

Saturday Evening, April 17, 2010, at 8:30
Isaac Stern Auditorium/Ronald O. Perelman Stage

Distinguished Concerts International New York (DCINY)
Iris Derke, *Co-Founder and General Director*
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Presents

DISTINGUISHED CONCERTS ORCHESTRA INTERNATIONAL
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WAR AND PEACE

FRANZ JOSEPH HAYDN *Missa in tempore belli (Mass in Time of War),*
Hob.XXII:9, "Paukenmasse"
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

RICHARD W. WEYMUTH, *Guest Conductor*

SONYA HEADLAM, *Soprano*

DORIS BRUNATTI, *Mezzo-soprano*

LAWRENCE JONES, *Tenor*

EDWARD PLEASANT, *Baritone*

Pause

RALPH VAUGHAN WILLIAMS *Dona nobis pacem*
Agnus Dei
Beat! Beat! Drums!
Reconciliation
Dirge for Two Veterans
The Angel of Death
O Man Greatly Beloved

JUDITH WILLOUGHBY, *Guest Conductor*

SONYA HEADLAM, *Soprano*

EDWARD PLEASANT, *Baritone*

Intermission

JOHANNES BRAHMS *Nänie*

AMY CHENEY BEACH *Festival Jubilate*

HILARY APFELSTADT, *Guest Conductor*

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Notes ON THE PROGRAM

FRANZ JOSEPH HAYDN *Missa in tempore belli* (*Mass in Time of War*), Hob.XXII:9, "Paukenmesse" ("Timpani Mass")

Born March 31, 1732, Rohrau, Austria; Died May 31, 1809, Vienna, Austria

Haydn composed this mass in 1796 during the fourth year of Austria's war with France, when Vienna was seriously under threat from the invading French army.

The Mass opens with a mournful *Kyrie* that fulfills the same function as a symphonic slow introduction.

The *Gloria* is largely a hymn of praise plus a plea for divine mercy. Haydn creates a grand symmetrical structure comprising two sections of energetic choral writing around an expansive and somber aria for bass.

Haydn was not the first composer to pare down the text-heavy *Credo* by divvying up the words among the sections of the chorus. Here, each voice enters with successive phrases of the text; occasionally the voices get back in sync, and the strictly syllabic setting enables the words to be somewhat comprehensible. The setting of the central mystery of Christianity, "Et incarnatus est...", is a haunting, hushed *Adagio*, each line articulated by the individual members of the solo quartet, echoed by the chorus. The *Resurrexit* plus the rest of the *Credo* is a through-composed piece for chorus and the solo quartet, concluding

with a fugue on the lines, "Et vitam venturi saeculi. Amen."

The *Sanctus* is regarded as an earthly echo of the heavenly host as it sings the praises of God and is usually choral. This *Sanctus* is noteworthy for its abrupt mood shifts, its slow tempo, and its dialogue between soloists and chorus. Likewise, the *Benedictus*, normally an emotionally calming section, begins with an ominous orchestral introduction. Composed for the solo quartet, it shifts continually between the minor and major modes.

The timpani carries a special message in the *Agnus Dei*, a tripartite prayer to the "Lamb of God," first for mercy and, in the final statement, for peace. The chorus begins fervently but calmly, but on the words "miserere nobis" ("Have mercy on us"), the timpani joins in with a funereal tattoo. Suddenly, a trumpet fanfare initiates an uncharacteristically long separate movement on the words "Dona nobis pacem" ("Grant us peace"), Haydn's promise in music that the prayer will ultimately be answered.

Note by Joseph & Elizabeth Kahn

Text of *Missa in tempore belli*

I. Kyrie

Kyrie eleison. Christe eleison.

Kyrie eleison.

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

II. Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tua; Domine Deus, Rex coelestis, Deus Pater Omnipotens. Domine Fili unigenite Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis, 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 be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory; Lord God, heavenly King, God the Father Almighty, Lord the only-begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father, thou that takest away the sins of the world, have mercy upon us, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us, for thou only art holy, thou only art the Lord, thou only, Christ, art most high, with the Holy Ghost in the glory of God the Father. Amen.

III. Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter 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 sultus est; et resurrexit tertia die secundum scripturas, et ascendit in caelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis; et in Spiritum Sanctum, Dominum et vivificantem, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas; et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible; and begotten of his Father before all worlds, God of God, light of light, true God of true God, begotten, not made, of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man; was crucified also for us under Pontius Pilate, suffered and was buried; and the third day he rose again according to the Scriptures, and ascended into heaven, sitteth at the right hand of the Father, and he shall come again with glory to judge the quick and the dead, whose kingdom shall have no end; and I believe in the Holy Ghost, the Lord and Giver of Life, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets; and I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

IV. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of hosts; heaven and earth are full of thy glory. Hosanna in the highest.

V. Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.

Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us peace.

RALPH VAUGHAN WILLIAMS *Dona nobis pacem* (Grant us peace)

Born October 12, 1872, Down Ampney, Gloucester; Died August 26, 1958, London

In 1936, anguished at the palpable gathering clouds of another war, Ralph Vaughan Williams composed *Dona nobis pacem*, in which he combined Latin liturgical material with biblical texts and modern vernacular poetry.

The work opens with the soprano and chorus intoning the *Agnus Dei*, the final section of the ordinary of the Catholic mass. Vaughan Williams then begins the series of violent contrasts he will make throughout the work: gentle pleading, gut-wrenching anguish, portrayal of the brutality of war and despair.

Whitman's grim and powerful "Beat! Beat! Drums!" follows without pause, sung by the chorus. Descending chromatic lines like extended sighs combine with the percussive pounding of the orchestra.

The contrasting second movement, Whitman's "Reconciliation," for baritone and chorus, is a heart-wrenching depiction of the impact of war on the individual.

The "Dirge for Two Veterans" is probably Whitman's most moving and desperate condemnation of war. Vaughan Williams' emotions are palpable in the slow funeral march, projecting the sense of doom.

John Bright's famous speech to the House of Commons during the Crimean War opens the final section, declaimed by the baritone over sparse orchestra. Following these few lines, the invocation is shrieked out by the chorus and soprano as if in terror. The compilation of biblical verses beginning with Jeremiah progresses from despair to a transcendent combined prayer and statement of faith in the kingdom of God—perhaps the only true peace. As if to mirror the renewed sense of hope, the soprano's final invocation, supported by a cappella chorus, is transformed into a gentle uplifting melody.

Note by Joseph & Elizabeth Kahn

Text of *Dona nobis pacem*

Agnus Dei

Dona nobis pacem

Agnus Dei qui tollis peccata mundi, dona nobis pacem

Lamb of God, who takes away the sins of the world, grant us peace.

"Beat! Beat! Drums!"

Beat! beat! drums!—blow! bugles! blow!

Through the windows—through 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 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 rumble of wheels in the streets;

Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.
Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
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.

—Walt Whitman

“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 soil'd 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.

—Walt Whitman

Dona nobis pacem

“Dirge for Two Veterans”

The last sunbeam
Lightly falls from the finish'd 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-key'd bugles,
All the channels of the city streets they are 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 dropt together,
And the double grave awaits them.

And 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 up-buoying,
The sorrowful vast phantom moves illumin'd,
'Tis some mother's large transparent face,
In heaven brighter 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!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

—Walt Whitman

“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.

—John Bright

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?

—Jeremiah 8:15–22

“O Man Greatly Beloved”

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

—Daniel 10:19

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

—Haggai 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall 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.

—Adapted from Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19,
Isaiah 43:9 and 56:18-22, Luke 2:14

Dona nobis pacem

JOHANNES BRAHMS *Nänie*

Born May 7, 1833, Hamburg, Germany; Died April 3, 1897, Vienna, Austria

In 1880 the death of Johannes Brahms' friend, the painter Anselm Feuerbach, inspired him to compose a threnody in his memory. Feuerbach had been a classicist and freethinker, and Brahms searched for a Classical theme, settling on Friedrich Schiller's *Nänie* for the text. It is a lamentation on the inevitability of death, a recreation of the ancient Roman funeral dirge *nenia*, sung by parents on the death of a child.

Set for chorus and orchestra with optional harp, the work opens with 25 measures of one of the great oboe solos that serve as the lilting principal theme of the work. Brahms, however, sets each sentence of the poem separately,

Text of *Nänie*

*Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust
rührt es des stygischen Zeus.
Einmal nur erweichte
die Liebe den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite
dem schöne Knaben die Wunde,
die in den zierlichen Leib
grausam der Eber geritzt.*

*Nicht erretet den göttlichen Held
die unsterbliche Mutter,
Wann er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.
Siehe, da weinen die Götter,
es weinen die Göttinnen alle,
Daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klaglied zu sein
im Mund der Geliebten, ist Herrlich,
Denn das Gemeine geht
klanglos zum Orkus hinab.*

weaving fragments of the oboe theme into the musical texture. A middle section of new music in duple time begins in the middle of the second stanza on the words, "Aber sie steigt aus dem Meer" ("But she rises from the sea").

For the final four lines of the poem, beginning with "Auch ein Klaglied zu sein/ im Mund der Geliebten, ist Herrlich" ("Also, an elegy on the lips of loved ones/ Is a wondrous thing"), Brahms returns to the oboe theme, the musical closure reflecting the necessity for closure in grief.

—Note by Joseph & Elizabeth Kahn

Even the beautiful must die!
That which subjugates men and gods
does not stir the stony heart
of the stygian Zeus.
Only once did love soften
the Lord of Shadows,
and just at the threshold,
he sternly yanked back his gift.
Aphrodite does not heal
the beautiful boy's wound,
which the boar cruelly tore
into that graceful body.

Neither does the immortal mother
save the divine hero
when, falling at the Scaean Gate,
he fulfills his destiny.
But she rises from the sea
with all the daughters of Nereus,
and raises the lament
for her glorified son.
Behold! the gods are weeping;
all the goddesses weep,
that the beautiful will perish,
that perfection will die.
Also, an elegy on the lips of loved ones
Is a wondrous thing;
for that which is common
goes down to Orcus in silence.

AMY CHENEY BEACH *Festival Jubilate*

Born September 5, 1867, Henniker, New Hampshire; Died December 27, 1944, New York, New York

Amy Cheney Beach is considered by many to be the dean of American women composers. *Festival Jubilate* Op. 82 (1892), Beach's first commissioned work, holds distinction as the first major commissioned piece by an American woman composer in the United States.

Festival Jubilate is scored for mixed chorus and a large orchestra and sets the words of Psalm 100. Essentially designed in a large ternary form, this

work is unified through tonality and thematic material. Although this was Beach's first work of the cantata genre, completed when she was only 24 years old, *Festival Jubilate* reveals a competent composer that, as W. Waugh Lauder stated in an 1893 *Musical Courier* review, "made a deep and satisfying impression and gave an official seal to women's capabilities in music."

—Note by Hilary Apfelstadt, based on a note by Randy C. Brittain

Text of *Festival Jubilate*

O be joyful in the Lord, all ye lands; serve the Lord with gladness, and come before His presence in song.

Be ye sure that the Lord He is God; it is He that hath made us, and not we ourselves; we are His people, and the sheep of His pasture.

O go your way into His gates with thanksgiving, and into His courts with praise; be thankful unto Him, and speak good of His name.

For the Lord is gracious, His mercy is everlasting; and His truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be, world without end. Amen.

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THE Artists

RICHARD W. WEYMUTH

Dr. Richard Weymuth is a native of Cole Camp, Missouri. He taught vocal music from kindergarten to university level until his retirement. Weymuth moved to his last position at Northwest Missouri State University in 1980, where he was director of choirs and professor of music. Dr. Weymuth made his conducting debut at Carnegie Hall in New York City on Palm Sunday 2008. Dr. Weymuth's most recent book is *Five Minutes to Music History*, a reproducible book for grades 5 through 12 published by Shawnee Press. Among his awards, he was inducted into the Missouri Music Hall of Fame as the 30th recipient in 2002. Along with his teaching, directing,



and publishing achievements, Weymuth is known for his numerous junior and senior high school choral clinics.

JUDITH WILLOUGHBY

Judith Willoughby is the Wanda L. Bass Professor of Conducting and Choral Music Education at Oklahoma City University, and artistic director of the Youth Choral Program of the Canterbury Choral Society. At OCU, she conducts the Ad Astra Women's Chorus and University Singers, and teaches courses in music education. As a guest conductor, clinician, and conference headliner, Willoughby has led choruses and orchestras in the world's major concert halls in North America, Europe, the Caribbean, Australia, and Asia. A committed choral music educator who began her career in the Philadelphia public schools, Willoughby founded the Temple University Children's Choir



in 1991 and has led that ensemble to international prominence. Willoughby edits a choral series published by Alliance Music and has contributed to articles published in ACDA's *Choral Journal*.

HILARY APFELSTADT

Dr. Hilary Apfelstadt is associate director of the School of Music and director of choral activities at the Ohio State University in Columbus, where she conducts two choirs and coordinates the graduate conducting program. Her ensembles have sung at division and national American Choral Directors Association (ACDA) conferences and at regional and state National Association for Music Education conferences. She has directed numerous all-state and honor choirs throughout the U.S. and has guest conducted in Canada, Europe, and Cuba. She is a frequent presenter and speaker at professional conferences, giving keynote addresses for several state and division ACDA conferences; in 2007, she was keynote



speaker for the International Kodaly Association Conference. A prolific author, she has published 75 articles and wrote two chapters for a recent GIA publication on women conductors.

SONYA HEADLAM

Soprano Sonya Headlam recently presented a recital in her native Jamaica, followed by an appearance as Musetta in *La bohème* at Fargo Moorhead Opera. Sonya's other operatic roles include Frasquita (*Carmen*), Barbarina (*Le nozze di Figaro*), Laurie (*The Tender Land*), and Menotti's *The Telephone*. Her concert work includes Brahms' *German Requiem*, Fauré's *Requiem*, Haydn's *Missa brevis: St. Joannis de Deo*, and *The Creation*, Handel's *Messiah*, Berlioz' *Les nuits d'été*, Vivaldi's *Gloria*, Mahler's *Fourth Symphony*, and Vaughan Williams' *Dona nobis pacem*. An advocate of



new music, Sonya has been featured in several world premieres in venues throughout the New York area.

DORIS BRUNATTI

Mezzo-contralto Doris Brunatti returns to Carnegie Hall following earlier performances of Mozart's "Coronation" Mass, Haydn's *St. Nicolai Mass*, Vivaldi's Gloria, Bach's *Mass in B minor*, and Durufle's Requiem. New York City concert platforms are familiar domain for Brunatti. She has performed numerous times at Lincoln Center, in addition to opera and musical theatre appearances. Ms. Brunatti has sung under the baton of Maestros Keith Lockhart, Maurice Abravanel, Joseph Silverstein, Uri Mayer, Anton Coppola, Julian Wachner, Joel Rosenberg, and Jonathan Griffith, amongst others. Internationally, Ms. Brunatti soloed with the St. Petersburg Symphony,



Moscow Chamber Orchestra, Jerusalem Symphony, National Orchestra de Venezuela, Edmonton Canada Symphony, and Nova Amadeus in Italy.

LAWRENCE JONES

Tenor Lawrence Jones has been described in *The Guardian* as "a smooth-voiced Tom," referring to his performance as Tom Rakewell in Stravinsky's *The Rake's Progress* (Aldeburgh Festival, U.K.). Mr. Jones has sung with companies such as Sarasota Opera, Glimmerglass Opera, Opera North, and Raylynmor Opera. Active in the performance of new music, Mr. Jones has been featured in the premieres of works such as the American stage premiere of Elliott Carter's opera *What Next?* at Tanglewood. Recent season highlights have included Goro in *Madama Butterfly* (Lake George Opera),



Fenton in Verdi's *Falstaff* (Opera in the Heights), and Bastien in Mozart's *Bastien und Bastienne* (Boston Baroque).

EDWARD PLEASANT

Edward Pleasant, baritone, gained national attention when he appeared with New York City Opera as Jake in *Porgy and Bess* and the historic Emmy-nominated *Live From Lincoln Center* telecast. He frequently performs on the world's most prestigious concert stages, including Avery Fisher Hall, Alice Tully Hall, and Carnegie Hall. His discography includes *The Seven Last Words of Christ* for Gothic Records and *The Music of Mozart* for the Madacy label. Mr. Pleasant can also be heard on a CD entitled *Black Manhattan* on the New World Records label, where his



performance was heralded by Classics Today.com as “beautifully sung.”

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Distinguished Concerts International New York (DCINY) was founded by Iris Derke, General Director, and Jonathan Griffith, Artistic Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at major venues such as Carnegie Hall's Stern Auditorium/Perelman Stage, Weill Recital Hall, and Zankel Hall; Lincoln

Center's Avery Fisher Hall and Alice Tully Hall; Jazz at Lincoln Center; and Town Hall in New York City. A strong component of DCINY's mission, as stated in the DCINY motto, “The Art of Performance—The Power of Education,” is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

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