Saturday Evening, November 29, 2014, at 7:00

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

With Grace:
The Music of Gwyneth Walker

SoHARMONIUMS
ELIZABETH NÚÑEZ, Director
DISTINGUISHED CONCERTS ORCHESTRA

The Tree of Peace
Adapted from the poem “O Brother Man”
By John Greenleaf Whittier
Orchestration by Gwyneth Walker
(World Premiere of Orchestration)

O Lovely Peace from Judas Maccabaeus
George Frideric Handel
Ed. Lee Kesselman
Orchestration by Andrew Williams
(World Premiere of Orchestration)

Garland
Music by Mark Adamo
Poems by Emily Dickinson
Orchestration by Jim Papoulis
(World Premiere of Orchestration)
1. Is Heaven a physician?
2. Crumbling is not an instant’s act
3. We cover thee
4. The life we have is very great

FRODE FJELLHEIM South Sámi People (Åarjel Saemieh)
Based on notations by Karl Tirén
Orchestration by Francisco J. Núñez

(Program continued.)
TRADITIONAL  *Joy to the World/Joyful, Joyful*
Arr. Dave Williamson
Additional arrangements by Elizabeth Núñez and Matt Podd
Orchestration by Jim Papoulis
(World Premiere of Orchestration)

Intermission

NANCY MENK, *Guest Conductor*
GWYNETH WALKER, *Composer-in-Residence*
DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

*I Thank You God*

*Songs for Women’s Voices* No. 1-6
1. Women Should Be Pedestals
2. Mornings Innocent
3. The Name Is Changeless
4. Love Is a Rain of Diamonds
5. In Autumn
6. I Will Be Earth

Andrea Macy, *Narrator*

*This Train*
(World Premiere of Orchestration)

*Crossing the Bar*

*How Can I Keep From Singing?*

*We Want to Hear from You!*
Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook! #withgrace | @DCINY

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Distinguished Concerts International New York
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Notes on the Program

The Tree of Peace
GWYNETH WALKER (b. 1947)
Adapted from the poem O Brother Man
By John Greenleaf Whittier (1807–1892)
Orchestration by Gwyneth Walker
(World Premiere of Orchestration)

“The text for “The Tree of Peace” is adapted from the Quaker poem, “O Brother Man,” by John Greenleaf Whittier (1807-1892). This adaptation of the poem broadens the scope of the original with more inclusive language, opening with: “O, my sister and my brother, all who walk upon this earth, fold to your hearts each other.” A new text fragment, “Listen, listen to one another,” is introduced into the poem and serves as an interlude between stanzas. The final sentence of the original poem becomes the focal point of this work, returning many times: “Love shall tread out the fire of anger, and in its ashes plant a tree of peace.” The musical setting reflects the dual nature of the title, “Tree” (strength) and “Peace” (tenderness). The work opens with accented chords in the accompaniment; these chords are marked “with strength.” This is meant to portray the conviction of “The Tree of Peace.” The tender aspects of the words are characterized by the arpeggio patterns; these are marked “flowing.” The related choral phrases refer to humanity (“O, my brother and my sister”), to mercy and to the peace of the Lord. Passages of tenderness alternate and intertwine with passages of strength to form a confluence of the message: a prayer for peace.”

—Gwyneth Walker

“O Lovely Peace” from Judas Maccabeus
GEORGE FRIDERIC HANDEL (1685–1746)
Ed. Lee Kesselman
(World Premiere of Orchestration)

“O Lovely Peace” is taken from Act III of Judas Maccabeus. George Frideric Handel composed Judas Maccabeus in the summer of 1746 following his great success with Messiah, Samson, Belshazzar and Israel in Egypt. With a libretto by the Reverend Thomas Morell, Judas Maccabeus relates the story of the Maccabee rebellion. The first book of Maccabees details the Jewish resistance to the Syrian conquest of Judea in 169 B.C. This story became the basis for the Festival of Hanukkah, or the Festival of Lights.

One of the most popular of Handel’s English oratorios, Judas Maccabeus, received at least 54 performances during Handel’s own lifetime. The work was a great success at its premiere and has maintained its popularity throughout the 19th and 20th centuries.”

—Lee R. Kesselman, Arranger

Garland
MARK ADAMO (b. 1962)
Poems by Emily Dickinson (1830–1868)
Orchestration by Jim Papoulis
(World Premiere of Orchestration)

This piece was commission for the Young People’s Chorus of New York City (YPC) for its Transient Glory series. For the 2006 premiere with the YPC, Mark Adamo wrote:

This isn’t the music I’d planned to write. I’d been exploring quasi-instrumental ways of writing for choral voices lately, and I’d planned on doing something similarly crystalline and ebullient. But it’s been a sobering season. I lost my father in September and
a friend in December. I found myself returning to four Emily Dickinson poems that had figured in a symphony I’d composed—a symphony on which I and my friend had collaborated for the last time. They’re dark poems: poems about a kind of double abandonment. The first abandonment is the one you feel when a loved one leaves. The second is when you look at the things people say will console you—God, church, heaven—and realize they don’t console you much: not really; not at all. But weren’t these too heavy—too adult—for the YPC? Except: my father’s dying reminded me so vividly that part of you stays always a child. And who said childhood was all red balloons and happy endings? Children don’t suffer? So I imagined “Garland” as what might go through your mind as you were attending the funeral of someone you loved. The music begins in humming a soothing melody, but there are no words yet: it’s longing for a comfort it hasn’t yet found. Then the piano plays a short, solemn overture. (The humming, maybe, is inside the person’s head; the piano overture, maybe, is the actual funeral.)

The first poem, “Is Heaven a physician,” in a polite, pointed way, notes the difference between how people describe God and death and how it feels to the ones left behind. The second—“Crumbling is not an instant’s act”—is crazier. It tries to describe what happens when you’re seeing something so awful—someone dying, little by little—that your feelings switch off. You observe everything in minute detail, because it’s easier to describe it as if from a great distance than as if it were happening to you, or to someone you love. The music crashes to a halt. The soothing melody from the opening begins in the piano, but the chords crash over it before it can go on. The third poem—guilty, regretful—says goodbye for the last time. A line or two of the first poem “Is Heaven a physician?” flashes through the music like a fleeting though. The piano takes over the music of the third poem, and brings it to a very high pitch of grief. I think of this as the moment when you hit a kind of wall of sadness. You literally can’t hurt any more than you do now. That’s often the moment when you begin to see a way through the pain. And so, when the piano gives up, the music from the beginning comes back: but with words and harmonies this time. It sings a fourth poem, “The life we have is very great,” which answers the first poem. It says that stories of heaven and infinity are all very well, but that you don’t need those stories to love someone, or miss him, or to heal from the pain of losing her and going on. The human heart is everything. The funeral music returns in the piano. It doesn’t end happily—it’s too soon for that—but it ends.

—Mark Adamo

Garland is dedicated to the memory of Michael Patterson.

South Sámi People (Áarjel Saemieh)
FRODE FJELLHEIM (b. 1959)
Based on notations by Karl Tirén
Orchestration by Francisco J. Núñez

Most people have heard the work of Frode Fjellheim because of his composition “Vuelie” which served as the title song for Disney blockbuster Frozen. He is a Norwegian yoiker and known for his band Transjoik.
“South Sámi People” (Åarjel Saem ieh) is based on the traditional Sámi yoik, an old vocal tradition comparable to Native American chanting traditions. The Sámi are an indigenous people inhabiting the far northern lands of Scandinavia. Typically, short melodic phrases are repeated with small variations. Each song is meant to reflect a person, place, emotion, or an element of nature. At the beginning of the last century, Karl Tirén traveled Lapland and northern Norway collecting yoiks on phonograph (cutting edge technology for the time), thus preserving ancient yoik traditions for future generations. It is estimated that as few as 200 people still speak the South Sámi language today.

Joy to the World/Joyful, Joyful
TRADITIONAL
Arr. Dave Williamson
Additional Arr. Elizabeth Núñez and Matt Podd
Orchestration by Jim Papoulis
(World Premiere of Orchestration)

This gospel version of “Joy to the World,” arranged by Dave Williamson, happily meets Beethoven’s Symphony No. 9. The lyrics to “Joyful, Joyful” are from a poem written in 1907 by Henry Van Dyke, an American author, educator, and clergyman. Van Dyke intended his poem to be set to the melody of “Ode to Joy” and called it “a hymn of trust and joy and hope.” The SoHarmoniums are thrilled to be singing this tune tonight and will be singing it again on Beethoven’s 224th birthday, December 16 at Kaufman Music Center’s Merkin Concert Hall in New York City!

ALL WORKS BY GWYNETH WALKER

I Thank You God

I Thank You God was commissioned by the Endowment Fund of the American Choral Directors Association in memory of Raymond W. Brock. The work was premiered by the Women’s Honor Choir at the National ACDA Convention in Chicago, February, 1999. The version for Mixed Chorus was created in 2002. The text is adapted from the E. E. Cummings poem “I thank you God for most this amazing day.” This is a song of praise.

A piano introduction marked “slowly unfolding, with wonderment,” spans the broad range of the keyboard, as if expressing the breadth of space and life. The chorus enters, offering thanks to God for “the leaping, greenly spirit of trees,” “a blue true dream of sky” and “everything which is infinite.” A central phrase of “I who have died am alive again today” returns frequently. This is an expression of the rebirth of the soul with each “amazing day.”

Songs for Women’s Voices No. 1-6

Songs for Women’s Voices No. 1-6 are musical settings of six poems by American poet May Swenson. The poems address a variety of topics—from feminism to romance to death—yet they speak with one voice, one style, and one life-affirming philosophy. The musical settings are intended to present these poems in a simple and straightforward manner which seeks to portray the beauty, humor, and passion of the words.

May Swenson was born in Logan, Utah in 1913. She died in Ocean View, Delaware in 1989. In her lifetime, she worked mainly as a poet, publishing over 450 poems. Much of her life was spent in Greenwich Village, New York City, where she was a chancellor of the Academy of American Poets.

This Train

This Train is a contemporary arrangement of the American gospel song, “This Train is Bound for Glory.” The train is a metaphor for the way to heaven. Only the “pure” can take a ride. No gamblers, no “midnight ramblers” and certainly no “high steppin’ women!” The train itself comes to life in
the song through sounds of the whistle and the steam engine. This is energetic, motion-oriented music. The refrain “This train is bound for glory, glory,” is presented in rapid, rhythmic diction as the train goes “rumbling by.”

With new lyrics added, this becomes a train for today’s times. “This train will stop at the ghetto... and at the factory door.” Yet the message is universal. “This is the train of freedom and glory and justice, and it’s pulling out tonight.” The SSAA version was commissioned for the 30th Anniversary of the Saint Mary’s College High School Women’s Choir Festival Notre Dame, Indiana, Nancy L. Menk, conductor. Tonight’s performance is the world premiere of this arrangement.

**Crossing the Bar**

*Crossing the Bar* is part of a triptych based on the poetry of Alfred, Lord Tennyson (1809-1892). Tennyson’s poetry is characterized by dark, yet transcendent imagery—the depths of the ocean, the triumph of the spirit. *Crossing the Bar* creates images of the sea, with the “final voyage” leading us out across the water, to see our “Pilot, face to face.” The musical setting endeavors to express the growth from peaceful to ecstatic moods, the tolling of the bell, the meeting of the Pilot. “May there be no moaning of the bar, when I put out to see.”

**How Can I Keep From Singing?**

The original version of Walker’s arrangement of *How Can I Keep From Singing?* was commissioned by the Thetford Chamber Singers, Thetford, Vermont, and the SSA version was written for the Children’s Chorus of Washington, DC.

This song is an old Quaker hymn dating back to the 1800’s in the United States. References to the persecution of Friends may be heard in the lyrics. The reference to prison cells, dungeon dark, etc., refer to Quaker (Friends) who were often imprisoned—for refusing to worship the King of England, then refusing to bear arms. Yet faith and courage prevail. This new arrangement emphasizes the celebratory and life-affirming aspects of the song.

**Texts**

**The Tree of Peace**

GWYNETH WALKER  
Adapted from the poem *O Brother Man* by John Greenleaf Whittier  
Orchestration by Gwyneth Walker

O, my sister and my brother, all who walk upon this earth,  
Fold to your hearts each other.  
Where mercy dwells, the peace of the Lord is there.  
To live rightly is to love one another, each kindness a gift; each deed, a pray’r.  
O, my sister and my brother, fold to your heart each other.

Listen, listen to one another.

Walk with rev’rence in the steps of those who have gone before,  
Where forgiveness and wisdom have stood.  
So shall the wide earth become our temple, each loving life a psalm of gratitude.  
With rev’rence where forgiveness and wisdom have stood.  
Then shall all shackles fall.
The violence of war over the earth shall cease.
Love shall tread out the fire of anger, and in its ashes plant a tree of peace.

“O Lovely Peace” from Judas Maccabeus
GEORGE FRIDERIC HANDEL
Ed. Lee Kesselman

O lovely Peace, with Plenty crown’d, O lovely, lovely Peace,
Come spread they blessings, they blessings all around.
Let fleecy flocks the hills adorn, And valleys smile with wavy corn.
Let the shrill trumpet cease, nor other sound,
But Nature’s songsters wake the cheerful morn.

Garland
MARK ADAMO
Poems by Emily Dickinson
Orchestration by Jim Papoulis

1. Is Heaven a physician?
They say that He can heal,
But posthumous medicine
Is unavailable.

2. Is Heaven an exchequer?
They speak of what we owe;
But that negotiation
I’m not a party to.

3. Crumbling is not an instant’s act,
A fundamental pause;
Dilapidation’s processes
Are organized decays.

’Tis first a cobweb on the soul,
A cuticle of dust;
A borer in the axis,
An elemental rust.

Ruin is formal, devil’s work
Consecutive and slow,
Fall in an instant no man did;
Slipping is crash’s law.

3. We cover thee, sweet face,
Not that we tire of thee
But that thyself fatigue of us.
Remember, as thou flee,
We follow thee until
Thou notice us no more
And then, reluctant, turn away
To con thee o’er and o’er
And blame the scanty love
We were content to show.
Augmented, sweet, a hundredfold
If thou wouldst take it now.

4.
The life we have is very great;
The life we are to see
Surpasses it, because we know
It is infinity.

But when all space has been beheld
And all dominion shown
The smallest human heart's extent
Reduces it to none.

I Thank You God
GWYNETH WALKER
Poetry by E. E. Cummings (1894–1962)
Permission for the use of the poetry has been granted to the publisher by the estate of E. E. Cummings.

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky;and for everything
which is natural which is infinite which is yes
(i who have died am alive again today,
and this is the sun's birthday;this is the birth
day of life and love and wings:and of the gay
great happening illimitably earth)
how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being
doubt unimaginable You?
(now the ears of my ears awake and
now the eyes of my eyes are opened)

Songs for Women's Voices No. 1-6
GWYNETH WALKER
Poems used in the choral cycle Songs for Women's Voices (1992)
Poetry by May Swenson (1913-1989)
(original titles of the poems are in square brackets)
Permission for the use of the poetry has been granted by the estate of May Swenson.

1. Women Should Be Pedestals [Women]
Women should be pedestals
moving pedestals
moving to the motions of men
Or they should be little horses
those wooden sweet oldfashioned painted rocking horses
the gladdest things in the toyroom
The pegs of their ears
so familiar and dear  
to the trusting fists  
To be chafed feelingly  
and then unfeelingly  
To be joyfully ridden  
rockingly ridden  
until the restored egos dismount  
and the legs stride away  
Immobile  
sweetlipped  
sturdy and smiling  
women should always be waiting  
willing to be set in motion  
Women should be pedestals  
to men  

2. Mornings Innocent  
I wear your smile upon my lips  
Arising on mornings innocent  
Your laughter overflows my throat  
Your skin is a fleece about me  
With your princely walk I salute the sun  
People say I am handsome  
Arising on mornings innocent  
birds make the sound of kisses  
Leaves flicker dark and light like eyes  
I melt beneath the magnet of your gaze  
Your husky breath embraces my ear  
Alert and fresh as grass I wake  
and rise on mornings innocent.  

3. The Name is Changeless [God]  
They said there was a Thing that could not Change  
They could not Find it  
so they Named it God  
They had to Search  
so then it must be There  
It had a Name  
it must exist Somewhere  
The Name was God  
the Thing that could not Change  
They could not Find it  
What is Lost is God  
They had to Search for what could not be Found  
What cannot be Found is Changeless  
It is God  
The Name is clue  
the Thing is Lost somewhere  
They Found the Name  
The Name is Changeless  
God
4. Love Is a Rain of Diamonds
Love is a rain of diamonds in the mind
the fruit of the soul sliced in two
a dark spring loosed at the lips of light
under-earth waters unlocked from their lurking
to sparkle in a crevice parted by the sun
a temple not of stone but cloud
beyond the roar of the heart and all violence
blue permanence

5. In Autumn [I Will Lie Down]
I will lie down in autumn
let birds be flying
Swept in a hollow by the wind
I'll wait for dying
I will lie inert unseen
my hair same-colored with grass and leaves
Gather me for the autumn fires
with the withered sheaves
I will sleep face down in the burnt meadow
not hearing the sound of water over stones
Trail over me cloud and shadow
Let snow hide the whiteness of my bones

6. I Will Be Earth
I will be earth, you be the flower,
You have found my root, you are the rain.
I will be boat, and you the rower.
You rock me and toss me, you are the sea.
How be steady earth that is now a flood.
The root is the oar afloat where has blown our bud.
We will be desert, pure salt the seed.
Burn radiant love, born scorpion need

This Train
GWYNETH WALKER

This train is bound for glory
If you want to get to heaven
Then you got to be holy.
This train don’t carry no gamblers
No big time spenders
No midnight ramblers.

This train don’t carry no jokers
No high-steppin’ women
Woo! No cigar smokers

If you reach up to the sky
You can grab a handle
As the train goes rumbling by
Hold on tight
This is the train to freedom
And it’s pulling out tonight.

This train will stop for the weary,
Will stop for the poor.
This train will stop at the ghetto,
Will stop at the farm,
Will stop right here outside the factory door!

This train is bound for glory
If you want to get to heaven
Then you got to be holy.

**Crossing the Bar**
GWYNETH WALKER

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness or farewell,
When I embark;
For tho’ from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

**How Can I Keep From Singing?**
GWYNETH WALKER
Original words by Robert W. Lowry, adapted by Gwyneth Walker
Music by Robert W. Lowry, arranged by Gwyneth Walker

My life flows on in endless song above earth’s lamentation.
I hear the real though distant song that hails a new creation.
Through all the tumult and the strife I hear the music ringing.
It sounds an echo in my soul, how can I keep from singing?
What though the tempest loudly roars, I hear the truth, it’s living!
What though the darkness round me close, songs in the night it’s giving!
No storm can shake my inmost calm while to that rock I’m clinging.
Since I believe that love abides, how can I keep from singing?
When tyrants tremble when they hear the bells of freedom ringing.
When friends rejoice both far and near, how can I keep from singing?
In prison cell, in dungeon dark, our thoughts to them are winging.
When friends hold courage in their heart, how can I keep from singing?
Meet the Artists

Elizabeth McKinney Núñez, Director, SoHarmoniums

Ms. Núñez is a conductor, choral clinician, soloist, and the associate conductor of the award-winning Young People’s Chorus of New York City (YPC). At YPC she founded and directs the acclaimed Cantare Chorus and serves as vocal coach for all six YPC divisions in rehearsals, performances, and international tours to countries on four continents. She has conducted at venues large and small throughout New York City, from Carnegie Hall, Alice Tully Hall, and Jazz at Lincoln Center to Le Poisson Rouge and the Metropolitan Museum, as well as on national television. She also directs YPC’s Satellite Schools Program, serving over 900 children in New York City public schools. Ms. McKinney Núñez is founding artistic director of the SoHarmoniums Women’s Choir, a multi-generational ensemble formed in 2005 and based in Manhattan’s SoHo. She has given numerous workshops throughout the U.S. and abroad as a sought-after choral clinician and conductor. As a singer, Elizabeth has performed at Carnegie Hall and made her Metropolitan Opera debut in Mendelssohn’s *A Midsummer Night’s Dream* in 2007 and returned to the role in 2010 and 2014.

The SoHarmoniums Women’s Choir is a diverse community of singers, aged 20 to 75, with rehearsals in Manhattan’s SoHo. Under the leadership of founding artistic director Ms. Núñez, whose accompanist is Michele Mestman, the ensemble performs eclectic international works from classical to folk to contemporary. Founded in 2006 by Deborah McManus with just six singers, the choir has expanded to fifty members from varying professions, united by their common joy for choral performing and the weekly conviviality of the rehearsals. SoHo Voce, an a cappella ensemble drawn from within the choir, was formed in 2009. The SoHarmoniums made their Alice Tully Hall debut as guest artists with the University Men’s Glee Club of New York City in 2012. In addition, this season the group will perform in two feature concerts at the Kaufmann Music Center’s Merkin Concert Hall in December 2014 and May 2015.

The SoHarmoniums

Debroah McManus, President and Founder
Elizabeth Núñez, Founding Artistic Director
Michelle Mestman, Pianist

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Nancy Menk holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary’s College, Notre Dame, Indiana, where she is professor of music, director of choral activities, and chair of the music department. She also teaches graduate conducting at the University of Notre Dame. At Saint Mary’s College, Dr. Menk conducts the Women’s Choir and the Collegiate Choir, teaches conducting, and prepares the Madrigal Singers for the annual Christmas Madrigal Dinners.

Under her direction, the Women’s Choir has performed on tour throughout the United States and it regularly commissions, performs, and records new works for women’s voices for their series on the ProOrgano label. In February 2005 they performed for the ACDA National Convention in Los Angeles, CA, and in June 2012 they performed for the ACDA National Symposium on American Choral Music in Washington, DC. They made their first international tour visiting China in March 2011, and were named second place winners of The American Prize in Choral Performance for 2012. She is founder and conductor of the South Bend Chamber Singers, an ensemble of 32 select singers from the Michiana area. In 2000, the Singers were one of five finalists for the prestigious Margaret Hillis Award for Choral Excellence, given annually by Chorus America, and in 2004 they won the ASCAP/Chorus America Award for Adventurous Programming. They were invited to perform for the American Choral Directors Association Central Division Conference in Fort Wayne, Indiana in March 2012. Both the Saint Mary’s Women’s Choir and the South Bend Chamber Singers regularly commission, perform, and record new works. Dr. Menk is also conductor of the 120-voice Northwest Indiana Symphony Chorus.

In November 2014 she made her sixth appearance at Carnegie Hall, conducting Carol Barnett’s The World Beloved: A Bluegrass Mass with Monroe Crossing and DCINY. She holds a B.S. and an M.A. degree in music education from Indiana University of Pennsylvania, and an M.M. and a D.M.A. degree in choral conducting from the University of Cincinnati College-Conservatory of Music.

Gwyneth Walker is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in music composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years she lived on a dairy farm in Brattleboro, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Dr. Walker has been a proud resident of Vermont for many years. In 2000 she received the Lifetime Achievement Award from the Vermont Arts Council, as well as the 2008 Athenaeum Award for Achieve-
ment in the Arts and Humanities from the St. Johnsbury Athenaeum. In 2012 she was elected as a fellow of the Vermont Academy of Arts and Sciences.

Dr. Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E.C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

As a storyteller and actor, Andrea has performed all over New York City at theaters such as the Magnet Theater, The PIT, Upright Citizens Brigade, Players Theater and Manhattan Repertory Theater. As a playwright she was a finalist in the Long Island City Secret Theater Act One: One Act Play Competition and produced Hiding in the Girls Bathroom with co-writer Mallory Schlossberg. Andrea holds a BA in Theater from The College at Brockport. She is thrilled to be making her second appearance on the DCINY concert series.

Distinguished Concerts Singers International:
Canberra Girls Grammar School (Australia), Melinda Sawers, Director
Colorado Women's Chorale (CO), Jennifer Ferguson, Director
Nazareth Academy Chorale (PA), Katherine M. Chmelko, Director
Saint Mary's College Women's Choir (IN), Nancy Menk, Director
Voca Lyrica (MI), Virginia Anderson-Kerwin, Director
Williamsburg Women's Chorus (VA), Ann Porter, Director

Performing Arts Partners
DCINY would like to thank our Performing Arts Partners, who, with their financial support, have made this performance possible.

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Distinguished Concerts International New York

Founded by Iris Derke (general director) and Jonathan Griffith (artistic director and principal conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and an unwavering commitment to bringing forth unforgettable audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International New York and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

DCINY Administrative Staff

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director and Principal Conductor
Danuta Gross, Director of Finance and Administration
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James Meaders, Program Development
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Andrea Macy, Marketing & Promotions
Edmundo Montoya, Production Manager
DeAnna Choi, Finance & Accounting
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Joshua Grace, Program Development Assistant
Maria Braginsky, Program Development Assistant

For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 extension 316.
DCINY Concert Series
Please join us for one of our other events:

Sunday Afternoon, November 30, 2014 at 2:00
Avery Fisher Hall, Lincoln Center
**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 Afternoon, January 18, 2015 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
**Misatango: A Tango Mass from Argentina**
Pablo Di Mario, Director
Martin Palmeri, Visiting Composer
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Flutopia
Jennifer Lapple, Director
Special Attraction: Tierra Adentro de Nuevo Mexico Dance Ensemble performs dances in the Flamenco and Tango styles

Monday Evening, January 19, 2015 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
**The Peacemakers: The Music of Karl Jenkins**
Jenkins: The Peacemakers
Jenkins: The Healer
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer-in-Residence
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International