Monday Evening, March 7, 2016, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

Changing Lives through the Power of Performance

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

Between Heaven and Earth

TOM SHELTON, Guest Conductor
MATTHEW WEBB, Accompanist
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

JOHN LEAVITT  Festival Sanctus

G.F. HANDEL  Awake the Trumpet’s Lofty Sound, from Samson, HWV 57
arr. by Patrick Liebergen

ANNA ROMAN, Trumpet
JESDELSON VASQUEZ, Trumpet

G.B. FASOLO  Cangia, cangia tue voglie
arr. Tom Shelton
TAMAR BENAMI, Flute

GYÖRGY ORBAN  O Mistress Mine

STEPHEN HATFIELD  Family Tree
TAMAR BENAMI, Flute

DAN DAVISON  Ritmo

TRADITIONAL SONG  No Time
arr. Susan Brumfield

AFRICAN-AMERICAN SPIRITUAL  Go Down Moses
arr. Tom Shelton

Brief Pause

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
ALLAN BEVAN  

*Nou Goth Sonne Under Wode*  
(“Now Goes the Sun Under Wood”)  
(New York Premiere)  

I. Why Have Ye No Reuthe On My Child?  
II. Nou Goth Sonne Under Wode  
III. Kyrie  
IV. O Vos Omnes/V. Christe Eleison—Alleluia  

JOLAYNE KERLEY, Soprano  
TIMOTHY J. ANDERSON, Narrator  
ALLAN BEVAN, Organ  

*Intermission*  

JAMES M. MEADERS, DCINY Associate Artistic Director and Conductor  
DISTINGUISHED CONCERTS ORCHESTRA  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL  

OLA GJEILO  

*Sunrise Mass*  

I. The Spheres  
II. Sunrise  
III. The City  
IV. Identity & The Ground  

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK  
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NEW YORK, NY 10107  
(212) 707-8566
Nou Goth Sonne Under Wode (Now Goes the Sun under Wood) is a dramatic, oratorio-style work that describes the Passion of Christ as seen through the traditions of the Middle Ages. The title is from a mysterious Middle English quatrain (see second movement) in which the Virgin Mary’s despair is compared to the setting sun and her face with the cross.

The mystery and ambiguity of these early texts and the medieval faith tradition’s interpretation of the Passion story informs the work’s overall concept. However, the drama of the piece comes from the interaction between three main themes: Mary and Christ’s mother-son bond, Christ’s contemplation of and response to his imminent death (Psalms); and the pathos of the Gospel’s accounts of the Passion.

The soprano soloist in Nou Goth Sonne Under Wode portrays the grief-stricken mother of Christ as she witnesses the Crucifixion. In the first movement, we hear her express her love, helplessness, and fate. In the second movement, Mary’s anguish keeps her silent. In the Kyrie, she sings for mercy in the traditional Greek of the ancient church and in the pastoral Christe Eleison, she addresses her son directly. By the end of the work, Mary reflects the medieval tradition of viewing the cross as a scene of victory by soaring in an “endless alleluia” finishing on a high D flat.

The narrator moves back and forth through three persona: the inner thoughts of Christ, employing excerpts from the Psalms, Christ’s words as recorded in the Gospels, and the voices of the Evangelists, Matthew and John, as they describe the events of Good Friday. The work opens with a somber monologue, “They that hate that we without a cause…” then, as the music begins, the second and third roles come to the forefront as the scene is set and Christ speaks of his pending fate: “Behold, we go up to Jerusalem…”

The primary role of the chorus in Nou Goth Sonne Under Wode is to amplify and universalize the emotional states of Mary and Christ. In the Kyrie the choir laments like a grieving heavenly host, while in O Vos Omnes, the chorus sings the words of Christ as he hangs upon the cross: “Is it nothing to you, all ye that pass by?” This is a passage from Lamentations attributed to Christ by medieval theologians.

—Allan Bevan
Sunrise Mass, by Ola Gjeilo, was commissioned in 2007 by the combined Majorstua and Nova Chamber Choirs and was premiered in Oslo in November 2008. Gjeilo considers himself a ‘symphonic’ composer in that he often aims for a lush, orchestral sound, however small the performing ensembles. In choral music, this potentially means that the music is ultimately more important to him than the text. However, it must be made clear that he approaches his craft from a spiritual perspective and intends to share universal and humanistic experiences in the realm of his music. One need look no further than the names of each individual movement for an illustration of how spirituality plays a role in Sunrise Mass.

The text comes from the Ordinary of the Mass: Kyrie–The Spheres, Gloria–Sunrise, Credo–The City, Sanctus & Agnus Dei–Identity & The Ground. While Gjeilo set the meaning of the Latin text respectfully and observes the traditions that masses are expected to exhibit, his overall vision for the piece lies within the titles of the work, only loosely related to the meaning of the Latin. In so doing, he reveals a structure outside of the text; a metaphysical journey from the heavens to Earth. Ola sums up his Mass setting with the following words:

“The music of the Sunrise Mass goes from dark and dreamlike, to more emotional and dramatic, and eventually warm and grounded. It is important to me that there is a positive evolution in artistic expressions, to move everything forward, that it has the capacity to help bring us deeper into ourselves rather than the other way. I really do think that's the main point of art. I don’t know if I in any way am one of them, but I think true artists have the ability to share something very important; to express a deeper connection with something sacred; soul, or God, or nature, or whatever we perceive it as, through art. And I always believed that gift should be used to uplift and remind ourselves of who we really are and what’s truly important in our lives, whatever that may be.”

—Kira Zeeman Rugen
Festival Sanctus
JOHN LEAVITT

Sanctus Dominus Deus Sabaoth
Hosanna Deo, hosannah in excelsis!
Benedictus qui venit
In nomine Domine Dei
Sanctus, sanctus, sanctus, Domine Deus
Pleni sunt coeli et terra gloria tua
Hosannah in excelsis Deo!

— Translated from Latin —

Holy Lord, God of hosts
Glory to God in the highest!
Blessed is he who comes
In the name of the Lord
Holy, holy, holy, Lord
The heavens and earth are full of your glory
Glory to God in the highest!

Awake the Trumpet’s Lofty Sound, from “Samson,” HWV 57
G.F. HANDEL
Arranged by Patrick Liebergen

Awake the trumpet’s lofty sound,
We hail this joyful day for God is crowned,
Come forth to hear the mighty praise resound!

Cangia, cangia tue voglie
G.B. FASOLO
Arranged by Tom Shelton

Cangia, cangia tue voglie, o mio cor,
che fedele fostia donna crudele.
Non t’accorgi, meschin, che sei ferito?
Lascia, lascia d’amare chi t’ha tradito.

— Translated from Italian —

Change, change your wishes, oh my heart,
For faithful you have been to a cruel woman.
Don’t you realize, wretched creature,
that you are wounded?
Stop loving the one who betrayed you.

Lascia, lascia d’amare chi ti finge col riso,
col mostrarti il bel viso.
Non t’accordgi, meschin, che sei ferito?
Lascia, lascia d’amare chi t’ha tradito.

— Translated from Italian —

Stop loving one who has fooled you
with laughter
With showing you that beautiful face.
Don’t you realize, wretched creature,
that you are wounded?
Stop loving the one who has betrayed you.
O Mistress Mine
GYÖRGY ORBAN

O mistress mine! Where are you roaming?
O! stay and hear; your true love’s coming,
that can sing both high and low.
Trip no further, pretty sweeting;
journeys end in lovers meeting;
Every wise man’s son doth know.
Diridiridon!
What is love? ‘tis not here after;
present mirth hath present laughter;
What’s to come is still unsure,
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
youth’s a stuff will not endure.
Diridiridon!
Youth’s a stuff will not endure.

Family Tree
STEPHEN HATFIELD

She was so young when she had to flee. What can you carry across the sea?
She brought the seeds from the land she knew;
but it’s so cold here, the winter wind is so bold here and nothing grew.

Worked in a fact’ry all day ‘til ten; had lots of kids, the way they did back then.
With my great-granma sleeping sound,
she saw it new there, sparkling green in the dew, pushing out of the ground.

Now when they ask me about my past, about the strong things I know will last;
for me, the hard choice a young girl made
that gave the soft wind a lullabye in the branches while I sit in shade.

My rose, my darling whenever you be, within the bower of my arms
I will rock you to sleep, for deep in my shadow is warm.
Now one is a maiden from a sad and distant land, and two is the star upon her brow.
And three, the cruel sea rocking her awake,
in search of the land where you are growing now.

She was so young when she had to flee. What can you carry across the sea?
She brought the seeds from the land she knew;
but it’s so cold here, the winter wind is so bold here and nothing grew.
Ritmo
DAN DAIVISON

Ritm o
Batir las manos al ritmo
Hábilmente
Batir las manos al ritmo.
Canten en coro gozoso,
Con amor y esperanza.
Cantaremos en ritmo.
Cantaremos en coro.
Cantaremos en ritmo.
Levanten sus voces. (Todas las voces)
Levanta su corazón.
Con instrumentos musicales,
Cantaremos de libertad y de amor.
Hagen en harmonía.
Vamos a cantar y a jugar.
Totas voces, todas gentes
Hábilmente, con todas voces, con
Instrumentos, con esperanza, y con
ritmo.
Batir las manos al ritmo.
Batir las manos con toda la gente,
con with Todas voces, con alegría y con
gozo.
Cantaremos con gozo.
Con amor y esperanza.
Cantaremos de paz.
Cantaremos de amor.
Cantaremos con alegría y con gozo.
Ritmo.

Rhythm.
Clap your hands to the rhythm.
Capably.
Clap your hands to the rhythm.
Sing in joyful chorus,
With love and hope.
We will sing in rhythm.
We will sing in chorus.
We will sing in Rhythm.
Lift your voices. (All the voices)
Lift your heart.
With musical instruments,
We will sing of freedom and love.
Make harmony.
Let’s go sing and play.
All voices. All people
Capably, with all voices, with
Instruments, with hope, and with
ritm o.
Clap your hands to the rhythm.
Clap your hands with all people, with
All voices, with happiness, and with
joy.
We will sing with joy.
With love and hope.
We will sing of peace.
We will sing of love.
We will sing with happiness and with joy.
Rhythm.

No Time
TRADITIONAL SONG
Arranged by Susan Brumfield

Rise, oh fathers, rise, let’s go meet’em in the skies,
we will hear the angels singing in that morning.
Oh I really do believe that just before the end of time,
we will hear the angels singing in that morning.
Rise, oh mothers, rise, let’s go meet’em in the skies,
we will hear the angels singing in that morning.
Oh I really do believe that just before the end of time,
we will hear the angels singing in that morning.
No time to tarry here, no time to wait for you, no time to tarry here,
for I’m on my journey home.
Brothers, oh, fare ye well, for I’m on my journey home.
Sisters, oh, fare ye well, for I’m on my journey home.
No time to tarry here, no time to wait for you,
no time to tarry here, for I’m on my journey home.
Go Down Moses
AFRICAN-AMERICAN SPIRITUAL
Arranged by Tom Shelton

When Israel was Egypt’s land,
Let my people go!
Oppressed so hard they could not stand.
Let my people go!
Go down Moses, Way down in Egypt’s land
Tell old Pharaoh, to let my people go!

Thus saith the Lord bold Moses said,
Let my people go!
If not I’ll smite your first born dead
Let my people go!
Go down Moses, Way down in Egypt’s land
Tell old Pharaoh, to let my people go!

No more shall they in bondage toil
Let my people go!
Let them come out of Egypt’s spoil,
Let my people go!
Go down Moses, Way down in Egypt’s land
Tell old Pharaoh, to let my people go!

Go down Moses, Way down in Egypt’s land
Tell old Pharaoh, to let my people go!

Nou Goth Sonne Under Wode (2005)
ALLAN BEVAN

I. Why Have Ye No Reuthe On My Child?
Text: The commonplace Book of John
Grimstone, 1372

Why have ye no reuthe on my child?
Haue reuthe on me ful of murni(n)g,
Taket doun on rode my derworpi child,
Or prek me on rode with my derling.

More pine ne may me ben don
Phan laten me liven in sorwe & schame;
Als lone me bindet to my sone,
So lat us deyen bothen i-same.

Why have you no pity on my child?
Have pity on me full of mourning,
Take down from the cross my dear child,
Or hang me on the cross with my darling.

More pain cannot be inflicted upon me
Then to let me live in sorrow and shame;
As love binds me to my son,
So let us die both the same.

II. Nou Goth Sonne Under Wode
Text: Anonymous, ca. 1240

Nou goth sonne vnder wode;
me reweth, marie, thi faire Rode.
Nou goth sonne vnder tre
me reweth marie thi sone and the.

Now goes sun under wood;
I feel pity, Mary, for thy fair face.
Now goes sun under tree;
I feel pity, Mary, for thy son and thee.
III. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

IV. O Vos Omnes/Christe-Alleluia

Text: Lamentations 1:12

O vos omnes qui transitis per viam
Attendite et videte,
Si est dolor sicut dolor meus.

Christe eleison,
Alleluia, amen.

Is it nothing to you all ye that pass by?
Behold, and see
If there be any sorrow like unto my sorrow.

Christ have mercy,
Alleluia, amen.

Sunrise Mass

OLA GJELIO

I. The Spheres

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

II. Sunrise

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, 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 nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.

We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world,
Thou who takes away the sins of the world,
Receive our prayer.
Thou who sittest at the right hand of the Father, Have mercy on us.
For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.
III. The City
Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine, Deum
verbatim de Deo vero.
Genitum, non factum, consubstantialem
Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem descendit de
caelis.
Et incarnatus 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.
Et iterum venturus est cum gloria, judi-
care vivos et mortuos,
cujus 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 apostoli-
cam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

I believe in one God, The Father Almighty
Maker of heaven and of earth,
And of all things visible and invisible.
And I believe in one Lord Jesus Christ,
The only begotten Son of God,
Born of the Father before all the ages.
God from God, light from light,
True God from true God. Begotten, not
made,
Of one substance with the Father,
By whom all things were made.
Who for us and for our salvation Came
down from heaven.
And was incarnated by the Holy Spirit
Of the Virgin Mary. And was made man.
Crucified also for us under Pontius Pilate,
He suffered, and was buried.
And on the third day he rose again,
According to the Scriptures.
He ascended into heaven and
He sits at the right hand of the Father.
He shall come again with glory
To judge the living and the dead;
And of his kingdom there will 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 together with the Father and the
Son Is adored and glorified,
Who spoke to us through the Prophets.
And I believe in one, holy, catholic, And
apostolic Church.
I confess one baptism
For the remission of sins.
I await the resurrection of the dead
And the life of the ages to come. Amen.

IV. Identity & The Ground
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit In nomine Domini.
Osanna in excelsis.
Agnus Dei,
Qui tollis peccata mundi, Dona nobis
pacem.

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who comes In the name of
the Lord.
Hosanna in the highest.
Lamb of God,
Who takes away the sins of the world,
Grant us peace.
Tom T. Shelton, Jr. is a native of Greensboro, N.C. and a graduate of the University of North Carolina at Greensboro, where he earned both a Bachelor of Music Education and Master of Music in Choral Conducting. He is Assistant Professor of Sacred Music at Westminster Choir College. Focusing on children’s and youth music at Westminster, he teaches classes in conducting, sacred music, music education and coordinates and conducts the Neighborhood Children’s Choir Program. In addition, he is the Director of Music for Children’s and Youth Choirs at Princeton United Methodist Church.

Mr. Shelton has a passion for music education in all areas: church, school and community. He taught middle school choral music in Winston-Salem/Forsyth County for 18 years. During that time he was selected Teacher of the Year for both Atkins Middle School and Kernersville Middle School. In 1999 the North Carolina Music Educators Association presented him with the North Carolina Middle School Music Teacher of the Year award.

Mr. Shelton is active with the American Choral Directors Association (ACDA), currently serving as the National President-Elect Designate. Other ACDA leadership positions have included Southern Division President (2011-2012), National R&S Chair for Middle School/Junior High Choirs (2007-2009) and North Carolina President (2005-2007).

Mr. Shelton has conducted festivals and honor choirs for elementary, middle school and high school students in 20 states as well as Hong Kong. He is the Series Director for the Music for Young Voices Series with GIA Publications and has compositions published by Choristers Guild, Colla Voce Music, G. Schirmer, GIA Publications, Heritage Music Press, Hinshaw Music Company, Santa Barbara Music Press, and Walton Music.
Canadian soprano, Jolaine Kerley is active as a soloist, voice instructor, adjudicator, vocal coach, and clinician throughout North America. She is currently adjunct professor of music at Concordia University of Edmonton, while maintaining a large private voice studio, and a busy performing career. Jolaine has received undergraduate degrees and graduate degrees from the University of Alberta and a graduate degree from the Early Music Institute at Indiana’s Jacobs School of Music. Jolaine has been heard frequently as soprano soloist with choruses and orchestras throughout North America. Her most recent engagements include Bach’s Mass in B minor with the Richard Eaton Singers, Mozart’s Requiem with the Concordia Concert Choir and Community Chorus, and a professional choirs, Pro Coro Canada. He has also been a regular guest conductor, notably working with the famed Swedish Radio Choir in 2002, 2007, and 2008, among other things preparing them for a DVD recording of the Brahms Requiem with the Rotterdam Philharmonic, Valery Gergiev conducting. Earlier he founded two ensembles that are still thriving: Seattle Pro Musica (which is past its 40th anniversary) and Choral Arts (with whom he made three recordings on the Gothic label). For four years he was Director of the Seattle Symphony Chorale, preparing them for 9 recordings on the Delos label, including the Grammy-nominated recording of Howard Hanson’s Lament for Beowulf. From 1983-2001 he was Director of Choral Activities at Pacific Lutheran University, whose Choir of the West he took on numerous tours, including Japan, China, England, and Scandinavia, also making eight CD recordings.

JOLALINE KERLEY, Soprano

Richard Sparks currently teaches at the University of North Texas, where he conducts the top two choirs (the A Cappella Choir & the Collegium Singers, who perform with our period-instrument Baroque Orchestra), is Acting Director of Choral Studies, and is in his sixth year of being Chair of the Division of Conducting & Ensembles. Before coming to UNT he was Artistic Director for 12 years of one of Canada’s noted professional choirs, Pro Coro Canada. He has also been a regular guest conductor, notably working with the famed Swedish Radio Choir in 2002, 2007, and 2008, among other things preparing them for a DVD recording of the Brahms Requiem with the Rotterdam Philharmonic, Valery Gergiev conducting. Earlier he founded two ensembles that are still thriving: Seattle Pro Musica (which is past its 40th anniversary) and Choral Arts (with whom he made three recordings on the Gothic label). For four years he was Director of the Seattle Symphony Chorale, preparing them for 9 recordings on the Delos label, including the Grammy-nominated recording of Howard Hanson’s Lament for Beowulf. From 1983-2001 he was Director of Choral Activities at Pacific Lutheran University, whose Choir of the West he took on numerous tours, including Japan, China, England, and Scandinavia, also making eight CD recordings.

RICHARD SPARKS, Guest Conductor
solo performance of Bach’s BWV 199 as part of the Holy Trinity Anglican Church Concert Series. Some of the highlights of her 2015-2016 performance schedule include David Lang’s *Little Match Girl Passion* with Pro Coro Canada Conset, Allan Bevan’s *Nou Goth Sonne Under Wode*, with performances in New York City at Carnegie Hall and Edmonton with the Edmonton Metropolitan Chorus, and John Blow’s *Venus and Adonis*, where she will play the title role of Venus with Early Music Alberta.

**TIMOTHY J. ANDERSON, Narrator**

Returning to Carnegie Hall after more than 30 years, Montreal native Timothy J. Anderson has performed at the National Arts Centre (Ottawa), Dollywood (Pigeon Forge), Kallang Theatre (Singapore), Hong Kong Cultural Centre, Northern Arts and Cultural Centre (Yellowknife), and a variety of regional theatres in Canada. Part of the original Canadian cast of Phantom of the Opera, Timothy also was Archibald Craven in the Canadian premiere of *The Secret Garden* and Mashkan in *Old Wicked Songs*. His roles have included Otto Frank in *Yours, Anne*; Sherlock Holmes in *The Revenge of Sherlock Holmes*; Marley in *A Christmas Carol*; the Skin Horse in *The Velveteen Rabbit*; Dulcamara in *L’Elisir d’amore*; Frank in *Die Fledermaus*; Pooh-Bah and Ko-Ko in different productions of *The Mikado*, and many more roles in new and standard works of lyric theatre. His work in non-lyric theatre includes classical Shakespearean roles to edgy Fringe productions. Timothy has been narrator for *Peter and the Wolf*, *L’Histoire du Soldat, Henry V Suite* and the premieres of *Nou Goth Sonne Under Wode* and *Foure Thousand Winter*; later this month he will perform Bevan’s *No Mortal Business* at the Winspear Centre in Edmonton. Playwright, novelist, poet, composer and director, Timothy has also been a librettist-in-residence for the Canadian Opera Company and wrote texts for Denis Gougeon, John Estacio, Clifford Ford and David Parsons. His 2014 film *Just Keep Breathing* explores moral distress in pediatric intensive care teams. Timothy teaches in Communication Studies at MacEwan University in Edmonton, Alberta.
Dr. James M. Meaders moved to New York in July 2014 to accept a position with Distinguished Concerts International New York (DCINY), where he is Associate Artistic Director and Conductor. Prior to his appointment at DCINY, he spent 16 years on faculty at Mississippi College, where he was Professor and Director of Choral Activities in the Department of Music. Dr. Meaders’ choirs performed multiple invitational performances for conventions of the American Choral Directors Association at the state, divisional, and national level. He led the Mississippi College Singers on four international tours and concerts in such venerable venues as Washington National Cathedral, Disney Hall, Lincoln Center, St. Peter’s Vienna, and Carnegie Hall. He has also presented multiple sessions on varied choral topics to state and divisional ACDA conventions. In February 2015 and October 2015, Meaders, with colleague, Dr. Alicia Walker from the University of South Carolina, presented sessions on the integration of service learning and music education for the national conventions of ACDA and NAfME in Salt Lake City, Utah and Nashville, Tennessee respectively.

Dr. Meaders has taught undergraduate and graduate conducting, applied voice, and chaired a university department of...
music. He has been a practicing church musician for more than 25 years and has conducted community choirs, numerous honor choirs and many festivals. Meaders, in partnership with South African choral conductor, Michael Dingaan, and several conductors based in the United States, created The International Partnership for Choral Music Education, a service learning-based symposium promoting the development of the choral arts of South Africa. He is Past-President of Mississippi ACDA and has served as College and University R&S Chair for Southern Division ACDA. Meaders has appeared as a guest conductor with DCINY on three occasions, most recently on January 19, 2014 when he conducted the Distinguished Concerts Singers International in the New York premiere of Requiem for the Living by Dan Forrest in Carnegie Hall. He is conducting two Carnegie Hall performances on DCINY’s 2016 season, including a reprise of Forrest’s Requiem for the Living in January and Ola Gjeilo’s Sunrise Mass in March. Professional memberships include American Choral Directors Association and the National Association of Teachers of Singing.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Charlotte Preparatory School (NC), Angela Stefanini, Director
Clinton High School Arrow Singers* (MS), Carol Joy Sparkman, Director
Clinton Junior High School Choir* (MS), Alison Cluster and Eric Linton, Co-Directors
Cypress Ridge High School (TX), Ryan Jones, Director
Edmonton Metropolitan Chorus (Alberta, Canada), David Garber, Director
First United Methodist Church of Peoria Sanctuary Choir (IL), Douglas F. Grogan, Director
Germantown Middle School Choir (MS), Jennifer Adams, Director
Heartsong Choir (Australia), Geoffrey Badger, Director
Highbridge Voices (NY), Mary Clementi & SunHee Lim, Executive & Associate Music Directors
Indian Land Middle’s Warrior Choir (SC), Shonda Marie Bradshaw, Director
Inês de Castro Symphonic Choir (Portugal), Artur Pinho Maria, Director
Keiran McNiff Singers (UK), Keiran McNiff, Director
Khorikos* (NY), Alec Gambalos, Assistant Director
Kings Chorale* (Canada), William A. Perrot, Jr., Director
Nidarosdomens Oratoriekor (Norway), Petra Bjoerkaug, Director
River Dell High School Select Choir* (NJ), Kathryn J. Zintel, Director
Singsaker Songlag (Norway), Ellen Fladhagen, Director
The Garrison Forest School Middle School Chorus (MD), Virginia K. Flynn, Director
Trinity Western University Chamber Choir (Canada), Joel Tranquilla, Director
Troubar Clair Choir, Riviera dei fiori (Italy), Cristina Orvieto, Director
Urban Kantorei (NY), James M. Meaders, Director
Valley Springs Middle School Chorus (NC), Kathryn Strickler, Director
And Individual Singers from around the globe

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

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Lauren Amick
Leiv Arild Andenes
Eboni Anderson
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Casey Anya
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Gianfranco Bianchi
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Stern Auditorium/Perelman Stage, Carnegie Hall
Total Vocal with Deke Sharon
Contemporary a cappella featuring music and soloists from The Sing Off! And Pitch Perfect
Deke Sharon, Composer/Arranger & Conductor
Featuring Distinguished Concerts Singers International

Monday Evening March 21, 2016 at 7:00 p.m.
Stern Auditorium/Perelman Stage, Carnegie Hall
Sounds of a New Generation
An Evening with James Martin High School
Martin High School Chorale, Kay Owens, Director
Martin Wind Symphony, Brad McCann, Director
Martin High School Symphony Orchestra, Michael Stringer, Director

Tuesday Evening, March 22, 2016 at 7:00 p.m.
Alice Tully Hall, Lincoln Center
Vocal Colors
The Music of Ivo Antognini
Jerry McCoy, Director
Ivo Antognini, Visiting Composer
Featuring Distinguished Concerts Singers International
Khorikos
Alec Galambos, Assistant Director

Thursday Evening, March 31, 2016 at 8:00 p.m.
Weill Recital Hall at Carnegie Hall
An Evening With Junior Chamber Music
Directed by Susan Boettger

Sunday Afternoon, April 3, 2016 at 2:00 p.m.
David Geffen Hall, Lincoln Center
Calling All Dawns
Tin: Calling All Dawns
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