Sunday Afternoon, April 7, 2013, at 2:00

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

presents

CALLING ALL DAWNS
Distinguished Concerts Orchestra
Distinguished Concerts Singers International

ANONYMOUS 4
Ruth Cunningham | Marsha Genensky
Susan Hellauer | Jacqueline Horner-Kwiatek
Selections to be announced from the stage

ERIC A. JOHNSON, Guest Conductor
WOLFGANG AMADEUS MOZART Regina Coeli K.276
FRANZ JOSEPH HAYDN Te Deum for the Empress Marie Therese

GEOFFREY PAUL BOERS, Guest Conductor
JOHN RUTTER Gloria

Intermission

JONATHAN GRIFFITH, DCINY Principal Conductor
CHRISTOPHER TIN Calling All Dawns (New York Premiere)

PART I: DAY
Baba Yetu
Mado Kara Mieru
Dao Zai Fan Ye
Se É Pra Vir Que Venha
Rassemblons-Nous

PART II: NIGHT
Lux Aeterna
Caoineadh
Hymn Do Trójcy Świętej

PART III: DAWN
Hayom Kadosh
Hamsáfár
Sukla-Kršne
Kia Hora Te Marino

Roopa Mahadevan, Soprano | Jacqueline Horner-Kwiatek, Mezzo-soprano
Ron Ragin, Tenor | Shayok Misha Chowdhury, Baritone

Please make certain your cellular phone, pager, or watch alarm is switched off.
Notes on the Program

Regina Coeli K.276
WOLFGANG AMADEUS MOZART
Born 1756, in Salzburg, Austria
Died 1791, in Vienna, Austria

Mozart’s jubilant Regina Coeli, K.276 in C major is a Marian antiphon using texts that were written to honor the Virgin Mary. Within the liturgical church year, there are four different Marian antiphons, one for each season of the year. Mozart’s K.276 uses the Easter season text and it is appropriate that it is performed today on the second Sunday of Easter.

In January 1779 Mozart was hired for the position of court organist at the Salzburg Cathedral. During this time, he composed the “Coronation” Mass, K.317, the Missa Solemnis, K. 337, two vespers settings—K.321 and K.339, and this setting of the Regina Coeli K.276. Ascribing to the guidelines laid out by Archbishop Count Hieronymus Colloredo, and following in the long musical traditions of Salzburg, this composition is representative of the many church works that Mozart composed for the Cathedral in Salzburg.

This work is scored for a “Salzburg trio,” consisting of two violins and basso continuo. In observance of the celebratory nature of the Easter season, Mozart also employs oboes, trumpet, and timpani to add a festive shine to the music. The treatment of the choir and soloists also reveals the musical traditions of the cathedral. Instead of creating a multi-movement work alternating between choruses and arias for soloists, Mozart employs a solo quartet that interjects short musical exhortations in a call and response structure with the choir. He also uses the solo quartet for quiet dramatic moments when the antiphon text pleads for the Virgin Mary to pray to God for us.

A notable musical puzzle present in the composition is a threefold statement of “Alleluia.” Upon hearing the line one is immediately reminded of Handel’s Hallelujah chorus. Mozart did indeed have access to the score of Handel’s Messiah through his patron Baron Gottfried van Swieten. Mozart so admired Handel that in 1789 he re-orchestrated Messiah for classical orchestra. However, it is not clear today that Mozart would have studied Messiah before he composed K.276.

Text and Translation

Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.

Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

Te Deum for the Empress Marie Therese
FRANZ JOSEPH HAYDN
Born 1732, in Rohrau, Austria
Died 1809, in Vienna, Austria

This magnificent choral drama in three parts was a commission from Empress Marie Therese, the wife of Franz I of Austria. Haydn was a frequent visitor to the imperial palace in Vienna. The empress had a good voice; Haydn once accompanied her on a private performance of the soprano part of The Creation. The empress repeatedly asked Haydn for specially composed church music, but Prince Esterhazy was reluctant to allow his famous
employee to write for anyone but himself. Marie Therese finally got her way, however. The *Te Deum* was composed around 1799, but its first recorded performance was not until 1800 at Eisenstadt, the home of the Esterhazy family, to celebrate Lord Nelson's (and Lady Hamilton's) arrival there. The *Te Deum* is a choral work throughout, without the solo sections that are heard in Haydn's masses and other sacred works. Two lengthy Allegro passages surround a central Adagio, effectively making the work a concerto for chorus and orchestra. Haydn uses the Gregorian *Te Deum* plainchant from the eighth psalm-tone.

**Text and Translation**

*Te Deum laudamus: te Dominum confitemur.*

*Te aeternum patrem, omnis terra veneatur.*

*Tibi omnes Angeli: tibi caeli et universae potentates.*

*Tibi cherubim et seraphim, incessabili voc proclamant:*

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.*

*Pleni sunt caeli et terra maiestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,*

*Te Prophetarum laudabilis numerus,*

*Te Martyrum candidatus laudat exercitus.*

*Te per orbem terrarum sancta confitetur Ecclesia:*

*Patrem immensae maiestatis;*  

*Venerandum tuum verum et unicum Filium;*  

*Sanctum quoque Paraclitum Spiritum.*

*Tu rex gloriae, Christe:*  

*Tu Patris sempitemrus es Filius.*  

*Tu, ad liberandum suscepturus hominem,*  

*non horruisti Virginis uterum.*

We praise thee, O God: we acknowledge thee to be the Lord.  
All the earth doth worship thee: the Father everlasting.  
To thee all Angels cry aloud: the Heavens, and all the Powers therein.  
To thee Cherubin and Seraphin: continually do cry:

Holy, Holy, Holy: Lord God of Sabaoth;  
Heaven and earth are full of the Majesty: of thy glory.

The glorious company of the Apostles: praise thee,  
The goodly fellowship of the Prophets: praise thee,  
The noble army of Martyrs: praise thee.  
The holy Church throughout all the world doth acknowledge thee:  
The Father: of an infinite Majesty;  
The noble, honourable, true: and only Son;  
Also the Holy Ghost: the Comforter.

Thou art the King of Glory, O Christ:  
Thou art the everlasting Son: of the Father.  
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
Lincoln Center

**Gloria**

**JOHN RUTTER**

*Born 1945, in London, England*

The English composer John Rutter has become a veritable icon of contemporary choral music. His association with Clare College in Cambridge, first as a student, then as director of music, and later, as the organizer of the much-recorded Cambridge Singers, has led to international recognition.

_Gloria_ is one of Rutter’s most ambitious concert works, and its premiere was the occasion for his first visit to the United States, in May 1974. The Voices of Mel Olson commissioned the work and the composer conducted the performance by that chorale in Omaha, Nebraska. Rutter himself sees this work as analogous to a symphony with three movements—*allegro vivace*, *andante*, and *vivace e ritmico*—i.e., fast, slow, fast, in common with symphonic practice, and, says Rutter, “exalted, devotional, and jubilant by turns.” _Gloria_ represents the second section of the _Ordinary_, the fixed-form portion of the Latin mass, i.e., the section following the _kyrie_, and the _introit_, when the latter is used.

Many composers have set this text as an independent work. The practice of subdividing
sections of the mass, such as the *gloria* and the *credo*, into separate movements, dates from the time of Bach, who employed it in the B-minor Mass, but it was popularized by early 18th-century composers. Rutter based his setting on one of many Gregorian chants which utilized this text. About the orchestration, he says, “The accompaniment [sic] is for brass ensemble with timpani, percussion, and organ—a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement.”

**Calling All Dawns**

CHRISTOPHER TIN

*Born 1976, in California*

*Calling All Dawns* was a four-year labor of love. My goal was to create a work that wove together disparate cultural influences into a unified work. The goal was to affirm a simple message—that despite our differences in beliefs and skin color, we all share common human experiences: we’re all born, we all die, and we all, in one way or another, give life to those around us. —Christopher Tin

**Text and Translation**

*Calling All Dawns*

Christopher Tin

**PART I. DAY**

**Baba Yetu** *(Swahili)*

*Baba yetu, yetu uliye*

*Mbinguni yetu, yetu amina!*

*Baba yetu yetu uliye*

*Jina lako litukuzwe.*

*Utupe leo chakula chetu*

*Tunachohitaji utusamehe*

*Makosa yetu, hey!*

*Kama nasi tunavyowasamehe*

*Waliotukosea usitutie*

*Katika majaribu, lakini*

*Utuokoe, na yule, muovu e milele!*

*Ufalme wako ufike utakalo*

*Lifanyike duniani kama mbinguni. (Amina)*

Our Father, who art in Heaven. Amen!

Our Father, Hallowed be thy name.

Give us this day our daily bread

Forgive us of our trespasses!

As we forgive others

Who trespass against us

Lead us not into temptation, but deliver us from the evil one forever!

Thy kingdom come, thy will be done

On earth as it is in Heaven. (Amen)

**Mado Kara Mieru** *(Japanese)*

**SPRING:**

*mado kara mieru*

*kagayaku ume ichirin*

*ichirin hodo no*

*sono atatakasa*

Through the window I see

One shining plum blossom

That warmth of

One blossom

**SUMMER:**

*mado kara mieru*

*mabushii me ni wa aoba*

*yama hototogisu*

*aa hatsugatsuo*

Through the window, I see

Radiant greenery for the eyes

A mountain cuckoo

Ah, the first bonito
AUTUMN:
mado kara mieru
sawayaka akikaze no
yama o mawaru ya
ano kane no koe

Through the window, I see
The refreshing autumn wind
Churns in the mountains
And that over there—a bell’s voice

yomei
ikubaku ka aru
koyoi hakanashi
inochi mijikashi

My remaining days
How much more is there to live?
The night is brief
Life is short

WINTER:
mado kara mieru
hieta yuki no ie ni
nete iru to omou
nete bakari nite

Through the window, I see
Cold snow all around the house
In bed I think
Only of this

SPRING:
mado kara mieru
tanoshi ichihatsu no
ichirin shiroshi
kono haru no kure

Through the window, I see
This cheerful iris
Alone, white flower
In this springtime dusk

Dao Zai Fan Ye (Mandarin)
fan zhe dao zhi dong,
ruo zhe dao zhi yong.
tian xia zhi wu
sheng yu you, sheng yu wang.

The motion of the Way is to return,
The use of the Way is to accept.
Things under the sky/heavens
Are born of being, are born of non-being/death.

Se É Pra Vir Que Venha (Portuguese)
You soltar meu gado
You deitar no pasto
You roubar a cena
You sorrir sem pena
Sem puxar as rédeas
Sem seguir as regras
Sem pesar ou ânsia
Sem errar a dança
Se é pra vir, que venha

I will unleash the horses
I will rest in the grass
I will steal the show
I will smile broadly
No reins to pull
No rules to follow
No pain or sorrow
With no error in my dance
Whatever comes, let it come

Tudo é colorido
Mesmo o preto e branco
Quando eu pinto é lindo
E o que traço é franco
Seja reta ou curva
Seja esfera ou linha

All is colorful
Even black and white
When I paint, it’s beautiful
And what I draw is honest
Be it straight or curved
Be it a sphere or a line
Vida é sempre certa  
E eu não temo a minha  
Se é pra vir, que venha  

Se é pra vir, que venha  
Seja preto ou branco  
Eu não temo a vida  
Nem seu contraponto  
Se é pra vir, que venha  

Life is always right  
And I do not fear mine  
Whatever comes, let it come  

Whatever comes, let it come  
Whether black or white  
I do not fear life  
Nor its counterpoint  
Whatever comes, let it come  

Rassemblons-Nous (French)  
Rassemblons-nous  
Au même moment  
Nos mille visages  
Sur un écran  
Pour déclarer  
D’une seule voix  
Faut pas nous soumettre  
Faut pas disparaître  

Let us gather  
At the same time  
Our thousand faces  
On one screen  
To declare  
With a single voice  
We mustn’t yield  
We mustn’t disappear  

My fate, my blood  
Leads me  
Into the deepest  
Darkness  
Despite my fear  
Of giving up  
I go forward  
To rise up  
At the moment  
Of truth  
We mustn’t yield  
We mustn’t disappear  

Your brothers and your friends  
Find us in the night  
All in this together  
Come join us on the street  

Let us gather  
At the same time  
Our thousand faces  
On one screen  
To declare  
With a single voice  
Let us be brave  

(please turn the page quietly.)
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Des aéroports  From airports
Aux cathédrales  To cathedrals
Des hommes des femme  Men and women
Nous sommes l’égal  Are all equally
En pèlerinage  In pilgrimage
Vers nos destins (vehr)  Toward our destinies
Joignons les mains  Let us join hands

Des sales prisons  From foul prisons
De villes sans nom  From nameless cities
Des salles sacrées  From sacred rooms
Aux tours d’argent  In silver towers
Sur tous les fronts  On every front
Au même moment  All at once
Sonnons l’éveil  Let us sound the wake-up call

En lutte constante  In constant struggle
Nos voix s’unissent  Our voices unite
Nos pas s’entendent  Our steps are sounding
Dans les couisses  Behind the scenes
Sans peur ni haine  With neither fear nor hate
Ces jours qui viennent  These coming days
Entrons sur scène  Let us take the stage

Rassemblons-nous  Let us gather
Au même moment  At the same time
Nos mille visages  Our thousand faces
Sur un écran  On one screen
Pour déclarer  To declare
D’une seule voix  With a single voice

PART II: NIGHT

Lux Aeterna (Latin)
Lux aeterna luceat eis domine,
Requiem aeternam dona eis domine.

Let eternal light shine upon them, O Lord,
Grant them eternal rest, O Lord.

Caíoneadh (Irish)
Mo chara thu is mo chuid!
A mharcaigh an chaímh ghill,
éirigh suas a nos,
cuir ort do chulaith
éadaigh usail ghillian,
chuir ort do bhéalbhar dubh,
tarraing do lámhairní umat.
Siúd i in anrd t’fhuih; sin i do láir amuigh.

My friend and my heart’s love!
Oh Rider of the shining sword,
Arise up,
Put on your garments
Your fair noble clothes,
Don your black beaver,
Draw on your gloves.
See, here hangs your whip;
Your good mare waits without.
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PART III: DAWN

Hayom Kadosh (Hebrew)
Hayom kadosh l’Adonai eloheichem
Al titabloo v’al tivku
Hasu ki hayom kadosh
V’al tayatzayvu

Hamsáfár (Farsi)
Khoshide câmáNd sobh bár bam âfkânâd
Keykhosro rooz badeh dár jam âfkânâd
May khor ke monadi sâhârgah khyzan
Avazye âshráboo dár áyam âfkânâd
Hamsáfár!

Ey doost bia ta ghâme fárda nâkhorim
Vin yekdâm omr ra ghânimât shemorim
Fárda ke âz in dayre Kohân dârgoárim
Ba hätthezarsalegan hâmsáfârím

Today is sacred to the Lord, your God
Do not mourn and do not weep.
Be silent, for this day is sacred
Do not be sad.

The sun with its morning light the earth ensnare
The king celebrated the day with a wine so fair
The herald of dawn intoxicated would blare
Its fame and aroma, for time having not a care
Journey together!

O friend, for the morrow let us not worry
This moment we have now, let us not hurry,
When our time comes, we shall not tarry
With seven thousand-year-olds, our burden carry.

(please turn the page quietly.)
In chárkhofálák ke ma dár uo heyranim
Fanoose khyal az uo messali danim
Khoshide cheraghedano álám fanoos
Ma chon sovárim kándáro gerdanim
Ráhe khyish gozin.

**Sukla-Krsne** (Sanskrit)

Sukla-krsne gati hy ete
Jagatah sasvate mate
Ekaya yaty anavrttim
Anyayavartate punah

Yatra kale tv anavrttim
Avrttim caiva yoginah
Prayata yanti tam kalam
Vaksyami bharatarsabha

Agnir jyotir ahah suklah
San-masa uttarayanam

Tatra prayata gacchanti
Brahma brahma-vido janah.

**Kia Hora Te Marino** (Maori)

Kia hora te marino,
Kia whakapapa pounamu te moana,
Kia tere te rohirohi
Kia hora te marino
teo marino ara
mo ake tonu ake

Ka tuhoa te ra,
ka wairara, ka hinga.

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This Universal wheel, this merry-go-round
In our imagination we have found
The sun a flame in the Cosmic lantern bound
We are mere ghosts, revolving, the flame
surround.
Choose your way.

The paths of light and darkness are as
Beginningless and endless as the material
Universe— by one is liberation attained,
And by the other, rebirth.

The times during which, after passing from
This world, the Yogi are either liberated or
Reborn, I shall now describe to you, greatest
Of the Bharata.

By Fire, Light, and Day, during the fortnight
Of the waxing moon and the summer
solstice
Those who pass then from this world and
Know the Supreme shall attain the Supreme.

By Smoke and Night, during the fortnight of
The waning moon and the winter solstice,
Those yogi who pass then from this world
Will, upon reaching the illuminated moon,
be reborn.

Knowing of these different paths,
The devotee is never deluded.
Therefore, be always engaged in
devotion.

May peace be widespread,
May the sea glisten like greenstone,
And may the shimmer of light guide you
May peace be widespread,
Be widespread
Now and forever more.

Said of human life.
The sun rises to the zenith, then declines.
**Meet the Artists**

**Anonymous 4**

Four women got together for a music reading session one afternoon in the spring of 1986; they wanted to hear what medieval chant and polyphony would sound like when sung by female voices. Twenty-five years later, Anonymous 4 has performed for sold-out audiences on major concert series and at festivals throughout North America, Europe, Asia, and the Middle East; and has made 19 recordings for the harmonia mundi usa record label, selling more than two million copies.

Anonymous 4’s programs have included music from the year 1000; the ecstatic music and poetry of the 12th-century abbess and mystic, Hildegard of Bingen; 13th- and 14th-century chant and polyphony from England, France, and Spain; medieval and modern carols from the British Isles; American folksongs, shape-note tunes, and gospel songs; and works newly written for the group. Their recordings have received France’s prestigious Diapason d’Or, Classic CD’s Disc of the Year, Classic FM’s Early Music Recording of the Year, several Gramophone Editor’s Choice awards, Italy’s Antonio Vivaldi Award, and the Le Monde de la Musique’s Choc Award. The group has also twice been voted one of Billboard’s top classical artists. Anonymous 4 returned to the Billboard charts with the release of *Secret Voices* in 2011, music from the 13th-century, Spanish Codex Las Huelgas. Composers who have written for Anonymous 4 include David Lang (*love fail*, a full-evening-length work premiered in June 2012), Richard Einhorn (*Voices of Light*, an oratorio with silent film, and *A Carnival of Miracles* for vocal quartet and two cellos), John Tavener (*The Bridegroom*, for Anonymous 4 and the Chilingirian String Quartet), Peter Maxwell Davies (*A Carnival of Kings*), and Steve Reich (*Know What Is Above You*).

Anonymous 4 has recorded and toured with the Chilingirian String Quartet, fabled harpist Andrew Lawrence King, newgrass stars violinist Darol Anger and guitarist Mike Marshall, and has a new collaboration project with indie rock band the Mountain Goats, featuring songs by John Darnielle with vocal arrangements for the quartet by Owen Pallett.
Eric A. Johnson

Eric A. Johnson, D.M.A., is the director of choral activities at Northern Illinois University in DeKalb, IL, founding director of Cor Cantiamo, and is also a published composer. Choirs under his direction have performed at national, regional, and state MENC, NCCO, and ACDA conventions, and have appeared with many professional orchestras. During his tenure at NIU Dr. Johnson has collaborated with many leading composers of our time, including Morten Lauridsen, Libby Larsen, Sir John Tavener, and Jaakko Mäntyjärvi. Dr. Johnson and Cor Cantiamo are contracted with Centaur Records to record the choral music of Mäntyjarvi. Internationally he has served as a guest conductor of the Clare College Chapel Choir in Cambridge, England; taught at Makumira University in Tanzania; and directed guest choral residencies at Canterbury and Worcester Cathedrals in England. This concert marks Dr. Johnson’s second appearance with DCINY.

Geoffrey Paul Boers

Geoffrey Paul Boers is director of choral activities at the University of Washington in Seattle, where he is the Mary K. Shepman Endowed Professor of Music. Under his direction the graduate choral program at the University of Washington has developed into one of the most vibrant and innovative in the country. Mr. Boers conducts the UW Chamber Singers, the University’s premier ensemble of graduate and advanced singers. He also teaches graduate choral conducting and choral pedagogy, and serves as faculty advisor to the choral community at the University.

Mr. Boers has recently conducted programs across the U.S and Canada, with concerts in Orchestra Hall in Minneapolis, Meyerson Concert Hall in Dallas, and Benaroya Hall in Seattle. His exploration into the evolution of the conducting gesture has led new thoughts about choral conducting and teaching with regard to breath, movement, spirit, artistry, personal growth, and cultural development. Recently his work has led to the development of local choral cohorts of teachers and conductors interested in ongoing mentorship and musical development, who themselves develop programs of mentorship and learning based in these teachings. This performance marks Mr. Boers’ first appearance with DCINY.

Jonathan Griffith

An acclaimed conductor, educator and lecturer, Jonathan Griffith has led performances across North America, South America, Europe, and Asia. Dr. Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under Griffith’s artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. As the founder and music director of the Distinguished Concerts Orchestra, he also oversees DCINY’s mentoring program for conductors.

Maestro Griffith made his Carnegie Hall conducting debut in 1989 and has since conducted more than 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical
repertoire, conducting highlights include the
U.S. premieres of Karl Jenkins’ *Stabat Mater* and *Te Deum*, Sergei Taneyev’s *Upon Reading a Psalm*, Miloš Bok’s *Missa Solemnis*, Luigi Boccherini’s *Villancicos*, and Eugène Goossens’ reorchestration of Handel’s *Messiah*, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery.

His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslav Martin Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, in the Czech Republic; and the Białystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years Dr. Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina, to the People’s Republic of China, premiering Karl Jenkins’ *The Armed Man: Music for Peace*, in Beijing and Shanghai, and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers will tour Turkey in June 2013, performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul, Ankara and Eskisehir at the invitation of the TURKSOY International Organization of Turkic Culture.

Dr. Griffith received his D.M.A. in conducting from the Conservatory of Music at the University of Missouri–Kansas City, a masters in music education from Wichita State University, and a bachelor of music education from the University of Kansas.

Christopher Tin

Christopher Tin is a two-time Grammy Award–winning composer. His work covers diverse terrain from thrilling fusions of orchestral and world music, to brooding reinventions of 90s electronica, to award-winning scores for film, video games, and commercials. His debut album *Calling All Dawns* won two awards at the 53rd Annual Grammy Awards—Best Classical Crossover Album and Best Instrumental Arrangement Accompanying Vocalists for the song *Baba Yetu*. Both wins were historic; *Calling All Dawns* was the last album ever to win the Best Classical Crossover Album category, and *Baba Yetu* made history as the first piece of music written for a video game ever to be nominated for, or win, a Grammy Award.

Mr. Tin received his undergraduate education at Stanford University, studying music composition, conducting, and English literature, and also won a Fulbright Scholarship to continue his studies at the Royal College of Music in London. There, he earned a master’s of music degree with distinction, and won the Horovitz Composition Prize.

His music has been performed by many distinguished orchestras, including the National Symphony Orchestra, Hollywood Bowl Orchestra, Philharmonia, and hundreds of amateur ensembles around the world. In addition to his album work, Mr. Tin is an active composer of music for films, video games, and advertising, composing for such titles as *Civilization IV* and *X-Men 2*, and advertising clients such as Puma, Apple, Emirates Airlines, and the Gap.
Roopa Mahadevan

Roopa Mahadevan is a versatile Indian classical and contemporary vocalist. Born and raised in California, she underwent her major formative training in Carnatic (South Indian classical) vocal music under Bay Area leading vocalist Asha Ramesh (student of the late Sangeetha Kalanidhi D.K. Jayaraman). She later received a Fulbright scholarship to pursue advanced study in Chennai, India under senior guru Suguna Varadachari (student of the late Sangeetha Kalanidhi Musiri Subramania Iyer). Notably Ms. Mahadevan was a lead soloist for a track on Calling All Dawns, the 2011 Grammy Award–winning Best Crossover Classical Album. She earned her bachelor’s degree in biology as well as a master’s degree in cognitive science from Stanford University. Ms. Mahadevan now works in health care policy in New York City while firmly pursuing her classical and contemporary artistic passions.

Ron Ragin

Ron Ragin is a composer, vocalist, writer, and philanthropy professional living, loving, and working in the San Francisco Bay Area. His creative interests include music of the African Diaspora, ancestral memory, improvisational creative processes, and the development and maintenance of spiritual technologies. Mr. Ragin grew up in Perry, Georgia and received his musical training at the Saint James Christian Methodist Episcopal Church. He performed with and was musical director for Stanford Talisman, studied writing and performance with teachers such as Faith Adiele and Brenda Wong Aoki, and is a soloist on Christopher Tin’s Grammy Award–winning album Calling All Dawns.

Shayok Misha Chowdhury

Shayok Misha Chowdhury is a Bengali singer, writer, and theater director. He received his mantra, “Story comes first,” in a suburban high school theater rehearsal; he has been living his responsibility to story ever since. Mr. Chowdhury is a Fulbright and a Kundiman Fellow; his poems have appeared in Hayden’s Ferry Review, The Portland Review, Asian American Literary Review, Lantern Review, and elsewhere. He was a featured soloist on Christopher Tin’s Grammy Award–winning album Calling All Dawns, and is honored to be a part of this premiere performance. Currently Mr. Chowdhury teaches humanities and theater at Meridian Academy in Brookline, Massachusetts.

Distinguished Concerts Singers International

Performing in Act I

McHenry High School Vocal Warriors (McHenry, IL), Derek Galvicius, Director
Northern Illinois University Concert Choir (DeKalb, IL), Eric A. Johnson, Director
Sandy High Symphonic Choir (Sandy, OR), Bruce Scarth, Director
Valencia Vikings High School Concert Choir (Valencia, CA), Christine Tavares, Director

Performing in Calling All Dawns

Bel Cantare Choir (Sydney, Australia), Theo Legowo, Director
Burr & Burton Academy Vocal Music Ensemble (Manchester, VT), Julie & Neil Freebern, Directors
Mt. Vernon Senior High School Chamber Choir (Mt. Vernon, IN), Dana W. Taylor, Director
Music teachers from the New York City Public Schools
New York Festival Singers (New York, NY), Karen Spencer, Director
North Penn High School Chamber Singers (Lansdale, PA), Matthew Klenk, Director
Rock Up and Sing! (North Yorkshire, UK), Rhiannon Gayle, Director

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