

Sunday Afternoon, June 11, 2017, at 2:00
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

Sancta Civitas & Dona Nobis Pacem: The Music of Vaughan Williams

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
NINA NASH-ROBERTSON, *Guest Conductor*
LATOYA LAIN, *Soprano*
ERIC TUCKER, *Bass-Baritone*

RALPH VAUGHAN
WILLIAMS

Dona Nobis Pacem

1. Agnus Dei
2. Beat! Beat! Drums!
3. Reconciliation
4. Dirge for Two Veterans
5. The Angel of Death
6. Glory to God

Intermission

(continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Presentation of 2017 DCINY Educator Laureate Award to
Dr. Craig Jessop, Conductor Laureate

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
CRAIG JESSOP, *Conductor Laureate*
KERRY WILKERSON, *Baritone*

RALPH VAUGHAN
WILLIAMS

Sancta Civitas (The Holy City)
(Carnegie Hall Premiere)

1. I was in the spirit
2. And I saw Heaven opened
3. And I saw an angel standing in the sun
4. Babylon the great is fallen
5. Rejoice over her O Heavens
6. And I saw a new heaven
7. Therefore are they before the throne of God
8. And I saw a pure river
9. Holy, Holy, Holy
10. Heaven and earth are full of Thy glory

We Want To Hear From You!

Use #VaughanWilliams to post your pre-concert, post-concert and intermission photos and comments to @DCINY on Twitter, Facebook, and Instagram! | DCINY

DCINY thanks its kind sponsors in education: Artist Travel Consultants, VH-1 Save the Music, Education Through Music, High 5 – Arts Connection, and WQXR.

For information about performing on DCINY's series or about purchasing tickets, e-mail Concerts@DCINY.org, call (212) 707-8566, or visit our website at www.DCINY.org.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 W. 57TH STREET, SUITE 1610
NEW YORK, NY 10107
(212) 707-8566

Notes ON THE PROGRAM

RALPH VAUGHAN WILLIAMS (1872-1958)

Dona Nobis Pacem (40 minutes)

Ralph Vaughan Williams was born into England's upper class, destined for the nonworking life of a gentleman. He grew up during a renaissance in English music, spurred by knighted composers Charles Hubert Parry, Charles Villiers Stanford, and George Grove. At London's Royal College of Music, Vaughan Williams studied composition under Parry, who believed England should have its own distinct music, free of German influence. Vaughan Williams and his friend Gustav Holst dedicated themselves to creating English-defined music, reviewing each other's compositions with honesty and vision for 40 years. In January 1915, the first German Zeppelin air raid hit England. Vaughan Williams, 42 years old, enlisted in the Royal Army Medical Corps, determined to go to the front immediately rather than wait to be trained and commissioned. He was assigned ambulance duties, transporting the wounded from the front lines. He witnessed the ravages of the Third Battle of Ypres at Flanders, the result of a terrible British miscalculation of the German army's strength. The battle raged for months instead of weeks and led to an astounding 1,265,000 British, French, and German soldiers killed and countless wounded. By the end of the war, over 8.5 million would perish. Disoriented by the postwar environment, Vaughan Williams at first was only able to compose music that looked backward. Then, in 1926, he began to move forward again. *Dona Nobis Pacem*, premiered in 1936, opens with a heartrending cry. Vaughan Williams' perspective was no longer bound to the geography of England. His empathy now enfolded a world faced

with another war. In setting biblical and poetic text to music, he paid subtle tribute to Verdi's *Requiem*, which he admired. *Dona Nobis Pacem* also anticipated by 25 years Benjamin Britten's *War Requiem*, with its dramatic settings of Latin liturgical text and poetry and its emphasis on reconciliation.

Agnus Dei

The cantata opens with a soprano solo, one voice offering an apprehensive *Agnus Dei*. The chorus joins in a fervent cry for peace. In answer, distant drums sound, no longer a contagious dance rhythm of centuries past but instead, the harbinger of war.

Beat! Beat! Drums!

Beat! Beat! Drums! is based on a poem from *Drum Taps*, poetry Walt Whitman wrote after his service as a nurse in the American Civil War. He and the nation were stunned by the death toll of over 600,000 in that war's four-year duration. This movement erupts with articulate fear, depicting a violence that destroys peaceful daily lives. In the examples – merchants and scholars disappearing while others pray, weep, and entreat – we sense the numbers of people being swept into war's unremitting violence.

Reconciliation

Reconciliation transcends the threatening atmosphere with a striking, bittersweet moment. Set like a lullaby, Whitman's text offers a promise to the dead enemy – “a man divine as myself” – that time will wash away the awful deeds of war, a promise sealed with a kiss.

Dirge for Two Veterans

Dirge for Two Veterans is a moonlit scene very different from that of a romantic tryst, usually associated with moonlight. A mother, portrayed by the moon, watches over the funeral march for her son and husband, who were killed together, symbolic of all families' losses in lives cut short from one generation to the next. A compassionate world witnesses the scene with one heart, giving love as the moon gives light.

The Angel of Death

The text of *The Angel of Death* is from renowned English orator John Bright's 1855 lament to the House of Commons about the technically advanced, militarily incompetent Crimean War (600,000 dead). With the fearful news of the death angel's presence, the chorus bursts into another cry for peace, but only more

trouble rolls across the land. In the last movement, Vaughan Williams compiles a number of wise biblical sayings urging communal action for peace. Whoever said peace is boring compared to war has not heard the final paean to character redeemed in the strength required to lay down arms.

Glory to God

The *Glory to God* climax has a well-placed familiarity. Repetitions of the phrase "and on earth peace, good-will toward men" ring with celebratory optimism. Only the soprano soloist's "*dona nobis pacem*" floating hauntingly overhead sounds a warning that we must heed, lest we revert and again sacrifice "righteousness and peace" to war.

Notes by Nina Nash-Robertson

RALPH VAUGHAN WILLIAMS *Sancta Civitas (The Holy City)*

(30 minutes)

For a professed agnostic, Vaughan Williams sure did not shy away from using liturgical and Biblical texts in his works, especially in the years following World War I. He experienced the senseless brutality and carnage of the war first hand. Although nearly 42, he enlisted and served as a wagon orderly with the Royal Army Medical Corps in France and on the Salonika (Greece) front, later returning to France as an artillery officer. The musical vision of the Holy City, a new heaven and earth as described in the *Book of Revelation* by St. John [of Patmos], may have seemed an odd choice in 1923 with a world spiritually and materially bankrupt, but Vaughan Williams saw the artist as a missionary, destined to keep hope alive. He picked the text from various early English translations, including the King James version and the older Taverner's Bible. He finished it in 1925. The text is mysterious, and even more so

is the quote – in the original Greek – from Plato's *Phaedo*, which prefaces the manuscript:

"Now to assert that these things are exactly as I have described would not be reasonable. But that these things, or something like them, are true concerning the souls of men and their habitations after death, especially since the soul is shown to be immortal, this seems to me fitting and worth risking to believe. For the risk is honorable, and a man should sing such things in the manner of an incantation to himself."

Sancta Civitas consists of ten sections, each one consisting of fragments of the biblical text stitched together by the composer into a quasi narrative: The prophetic and metaphoric vision as the consummation of the marriage of the

Lamb (Section 1); the conquering of the earth by the angelic army of the Almighty, symbolized by the fall of Babylon (Sections 2-5); the vision of the new city and the throne of God (Sections 6-8); the final praise of God (Sections 9-10).

Musically, the work follows the same trajectory, developing in color and mood in accordance with the text. It is primarily choral, but the baritone takes on the role of the visionary in those sentences that begin with “I saw” or “I heard.” The tenor, however, appears only at the very end, the voice of God. The choral writing is homophonic and declamatory throughout, emphasizing the pure text, uncomplicated with interweaving contrapuntal lines.

Vaughan Williams dramatizes each vision comprising the narrative with changes in tempo and orchestral and choral texture. For example, Section 3, which describes the victory of the King of Kings over the armies of all the nations and the carrion feast of all the birds, is appropriately military, with extensive tone painting. Yet, he follows with a dirge for the fall of Babylon. The vision of the Holy City features orchestral soloists: English horn, trumpet and particularly a violin soaring above the full orchestra and voices.

The final two parts, the hymns of praise, rise to an enormous climax, but the last phrases by the tenor soloist fade away, symbolic of eternal peace.

Notes by Joseph & Elizabeth Kahn

Texts & TRANSLATIONS

Dona Nobis Pacem

RALPH VAUGHAN WILLIAMS

1. Agnus Dei

Agnus Dei qui tollis peccata mundi
Dona nobis pacem.

Lamb of God, you take away the sins of
the world
Grant us peace.

2. Beat! Beat! Drums!

Beat! beat! drums! – blow! bugles!
blow!

Through the windows – through the
doors – burst like a ruthless force,
Into the solemn church, and scatter the
congregation,
Into the school where the scholar is
studying;
Leave not the bridegroom quiet – no
happiness must he have now with his
bride,

Nor the peaceful farmer any peace,
ploughing his field, or gathering in his
grain,

So fierce you whirr and pound you
drums – so shrill you bugles blow.
Beat! beat! drums! – blow! bugles!
blow!

Over the traffic of cities – over the rum-
ble of wheels in the streets;

Are beds prepared for the sleepers at
night in the houses?

No sleepers must sleep in those beds,
No bargainers’ bargains by day – would
they continue?

Would the talkers be talking? Would the
singer attempt to sing?

Then rattle quicker, heavier drums – you
bugles wilder blow.

Beat! beat! drums! – blow! bugles!
blow!

Make no parley – stop for no expostula-
tion,

Mind not the timid – mind not the
weeper or prayer,

Mind not the old man beseeching the
 young man,
 Let not the child's voice be heard, nor
 the mother's entreaties,
 Make even the trestles to shake the
 dead where they lie awaiting the
 hearses,
 So strong you thump O terrible drums –
 so loud you bugles blow.

3. Reconciliation

Word over all, beautiful as the sky,
 Beautiful that war and all its deeds of
 carnage must in time be utterly lost,
 That the hands of the sisters Death and
 Night incessantly, softly, wash again
 and ever again this soiled world;
 For my enemy is dead, a man divine as
 myself is dead,
 I look where he lies white-faced and still
 in the coffin I draw near,
 Bend down and touch lightly with my
 lips the white face in the coffin.

4. Dirge for Two Veterans

The last sunbeam
 Lightly falls from the finished Sabbath,
 On the pavement, here, and there
 beyond it is looking
 Down a new-made double grave.
 Lo, the moon ascending,
 Up from the east the silvery round
 moon,
 Beautiful over the house-tops, ghastly,
 phantom moon,
 Immense and silent moon. I see a sad
 procession,
 And I hear the sound of coming full-
 keyed bugles,
 All the channels of the city streets
 they're flooding
 As with voices and with tears.
 I hear the great drums pounding,
 And the small drums steady whirring,
 And every blow of the great convulsive
 drums
 Strikes me through and through.
 For the son is brought with the father,

In the foremost ranks of the fierce
 assault they fell,
 Two veterans, son and father, dropped
 together,
 And the double grave awaits them.
 Now nearer blow the bugles, and the
 drums strike more convulsive,
 And the daylight o'er the pavement
 quite has faded,
 And the strong dead march enwraps
 me.

In the eastern sky upbuoying, the sor-
 rowful vast phantom moves illumined,
 Tis some mother's large transparent face.
 In heaven righter growing,
 O strong dead march you please me! O
 moon immense with your silvery face,
 you soothe me!
 O my soldiers twain! O my veterans
 passing to burial.
 The moon gives you light, and the
 bugles and the drums give you music,
 And my heart gives you love.

5. The Angel of Death

The Angel of Death has been abroad
 throughout the land;
 you may almost hear the beating of his
 wings.
 There is no one as of old to sprinkle
 with blood the lintel
 and the two side-posts of our doors,
 that he may spare and pass on.
 Dona nobis pacem.
 We looked for peace, but no good came;
 and for a time of health, and behold
 trouble!
 The snorting of his horses was heard
 from Dan;
 the whole land trembled at the sound of
 the neighing of his strong ones;
 for they are come, and have devoured
 the land and those that dwell therein
 The harvest is past, the summer is
 ended, and we are not saved
 Is there no balm in Gilead?; is there no
 physician there?
 Why then is not the health of the
 daughter of my people recovered?

6. Glory to God

'O man greatly beloved, fear not, peace
be unto thee, be strong, yea, be
strong.'

'The glory of this latter house shall be
greater than of the former, and in this
place will I give peace.'

'Nation shall not lift up a sword against
nation,
neither shall they learn war any more.
And none shall make them afraid,
neither the sword go through their
land.

Mercy and truth are met together;
righteousness and peace have kissed
each other.

Truth shall spring out of the earth,
and righteousness shall look down from
heaven.

Open to me the gates of righteousness,
I will go into them.

Let all the nations be gathered together,
and let the people be assembled;
and let them hear, and say, it is the
truth.

And it shall come, that I will gather all
nations and tongues.

And they shall come and see my glory.
And I will set a sign among them,
and they shall declare my glory among
the nations.

For as the new heavens and the new
earth,
which I will make, shall remain before
me,
so shall your seed and your name
remain forever.'

Glory to God in the highest, and on
earth peace, good-will toward men.

Sancta Civitas (The Holy City)

RALPH VAUGHAN WILLIAMS

1. I was in the spirit

I was in the spirit and I heard a great
voice of much people praising God
and saying 'Alleluia, salvation and
glory, honour and power unto the
Lord our God. Alleluia, Amen.

Praise our God, all ye his servants and
ye that fear Him both small and great.'
And I heard as it were the voice of a
great multitude and as the voice of
many waters saying 'Alleluia. For the
Lord God Omnipotent reigneth. Let us
be glad and rejoice and give honour to
Him. For the marriage of the Lamb is
come, and his wife hath made herself
ready.'

And to her it was given that she should
be array'd in fine linen, clean and
white.

Blessed are they that are called to the
marriage supper of the Lamb.

2. And I saw Heaven opened

And I saw Heaven opened. And behold
a white horse and he that sat thereon
was called Faithful and True and in
righteousness he doth make war.

His eyes were as a flame of fire, and on
his head were many crowns: and he
had a name written that no one knew
but he himself: and the armies which
were in heaven, followed him upon
white horses clothed in fine linen,
white and clean.

And out of his mouth goeth a two-
edged sword, that with it he should
smite the nations, and he shall rule
them with a rod of iron; and he tread-
eth the wine press of the fierceness and
wrath of Almighty God.

And on his vesture and on his thigh
there was a name written, King of
Kings and Lord of Lords.

3. And I saw an angel standing in the sun

And I saw an angel standing in the sun:
and he cried with a loud voice saying
to all the fowls that fly in the midst of
heaven. 'Come, gather yourselves
together!'

And the Kings of the earth and their armies were gathered together to make war against him that sat upon the horse and against his army and were slain with the sword of him who sat upon the horse and all the fowls were filled with the, flesh.

4. Babylon the great is fallen

Babylon the great is fallen.

Alas, alas: that great city Babylon, that mighty city!

For in one hour is thy judgment come.

The kings of the earth shall bewail her and lament over her.

And the merchants of the earth shall weep and mourn over her.

And the fruits thy soul lusted after are departed from thee.

And all things which were dainty and goodly are departed from thee and thou shalt find them no more at all.

Alas, alas; that great city that was clothed in fine linen, and purple and scarlet a precious stones.

What city is like unto this great city!

For in one hour art thou made desolate.

5. Rejoice over her O Heavens

Rejoice over her O heavens for God hath avenged you on her.

And a mighty angel took up a millstone and cast it into the sea, saying:

'Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all.'

And the voice of the harpers shall be heard no more at all in thee.

And the light of a candle shall shine no more at all in thee, and the voice of the bridegroom and the bride shall be heard no more at all in thee.

Babylon the great is fallen.

6. And I saw a new heaven

And I saw a new heaven and anew earth; for the first earth and the test

heaven were passed away: and there was no more sea. And I saw the holy city coming down from heaven prepared as a bride adorned for her husband, having the glory of God.

And her light was like unto a stone most precious even like a jasper stone, clear as crystal: and had twelve gates and on the gates twelve angels, and the twelve gates were twelve pearls: and the street of the city was pure gold, as it were transparent glass.

And I saw no temple therein. For the Lord God Almighty is the temple of it. And the city had no need of the Sun, neither the Moon, to lighten her for the glory of God did lighten her; and the gates of it shall not be shut at all by day: for there shall be no night there and they shall bring the glory and the honour of the nations into it.

7. Therefore are they before the throne of God

Therefore are they before the throne of God, and serve him day and night in his Temple. They shall hunger no more neither thirst any more. For he that sitteth on the throne shall feed them and shall lead them unto living fountains of waters.

8. And I saw a pure river

And I saw a pure river of the water of life, and on either side of the river was there the tree of life, and the leaves of the tree were for the healing of the nations.

And they shall see his face: and his name shall be in their foreheads. and they shall need no candle. and there shall be no night there, for the Lord God shall give them light and they shall reign for ever and ever.

9. Holy, Holy, Holy

Holy, Holy, Holy, Lord God Almighty.

10. Heaven and earth are full of Thy
glory
Heaven and earth are full of Thy glory.
Glory be to Thee. O Lord most High.

Behold. I come quickly. I am the bright
and the morning star. Surely I come
quickly. Amen, even so come Lord.

THE Artists

NINA NASH-ROBERTSON, *Guest Conductor*



Dr. Nina Nash-Robertson has served, since 1982, as Director of Choral Activities at Central Michigan University, where she was awarded the Excellence in Teaching Award. She received her first musical training in her native Dublin, Ireland and, upon arriving in the United States, became the founding director of the award-winning Shamrock Irish Dancers. She holds degrees in music education, voice, and conducting from Alverno College, the Wisconsin Conservatory of Music, and the University of Illinois, and sang with the Skylight Opera and the Florentine Opera Companies. Dr. Nash-Robertson has led student groups on thirteen European tours where performing sites included Westminster Abbey, Canterbury Cathedral, and St. Peter's Basilica. She also led two concert

tours to China, performing in Beijing, Shanghai, and Xian. She has conducted at Blue Lake and Interlochen Center for the Arts, as well as in the Bahamas, Peru, and Canada, and served as music director of the International Invitational Choral Festival in Dublin, Ireland. She is past-president of American Choral Directors Association – Michigan, which awarded her the Maynard Klein Award, “in recognition of artistic excellence and a lifetime of leadership in the field of choral music.” Tonight’s performance marks her fourth time conducting in Carnegie Hall. The Central Michigan University choral program has enjoyed a long tradition of excellence, dating back to our first performance of Handel’s *Messiah* almost 120 years ago. Concert Choir (about 80 mostly undergraduate students) and Chamber Singers (appx. 25, mostly upper-level and graduate students) include students who represent a variety of specialties within the university. Festival Chorus includes students, faculty, staff, and community members. In addition to regular on-campus performances, the groups have traveled extensively throughout Europe and China, and regularly perform major choral/orchestral works with the Midland and Grand Rapids Symphonies, in addition to four previous performances in Carnegie Hall.

LATOYA LAIN, *Soprano*



Applauded for her “wonderfully rich,” “powerful,” and “captivating” voice, young American soprano LaToya Lain, a native of New Orleans, Louisiana, studied voice at the University of Cincinnati-College Conservatory of Music, Florida State University, and the University of Nevada. She is also a graduate of Chautauqua Opera’s Young Artist Program, under the direction of Jay Lesenger. Dr. Lain’s most recent engagements have included operatic performances at the Alte Oper in Frankfurt, Hamburgische Oper in Hamburg, and the Köln Philharmonie in Köln, Germany. She has recently presented recitals at the American Church in Paris, France, at the Dutch Reform Church in Harare, Zimbabwe, and at

the Reapertura de la Iglesia Santa Teresa in Cochabamba, Bolivia. She has also presented recitals and masterclasses at Oberlin College & Conservatory of Music, University of New Mexico, Alma College, Murray State University, and at SongFest in Los Angeles, California. She continues to perform opera, oratorio, and solo recitals throughout the United States and internationally, namely Europe, South America, and Africa. Dr. Lain currently serves on the Voice Faculty of Central Michigan University where she is also chair of the Music Theatre Department. She has performed numerous roles, including; Countess Almaviva (*Le Nozze di Figaro*), Carmen (*Carmen*), Suzuki (*Madame Butterfly*), Polinesso (*Ariodante*), La Principessa (*Suor Angelica*), Baba (*The Medium*), and Ježibaba (*Rusalka*). She has also performed as the soloist in Mozart’s *Requiem*, Vivaldi’s *Gloria*, Verdi’s *Requiem*, Handel’s *Messiah*, Bach’s *Magnificat*, and *St. Matthew’s Passion*. Her awards include Art Song Preservation Society of New York (Semi-Finalist), Metropolitan Opera National Council Auditions (3rd Place Regional Winner), Gerder Lissner Competition (Encouragement Award), and National Association of Teachers of Singing (1st Place State, 2nd Place Regional).

ERIC TUCKER, *Bass-Baritone*



Dr. Eric Hoy Tucker – the son of second-generation coal miners from Fairmont, West Virginia – holds music degrees from Florida State University, The University of Illinois, and The Ohio State University. His musical mentors include Janice Harsanyi, Andre Thomas, and John Wustman. Dr. Tucker made his Carnegie Hall debut in Haydn’s *Creation* in 2013. He has appeared as a bass soloist with regional symphony orchestras across the U.S., in works such as Bach’s *Christmas Oratorio* and *Saint John Passion*, Faure’s

Requiem, Handel’s *Messiah*, Haydn’s *Creation*, Saint-Saëns’ *Christmas Oratorio*, Beethoven’s *Mass in C*, Mozart’s *Requiem*, and Rossini’s *Stabat Mater*. He was the featured bass soloist for the 2010 World’s Fair presentation of the Fauré *Requiem* in Shanghai, China. He was engaged twice as a soloist with the International Bach Festival in Trujillo, Peru. Tucker has appeared as an artist-in-residence for the Orfeo Music Festival in Vipiteno, Italy for two summers as well as Il Corso Estivo per Giovanni Cantante Lirici located in Sant’Angelo in Vado, Italy. His operatic portrayals include the major roles of Mozart, Puccini, and Britten. Dr. Tucker has been teaching at the collegiate level for the past twenty years. His students have gone on to appear with The Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Arizona Opera, Virginia Opera, Kentucky Opera, Pittsburgh Opera, Opera Carolina, Sarasota Opera, and the Merola program. His students appear on Broadway as well as national tours of *Beauty and Beast* and *Les Misérables*, in addition to regional musical theatre productions and cruise ship entertainment.

CRAIG JESSOP, *Conductor Laureate,*
2017 DCINY Educator Laureate Recipient



Dr. Craig Jessop is Professor of Music and the founding Dean for the Caine College of the Arts at Utah State University. These appointments follow Dr. Jessop's distinguished tenure as music director of the world famous Mormon Tabernacle Choir and Head of the Department of Music at Utah State. He is the founder and Music Director of the American Festival Chorus and Orchestra and has served as the music director of the Carnegie Hall National High School Choral Festival sponsored by the Weill Institute of Music at Carnegie Hall. Prior to his appointment with the Tabernacle Choir, Dr. Jessop was a Lieutenant Colonel in the U.S. Air Force music programs, where he served as director of the U.S. Air Force Singing Sergeants in Washington, D.C. (1980-1987); as commander and conductor of the Band of the U.S. Air Forces in Europe at Ramstein, Germany (1987-1991); and as commander and conductor of the Air Combat Command Heartland of America Band (1991-1995). He has also been music director of the Maryland Choral Society, the Rhineland-Pfalz International Choir of Germany and the Omaha Symphonic Chorus. Dr. Jessop has a

Bachelor of Science from Utah State University, 1973; Master of Arts from Brigham Young University, 1976; and a Doctor of Musical Arts in Conducting from Stanford University, 1980. Under his direction, the Tabernacle Choir received numerous awards, including the coveted National Medal of Arts in a ceremony at the White House. He has recorded over 15 CDs on the Telarc and MTC labels with the Choir and in 2008 received a Grammy nomination for his work with the Mormon Tabernacle Choir and Orchestra at Temple Square. At the Opening Ceremony of the 2002 Winter Olympic Games in Salt Lake City, Dr. Jessop conducted the Mormon Tabernacle Choir and the Utah Symphony, working with world-renowned artists Sting and Yo-Yo Ma, and composers John Williams and Michael Kamen. Other artists with whom he has collaborated include Renée Fleming, Frederica von Stade, Bryn Terfel, Audra McDonald, The King's Singers, Angela Lansbury, Claire Bloom, Walter Cronkite, and Charles Osgood. In 2003, Dr. Jessop conducted the choir and prepared the singers for a performance of *A German Requiem* at the prestigious Tanglewood Festival with the Boston Symphony Orchestra and Rafael Frübeck de Burgos. A much sought-after guest conductor, Dr. Jessop has been on the American choral scene for more than three decades. His tenure as Music Director of the Mormon Tabernacle Choir and as director of the United States Air Force Singing Sergeants in Washington D.C. has taken him to the most prestigious concert halls of the nation and around the world including Carnegie Hall and Lincoln Center in New York, the Kennedy Center in Washington, D.C., Royal Albert Hall in London, and throughout

Europe and Asia. In 2013, Dr. Jessop was selected by the American Choral Directors Association to conduct Benjamin Britten's monumental *War*

Requiem with the Dallas Symphony Chorus and Orchestra at their national convention. This is Dr. Jessop's second conducting appearance with DCINY.

KERRY WILKERSON, *Baritone*



Kerry Wilkerson's solo career has taken him up and down the east coast performing renowned oratorios and exciting recitals. A resonant singer with unique evenness in register, the Washington Post has described him as an "exuberant" performer having the "amber tone of a lyric baritone with the imposing weight demanded by Handel's low-lying writing." He has enjoyed a celebrated career as a military musician; singing and conducting for world leaders, Supreme Court Justices, politicians and dignitaries of many nations during official ceremony and protocol

events. Kerry has sung professionally with the U.S. Air Force Singing Sergeants, U.S. Army Chorus, and the critically acclaimed Robert Shaw Festival Singers in many of the most prestigious concert halls throughout the United States and Canada. Kerry is well known to Washington, D.C. audiences through his solo recitals and regular guest appearances with choruses and orchestras such as the Handel Choir of Baltimore, the National Philharmonic Chorale and Orchestra, City Choir of Washington, Choralis, and the Oratorio Society of Virginia. Recent performances include Dvorak's *Stabat Mater* with the North Carolina Master Chorale and Vaughan Williams' *Dona Nobis Pacem* with the Air Force Symphony Orchestra at the acclaimed Kennedy Center. The 2016/17 season includes his debut in Handel's *Messiah* with the Austin Symphony Orchestra and return appearances as bass soloist with Choralis in Brahms' *Requiem* and *Gloria Musicae* (Sarasota, FL) in Verdi's *Requiem*. Kerry is a graduate of the University of North Carolina at Greensboro (B.M.) and George Mason University (M.A.).

2017 DCINY EDUCATOR LAUREATE AWARD

The DCINY Educator Laureate Award acknowledges an individual's contribution to music education. It recognizes a personal commitment to instilling a life-long love of making music. Dr. Craig Jessop, the third recipient of this award, demonstrates all of the attributes associated with this recognition. Past recipients of the award are Dr. Donald D. Donaldson, professor

emeritus of Asbury College and former choral director at Shawnee Mission South High School and chair of the music department at Kansas Wesleyan University, and Dr. Eph Ehly, formerly the Director of Choral Studies at the Conservatory of Music at the University of Missouri-Kansas City and DCINY Advisory Board Member.

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 Jonathan Griffith and DCINY's roster of notable guest conductors, the DCO performs at Carnegie Hall and 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. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra category, awarded in 2014 and semi-finalists for the 2015 and 2016 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.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

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% 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 43

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.

Distinguished Concerts Singers International

*American Festival Chorus (UT), Craig Jessop, *Director*
 Central Michigan University Choirs (MI), Nina Nash-Robertson, *Director*
 Chemeketa Community College Concert Choir (OR), Kerry Burtis, *Director*
 The Choir and Choristers of St. Peter's Episcopal Church in Cheshire (CT),
 Stuart Paul Duncan, *Director*
 The CHORALE (IL), Julie Beyler, *Director*
 *Douglas County Chamber Singers (GA), Vickie Orme, *Director*
 *Elm City Girls' Choir (CT), Rebecca Rosenbaum, *Director*
 First Congregational Church Motet Choir, Muskegon (MI), Thomas J. Clark,
Director
 Geneva Choir of First Presbyterian Church, Grand Haven (MI), Maryanne
 Beery, *Director*
 John Glenn High School Varsity Choir (MI), Adam Gardner-Northrop, *Director*
 Members of the Stanford Symphonic Chorus (CA), Stephen M. Sano, *Director*
 Muskegon Community College "Collegiates" Choir (MI), Thomas J. Clark,
Director
 New Century Chorale (MI), Sarah Stockton, *Director*
 Park Church Chancel Choir (OH), Patrick Coyle, *Director*
 Saginaw Arts and Sciences Academy High School Choir (MI), Bradley A. Fergin,
Director
 Saginaw Choral Society (MI), Jeremiah J. Kraniak, *Director*
 Spence School Select Choir (NY), Evan Wels, *Director*
 VOICES, the Chapel Hill Chorus (NC), Sue T. Klausmeyer, *Director*
 West Bloomfield High School Choirs (MI), Sheryl Hauk, *Director*
 And Individual Singers from around the globe

*Denotes DCINY Alumni

PERFORMING ARTS PARTNERS

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

Distinguished Concerts Singers International

Lisa Abeyounis	Jasroop Bains	Ross Belson
Princess Aggrey	Becki Baird	Marida Della Berlin
Armstrong Alanna	Bonni Baird	Maryanne Berry
Chris Aliano	Connor Baker	Julie Beyler
Jan Allen	Lora Baker	Sana Bhakoo
Emily C. Alletzhauser	Lisa A. Bale	Lonnie Bickel
Brandon Ambs	Stephanie Bale	Alexandra Billhartz
Caleb Ascencio	Collin Bare	Ann Bjerke
Bill Ashby	Mary Bartling	Erin Bjerke
Norma Ashby	Rick Bartling	Leslie Black
Grace Azaula	Cynthia Bates-Twining	Emma Blair
Izzy Azaula	Ethan Beebe	Olivia Bloomer
Starri Baase	Maryanne Beery	Margaret Blume
Ethan Bach	George Bell	Aidan Bogan
Riva Bacon	Brandy Bellinger	Joanne Bogart
Jessica Bain	Marion Belson	Richard Bogart

Catherine Borthwick
 Olivia Bowyer
 Molly Boze
 Haley Jane Bracken
 Fergin Bradley
 Kristen Brown
 Madeline Brown
 Brandon Buckley
 Lauren Budd
 Arianna Burtis
 Miranda Capra
 Peggy Carey
 Susan Carlson
 Andy Celella
 Caitlin Celella
 Katrina Cessna
 Zoe Chan
 Erin Chen
 Suzette Chin
 Linda Chinery
 Annalisa Christensen
 Nathaniel Christensen
 Teresa Christensen
 Cynthia Ciardella
 Richard Ciardella
 Barckholtz Claire
 Thomas Clark
 Sadie Clayton
 Luke Coffee
 Deb Collet
 Meghan Cook
 Kaitlyn Cortez
 Erika Courlander
 Patrick Coyle
 Kyle Cozad
 Wendy Crowder
 Angela Cudney
 Morgan Darke
 Kenneth Davis
 Mildred Davis
 Phoebe Davis
 Ra'Miah Davis
 Cara Day
 Janet Deal
 Claire Dettloff
 Hreedi Dev
 Nate Dill
 Kristine Dinka
 Audrey Ditri
 Joseph Dixon
 Dakota Doberstein
 John Dohrmann
 Abigail Donbrock
 Joshua Doublestein
 Jessica Draper
 Clyde D'souza
 Daniel D'souza

Destiny Duke
 Stephen Dunn
 Rosalind Edmonds
 Teresa Elder
 Sue Emmons
 Richard Epperly, Jr.
 John Ernste
 Brett Fallis
 Gabrielle Faulk
 Alex Fegley
 Alex Fegley
 Blake Filius
 Regina Fink
 Daniela Finlay
 Sandra Finnerty
 Mary Foley
 Ashlyn Ford
 Amber Foster
 Jada Fountain
 Emma Leigh Freely
 Lorien French
 Margaret T Fuller
 Charlotte Galasso
 Adam Gardner-Northrop
 Alannah Garrett
 Carolyn Gaus
 Beth Gazella
 Margaret George
 Carol Gess
 Gene Gess
 Hannah Elisabeth Geyer
 Jesse Gish
 Heather Godbout
 Anna Goldman
 Kruttika Gopal
 Lily Goren
 Elizabeth Gottwald
 Julia Graham
 Leilani Graham
 Melanie Rose Grasso
 Anthony Greanias
 Olivia Greanias
 Tiesa Green
 Diane Greenberg
 Amara Greenspun
 Courtney Greifenberger
 Laura Griswold
 Maggie Guarino-Trier
 Cora Marieke Hagens
 Ashley Hales
 Briana Robinson Hambor
 Laurel Hammis
 Tom Hammond
 Judi Harris
 Audrey Hartson
 Michael Hasty
 Trevor Headley

Caitlin Hegenbart
 Calista Hernandez
 Harriet Hinderer
 Sara Hobart
 Ethan Hodgdon
 Rhianna Holley
 Noel Holst
 Kathy Hopper
 Lynn Hopper
 Frances Hornbostel
 Jonathan Horrigan
 David Horwath
 Michael Houle
 Natalie Rose Houlton
 Sean Humble
 Danielle Huntress
 Michael Huntress
 Terri Hutchins
 Karen Hutslar
 Marilyn Hutton
 Jim Hysten
 Aubree Jean
 Jessica Jenema
 Audrey Johnson
 Gail Johnson
 SungMi Anna Johnson
 Susan Johnson
 Zoe Johnson
 Andrea Jorgensen
 Michael Jury
 Aurelia M. Keberle
 Maxine Keene
 Josh Keller
 Patrick Kemmerling
 Annalise Kennedy
 Jacob Kern
 Abryana Kevelier-Williams
 Ellen King
 John Kiszla
 Mary Klaassen
 Ashley Klaassen
 David Klinger
 Eva Knaggs
 Spencer Kniat
 Kermit Koester
 Efrosinia Konovalov
 Angela Koresh
 Kathy Kortge
 Jason Kosciuk
 Brian Krafacisin
 Jeremiah Kraniak
 Austin Jenna Krause
 Christine Krive
 Hannah Kroll
 Tina Kyriakis
 Racheal Lama
 Scott LaMont

Joseph Lauerman
 Calista Layle
 Jeff Leder
 Ryanna Lemuel
 Jean Lennon
 Clayton Leroue
 Joyce Leroue
 Jean Anne Leuchtenburg
 Courtney Li
 Naomi Ligon
 Meredith Lincoln
 Warton-Kin Lo
 Mark Lodenstein
 Joan Long
 Loretta Lopez
 Susanne Lury
 Benajamin Macdonald
 Holly Macfarlane
 Ann MacLeod
 Alison Maczka
 Elisabeth Major
 Ashley Malett
 Jeri Mao
 Stephanie Mapes
 Rios Marcello
 Michelle Martin
 Catherine Mattheis
 Samantha Matuszewski
 Laurel Maughan
 Paula Maurano
 Talia Fay Mayerson
 James McCloy
 Kelsey McCormack
 Meri McGinnis
 Angela McIntire
 Lynda McLaughlin
 Jay McMahon
 Jennifer Michnowicz
 Julia Michnowicz
 Kelly Mierkowski
 Elizabeth Miller
 Chelsea Molin
 Kahla Moody
 Abigail Moore
 Jennifer Moore
 Ottavia Morfino
 Nahoko Moriya
 Bill Morrison
 Karen Morrison
 Patrick Mulvanny
 McKenna Murphy
 Jeremy Myers
 Yulia Nagai
 Ginevra Naill
 William Naill
 Sawyer Niehaus
 Kathy Noravian

Robert Nordin
 Susan Northrup
 Angie Nucolo
 Heather Nutter
 Diane Nye
 Michael Oatman
 Victoria Offutt
 Sandy Ogden
 David Oliver
 Beverly Olson
 Madison Olson
 Siew Teng Ong
 Mark Orcholski
 Vickie Orme
 Dorothy Parniawski
 Grace Pawluszka
 Nita Pellegrom
 Emma Pendergrass
 Grace Penny
 Tre' Perry
 Kristin Peters
 Rachel Petruska
 Andrew Plummer
 Elisabeth Pollack
 Craig Pollock
 Adam Potts
 Russell Price
 Sara Price
 Richard Probst
 Emmaline Pursley
 Joy Qiang
 Marilyn Quail
 Fred Randall
 Cameron Rasmussen
 Janet Rector
 Riley Reeds
 Gillian Nicole Regan
 Olivia Renker
 Sophie Renker
 Charlotte Rezak
 Chandra Rhys
 Eli Ribiat
 Rebecca Richardson
 Verlin Richardson
 Allan Riggs
 Calla Ringgenberg
 Kano Rivera
 Audrey Rivetta
 Mary Elizabeth Robbins
 Richard Roberts
 Alexandra Roe
 Tyler Roemer
 Anthony Romeo
 Emma Lydia Ross
 Nicholas Ross
 Richard Rotman
 Damon Rubley

Ashley Rueger
 Cruz Russick
 Savannah Russo
 Lois Sadler
 Jacob Salisbury
 Jonathan Sayles
 David Schallert
 Anna Scheerhorn
 Marti Scherpenisse
 Hanna Schmiedeknecht
 David Schofield
 Mary Schoonover
 Hunter Schuur
 Gabbi Scott
 Rebecca Scott
 Celia Scowcroft
 Lizbeth Seckler
 Durga Shanker
 Anthony Shortland
 Amanda Smith
 Callie Smith
 Dee Smith
 Emily Smith
 Isaac Smith
 Tammie Smith
 Willow Lee Smith
 Alan Smithee
 Clara Snyder
 Eric Snyder
 Meggie Snyder
 Alaura Soto
 Joshua Spicer
 Claudia Spring
 Brittany Stack
 Marla Stark
 David Stayner
 Matthew Stayner
 Sandra Stayner
 Naylor Steven
 Nancy Stevenson
 Dan Stewert
 Stephen Stimpson
 Sarah Stockton
 Kathryn Stout
 Kent Stratford
 Rebecca Struble
 Emily Swierzbin
 Annie Tan
 Allison Taylor
 Jasmine S. Taylor
 O'Connor Therese
 Carol Thompson
 Erik Thorson
 Anthony Tibbitts
 Jessica Tomczak
 Lauren Tougas
 Dantzer Travis

Colby Tribble	Tosha Vanderkooi	Emma Welch
Ellen Tripp	Tosha Vanderkooi	Jeffrey Wheeler
Elizabeth Trudell	Debbie VanderWier	Kathy Wheeler
Angela Turner	Laurie Velzen	Anna Wichansky
Joshua Turner	Randall Velzen	Jody Wilk
Megan Urquhart	Nancy Vincler	Sierra Williams
Tanya Urschel	Gabrielle Vogler	Brooke Wilson
Pieter van Heiningen	Rachel Vos	Jacquie Wilson
Elizabeth Van Noy	Kassidy Vredevel	Nancy Wittkopp
Allyson Kay Van Wyck	Alexander Walburg	Alexandria Witulski
Lauren VanAtter	Samuel Waldo	Richard Woolley
Timothy VanAtter	Amy Walling	Susan Wyatt
Madison Vandecar	Lynn Wandrey	Nancy Yang
Jacob VandenBoom	Kristin B. Webb	Diane Yeramian
Gina Vander Heiden	Douglas J. Webster	Alev Sibel Yorulmaz
Craig Vander Maas	David Wedding	

The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing or misspelled names should be addressed to the individual directors.

DCINY ADMINISTRATIVE STAFF

Iris Derke, *Co-Founder and General Director*
 Jonathan Griffith, *Co-Founder, Artistic Director & Principal Conductor*
 Danuta Gross, *Director of Finance & Administration*
 Kevin Taylor, *Director of Program Development*
 James M. Meaders, *Associate Artistic Director & Conductor*
 Jason Mlynek, *Associate Director of Program Development*
 Mark Riddles, *Program Development*
 Katie Sims Silvestre, *Program Development*
 Julia Falkenburg, *Program Development*
 Maria Braginsky, *Program Development Assistant*
 Kimberly Wetzell, *Program Development Assistant*
 Jeff Binner, *Program Development Assistant*
 Jason Arnold, *Program Development Assistant*
 Tabitha Glista, *Production Manager*
 Andrea Niederman, *Associate Director of Marketing, Box Office & Promotions*
 Katherine Shen, *Box Office & Marketing Assistant*
 DeAnna Choi, *Office Operations Manager, Accounting & Billing*
 Marisa Tornello, *Concert Operations Associate*
 Morgan Yachinich, *Concert Operations*
 Gary Crowley, *Graphic Design & Website*
 Jessica Zakula, *Intern*

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

DCINY 2017 Concert Series

Please join us for one of our upcoming events:

Saturday Evening, June 17, 2017 at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Song/Play

Alberto Grau: *La Doncella*

Cristian Grases, *Guest Conductor*

Alberto Grau: *La Avispa Brava* (WORLD PREMIERE)

María Guinand, *Guest Conductor*

Alberto Grau, *DCINY Composer-in-Residence*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Charlotte Symphony Youth Orchestra (NC)

Ernest Pereira, *Director*

Monday Evening, June 26, 2017 at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Canta! Canta! Canta!

The Music of Francisco Núñez

Francisco Núñez, *Composer/Conductor*

Distinguished Concerts Singers International

Ensemble Monterey Chamber Orchestra & Cabrillo Symphonic and Youth Choirs (CA)

John D. Anderson, *Director*

Cheryl M. Anderson, *Director*

Sunday Evening, October 1, 2017 at 7:30

Weill Recital Hall, Carnegie Hall

The Music of Dinos Constantinides

Dinos Constantinides, *Composer*

Sunday Evening, November 19, 2017 at 8:30

Stern Auditorium/Perelman Stage, Carnegie Hall

The Music of Mark Hayes and Randol Bass

Mark Hayes: *International Carol Suite* (NEW YORK PREMIERE)

Mark Hayes, *Composer/Conductor*

The Music of Randol Bass

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Randol Bass, *DCINY Composer-in-Residence*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 26, 2017 at 2:00

Stern Auditorium/Perelman Stage, Carnegie Hall

Messiah...Refreshed!

George Frideric Handel: *Messiah* (Goossens' Edition)

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, November 27, 2017 at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

The Music of Joseph Martin featuring Dailey & Vincent

Joseph Martin: *Appalachian Winter*

Joseph Martin: *Rhapsody in Bluegrass* (WORLD PREMIERE)

Joseph Martin, *Composer/Conductor*

Grammy Award-winning Bluegrass ensemble, Dailey & Vincent

Distinguished Concerts Singers International

Celebrating DCINY's 10th Anniversary Season:

Monday Evening, January 15, 2018 at 7:00

Stern Auditorium/Perelman Stage, Carnegie Hall

The Music of Sir Karl Jenkins

Jenkins: *The Armed Man: A Mass for Peace*

Jenkins: *Sing! The Music Was Given* (WORLD PREMIERE, Courtesy of the DCINY Premiere Project)

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

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

Distinguished Concerts Orchestra and Distinguished Concerts Singers International

For DCINY's full season listing, visit www.DCINY.org

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

250 W. 57TH STREET, SUITE 1610

NEW YORK, NY 10107

(212) 707-8566 | DCINY.org