMS, *Mezzo-Soprano*
SHAWN MLYNEK, *Tenor*
ANDRÉ CHIANG*, *Baritone*
DANIEL BINELLI, *Bandoneón*

MARTÍN PALMERI *Gran Misa (World Premiere)*

1. Kyrie
2. Sanctus
3. Benedictus
4. Agnus Dei

*Mr. Chiang appears as soloist today as the 2017 NATS Artist Awards winner, of which DCINY is a proud sponsor.

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Notes ON THE PROGRAM

ALBERTO GRAU (b. 1937)

Cinco Canciones Infantiles (World Premiere Orchestration)

(16 minutes)

The *Cinco Piezas de El San Pedro* is a children's choral work that won the FAMA Award from the Empresas Polar Foundation in 1996 for its innovative conception in music education through choral singing. The composer uses the original melody of the Parranda de El San Pedro in the first song, and in the other four uses the next four verses composed as a series of variations. In this work Grau presents many melodic, rhythmic, and eurythmic resources that help children to understand music better and to express themselves more freely with their bodies.

The Parranda de San Pedro is a popular and religious festival that is celebrated every June 29 in the cities of Guatire and Guarenas of Miranda State, Venezuela. It has its origin in the Colonial

Era. The festival was proclaimed an Intangible Cultural Heritage of Humanity by UNESCO on December 5, 2013. According to oral tradition, a slave named María Ignacia lived somewhere in the Cantón de Guarenas, seeing that her daughter Rosa Ignacia did not cure from a very high fever, María Ignacia asked San Pedro to intercede for the healing of her child and if the Saint did do, she promised to go out dancing and singing to him every June 29 (San Peter the Apostle's day). The girl healed and the news of the promise that María Ignacia had made spread throughout the area. The other slaves decided to accompany her in their song and dance through the dusty streets and this became a year tradition.

—Note by María Guinand

ALBERTO GRAU

Opereta Ecológica (20 minutes)

The *Opereta Ecológica* of Alberto Grau is a work composed in 1998 and winner of the First Prize of Composition and Choral Expression (Sixth Edition) Government of Gran Canarias (1998). The poetry was written by Jesús Rosas Marciano, a Venezuelan writer and poet who dedicated much of his life to the writing of children's poems using a Castilian full of life and beautiful metaphors. This work is composed of four movements: Act of the Wind, Act of the Sea, Act of the River, and Act of the Tree. In each of these movements Grau incorporates elements from Latin American rhythms

and dances such as the son, the valse, the merengue, among others, making each of the pieces a very colorful palette of differentiated rhythms. To enhance the rhythms Grau created eurythmic movements for the singers that help them have better understanding of these patterns, but also give the performance a wonderful, joyful atmosphere. The *Opereta Ecológica* combines choral and solo passages that are sung by members of the choral groups. It is a work full of joy and freshness, which summons the love for nature.

—Note by María Guinand

MARTÍN PALMERI (b. 1965)
Misa a Buenos Aires (Misatango) (37 minutes)

Misa A Buenos Aires (Misatango) was composed between September 1995 and April 1996. The premiere performance was given by the Orquesta Sinfónica nacional de Cuba, the Choir of the Faculty of Law of the University of Buenos Aires, and the Polyphonic Town Choir of Vicente López (choirs to whom the work is dedicated). *Misatango* was first recorded in Liepaja, Latvia, by the Liepaja Symphony Chorus led by Fernando Alvarez with bandoneón player Pablo Mainetti, Martín Palmeri on piano, and mezzo-soprano soloist Alejandra Malvino. In December 2000, at the request of Maestro Mario Benzecry, a new symphonic arrangement was premiered by the Coros Facultad de Derecho of the Universidad de Buenos Aires. This concert was broadcasted throughout the country by Channel 7 via UBA TV.

Misatango has been performed in Argentina, Brazil, Colombia, Ecuador, Chile, the U.S., Israel, and in many European countries under the direction of prestigious conductors such as Fernando Alvarez, Mario Benzecry, Nestor Andrenacci, Nestor Zadoff, Joseph Prats, Ligia Amadio, Eberhard Metternich, Michel Piquernal, Thomas Kammerl, Roberto Luvini, Alejandro Rutty, and many others. *Misatango* has also been programmed on various festivals: the 2013 Festival Internazionale de Musica e Arte Sacre in Rome (by Coro de la Catedral de Koln) and the 2014 Festival C'est pas Classique in Nice, France (by Choeur PACA).

From two important musical experiences in my personal musical history—arranging tango music and directing choirs—the idea emerged to write a work that

somehow integrates these two experiences that developed independently. It was always my intention to arrange tango for choral groups, attempting to maintain the essence of the genre. The existing choral repertory lacked neither a capella nor accompanied tango arrangements, but while previous arrangements were sometimes acceptable, they have not been satisfactory. Though the technical and expressive possibilities of choral voices are great, for some reason it is difficult to achieve the precision that the tango genre requires. Taking this into account, my objective in this composition was to maintain the harmonic language, rhythms, melodic designs, and all of the characteristics of tango within the orchestral score, thus allowing the chorus to have full liberty to just sing the mass. My decision to use the Latin text could be explained by the place of the Latin language among centuries of choral music and the universal connection to the language. But I have to say that my decision also carries the weight of my aesthetic requirement: Latin gives the work a reserved, esoteric quality which, from my point of view, has much to do with tango—especially progressive tango.

Thank you to all of the singers who are participating in this incredible concert— thanks for your energy, passion, and enthusiasm you demonstrate in the moment. Thank you to the directors of each chorus, who in some cases have been dear friends to me along my musical journey throughout the years. Thanks to DCINY for having chosen *Misa A Buenos Aires* for the 2019 concert series and for promoting this concert to such heights.

—Note by Martín Palmeri

MARTÍN PALMERI

Gran Misa (World Premiere) (37 minutes)

The premiere of the *Tango Gloria* in 2015 in Therwil, Switzerland, and then the *Tango Credo* in 2017 in New York, paved the way for the development of the four movements that complete this Mass: Kyrie, Sanctus, Benedictus, and Agnus Dei. In conversation with Maestro Jonathan Griffith minutes before the premiere of the Credo, we shared the need to complete the *Gran Misa*.

The four movements premiered today contain very little text, just a couple of sentences each. The challenge was to compose movements ranging 8–10 minutes in length, so that they balance the duration of *Gloria* (40 min) and *Credo* (35 min). Each part of the Mass elaborates on a main theme by varying

it, re-harmonizing it, and orchestrating it in different ways so that the work is interesting for interpreters and public.

Keeping alive the style of the tango, the work has been orchestrated so that the orchestra acts as a solo instrument, which has always been a characterization of my works. The incorporation of the oboe and the trumpet, create a unique sonority from the typical sounds of the tango.

I am infinitely grateful to DCINY, to Maestro Griffith for the challenge, and to Maestro Saul Zaks for his direction and interpretation of my music.

—Note by Martín Palmeri

Texts AND Translations

Cinco Canciones Infantiles (World Premiere Orchestration) ALBERTO GRAU

I. Si San Pedro se Muriera

*Si San Pedro se muriera
todo el mundo lo llorara.
Por lo menos las mujeres
los cabellos se arrancaran.
Con la cotiza dale al terrón,
Vuélvelo polvo sin compasión.
Dale pisón.*

I. If San Pedro died

If San Pedro died
everyone will cry.
At least the women
will pull their hair.
With the ‘pita shoe’ (*)
hit the ground caked,
Turn it into powder,
Without compassion.
Give him a punch.

* *Pita shoe is an added piece of material to the shoe, made of a plant named “Pita” used in Central and South America to make ropes and hammocks.*

II. El San Pedro Milagroso

*El San Pedro de mi tierra
es un santo milagroso,
Juega chapas con los negros
y descubre a los tramposos.*

III. Ponte el Gorro Peruchito

*San Pedro como era calvo
lo picaban los mosquitos
y su madre le decía
ponte el gorro Peruchito!*

*Ponte el gorro Peruchito que te pican los
mosquitos.*

IV. El San Pedro de mi Tierra

V. El San Pedro Juega Chapas

Opereta Ecológica ALBERTO GRAU

I. Acto del Viento

*Yo soy el viento de la montaña
pongo en la fronda mi remolino,
Hago la fiesta más delicada
con las agujas que tiene el pino.*

*Yo hago que dancen todos los juncos
que cada caña tenga un silbido,
Soy el transporte de los rumores
soy el aliento del bosque vivo.*

*Soplo en las olas de los océanos
soplo en las velas de los navíos,
Y al mar le pongo pañuelos blancos
y pongo arena por todo el río..*

*Yo soy el viento,
Pongo el aliento y
hago la fiesta.*

II. The Miraculous San Pedro

The San Pedro of my land
is a miraculous saint,
He plays badges with the black slaves
and discover the cheaters.

III. Put on your hat, Peruchito

San Pedro as he was bald
was bitten by mosquitoes
and his mother told him
put on your hat, Peruchito!

Put on your hat Peruchito!
So that you do not get bitten by the
mosquitos.

IV. El San Pedro of my land

(Variation I of three previous verses)

V. The San Pedro plays badges

(Variation II of three previous verses)

I. Act of the Wind

I am the wind of the mountain
I put my swirl in the foliage,
I make the party more delicate
with the needles that the pine has.

I make all the reeds dance
and each cane has a whistle.
I am the transport of the rumors
I am the breath of the living forest.

I blow in the waves of the oceans
I blow on the sails of the ships,
And to the sea I put white handkerchiefs
and I put sand all over the river.

I am the wind,
I give my breath
and make the party.

II. Acto del Río

*Yo soy el río de la selva
toda mi fuerza
pasa golpeando sobre las piedras.*

*Tantos riachuelos
que me alimentan
quieren que sea dios de la selva.*

*Y yo a los mares
llevo mi ofrenda
de piedrecitas, de fina arena,
De hojas vencidas y de flores nuevas.*

III. Acto del Mar

*Soy el mar azul.
Mi traje hace escala
del azul más claro al más encendido.
Cuando hay plenilunio,
La luna que es buena
me llena de flores,
De plata el vestido.*

*Azul de la noche
sin límite cierto,
Ay! como me asusta
tu canción de abismo.*

*Ay! azul del día,
Del agua marina,
Azul verde Nilo,
Azul verde monte!
Azul repartido en la transparencia,
Azul apretado en el horizonte.*

IV. Acto del Árbol

*Yo soy el señor árbol,
Centinela del río,
Albergue de los pájaros
reposo del camino.*

*Mis flores son banderas
para los pajaritos,
Mis ramas son lugares
para que hagan sus nidos.
Y así mi copa es fiesta
de plumas y de trinos.*

II. Act of the River

I am the river of the jungle
and all my strength passes knocking
on the stones.

Many streams that feed me
want me to be the god of the
jungle.

And I carry to the seas my offering of
pebbles,
Of fine sand, of expired leaves and new
flowers.

III. Act of the Sea

I am the blue sea.
My suit scales from the lighter blue to
the brighter one.
When there is full moon,
The moon gently fills me with flowers,
of silver the dress.

Endless dark and night blue,
Without a clear limits.
Oh! your abyss song scares me.

Oh! Blue of the day,
Blue of sea water,
Blue green like the Nile,
Blue green like the mountain!
Blue distributed on transparency,
Blue tight on the horizon.

IV. Act of the Tree

I am the Lord tree,
Sentinel of the river,
Shelter of the birds
rest of the road.

My flowers are flags for the little
birds,
My branches are places to make their
nests.
And so my cup is a party of feathers and
trills.

Misa a Buenos Aires (Misatango)

MARTÍN PALMERI

1. Kyrie

*Kyrie eleison;
Christe eleison;
Kyrie eleison.*

Lord have mercy;
Christ, have mercy;
Lord, have mercy.

2. Gloria

*Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te,
Glorificamus te, gratias agimus tibi
propter magnam glorium tuam.
Domine Deus, Rex caelestis [coelestis]
deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis;

Qui tollis peccata mundi, suscipe
deprecationem nostrum.
Qui sedes ad dexteram Patris, miserere
nobis.*

Glory to God in the highest, and on earth
peace to men of good will. We praise
You, we bless You, we adore You, we
glorify You, we give you thanks for
Your great glory,
Lord God, heavenly King, God the
Almighty Father.
Lord Jesus Christ, only begotten Son,
Lord God, Lamb of God, Son of the
Father, You who take away the sins of
the world, have mercy on us;
You who take away the sins of the world,
Hear our prayers. You who sit at the
right hand of the Father, have mercy
upon us.
For You alone are the Holy One, you
alone the Lord, you alone the Most
High, Jesus Christ, with the Holy Spirit
in the glory of God the Father, Amen.

3. Credo

*Credo in unum Deum, Patrem omnipotentem,
Factorem caeli et terrae, visibilium
omnium et invisibilium.
Et in unum Dominum, Jesum Christum,
Filiium Dei unigenitum, et ex Patre natum
ante omnia saecula.
Deum de Deo, Lumen de Lumine, Deum
verum de Deo vero,
Genitum non factum, consubstantialem
Patri;
Per quem omnia facta sunt.
Qui propter nos homines et propter
nostrum salute descendit de caelis.
Et incarnates est de Spiritu Sancto ex
Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio
Pilato passus, et sepultus est,
Et resurrexit tertia die, secundum
scripturas,
Et ascendit in caelum, sedet ad dexteram
Patris.*

I believe in one God, the Father Almighty,
Maker of heaven and earth, of all things
visible and invisible:
And in one Lord, Jesus Christ,
The only-begotten Son of God, born of the
Father before all ages;
God from God, Light from Light, true
God from true God;
Begotten, not made, consubstantial with
the Father,
By Whom all things were made;
Who for us men and for our salvation
came down from Heaven.
And was incarnate by the Holy Ghost out
of the Virgin Mary, and was made man:
He was also crucified for us under Pontius
Pilate; He suffered and was buried:
And on the third day rose again according
to the Scripture:
And ascended into Heaven, and sits on
the right hand of the Father:

(continued)

*Et iterum venturus est cum gloria,
Iudicare vivos et mortuos,
Cuius regni non erit finis;
Et in Spiritum Sanctum, Dominum et
vivificantem,
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et
conglorificatur:
Qui locutus est per prophetas.
Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et expect resurrectionem mortuorum,
Et vitam venturae saeculi. Amen.*

And He shall come again, with glory, to
judge the living and the dead:
Of His Kingdom there shall be no end;
And I believe in the Holy Spirit, the Lord,
and Giver of Life,
Who proceeds from the Father and the Son,
Who, with the Father and the Son, is
together adored and glorified,
Who has spoken through the Prophets.
And I believe in One, Holy, Catholic, and
Apostolic Church,
I confess one Baptism for the remission of
sins.
And I await the Resurrection of the Dead:
And the Life of the world to come. Amen.

4. Sanctus

*Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth; pleni sunt caeli et terra gloria tua
Hosanna in excelsis.*

Holy, Holy, Holy Lord God of Hosts;
Heaven and earth are full of Your glory.
Hosanna in the highest.

5. Benedictus

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of
the Lord.

6. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.*

Lamb of God, who takes away the sins of
the world,
Have mercy upon us.
Lamb of God, who takes away the sins of
the world.
Grant us peace.

Gran Misa (World Premiere) MARTÍN PALMERI

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*Kyrie eleison;
Christe eleison;
Kyrie eleison.*

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Dona nobis pacem.

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Have mercy upon us.

Lamb of God, who takes away the sins of the world.

Grant us peace.

THE Artists

MARÍA GUINAND, *Guest Conductor*



María Guinand is a choral conductor, university professor, and leader of many choral projects both nationally and internationally. Frequently invited as conductor and teacher to different events and concerts in U.S., Europe, Asia, and Latin America, she has specialized in Latin-American Choral Music of the 20th and 21st centuries. She obtained the Kulturpreis (1998) of the InterNaciones Foundation, the Robert Edler Preis für Chormusik (2000), and the Helmuth Rilling Preis (2009). As a choral promoter she is the

artistic director of the Schola Cantorum of Venezuela Foundation, and coordinates the permanent development of choral centers for children and youth of low economic resources in Venezuela and other Latin American countries in the Project Voces Latinas a Coro, sponsored by the Andean Corporation Bank (CAF).

She is editor of the *Musica de Latino-america* series by Earthsongs Editions and of several publications by Carus Verlag. At present she conducts the Schola Cantorum de Venezuela with whom she has toured and recorded extensively. Always interested in new choral music, she premiered and conducted over 40 performances and two recordings for the labels Deutsche Grammophon (Echo Prize 2010) and Hanssler-Verlag (Grammy nominated, 2002) of Osvaldo Goli-jov's *Pasión según San Marcos* and of Gonzalo Grau's oratorio *AQUA*. She also participated in the premiere and recording for Nonesuch of John Adams' *A Flowering Tree*.

She founded the Cantoría Alberto Grau (1976) and the Orfeón Universitario

Simón Bolívar (1982), both highly recognized ensembles and winners of several prizes in international competitions. She has been (1976–2009) associate conductor and advisor of Choral Symphonic Performances and Activities of El Sistema for more than 30 years; and she was a professor of music for 42 years at the University Simón Bolívar in Caracas. She served for 18 years

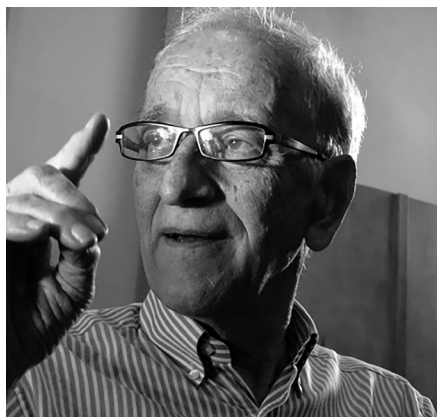
as Latin American vice president and advisor to the IFCM.

She graduated from Bristol University (England) and studied choral conducting with Alberto Grau. She furthered her conducting and musical education with Helmuth Rilling, Luigi Agustoni, and Johannes B. Goeschl. Today's concert marks Ms. Guinand's second appearance with DCINY.

ALBERTO GRAU, DCINY Composer-in-Residence

Distinguished composer, conductor, and teacher Alberto Grau has earned a place of honor among the best contemporary Venezuelan musicians. Alberto Grau is best known for his work as a composer and choral conductor. He has won many national and international prizes for his works and is one of the leading figures in Latin America. His works have been published by Earthsongs (U.S.), N.J.Kjos (U.S.), A Coeur Joie (France), Oxford University Press (England), and GGM editors (Venezuela). He has received many commissions from choirs all over the world. His books on choral conducting and composition, *The Making of a Conductor* and *The Making of the Composer*, are references for young conductors and musicians.

He is the honorary and founding director of Schola Cantorum de Venezuela. He won the First Prize in the 1974 Guido D'Arezzo International Competition in Italy; of the Orfeón Universitario Simón Bolívar and the Ave Fenix Choir. He was a member of the Directive Board of El Sistema for 35 years and composer-in-residency of the Project of Social Action for Music of CAF for 17 years. He was also professor of choral conducting in the Musical



Institute and the University Simón Bolívar in Caracas for four decades and director of the choral symphonic productions of El Sistema. Currently he is composer-in-residency of the Program Pequeños Cantores de la Schola.

He has attended many important international congresses and festivals with his choirs, and he has also attended as a guest conductor, adjudicator, and professor of choral music in Europe, the U.S., Latin America, and Asia.

More than 30 recordings provide evidence of his fine musicianship and extensive knowledge of international and Latin-American choral repertoire.

MARTÍN PALMERI, *Composer/Conductor, Pianist*



Martin Palmeri is an Argentinian composer, pianist, choir, and orchestra director. He studied composition with Daniel Montes, Marcelo Chevalier, Rodolfo Mederos, Virtú Maragno, and Edgar Grana (New York), choral conducting with Antonio Russo and Néstor Zadoff, orchestral conducting with Mario Benzecry, voice with Amalia Estévez and José Crea, and piano with Eduardo Pérez and Orlando Trípodí.

Mr. Palmeri is the composer of many choral, instrumental, and opera works, including *Tango del Bicentenario* premiered by the Qatar Symphony; *Canto de la Lejanía* premiered by the Orfeón de Buenos Aires (2010); *Oratorio de Navidad* premiered at the UBA Law School (2003); *Matthew*, an opera premiered at the Teatro Roma de Avellaneda (1999), and recorded at the State Radio of Bratislava in Slovakia; *Fantasia Tanguera* premiered in Saint Petersburg, Russia (2000); *Presagios* premiered in Matera, Italy, (2001); *Concert for bandoneón* in the Teatro Roma de Avellaneda (2004); *Concert of dances*; *Black and black*; and *On the four seasons*.

In recent years Mr. Palmeri has been invited to conduct and serve as pianist in

the performance of his work *Misa a Buenos Aires (Misatango)*, premiered by the National Symphony of Cuba in 1996, in Germany, Argentina, Austria, Belgium, Brazil, Chile, Ecuador, Slovakia, Spain, Holland, Israel, Italy, Latvia, Lithuania, Russia, Switzerland, and the U.S. *Misatango* was selected to be part of the ateliers of Europa Cantat 2009 (Utrecht, Holland), and has been performed by renowned directors, soloists, and orchestras through different regions of the world. The National Arts Fund awarded him the First Prize in 2003 genre Symphonic Work Composition Contest Juan Carlos Paz for his work, *Concert of dances for cello and orchestra*. In 2010 the National University of Rosario awarded him the First Prize in the National Choral Arrangement Competition, and he received the First Prize in the Choral Arrangement Competition organized by AAMCANT in 2011. Along with his awards and recognitions, several of Mr. Palmeri's compositions have been recorded on CDs produced in Italy, Latvia, and Argentina.

In a concert to honor of Pope Francis on October 29, 2013, Mr. Palmeri was invited to conduct *Misatango* at the Basilica San Ignacio de Loyola in the city of Rome. Organized by the Fondazione Pro Musica e Arte Sacra, this concert joined together the Choir of the Cathedral of Koln (Germany) and the Roma Sinfoniett. In April 2014 Mr. Palmeri was invited as a pianist to Poznan, Poland, to make a new record of *Misatango* by the Adam Mickiewicz University Choir and the Polish Radio Orchestra. In September 2014 *Misatango* premiered in Paris, in a performance by the Regional Choeur Vittoria d'île France under the direction of Michel Piquemal.

In January 2015 *Misa a Buenos Aires*, under the direction of maestro Pablo

di Mario, was premiered at Carnegie Hall in a concert produced by Distinguished Concerts International New York (DCINY). On April 17, 2016, *Misatango* was again performed at Carnegie Hall with DCINY under the direction of Maestro Palmeri, along with Daniel Binelli and soprano soloist Carla Filipic Holm.

As part of the Misatango Festival, choirs from all over the world presented *Misa a Buenos Aires* at the Konzerthaus in Vienna, Austria. In March 2017 in the cities of Biel and Less, Switzerland, *The Creation* for orchestra, choir and mezzo-soprano soloist was premiered by Evang. Ref. Kirchenchor Lyss. In April of the same year the African premiere of the *Misatango* took place in the Moroccan cities of Casablanca and Rabat with the Chorale Polyphonique of Casablanca.

At the end of April 2017 the premiere of the composition *Tango Credo* was performed in Avery Fisher Hall at Lincoln Center, produced by DCINY.

Mr. Palmeri has been selected for the 250 piano pieces for Beethoven, international composition project by Susanne Kessel, to include a piece inspired by Beethoven's work, *Turkish March*. Commemorating the 250th anniversary of Beethoven's birth, Jubiläums Gesellschaft mbH entrusted Maestro Palmeri with the composition *Tango Choralfantasie*. The world premiere will be held in June 2020 in Bonn. Today is the world premiere of Kyrie, Sanctus, Benedictus, and Agnus Dei. That, together with the Gloria and the Credo, will complete the *Gran Misatango*. This is Mr. Palmeri's fourth appearance with DCINY.

SAUL ZAKS, *Guest Conductor*

Born in Buenos Aires in 1961, Saul Zaks is the conductor of the 2016 Grammy Award nominee University of Southern Denmark Symphony Orchestra, and of the Music Students Choir at the University of Aarhus. He has been the conductor of the University of Southern Denmark Chamber choir for 16 years, performing with them at Carnegie Hall in 2015. Saul Zaks performed *Misatango* with Martin Palmeri several times and at the Scandinavian premiere in December 2014. Today Mr. Zaks is the artistic director and conductor of the Misatango Festival in Vienna (misatango.com), and of the Summa Cum Laude International Youth Music Festival in Vienna (scelfestival.org). Mr. Zaks has been the conductor of the Jerusalem Rubin Academy Ensemble for Contemporary Music and a guest conductor for The Danish Radio Choir (Danish Grammy



Award nominee in 2006). He also worked for many years as a lecturer at the Musicology Institute, University of Copenhagen, and the Royal Danish Academy of Music. Mr. Zaks is a guest professor in choral conducting at the University of Buenos Aires, Universidad Católica de Asunción del Paraguay,

Conservatorio Nacional de Bolivia, Universidad Federal de Rio de Janeiro, and Universidad de Oriente, Santiago de Cuba. He specializes in music from Latin America and has performed and recorded with, among others, composer Ariel Ramirez, singer Mercedes Sosa, and composer and pianist Pablo Ziegler. Mr. Zaks completed his conducting studies at The Jerusalem Rubin Academy of Music & Dance, Israel, with Prof. Mendi Rodán and received a diploma in musical theory, history of western music, and conducting from the Royal Danish Academy

of Music. He has won the Recording of the Month in Europe as leader of the Danish National Choir together with the Danish National Symphony Orchestra under Thomas Dausgaard for recordings of Choral Symphony & Requiem by Asger Hamerik (DACAPO 8.226033, 2006). He has also gained a nomination to the Danish Grammy (P2 Prisen), as well as in 2016 to the Latin Grammy's in the category Best Tango Album together with Pablo Ziegler. Today's concert marks Mr. Zaks' third appearance with DCINY as a guest conductor. saulzaks.com

CARLA FILIPCIC HOLM, *Soprano*



Carla Filipcic Holm, born in Buenos Aires, is currently considered one of the most prestigious and highly sought-after sopranos in Argentina. After concluding her studies, Ms. Holm moved to Germany to specialize in the German repertory with Siegfried Jerusalem. She has won numerous scholarships and singing competitions, and her professional work has been celebrated by the press on numerous occasions, having received the Clarin Award, the Music Critics Association distinction as Best

Argentinian Singer, and in 2019 the Konex Award for Most Relevant Argentinian Singer of the Decade. Since her debut as Fiordiligi (*Così fan tutte*) she has sung leading parts in opera and symphonic repertory in the most important theaters in South America, such as Teatro Colón (Buenos Aires) and Teatro Municipal (Sao Paulo). Among them she is always remembered for her Agathe (*Der Freischütz*), Agrippina, Female Chorus (*The Rape of Lucretia*), Donna Anna and Donna Elvira (*Don Giovanni*), Elisabeth de Valois (*Don Carlos*), Leonore (*Fidelio*), Magda Sorel (*The Consul*), Vitellia (*La clemenza di Tito*), Tatiana (*Eugene Onegin*), Elisabeth (*Tannhäuser*), Suor Angelica, Mother (*Il prigioniero*), and Marschallin (*Rosenkavalier*). Her deep passion for chamber music has led her to maintain a very active schedule in that field. She has recently been invited to perform in festivals, opera, and concerts in the U.S. and Europe, and her future engagements include her debut as Ariadne (*Ariadne auf Naxos*) and Isolde (*Tristan und Isolde*).

KIRSTEN ALLEGRI WILLIAMS, *Mezzo-Soprano*

Proclaimed by *The New York Times* as a “highlight” in performance, Kirsten Allegri Williams, mezzo-soprano, brings engaging vocalism, dynamic stage presence, and sincere musical interpretation to the concert stage. With an expressive voice and compelling acting ability, her repertoire encompasses Bellini, Bizet, Britten, Handel, Mozart, Massenet, and Strauss. Critical acclaim from National Public Radio declares, “If Allegri keeps this up, it won’t be long before she garners a reputation as the first great mezzo of the 21st century!”



Premiere concert performances include Carnegie Hall solo engagements in Ellingboe’s *Requiem*, Haydn’s *Lord Nelson Mass*, world premiere of James Eakin’s *Flowers Over the Graves of War*, as well as the Mozart *Requiem* in Avery Fisher Hall at Lincoln Center, and Rossini *Stabat Mater* with Amor Artis Orchestra. Her Carnegie Hall Weill Recital Hall debut was performed with “sincerity and elegance” as proclaimed

by *New York Concert Review*. Aspen Music Festival highlights include Faure’s *La bonne chanson* with piano quintet, as well as the title role of *Cendrillon*, singing “splendidly,” according to *The Aspen Times*. Ms. Williams received her master’s degree in music from the Manhattan School of Music and holds degrees in political science and music from Santa Clara University. kirstenallegri.com.

SHAWN MLYNEK, *Tenor*

Praised for his “seamless mastery of vocal technique” (*Opera Slovakia*), “dramatically handsome” looks (Toledo-ovations) as well as his “stunning” and “shimmering” sound (*Chicago Concert Review* and *Giesserner Allgemeine*, respectively), American tenor Shawn Mlynek has been gaining attention worldwide as an “upcoming star singer” (*Nocturnes in the City*, Toronto).

Recent worldwide debuts include: Carnegie Hall, Slovak National Theater, Lincoln Center’s David Geffin Hall, Internationale Maifestspiele Wiesbaden, Stadttheater Giessen, Bach Orchester Stuttgart, Teatro Principal



de Burgos, Dallas Chamber Symphony, Konzertchor Darmstadt, Haymarket

Opera Company, Music at St. Giles' Concert series (Edinburgh, Scotland), *Nocturnes in the City* concert series (Toronto, Canada), Opera Fayetteville, the Cincinnati Early Music Festival, Indianapolis Opera, Utah Festival Opera, Trinity International Concert Choir, St. Croix Landmarks Society (Virgin Islands), and Cincinnati Chamber Opera.

Mr. Mlynek recently was named a winner in the Komitas International Competition (Berlin), the Kammeroper Schloss Rheinsberg Competition (Rheinsberg), and was awarded a competitive Pittsburgh Concert Society Wickline Seamen Grant. He has won awards

in the Czech and Slovak International Competition, the Shirley Rabb Winston Competition (NSAL), and the Harold Haugh Light Opera Competition.

He holds a B.F.A from Carnegie Mellon University and a master's degree from the University of Cincinnati College-Conservatory of Music (CCM).

In addition to his singing work Mr. Mlynek has co-founded and served as artistic director for the Cincinnati Chamber Opera, founded the first Christian professional opera company (operCHRISTUS), and currently advises the artistic leadership at Vocal Arts Atlanta. shawnmlynek.com

ANDRÉ CHIANG, *Baritone*



Baritone André Chiang has been characterized as “vocally commanding” by the *Oregonian* with the lauding of “let’s hear more from this singer” from the *Washington Post*. Mr. Chiang’s recent engagements include Sam (*Trouble in Tahiti*) and Charlie (*Three Decembers*) with Painted Sky Opera, Schaunard (*La bohème*) with Mississippi Opera and the Natchez Festival of Music, King Melchior (*Amahl and the Night Visitors*) with Opéra Louisiane, Escamillo

(*La tragédie de Carmen*) with Louisiana Opera, and returns to Mobile Opera as Count Gil (*Il segreto di Susanna*) and 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*) with Portland Opera; Anthony Hope (*Sweeney Todd*) with Virginia Opera; Masetto (*Don Giovanni*), El Gallo (*The Fantasticks*), and Motorcycle Cop/Guard 1 (*Dead Man Walking*) with Shreveport Opera; and Lancelot in the Young Artist matinee of *Camelot* at the Glimmerglass Festival. Competition honors include Regional Finalist for the Metropolitan Opera National Council Auditions, Winner of the Grand Concours de Chant, Winner of the 59th NFMC 2017 Biennial Young Artist Award, and Winner of the 45th NATS Artist Awards Competition. In concert he performed as the baritone soloist in *Carmina Burana* with the

Huntsville Symphony Orchestra, the Baton Rouge Symphony Orchestra, and the Canterbury Voices, and the bass soloist in Haydn's *Mass in d minor* with the Northwest Florida Symphony.

Upcoming engagements include Yamadori/Commissioner (*Madama Butterfly*) with Portland Opera and Dandini (*La cenerentola*) with Dayton Opera. andrechiangbaritone.com

DANIEL BINELLI, *Bandoneón*

Internationally renowned composer, arranger, and master of the bandoneón, Argentine Daniel Binelli tours extensively in concert and recital. Mr. Binelli is also widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla. In 1989 Mr. Binelli joined Astor Piazzolla's New Tango Sextet, touring internationally. He has appeared as guest soloist with many orchestras including the Symphony Orchestras of Philadelphia, Atlanta, Virginia, Sidney, Montreal, Ottawa, Saint Petersburg and Tonhalle Orchestra in Zurich, among others.

A seasoned composer in his own right, Mr. Binelli has created and arranged music for solo instruments, quintet, chamber, and symphonic orchestras, dance, and film music. His versatility



allowed him to work from all tango styles to the contemporary language. Additionally Mr. Binelli has composed music for the Argentine films: *India Pravile*, *Funes un Gran Amor*, and *Tango Baile Nuestro*. danielbinelli.com

DISTINGUISHED CONCERTS ORCHESTRA

Founded in 2008 by esteemed choral and orchestral conductor, Dr. Jonathan Griffith, Distinguished Concerts Orchestra (DCO) is the resident orchestra for Distinguished Concerts International New York (DCINY), the city's preeminent producer of choral and orchestral concerts in New York's most prestigious concert venues. The DCO is comprised of some of the top orchestral musicians in the area including numerous graduates of Juilliard, The Manhattan School of Music, The New England Conservatory and Boston Conservatory. While the vast majority of these

players have performed in every DCINY production since its inception, those players who have left the New York area have gone on to permanent posts in orchestras such as the Boston Symphony, Los Angeles Philharmonic, and the London Philharmonic.

Under the direction of Dr. Jonathan Griffith and DCINY's roster of notable guest conductors, the DCO performs in Carnegie Hall and in Lincoln Center. Whether performing choral/orchestral masterworks or premiering adventure-some 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.

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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 percent of the singers are alumni of DCSI and have sung in 2 or more of the DCINY concert series over the years. The DCSI has drawn members

from 49 countries and 6 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 the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

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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

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Ronald Thomas, *Accounting*

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

DCINY 2019–2020 CONCERT SERIES

Sunday Evening, November 17 at 8:30

Stern Auditorium/Perelman Stage, Carnegie Hall

Sing! Christmas Dreams

McDonald: *Sing Christmas*

Mary McDonald, *Composer/Conductor*

Joel Raney, *DCINY Composer-in-Residence and Pianist*

Martin: *Christmas Dreams* (NY Premiere)

Martin: *Christmas Evergreen* (World Premiere)

Joseph M. Martin, *Composer/Conductor*

Heather Sorenson, *DCINY Composer-in-Residence and Pianist*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 24 at 2:00

Stern Auditorium/Perelman Stage, Carnegie Hall

The Holiday Music of Eric Whitacre

Eric Whitacre, *Composer/Conductor*

Kelly Yu-Chieh Lin, *Piano*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, December 1 at 2:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Messiah....Refreshed!

The Great Christmas Ring

A mass ringing concert for English Handbells

Kevin McChesney, *Guest Conductor*

Handel: *Messiah*

Thomas Beecham/Eugene Goosens' 1959 Re-Orchestration for full Symphony Orchestra

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, December 2 at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

The Holiday Music of Mark Hayes and Pepper Choplin

Hayes: *Magnificat*

Selections of Holiday Favorites

Mark Hayes, *Composer/Conductor*

Choplin: *Heaven's Child*

Pepper Choplin, *Composer/Conductor*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, January 20, 2020 at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

The Music of Karl Jenkins: Celebrating The 20th Anniversary of 'The Armed Man, A Mass For Peace'

Jenkins: *The Armed Man: A Mass For Peace* (20th anniversary)

Jenkins: *Miserere (A Passion For Our Time)* (North American 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

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- Weill Recital Hall—elegant and intimate, a jewel box of a theater (268 capacity).



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