

Tuesday Evening, February 28, 2012, at 7:00
Isaac Stern Auditorium/Ronald O. Perelman Stage

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)
IRIS DERKE, *Co-Founder and General Director*
JONATHAN GRIFFITH, *Co-Founder and Artistic Director*

Presents

DEEP IN THE HEART OF TEXAS

TEXAS A&M UNIVERSITY-COMMERCE CHORALE AND WIND ENSEMBLE

Wind Ensemble

PHILLIP L. CLEMENTS, *Conductor*

JUSTIN FREER (b. 1980) *Rio's Convergence* (2011)
SCOTT LEE ATCHISON, *Guest Conductor*

DAVID SAMPSON (b. 1951) *Legend* (2011, world premiere)

DAVID MASLANKA (b. 1943) *Liberation* (2010)
with the UNIVERSITY MEN'S CHORUS

G. BRADLEY BODINE (b. 1960) *Kaleidoscope* (2011, world premiere)
(Concerto for Marimba and Wind Ensemble)
BRIAN ZATOR, *Marimba*

Intermission

Chorale

RANDALL HOOPER, *Conductor*

ANTON BRUCKNER (1824–1896) *Christus Factus Est* (1873)

ANDREW BLECKNER (b.1964) *The Silence* (2007)

GERALD KEMNER (1932–2007) *Now Shout!* (1981)

Program continued

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

RANDALL THOMPSON
(1899–1984)

A Feast of Praise (1963)
The Stars in Their Watches (Baruch 3:34)
Nocture (Psalm 81:3)
God is Gone Up With a Shout (Psalm 47:5–7)

Combined Wind Ensemble and Chorale

JAMES SYLER (b.1961)

Symphony No. 1 “Blue”
(1999, New York premiere)

Impending Blue

Dark Blue

Fading Blue

Still Point Blue

True Blue

JENNIFER SANCHEZ, *Soprano*

Please hold your applause until the end of the last movement.

Please make certain your cellular phone or other electronic device is switched off.

Notes ON THE PROGRAM

JUSTIN FREER *Rio's Convergence*

The composer writes: “With the world premiere taking place in Texas, and given my passion for and fascination with America’s history, its trials and tribulations, its monuments and its landscape, I knew immediately that I should seek something spectacularly American from the great state of Texas for musical inspiration. The title refers directly to that majestic and often glorious body of water, the Rio Grande. For me, music always tells a story (even if unintended by the composer)—with *Rio’s Convergence* I aim to capture what it might feel like to experience that mighty river.”

Justin Freer was born and raised in Huntington Beach, California, and has established himself as one of the West Coast’s most exciting musical voices. Continually composing for different mediums, he has written music for world-renowned trumpeters Doc Severinson and Jens Lindemann and continues to be in demand as a composer/conductor for everything from orchestral sessions in Hollywood to chamber music at some of the largest music clinics and conventions in the world.

DAVID SAMPSON *Legend*

The composer writes: “Occasionally, upon completion of a new composition, the name of the piece will still remain a mystery to me. In that situation, what I have found is that if I listen to the work several times with the intent of finding a title, a word or phrase will eventually reveal itself that crystallizes the intent of the music. This was how the work was named. So, what is the intent of this music? Simply, it is a narrative, a story. There are characters and action. There are multiple moods with conflict, introspectiveness, playfulness, and triumph. There is even a sense that at the end, the story could continue beyond the music. So what is the story exactly? It is whatever the listener chooses it to be.” *Legend* was commissioned by the Texas A&M University-Commerce Wind Ensemble and a consortium of universities and wind ensembles especially for this performance. Tonight marks the world premiere.

David Sampson has emerged as one of the truly unique voices of his generation achieving rapidly growing attention from major orchestras, soloists, and ensembles. He served as composer-in-residence for the Colonial Symphony Orchestra from 1998–2007.

His output includes major works for soloists, orchestra, and wind ensemble as well as numerous chamber music compositions. His works have been commissioned by the National Endowment for the Arts, National Symphony Orchestra, and several major foundations. David Sampson has received major grants from the NEA, American Academy of Arts and Letters, and the Barlow Endowment, among others. He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d’Art Americaines, where his composition teachers included Karel Husa, Henri Dutilleux, and John Corigliano.

DAVID MASLANKA *Liberation*

Liberation is among the most recent pieces by composer David Maslanka. This work was composed for Wind Ensemble and Men's Chorus and is dedicated to the memory of Mr. Maslanka's mother and father: Mary (Kaminski) and Stanley Maslanka.

Libera Me (Deliver me) is a Roman Catholic responsorial that is sung in the Office of the Dead and at the absolution of the dead, after the Requiem Mass and before burial. The text of *Libera Me*, used within the piece, asks God to have mercy upon the deceased person at the Last Judgment.

David Maslanka is one of the most highly regarded composers for winds. Among his 40-plus works for wind ensemble and band are seven symphonies, 12 concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, two saxophone quartets, and many works for solo instrument and piano.

He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York and since 1990 has been a freelance composer living in Missoula, Montana.

G. BRADLEY BODINE

Kaleidoscope: Concerto for Marimba and Wind Ensemble

Kaleidoscope was originally composed in 2007 as Concerto for Marimba and Orchestra for the Portuguese percussionist Pedro Carneiro and was recorded by the Seattle Symphony. The composer has transcribed the work for Marimba and Wind Ensemble especially for tonight's premiere live performance.

Containing elements of Minimalism and Impressionism, this rhapsodic work is roughly in three major sections performed without pause. It includes a virtuosic cadenza for the soloist ending with a rock music-inspired final section with fast repeating riffs punctuated by power chords.

G. Bradley Bodine holds degrees from Evergreen State College, Pacific Lutheran

University, and the University of Arizona. He has studied music composition with Daniel Asia, Stephen Scott, Gregory Youtz, and Ronald Hurst. His compositional career has yielded numerous awards and commissions, and his works have been widely performed by virtuoso performers across the nation.

He has received awards from ASCAP each year, and in 1991 his orchestral composition *Dodecuple Design* secured a finalist position in the National Orchestral Association's New Music Orchestral Project. He is currently the composer-in-residence at the Saint Thomas Aquinas Catholic Center at Purdue and the Lafayette Symphony Orchestra, as well as a Continuing Lecturer of music theory at Purdue University.

ANTON BRUCKNER *Christus Factus Est*

The gradual *Christus Factus Est* text is for the mass on Maundy Thursday. The influence of the Cecilian movement, a 19th-century attempt to revive the *a cappella* style of the 16th century and restore Gregorian chant to its original form, is apparent in this motet.

Anton Bruckner was born into a devout Catholic family in upper Austria. Orphaned at an early age, he attended the *volkschule* in the village of St. Florian, where he became a chorister in the Abbey of Augustine, studying piano and organ. In 1840 he enrolled in the Normal School in Linz to prepare himself for a career as a teacher. In 1845 he returned to St. Florian where he was

a teacher at the *volkschule*, and during the years 1850–1855 he served as a provisional organist at the Abbey. In 1851 he became the official organist, and by the end of 1855 he obtained the important post of cathedral organist in Linz. In 1868 he succeeded his teacher, Simon Sechter, as the court organist and professor at the conservatory in Vienna. Bruckner spent the 1870s and 1880s giving masterful organ recitals and composing symphonies. Due to his failing health, he resigned from the Conservatory in 1891 and devoted his last years to work on his ninth symphony. This symphony, sadly, remained incomplete at the time of his death in Vienna on October 11, 1896.

ANDREW BLECKNER *The Silence (After Psalm 132)*

The Silence is a setting of the text written by Nan C. Merrill from *Psalms for Praying: An Invitation to Wholeness* that is an interpretation of Psalm 132. In this setting the composer makes use of subtle, tight harmonies to capture the spirit of the text, “Be not afraid of the Silence, for Wisdom’s Voice is heard.”

Andrew Bleckner studied composition with George Crumb at the University of Pennsylvania and received a Ph.D. in composition in 1995. With an eclectic

approach to composition, Bleckner’s music is inspired by sacred texts. Recognized as an important voice in the composition of new music, Mr. Bleckner has received composition awards, grants, and fellowships from ASCAP, the Mid-Atlantic Arts Foundation, the American Composers Forum, the University of Pennsylvania, and the MacDowell Colony. Currently Mr. Bleckner serves as resident composer for the Philadelphia chorus Singing City.

GERALD KEMNER *Now Shout!*

Now Shout! is a lively setting of texts paraphrased from Psalms 47, 98, 100, 103, 104, and 114. Singing is contrasted with shouting, speaking, chanting, and a section for antiphonal semi-choruses in an outburst of praise. Foot stomping closes this exuberant song of joy.

Gerald Kemner held degrees from the University of Kansas City (now UMKC), Yale University, and from the Eastman School of Music, where he studied with Howard Hanson. He taught music at Augustana College in Sioux Falls, South Dakota, and the Conservatory of Music

and Dance at the University of Missouri-Kansas City until his retirement. A prolific composer, Dr. Kemner received

frequent commissions to compose, and his music is performed throughout the United States, Canada, and Europe.

RANDALL THOMPSON *A Feast of Praise*

A Feast of Praise was commissioned by the music department at Stanford University and dedicated to its director of choral music, Harold C. Schmidt. The first performance was on August 11, 1963, by the Stanford Summer Chorus with Randall Thompson conducting. The text is taken from Psalms 81 and 47 along with the book of Baruch, a deuterocanonical book considered apocryphal. Baruch was an aid to the prophet Jeremiah.

Randall Thompson's choral music has been more widely performed than that

of any other American composer up to his time. He attended Harvard University and later became the organist and lecturer in music at Wellesley College, leaving this post in 1929 to accept a Guggenheim Fellowship. He was a member of the faculties at the University of California, Berkeley, the Curtis Institute of Music (where Leonard Bernstein was his student), the University of Virginia, Princeton University, and Harvard University. Thompson composed three symphonies, numerous vocal works, and two staged works, *Solomon and Balkis* and *The Nativity*.

JAMES SYLER *Symphony No. 1 "Blue"*

The composer writes: "For many years I've wanted to write a large work that would combine my musical and literary interests. So much of 20th-century fiction presents despairing characters who find their resolution in some form of self-destruction. In writing the text for this work, I wanted to create a narrative that would resolve despair in a different way. This free verse lyrical narrative, titled *Blue*, is in the broadest sense about the loss of love and the process of reconnecting with love.

"The text represents a continuation of a "Kurtz" character, the quintessential modern man, from Joseph Conrad's novel *The Heart of Darkness* (1902). The symphony, in five movements, is continually descending, harmonically and melodically, until it reaches its nadir and begins to ascend as a type of musical *chiasmus*. The firm establishment of tonality at the end is symbolic of the

conclusion of the narrative. The music ends where it began."

James Syler holds degrees from Northern Illinois University and the University of Miami with additional studies at the University of Texas at Austin. He has studied privately with composers Alfred Reed, Karl Korte, and Pulitzer Prize-winner Michael Colgrass. Equally at ease with modern and traditional techniques, his compositions have been noted for their lyricism and drama, and his compositional interests move equally between orchestral, wind ensemble, choral, and chamber forms. Mr. Syler has been on the adjunct faculty at the University of Texas at San Antonio since 2001 and teaches private composition lessons, American Music and Culture, Masterpieces of Music, Contrapuntal Techniques, History of Jazz, and American Roots Music.

THE Artists

PHILLIP L. CLEMENTS

Phillip L. Clements, the director of bands and instrumental activities at Texas A&M University–Commerce, serves as conductor of the wind ensemble, teaches graduate and undergraduate courses in conducting, and guides the instrumental area. He has served on the faculties of the University of Miami, University of Texas at Arlington, and the University of North Texas.

A proponent of new quality music for wind band, he has been involved in commissions by prominent composers such as David Maslanka, Libby Larson, Bob Mintzer, and David Sampson as well as regional premieres of works by Michael Colgrass and Donald Grantham. He is in continuous demand as a guest conductor, clinician, and adjudicator for ensembles across the United States. Mr. Clements has authored articles for the *Instrumentalist* and *Fanfare* magazines and lectured at numerous state conferences across the Southwest, including the Texas Music Educators Association, Texas Bandmasters Association, and



College Band Directors National Association. He has also been published in the GIA series *Teaching Music Through Performance in Band*.

Mr. Clements has conducted ensembles at the Texas Music Educators Association Conference, the College Band Directors National Association Conference, and in New York's Carnegie Hall. From 2005 until 2008 he served as the associate conductor of the Greater Miami Symphonic Band in Miami, Florida. Mr. Clements holds both the bachelor's and master's degree from the University of North Texas.

RANDALL HOOPER

Dr. Randall Hooper, the director of vocal activities at Texas A&M University–Commerce, conducts the University Chorale, Men’s Choir, Women’s Choir, and Chamber Singers while overseeing the masters program in choral conducting and teaching undergraduate courses in conducting and music education.

Dr. Hooper held similar positions at Tennessee Tech University and Georgia State University and has taught high school choral music for 11 years in Texas. He has been invited to conduct honor choirs and adjudicate throughout the south and southwest. Choirs under his leadership have performed several times in Carnegie Hall, for the Southwestern Division of the American Choral Directors Association, the Tennessee Music Educators Association Conference, the Georgia Music Educators Association, and for the International Anthony Burgess Foundation Symposium in Liverpool, England.

Dr. Hooper has presented interest sessions on Teaching Choirs to Sing Musically and Teaching Music Literacy



in the Choral Rehearsal. In 2005 Dr. Hooper was invited to present a paper on the choral music of Anthony Burgess for the International Anthony Burgess Foundation Symposium in Manchester, England, that was published in *Anthony Burgess and Modernity*, a collection of papers presented at the inaugural symposium.

Dr. Hooper holds degrees from Texas State University, Baylor University, and his doctor of musical arts degree in choral conducting from Louisiana State University.

SCOTT-LEE ATCHISON

Scott-Lee Atchison, associate director of bands at Texas A&M–Commerce, serves as the conductor of the Symphonic Band and director of the Marching Band and teaches courses in music technology and music literature. He received his master’s degree from the University of Tennessee and his bachelor’s degree in music education from the University of North Texas. He recently completed his doctoral residency at the University of Washington and will soon



complete the requirements for a doctor of musical arts in conducting. His teachers include Tim Salzman, Gary Sousa, and David Stutzenberger in conducting and Allen Vizzutti and David Gordon on trumpet.

Mr. Atchison taught public school in California's central valley and serves as an active designer and clinician with marching bands and drum corps throughout the country. In 2007 Mr. Atchison joined the instructional staff

for the Troopers Drum & Bugle Corps as brass caption head, helping to guide them back into DCI Finals after a 23-year absence. Mr. Atchison is currently the brass caption head for the Cavaliers Drum & Bugle Corps from Rosemont, Illinois.

Mr. Atchison is a Yamaha performing artist and has collaborated with many award-winning composers such as Cindy McTee and Pulitzer Prize winners Michael Colgrass and David Del Tredici.

BRIAN ZATOR

Dr. Brian Zator is the director of percussion at Texas A&M University-Commerce. His responsibilities include undergraduate and graduate applied lessons, numerous percussion ensembles, and percussion methods and literature courses. He holds degrees from Baylor University, the University of Michigan, and his doctorate of musical arts from the University of North Texas. He is also a student of world-renowned marimba artist Keiko Abe, having performed and studied with her in Japan.

As a marimba/percussion soloist or ensemble director, Dr. Zator has performed at seven Percussive Arts Society (PAS) International Conventions, the Texas Music Educators Association Convention, the Texas Bandmasters Association Convention, the College Band Directors National Association Convention, and abroad in Brazil, Japan, and Australia.

In 2011 Dr. Zator and the A&M-Commerce percussion ensemble were one of the three winners of the PAS International Percussion Ensemble Competition. The ensemble also presented



a concert at PASIC 2006 featuring works of Minoru Miki and in 2007 released a CD entitled *Sohmon III: New and Unknown Percussion Works of Minoru Miki*. The percussion ensemble will release its second CD in 2012, entitled *Epic Proportions*.

Dr. Zator is the primary keyboard artist for the iPhone app Pocket Percussion Teacher, serves on the Board of Directors for the Percussive Arts Society, and is a performing artist and clinician for Dynasty, Innovative Percussion, Sabian, and Evans.

JENNIFER SANCHEZ

Jennifer Sanchez has been praised for singing with a “virtuosity that becomes surer with each note.” She has performed such roles as Violetta in *La traviata* and Donna Anna in *Don Giovanni* with the Saint Petersburg Opera and the International Institute of Vocal Arts in Chiari, Italy; Madame Herz in *The Impresario* with Palm Beach Opera in Palm Beach, Florida; and the title role in *Madama Butterfly* with the Crossroads Opera in Muncie, Indiana. She has been noted for vocal brilliance and extraordinary control not only on the opera stage, but also on the recital stage where she performs frequently with her husband, pianist Luis Sanchez.

In increasing demand as a soloist, Ms. Sanchez has been featured guest artist with numerous ensembles including the Florida Orchestra, Tampa Oratorio Singers, Tampa Bay Baroque Ensemble, Spanish Lyric Theater of Tampa Bay, Anna Maria Island Orchestra and Chorus, Tampa Bay New Composers Forum, and the East West International Music Academy in Altenburg, Germany.



A graduate of Ball State University, Ms. Sanchez has studied with Joan Metelli, Virginia Zeani, and Trish McCaffrey. She has coached operatic and lieder repertoire with Kamal Kahn, Howard Watkins, Thomas Wicklein, and Tom Murano, among others. She has served on the faculty of Eckerd College in St. Petersburg, Florida, and currently maintains an active private studio in Rockwall, Texas.

TEXAS A&M UNIVERSITY COMMERCE

Dan R. Jones, President

Founded in 1889 Texas A&M University–Commerce is a member of the Texas A&M University System. Located in northeast Texas, A&M–Commerce is home to more than 11,000 students, four academic colleges, a thriving graduate school, and more than 100 degree programs. As the region’s focal point of higher education, A&M–Commerce offers students facilities ranging from a world-class science building and new student center, to a fully equipped recreational facility and recently completed music building and concert hall. Texas A&M University–Commerce is recognized in several areas of study, including music education, teacher and school administration education, pre-veterinary studies, industrial engineering, and media art.

With a passion for performance, the **Department of Music** provides a rigorous academic experience and fosters intellectual curiosity, creativity, and aesthetic awareness while refining and expanding skill development through performing, teaching, conducting, and composing music. Recognized as one of the leading producers of music educators in the state of Texas, distinguished alumni have gone on to highly successful careers as performers and educators throughout the United States. With 250 music majors and a newly completed state of the art music building, the department is poised to continue the tradition of excellence in music education.



The **Wind Ensemble** is the premier large instrumental ensemble at Texas A&M University–Commerce. Comprised almost exclusively of undergraduate and graduate music majors, the Wind Ensemble is equally dedicated to the performance of the cornerstones of the wind literature, the finest contemporary works, and the rich and varied repertoire composed for chamber winds. Led by Director of Bands Phillip L. Clements, the Wind Ensemble continues to be on the forefront of new music for wind band, consistently commissioning new works from the nation’s leading composers. The Wind Ensemble has performed at numerous conventions of the Texas Music Educator’s Association (TMEA) and College Band Director’s National Association (CBDNA). This spring the Wind Ensemble has been selected to perform once again at the CBDNA conference in San Antonio, Texas.

The **University Chorale** is the premiere choral ensemble at Texas A&M University–Commerce. Vocalists are selected by audition from both graduate and undergraduate students in the department of music and the campus at large. Conducted by Dr. Randall Hooper, the Chorale continues to be a leader in choral music. The Chorale

sings a wide range of substantive literature from all musical periods. In addition to a full schedule of on campus performances the Chorale has appeared in convention concerts, workshops, presentations, and choral festivals as well as tours within the United States and Europe.

WIND ENSEMBLE PERSONNEL



FLUTE AND PICCOLO

Donna Colquitt
Abigail Hampton
Jessa Martinez
Elyse Wooster*

OBOE

Kristin Manson*

BASSOON

Burton Fowler*
Yi-Hsuan Lee

CONTRABASSOON

Keyania Campbell

CLARINET

Joel Auringer*
Tim Bagert
Aaron Evans
Alex Ford*
Kaci Mohon
Holly Tyler
Stephanie White

BASS CLARINET

Katherine Widmer

CONTRABASS CLARINET

Jade Reynolds

SAXOPHONE

Gilbert Arevalo
Ryan Dahir
Chuck Herber*
Christopher Partridge

TRUMPET

Robert Lienemann
Enrique Molina*
Colton Moore
Katie Reeves
Mick Stauffer
Christina Willingham

HORN

Brianna Ballotti
Janice Baugh
Tristan Downes
Robert Hackett
Kyle Harvison*
Adah Pratt

TROMBONE

Ryan Netter
Thomas Richards
Bret Ryan*

BASS TROMBONE

Alex Castro

EUPHONIUM

Carlos Deleon
Tanner Jones
Dorian Scott*

TUBA

Kord Moore
Derrell Wallace*

PERCUSSION

Patrick Curry*
Zach Edwards
Anthony Jackson
Michael Jones
Chris Nadeau
Caleb Pickering
Andrew Veit*

PIANO

Christopher Ramos

* Denotes *Principal Players*

CHORALE PERSONNEL

LAURA MAXWELL, *Accompanist*



Cori Andrew
Kye Austin
Donnette Brown
Jena Burkholder
Brianna Connaughton
Kaitlyn Cuellar
Caitlin Cundiff
Karly Dalton
Noah Doran
Tori Dorsey
Leslie Fletcher
Jon Erik Garza
Chase Gladden
Genae Green

Joseph Hernandez
Ginger Herron
Kevin Hinkle
Erik Holmberg
Julia Claire Juneau
Kathleen Kintz
Benjamin Lampp
Adam Martin
Ashley McClellan
Sean McDonald
Jeffrey Ty McGee
Joshua Miller
Josh Mooneyham
Matthew Morales

Chase Nation
Kimberly Nolen
Bernardo Paiva
Kayli Palmquist
Eric Plyler
Matthew Victor Puccio
Ticarra Rean
Eric Robertson
Taylor Roscher
Oshadhee
Satarasinghe
Ahne Schield
Wesley Sharp
Andrew Stamper

Jon Starling
Zachary Stewart
Crystal Talavera
Shelby Taylor
Megan Thomas
Catherine Timmons
Carolyn Tobias
Christopher Walls
Chris Wheelock
Katie Wick
Donald Young

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Founded by Iris Derke (general director) and Jonathan Griffith (artistic director and principal conductor), Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. With over 25 combined years of experience, DCINY is a creative producing entity with

unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.dciny.org, or call toll free: 1-877-MYDCINY.

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2012 DCINY CONCERT AND ARTIST SERIES

Please join us for one of our other events:

Friday, March 2, 2012, 8:00 PM, Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series: Soprani Compagni
Tammie Huntington, Soprano; Lisa Dawson, Soprano; Phoenix Park-Kim, Piano

Friday, March 16, 2012, 8:00 PM, Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series: Trio Lorca
Catherine Verrilli, Soprano; Melissa Krause, Flute; Terry Vermillion, Percussion

Sunday, March 18, 2012, 2:00 PM, Avery Fisher Hall, Lincoln Center
Requiem x 2
Clausen: Requiem (New York Premiere)
Bradley Ellingboe, Guest Conductor; René Clausen, Composer-in-Residence
Featuring the University of New Mexico choirs
Mozart: Requiem; Vance George, Conductor Laureate
Featuring Distinguished Concerts Orchestra International and Distinguished Concerts Singers International

Saturday, March 24, 2012, 2:00 PM, Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series: The Werner Chamber Quartet

Thursday, March 29, 2012, 6:30 PM, Stern Auditorium/Perelman Stage, Carnegie Hall
Sounds of Twilight at Winter's End
Coronado High School Wind Ensemble, Alan Combs, Director
Clark High School Concert Band and Orchestra, Jeffrey Laccoff and Charles Cushinery, Directors
Santiago High School Madrigals and Santiago High School Treble Ensemble, Karen Garrett, Director

Saturday, March 31, 2012, 2:00 PM, Avery Fisher Hall, Lincoln Center
Eternal Light...Shining Bright
Music for Women's Chorus, Hilary Apfelstadt, Guest Conductor
Lauridsen: Lux Aeterna; Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Morten Lauridsen, Composer-in-Residence
Featuring Distinguished Concerts Orchestra International and Distinguished Concerts Singers International
Cy-Fair Chorale and Cy-Fair High School Women's Choir
Jed Ragsdale and Hallie Reed, Directors

Sunday, April 1, 2012, 8:30 PM, Stern Auditorium/Perelman Stage, Carnegie Hall
This Shining Night: The Music of Lauridsen and Whitacre
Eric Whitacre, Composer/Conductor; Special guest artist: Morten Lauridsen
Featuring Distinguished Concert Singers International

Dates, repertoire, and artists subject to change.

For a full season listing, visit www.DCINY.org.