

Presents

THE MUSIC OF

DINOS CONSTANTINIDES

MONDAY, OCTOBER 10, 2022 AT 8:00 PM
WEILL RECITAL HALL AT CARNEGIE HALL

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director
250 W. 57th St., 19th Floor, New York, NY 10107
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Distinguished Concerts International New York (DCINY)

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THE MUSIC OF DINOS CONSTANTINIDES

Featured Artists

Athanasios Zervas, alto saxophone
Christopher Lowry, viola
Nathan Carterette, piano
Caio Diniz, cello
Kurt Nikkanen, violin
Maria Asteriadou, piano
Perla Fernández, violin
Mireille López, violin

Program

Fantasia for solo saxophone, LRC 80 (4 min.)

Athanasios Zervas, alto saxophone

Sonata for Viola and Piano, LRC 21a (14 min.)

- I. Moderato
- II. Adagio
- III. Allegro Moderato

Christopher Lowry, viola
Nathan Carterette, piano

Ballade for the Hellenic Land for solo cello, LRC 159 (6 min.)

Caio Diniz, Cello

Theme and Variations for Piano, LRC 1 (9 min.)

Nathan Carterette, piano

Trio No. 3 for violin, alto saxophone and piano, LRC 165 (9 min.)

Kurt Nikkanen, violin
Athanasios Zervas, alto saxophone
Maria Asteriadou, piano

Twentieth-Century Studies for two violins, LRC 14 (12 min.)

Perla Fernández and Mireille López, violins

String Quartet No. 2 (Mutability), LRC 62 (8 min.)

Mireille López, violin I
Perla Fernández, violin II
Christopher Lowry, viola
Caio Diniz, cello

INTERMISSION

Reverie for violin and piano, LRC 81f (14 min.)

Landscape V for violin and piano, LRC 204 (8 min.)

Idyll for violin and piano, LRC 147 (8 min.)

Sonata for violin and piano (A Beethoven), LRC 13b (9 min.)

A Brahms for violin and piano, LRC 13a (4 min.)

Kurt Nikkanen, violin
Maria Asteriadou, piano

Mutability Fantasy for alto saxophone and piano, LRC 66 (5 min.)

Athanasios Zervas, saxophone
Maria Asteriadou, piano

Program Notes

By Dinos Constantinides

Fantasia for solo saxophone, LRC 80, is written for any saxophone. The work is part of a series of solo works with the same title. Written in ABA form, the outer sections, A, are quasi-free and the inner section, B, is very rhythmic and dance-like. The entire piece depicts a dialogue between two saxophones that is achieved through different registers.

Sonata for Viola and Piano, LRC 21a, 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.

Ballade for the Hellenic Land, LRC 159, includes two contrasting sections. The first one reflects the style of an Athenian serenade (kandatha), which was characterized by lyrical song-like tunes sung by voice and accompanied by guitar or mandolin employing fast repeated notes (tremolo). The second one is a dance-like section that is rhythmic and fast. Both materials are vivid in the memory of the composer from his teen-aged years in his native city, Athens, Greece. This work was written for a concert of the composer's music given at New York University in 1996. It was premiered by cellist Ning Tien.

Theme and Variations for Piano, LRC 1, is a modal work based on a famous Greek folk tune. It is rhythmically energetic, with a harmonic language that uses chord planing and bitonal effects. The piece was originally published in Greece by Editions Philippe Nakas.

Trio No. 3 for violin, alto saxophone and piano, LRC 165, is based on a folk-like modal tune that highlights the Greek heritage of the composer. This tune appears as a solo passage on the alto saxophone at the beginning. Parts of the tune and the intervals of fourths and fifths are worked out in various ways throughout the piece, thus creating new tonal possibilities.

The *Twentieth-Century Studies for two violins*, LRC 14, were written to illustrate twentieth-century compositional techniques for violin students. Most of the educational material for the violin available today uses compositional techniques of the eighteenth and nineteenth centuries. The graduating student who depends on this material to prepare him or her for professional work suddenly faces the necessity of performing not only music of those centuries but of the twentieth century as well. Because of this lack of methodic study in the era, he or she is generally ill prepared to handle twentieth-century music, especially in regards to its rhythmic problems.

Book I was written under a 1970 Summer Faculty Research Fellowship awarded by

the Council-on-Research of Louisiana State University. The purpose of the 18 studies in Book I is to give advanced students a chance to practice and become familiar with certain techniques employed extensively by well-known composers of the first half of the twentieth century. The studies in Book II were written in 1979 as a follow-up to Book I. This second group of studies focuses on important techniques employed by composers since World War II. Each group of three studies illustrates somewhat related techniques and can be performed in public recitals as a unit in itself.

String Quartet No. 2, LRC 62, was inspired by the poem by Percy Bysshe Shelley, "Mutability". Its four interrelated movements center on the idea of constant change. The link between them is an old Greek popular tune that is employed throughout the composition. Appearing mostly in the solo part, the tune is transformed in many ways and dispersed among the string instruments. In the last movement, echoes of the Funeral March by Chopin captures the mood of the entire composition. Movements I, II, and IV are somber in character, dramatic and lyrical. Movement III is jubilant, active, and highly rhythmic. It is a kind of catharsis for the mood of the other movements.

Reverie for violin and piano is based on the harmonic language used in blues and superimposed ostinato patterns. The original work, entitled Improvisation, was written for cello or trombone and piano and dedicated to Thaddeus Brys. This piece also comprises a movement of the composition New Orleans Divertimento.

Landscape V for violin and piano, LRC 204, a reworking of a 1968 composition, employs loosely serial procedures based on a 12-tone statement that appears at the very beginning of the piece. As the title indicates, *Landscape V* describes various images of the land of the composer's birthplace as crystallized in his mind over time. Changes of rhythms and special effects portray images of Greece's natural wild beauty. The Landscape Series is a collection of works corresponding to five instrumental groups: strings, percussion, brass, woodwinds, and orchestra.

Idyll for violin and piano, LRC 147, is based on a three-note figure that first appears at the beginning of the solo violin. This figure is transformed throughout the composition into several rhythmic and melodic ideas and in various tonal centers. It acts sometimes as a short motive, sometimes as part of a long phrase, or sometimes as a counterpoint to other figurations. Its upward leap of perfect fifth followed by steps in the opposite direction gives the romantic flavor that the composer wanted. Notable examples of this figuration can be found in the opening motives of the Elgar and Korngold concertos, among other twentieth-century romantic violin concertos.

The best way to understand the form of *Idyll* is to follow its emotional thrust. Its opening is a very lyrical idea in C minor that underlines a feeling of melancholy. Various abrupt shifts of tonality follow, thus creating excitement that is manifested in the interplay of



ideas full of rhythmic and dynamic devices. This powerful section contrasts with the opening of the piece, which then leads to a triumphant climax in the Lydian mode on C. The forces of human ingenuity have emerged victorious. The last part of *Idyll*, still in the Lydian mode, is calm and happy. *Idyll* was completed on June 26, 1994. It is dedicated to Peter Tiboris.

Sonata for violin and piano, LRC 13b, is a one-movement piece written when the composer was a teenaged student at the Greek Conservatory in Athens, Greece. The composer wrote the piece in the style of Beethoven.

A Brahms for violin and piano, LRC 13a, is a one-movement piece also composed when the composer was a teenaged student at the Greek Conservatory. The composer wrote this piece in the style of Brahms.

“Mutability” by the poet Percy Bysshe Shelley has inspired Constantinides to compose several works, including the present *Mutability Fantasy for alto saxophone and piano*, LRC 66. The first work of the series (Second Quartet – Mutability) employed a tune named “Poppy” (Paparouna) by the famous Greek pop composer, Attic. That tune is also present in this work.

Meet the Artists

Composer **Dinos Constantinides** was born on May 10, 1929, in Ioannina, Greece, to Demetrios, a career soldier in the Greek army, and Magdalini. His father Demetrios was a fiddler, playing the folk tunes of his native village Marmara on the violin by ear. Constantinides later said, "after so many years, I remember the way he was making music and I look to the sounds he used to make And they are used in abundance in my musical compositions." His introduction to folk music was followed by an introduction to Corelli. As he described, "one day in 1940, I opened the radio and I heard [the Sonata in E minor for violin and piano] by Corelli. . . . The sounds I heard made me decide that my life would be music". He went to his father and demanded to be taken to the music conservatory immediately.

Constantinides was educated in Greece at the Ioannina, Greek, and Athens Conservatories and in the U.S. at the universities of Indiana, Michigan State (PhD in Composition), and the Juilliard School. In 2010, he received an honorary doctorate in music from the University of Macedonia, Thessaloniki, Greece. His teachers included Tony Schultze, Marios Varvoglis, Yannis Papaioannou, Leda Kouroukli, Olga Menjou, George Lykoudis, Ivan Galamian, Dorothy DeLay, and Josef Gingold. He began his career as a violinist, playing with the State Orchestra of Athens for over 10 years, as well as with the Radio Symphony of Athens and Little Orchestra of Athens. In the U.S., he played with the Indianapolis Symphony Orchestra, East Lansing Symphony Orchestra, and Baton Rouge

Symphony Orchestra, serving as concertmaster of the latter for 22 years, and was a member of the Festival Arts Trio at Louisiana State University (LSU). As either violin soloist or composer, he gave numerous recitals at prestigious halls such as Weill Recital Hall, Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall.

His more than 300 compositions, which include his opera *Intimations*, winner of two national awards; his opera *Antigone*, based on the Fitts and Fitzgerald translation of Sophocles' play; and nine symphonies, have been performed throughout the world. According to *The New York Times*, "His 1977 setting of the text by Sophocles, the Lament of Antigone, in a New York premiere, proved a solemn, impassioned utterance" possessing "an attractive quality of ritual mystery." Artists Teresa Stratas, "*Antigone* is both powerful and beautiful," and Ernst Krenek, "There are many fascinating details...I am much impressed," also had praise for his opera. His Symphony No. 2, which earned him the Artist of the Year Award of Louisiana, was described in *Fanfare Magazine* as "a splendid work—an eclectic blend of styles that effortlessly coheres, and produces a highly satisfying synthesis unique to this composer." He was the recipient of first prizes in the Brooklyn College International Chamber Competition and the First Midwest Chamber Opera Conference, as well as the Delius Composition Contest Grand Prize, American New Music Consortium Distinguished Service Award, Glen Award of l'Ensemble of New York, numerous Meet-the-Composer grants and ASCAP Standard Awards, and a Distinguished Teacher White House commission on Presidential Scholars.

Constantinides' orchestral works have been performed by the English Chamber Orchestra, American Symphony Orchestra, Shenzhen Symphony [China], Nuernberger Symphoniker, Panama Symphony, Constanta Symphony Orchestra [Romania], Thunder Bay Symphony Orchestra [Canada], Bohuslav Martinu Chamber Orchestra, Black Sea Philharmonic [Romania], Filarmonica "Oltenia" [Craiova, Romania], Annapolis Chamber Orchestra, and New Orleans Philharmonic. Other performances and recordings (on over 65 CDs) have been presented 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], and numerous other orchestras in the U.S., Australia, and Taiwan, as well as in Greece by the Cyprus State Orchestra, Thessaloniki State Orchestra, and Athens State Orchestra.

Constantinides taught both composition and violin over his long tenure at the LSU School of Music. He was a Boyd Professor, the highest academic rank at LSU, head of the composition area, and Music Director of the Louisiana Sinfonietta. As the Director of the prestigious LSU Festival of Contemporary Music for 22 years, he presented the top composers of the continent including Carlos Chávez, John Cage, Milton Babbitt, Karel Husa, and Ernst Krenek. Nationally, he served on the Board of Directors of the

Society of Composers (SCI), College Music Society, National Composers of U.S.A., and Music Teacher National Association (MTNA). He was also a member of ASCAP and an evaluator for the MacArthur Foundation and the National Endowment for the Humanities. An LSU professor for 55 years, he never retired.

Prior to his passing in 2021, Constantinides was working on several new CDs. The first of these, *Reflections: The Music of Dinos Constantinides, Niloufar Iravani, and Christopher Lowry* [released in January 2022], contains pieces by Constantinides and two of his former students. The next CD, tentatively scheduled for release in 2023, will feature his compositions for violin and piano, some of which are being performed this evening. For more information on these CDs or his compositions, please visit Constantinides' website at www.magnipublications.com.



Athanasios Zervas (b. 1959 in Filiatra Greece) is saxophonist, composer, theorist, and conductor. Dr. Athanasios Zervas is a Professor of 'Music Theory – Music Creation' and Dean of the School of Social Sciences, Humanities and Arts at the University of Macedonia in Thessaloniki Greece, and Artist in Residence (Saxophone) at the Athens Conservatoire.

He holds a Doctorate of Music (DM) in composition and a Masters of Music (MM) in saxophone performance from Northwestern University, and a Bachelor of Arts (BA) in music from Chicago State University.

Dr. Zervas has collaboration as soloist and/or composer with the Athens Symphony Orchestra, the National Symphony Orchestra of Greece, the State Orchestra of Athens, the Athens Contemporary Ensemble (Athens Municipality), the State Orchestra of Thessalonica, the Symphony Orchestra of Constanta Romania, the Louisiana Sinfonietta, The Chicago Jazz Philharmonic, etc.

In the US, he's numerous appearances as soloist or composer at the Carnegie Hall NY, Millennium Park in Chicago, at Pick Staiger Concert Hall-Evanston IL, at Mandel Hall at the University of Chicago, at Schubert Theater-Boston, etc, and in Greece at the Athens and Thessaloniki Concert Halls, at 'Herodion' Theater in Athens, Stadium of Ancient Olympia, Epidaurus Ancient Theater, etc.



A two-time prizewinner in the Lionel Tertis International Viola Competition, Grand Prize winner in the Lewisville Lake Symphony International String Competition, winner of the Sousa/ABA/Ostwald Composition Award, and winner of Cuarteto Jose White's "Nuestra America" Composition Award, **Dr. Christopher Lowry** is emerging as one of the leading violists and composers of his generation. Equally active as a soloist, chamber musician, and orchestral player, Lowry has appeared as soloist with the Baton Rouge Symphony Orchestra, Lewisville Lake

Symphony Orchestra, Acadiana Symphony Orchestra, Nashville Philharmonic, Louisiana Sinfonietta, Nashville Sinfonietta, Orquesta de Festival Internacional de Musica Naolinco, University of Maine Symphony Orchestra, Vanderbilt University Orchestra, Louisiana State University Symphony Orchestra, and the Eastern Music Festival Orchestra, among others. He recently led a consortium of 20 violists to commission the first major Mexican viola concerto by Eduardo Gamboa, which he will premiere in 2023 with the Orquesta Sinfonica Sinaloa de los Artes. Starting September 2022, Dr. Lowry joins the Alabama Symphony Orchestra as their new principal violist after serving three years as principal viola with the Amarillo Symphony Orchestra and nearly a decade as principal viola for both the Baton Rouge and Acadiana Symphony Orchestras. He is currently the violist of Lagniappe Trio and the Constantinides String Quartet; formerly, he was the founding violist of the Ars Nova String Quartet and a frequent guest violist with the Mexico City-based Carlos Chavez String Quartet.

As a composer, he has won prizes in an impressive number of composition contests, including the ATSSB Composition Competition, Hillcrest Wind Ensemble Composition Contest, Dallas Winds Fanfare Contest, The American Prize in Composition, Salford International Composers Contest, NAFME Composition Competition, and the Anton Stadler International Bass Clarinet Composition Competition, as well as Calls for Scores for the West Point Band Bicentennial, Cypress Symphonic Band, Brazosport Symphony, Joliet Symphony, and Ablaze Records Orchestral Masters Series, among others. His music has been performed in such venues as Carnegie Hall, Walt Disney Hall, the Kennedy Center, Chicago Symphony Hall, Schermerhorn Symphony Center, and the Ryman Auditorium by ensembles such as the Nashville Symphony, Alabama Symphony, Baton Rouge Symphony, Rapides Symphony, West Point Band, Hillcrest Wind Ensemble, and Central Band of the Royal Air Force, among many others. Lowry's self-engineered and -produced debut solo CD, *Milestones: New Music for Viola from the Third Millennium*, released April 2021 on Centaur Records; his work as a violist, composer, and recording/mixing engineer can also be heard throughout *Reflections: The Music of Dinos Constantinides, Niloufar Iravani, and Christopher Lowry*, which released on Centaur in May 2022.

Dr. Lowry holds both doctorate and masters degrees from Louisiana State University, where he studied viola with Elias Goldstein and composition with the late Dinos Constantinides, and a bachelors degree from Vanderbilt University's Blair School of Music, where he studied viola with Kathryn Plummer and John Kochanowski and composition with Michael Alec Rose, Michael Slayton, Michael Kurek, and Stan Link.



Hailed as "exuberant yet sensitive," (Pittsburgh Post-Gazette) "wonderfully poetic," (Westfalen Post) and "very compelling in his power and presence" (International Composer), **Nathan Carterette** has distinguished himself in the concert world by performing a huge range of works from Elizabethan keyboard music to music written today. His innovative programming has inspired audiences to approach unfamiliar music with open ears, and familiar music with new appreciation. His narrative concert format 'Poets of the Piano' features four programs combining

diverse music under common themes, and in 2018 toured 25 American cities. In addition to the standard repertoire Nathan has worked intensively with many composers and multi-disciplinary artists, including Dinos Constantinides, Quentin Kim, Dafydd Llywelyn, Judith Shatin, Marcus Maroney; modern dance and ballet ensembles Attack Theatre and Verb Ballets; and collaborative concerts with Pittsburgh's City of Asylum, an international residency program for writers in exile. Nathan studied at at University of Missouri-Kansas City and Yale University, and privately in Munich with composer-pianist Dafydd Llywelyn. For more information, please visit www.nathancarterette.com



Caio Alves Diniz is a Brazilian cellist born in João Pessoa, Paraíba. He began his early studies at age 8 under the mentorship of Professor Felipe Avellar de Aquino at the Federal University of Paraíba, and of his own father, Albergio Diniz.

Caio earned degrees from the Louisiana State University, University of South Florida and most recently from Rice University. His teachers were respectively Dennis Parker, Helga Winold and Scott Kluksdahl, and Norman Fischer.

Praised for his robust yet sensitive sound, Caio is an avid performer – he had his solo debut at the age of 16 touring the state of Pernambuco performing Tchaikovsky's Rococo Variations with the Orchestra of the Conservatório Pernambucano de Música. In 2016 Mr. Diniz led the Orquestra Municipal de João Pessoa in the performance of Shostakovich's first Cello concerto. His latest soloist appearance took place in Mexico, where he joined

the Orquesta Filarmonía in the performance of Haydn's C major cello concerto. In 2019, Caio debuted at Carnegie Hall in New York, performing 'Kaleidoscope Fantasy,' a solo work by Dinos Constantinides.

Caio Diniz currently occupies the position of Chamber Music Manager at Rice University and he returns to Carnegie Hall today to honor the memory, life and work of Dinos Constantinides.



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 Kenneth Sarch and Roman Totenberg. He is a graduate of the Juilliard School, where he was a scholarship student of Dorothy DeLay. He has performed with many orchestras both in the U.S. and abroad, including the Symphony Orchestras of San Francisco, Dallas, and Cleveland, as well as the Czech Philharmonic, Dresden Staatskapelle, and Berlin Radio Symphonie. His live recording of William

Walton's Violin Concerto with the New Haven Symphony Orchestra was released on the Nimbus Alliance label in 2010 and was chosen as "Critics Choice for 2010" in Gramophone Magazine. In addition to his orchestral appearances, Kurt Nikkanen performs regularly as a recitalist both in the US and abroad with his wife, pianist Maria Asteriadou, presenting repertoire ranging from the complete Beethoven sonatas to Piazzolla tangos. A sought-after teacher, Kurt Nikkanen regularly gives masterclasses in the US and abroad, is the Director of the International Piano Quintet program at Kutztown University, and he serves on the Violin Faculty at New York University. Since 2002, he has been the Concertmaster of the New York City Ballet Orchestra.



Heralded as "an artist with intense personality, virtuosic flair, unusual poise and intimate contact with style" by The New York Times, Greek pianist and Steinway artist, **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, Luxembourg Philharmonia, among others.

A devoted chamber musician, Dr. 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 Professor of Piano and Chamber Music at Kutztown University and piano faculty at the Manhattan School of Music, Precollege Division. She is also the artistic director of the Kutztown University Summer Chamber Music Festival.



Originally from Xalapa, Mexico, Perla Fernández currently serves as Art Department Chair and Full-time Professor at the University of the Americas Puebla, she has also been faculty member of the Naolinco International Music Festival since 2016. Previously, she worked as a violin teacher at the University of Veracruz and the Higher Institute of Music of the State of Veracruz, as well as a violinist with the Xalapa Symphony Orchestra. She made her Carnegie Hall debut in September 2019 performing

music by composer Dinos Constantinides. In the latter years, she has focused on music of living composers, she has made multiple premieres in Mexico and the United States. The "Reflections" album, which she recorded with the Constantinides Quartet in 2019, was recently released by Centaur Records. During her career, some composers such as: Eduardo Gamboa, Dinos Constantinides, Christopher Lowry, Arturo Cuevas, Nubia Jaime, Brian Banks, among others, have dedicated their works to her.

Perla earned her Doctor of Musical Arts degree from Louisiana State University in 2017, studying violin with Dr. Lin He and viola with Dr. Elias Goldstein. She moved to the United States in 2012 as a Fulbright Scholar and earned her Master of Music from the University of Maine, where her teacher was Dr. Anatole Wieck. In Mexico, she served as concertmaster of the Sonora Philharmonic Orchestra and violinist of the Sinaloa Symphony Orchestra of the Arts. She has performed as a soloist with the Veracruz Youth Symphony Orchestra, Louisiana Sinfonietta, the University of Maine Orchestra, Filarmonia Orchestra, UDLAP Chamber Orchestra, Tuxpan Jalisco Chamber Orchestra, among others. She graduated from the Higher Institute of Music of the State of Veracruz, where she studied with Manuel Lozano and Carlos Marrufo.



Originally from Mexico, **Mireille Lopez** completed her degree with the highest average of her generation in Facultad de Musica of the Universidad Veracruzana under the tutelage of the Italian maestro Rino Brunello. In recent years, she has also received instruction from maestro Kees Hulsmann in Holland and master classes with Theodora Geraets and Kati Sebestyen, among others. She has attended numerous important national and international courses and festivals, such as the Bay View Music Festival

in Michigan; Youth Orchestra of the Americas (YOA), under the baton of Gustavo Dudamel; Instrumenta Festival, and Chamber Music Festival of San Miguel de Allende, Mexico; Académie Musicale de Morges, Switzerland; Festival do Inverno of Campos do Jordao, Brazil, in which she served as concertmaster of the orchestra and recently in the University Courses of Spanish Music in Santiago de Compostela, Spain. She has performed as a soloist on several occasions with orchestras such as the Youth Symphony of the State of Veracruz, Symphony of the School of Music of the UV, Chamber Orchestra of the SEV, Chamber Orchestra of Xalapa, OSUAEH, Orquesta Sinfonica de Xalapa and Louisiana Sinfonietta. Since 2006, she has been a member of the Orquesta Sinfonica de Xalapa, as well as a dedicated chamber musician with Lopez-Ladron de Guevara Duo since 2016.

In October 2019, she made her debut at Carnegie Hall and currently teaches violin and chamber music at the Instituto Superior de Música del Estado de Veracruz while also holding a masters degree in Education, conducting research on the subject and giving conferences.

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Sunday, November 20, 2022 at 2 PM

David Geffen Hall, Lincoln Center

The Holiday Music of Joseph Martin & Heather Sorenson

Joseph M. Martin, Composer/Conductor

Heather Sorenson, Composer/Conductor

Featuring Distinguished Concerts Singers International

Sunday, November 27, 2022 at 2 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

Handel: Messiah

Jonathan Griffith, DCINY Principal Conductor and Artistic Director

Featuring Distinguished Concerts Singers International

Monday, November 28, 2022 at 7 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

The Holiday Music of Pepper Choplin and Mary McDonald

Pepper Choplin, Composer/Conductor

Mary McDonald, Composer/Conductor

Featuring Distinguished Concerts Singers International

Tuesday, November 29, 2022 at 7 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

The Holiday Music of Eric Whitacre

Eric Whitacre, Composer/Conductor

Featuring Distinguished Concerts Singers International

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