



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-Krsne
Kia Hora Te Marino

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

Avery Fisher Hall

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*





Lincoln Center

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.

Queen of Heaven, rejoice, Alleluia.

For He whom you were worthy to bear,
Alleluia.

Has risen, as He said, Alleluia.

Pray for us to God, Alleluia.

Te Deum for the Empress Marie Therese

FRANZ JOSEPH HAYDN

Born 1732, in Rohrau, Austria

Died 1809, in Vienna, Austria

Note by the Aylesbury Choral Society © 2003

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





Lincoln Center

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.

The opening theme in the *Allegro*, in the traditional festive key of C major, is sung by the chorus in unison. The *Adagio* at "Te ergo quaesumus" opens with a thunderous unison C and proceeds mysteriously in C minor with the harmonies moving chromatically to stunning, if brief, effect. The final *Allegro* returns to the same cheerful mood as the first passage, concluding with a stirring double fugue on the words "In te Domine speravi." A coda-like section, distinguished by overlapping instrumental and choral phrases with syncopated rhythms, brings the piece to glorious close.

Text and Translation

Te Deum laudamus: te Dominum confitemur.

We praise thee, O God: we acknowledge thee to be the Lord.

Te aeternum patrem, omnis terra veneatur.

All the earth doth worship thee: the Father everlasting.

Tibi omnes Angeli: tibi caeli et universae potestates.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.

Tibi cherubim et seraphim, incessabili voc proclamant:

To thee Cherubin and Seraphin: continually do cry:

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Holy, Holy, Holy: Lord God of Sabaoth;

Pleni sunt caeli et terra maiestatis gloriae tuae.

Heaven and earth are full of the Majesty: of thy glory.

Te gloriosus Apostolorum chorus,

The glorious company of the Apostles: praise thee,

Te Prophetarum laudabilis numerus,

The goodly fellowship of the Prophets: praise thee,

Te Martyrum candidatus laudat exercitus.

The noble army of Martyrs: praise thee.

Te per orbem terrarum sancta confitetur Ecclesia:

The holy Church throughout all the world doth acknowledge thee:

Patrem immensae maiestatis;

The Father: of an infinite Majesty;

Venerandum tuum verum et unicum Filium;

Thine honourable, true: and only Son;

Sanctum quoque Paraclitum Spiritum.

Also the Holy Ghost: the Comforter.

Tu rex gloriae, Christe:

Thou art the King of Glory, O Christ:

Tu Patris sempiternus es Filius.

Thou art the everlasting Son: of the Father.

Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum.

When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.



Lincoln Center

*Tu, devicto mortis aculeo, aperuisti
credetibus regna caelorum.*

Tu ad dexteram Dei sedes, in gloria Patris.

Iudex crederis esse venturus.

*Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis in gloria
numerari.*

*Salvum fac populum tuum, Domine, et
benedic hereditati tuae.*

*Et rege eos, et extolle illos usque in
aeternum.*

*Per singulos dies benedicimus te: et
laudamus nomen tuum in saeculum, et in
saeculum saeculi.*

*Dignare, Domine, die isto sine peccato nos
custodire.*

Miserere nostri, Domine, miserere nostri.

*Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.*

*In te, Domine, speravi: non confundar in
aeternum.*

When thou hadst overcome the
sharpness of death: thou didst open the
Kingdom of Heaven to all believers.

Thou sittest at the right hand of God: in
the glory of the Father.

We believe that thou shalt come: to be
our Judge.

We therefore pray thee, help thy servants:
whom thou hast redeemed with thy
precious blood.

Make them to be numbered with thy
Saints in glory everlasting.

O Lord, save thy people, and bless thine
heritage.

Govern them, and lift them up for ever.

Day by day: we magnify thee: and we
worship thy Name: ever world without
end.

Vouchsafe, O Lord: to keep us this day
without sin.

O Lord, have mercy upon us: have mercy
upon us.

O Lord, let thy mercy lighten upon us: as
our trust is in thee.

O Lord, in thee have I trusted: let me
never be confounded.

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



Lincoln Center

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
Utuo koe, 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





Lincoln Center

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)

*Vou soltar meu gado
Vou deitar no pasto
Vou roubar a cena
Vou 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



Lincoln Center

*Vida é sempre certa
E eu não temo a minha
Se é pra vir, que venha*

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

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

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

*Mon sort, mon sang
M'emmène
Au fond
Des ténèbres
Malgré ma peur
D'y renoncer
J'avance
Pour me soulever
Au moment
De vérité
Faut pas nous soumettre
Faut pas disparaître*

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

*Tes frères et tes amis
Nous retrouvent dans la nuit
Tous ensemble dans le coup
Viens nous rejoindre dans la rue*

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

*Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix
Prenons courage*

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.)



Lincoln Center

*Des aéroports
Aux cathédrales
Des hommes des femme
Nous sommes l'égal
En pèlerinage
Vers nos destins (vehr)
Joignons les mains*

From airports
To cathedrals
Men and women
Are all equally
In pilgrimage
Toward our destinies
Let us join hands

*Des sales prisons
De villes sans nom
Des salles sacrées
Aux tours d'argent
Sur tous les fronts
Au même moment
Sonons l'éveil*

From foul prisons
From nameless cities
From sacred rooms
In silver towers
On every front
All at once
Let us sound the wake-up call

*En lutte constante
Nos voix s'unissent
Nos pas s'entendent
Dans les coulisses
Sans peur ni haine
Ces jours qui viennent
Entrons sur scène*

In constant struggle
Our voices unite
Our steps are sounding
Behind the scenes
With neither fear nor hate
These coming days
Let us take the stage

*Rassemblons-nous
Au même moment
Nos mille visages
Sur un écran
Pour déclarer
D'une seule voix*

Let us gather
At the same time
Our thousand faces
On one screen
To declare
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.

Caoineadh (Irish)

*Mo chara thu is mo chuid!
A mharcaigh an chlaímh ghil,
éirigh suas anois,
cuir ort do chulaith
éadaigh uasail ghlain,
chuir ort do bhéabhar dubh,
tarraing do lámhainní umat.
Siúd í in airde t'fhuip;
sin í 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.





Lincoln Center

*Buail-se an bóthar caol úd soir
mar a maolóidh romhat na toir,*

*mar a gcaolóidh romhat na sruth,
mar a n-umhlóidh romhat mná is fir...*

Hymn do Trójcy Świętej (Polish)

*Już słońce wschodzi ogniste
Ty jedność światło wieczyste
W sercach naszych, Trójco Święta
Rozlej miłość niepojętą
Ciebie my zrana wielbimy
Ciebie wieczorem prosimy
Racz to sprawić byśmy Ciebie
Z Świętymi chwalili w niebie.
Ojcu razem i Synowi
Świętemu także duchowi
Jak była, tak niechaj wszędzie
Wieczna chwala zawsze będzie.
Amen*

Strike eastward on the narrow road
For the bushes will bare themselves
before you,
For the streams will narrow on your path,
For men and women will bow themselves
before you...

The blazing sun is rising
You are the unity, eternal light
In our Hearts, Holy Trinity
Spread the inconceivable love
We adore you in the morning
We beg you in the evening
Bring us to you
With the Saints in heaven adored.
Together Father and Son
And the Holy Spirit
As there was, and ever will be
Eternal Glory, always and forever.
Amen

PART III: DAWN**Hayom Kadosh (Hebrew)**

*Hayom kadosh l'Adonai eloheichem
Al titabloo v'al tivku
Hasu ki hayom kadosh
V'al tayatzayvu*

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.

Hamsáfár (Farsi)

Khorshide cámánđ sobh bár bam áfkánád

Keykhosro rooz badeh dár jam áfkánád

*May khor ke monadi sáhárgah khyzan
Avazye áshráboo dár áyam áfkánád*

Hamsáfár!

*Ey doost bia ta gháme fárdá nákhórim
Vin yekdám omr ra ghánimát shemorím
Fárdá ke áz in dayre Kohán dárđoárim
Ba háfthezarsalegan hámsáfárim*

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.)





Lincoln Center

*In chárkhofálák ke ma dár uo heyranim
Fanoose khyal áz uo messali danim
Khorshide cheragh-dano alám fanoos
Ma chon sovárim kándáro gerdanim*

Ráhe khyish gozin.

Sukla-Krsne (Sanskrit)

*Sukla-krsne gati hy ete
Jagatah sasvate mate
Ekaya yatya 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.*

*Dhumo ratris tatha krishnah
Aan-masa daksinayanam
Tatra candramasam jyotir
Yogi prapya nivartate.*

*Naite srti partha janan
Yogi muhyati kascana
Tasmat sarveshu kaleshu
Yoga-yukto bhavarjuna.*

Kia Hora Te Marino (Maori)

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

*Ka tuhoa te ra,
ka wairara, ka hinga.*

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.



Lincoln Center

*Hutia te rito,
Hutia te rito o te harakeke.
Kei hea te komako e ko?
Ki mai ki ahau
He aha te mea nui i te ao?
Maku e ki atu e,
He tangata (katoa), he tangata, he tangata
ei!*

*Tihei mauri ora
A whiti whano hara mai te toki,*

humie e hui e taiki e!

Pull out the centre,
Pull out the centre of the flax plant,
Where will the bellbird sing?
I ask myself
What is the greatest thing in the world?
My answer is,
(All) the people, the people, the people!

The first breath we take.
Bind the entire flesh of our group
and bring it into force like the axe.
Gather, gather and go forward!

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.

Lincoln Center



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 Mäntyjärvi. 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.

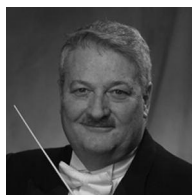


Geoffrey Paul Boers

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

Lincoln Center

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' reorch-estration 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; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pregensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra, in the Czech Republic; and the Bialystok 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 Horowitz 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.



Lincoln Center

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*

DCINY thanks its kind sponsors and partners in education:

VH1 Save the Music; Education Through Music; High 5; and Artist Travel Consultants.





Lincoln Center

Performing Arts Partners

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

Shweta Akolkar	Anne D'Olivo	Dana Henning	Olivia Martin
Kathryn Anderson	Joseph Domino	Rosita Himawan	Emma May
Brittany Anderson	Angela Donato	Gracie Holmes	Hillary May
Chelsea Aubert	Ceridwen Driskill	Blake Horsfall	Elaine McAleese
Morgan Avera	Cassie Duschane	Julie Horsfield	Hannah McCarty
Kiana Avlon	Linnea Duvall	Nina Houser	Mihcal McClelland
Alexa Backanen	Helen Eastwood	Sydney Howell	Adam McCloud
Christina Baer	Jack Eld	Michelle Huff	Kelley McCloud
Savannah Rose Baird	Lily Elorzczak	Gail Rhiannon	Jenna McDonnell
Harley Ballard	Aiyana Emsun	Humphries	Jacqueline McGrory
Amanda Bauman	Andrew Evans	Katlynn Hunt	Steven McReynolds
Victoria Bennett	Alexandra Kay Fairman	Sandra Hutchins	Matthew Meador
Alan Berghuis	Giulla Faretta	Michael Inemer	Alexander Medoff
Matthew Bermudez	Susan Elizabeth Findlay	Eric Johnson	Christy Metz
Alison Best	Sue Fink	Anissa Johnson	Melissa Middlemiss
Victoria Biller	William Fish II	Olivia-Dallas Johnson	Emily Milliron
Andrea Blanchet	Michelle Fleishman	Haley Jones	Jeffrey Millionig
Lauren Borchart	Kendal Jill Flood	Joan Jones	Fumika Miyamoto
Janet Bowman	Kiara Foley	Frances Mary Julian	Weston Muench
Jacob Brame	Brittany Forgette	Brandon Kaminski	Catalina Nasello
Helen Marie Broadbent	Jaclyn Fowler	Hannah Karzin	Sarah Jane Nayler
Samantha Brooks	Julie Fox	Tessa Kaye	Tracy Nerpel
Hallie Browne	Deanna Frances	Jennifer Mary Kelly	Rachel Null
Carolyn Bruno	Erika Frank	Caelan Kern	Chris Null
Daniel Bunker	Julie Freebern	Autumn Kertz	Paige Nutter
Taylor Burden	Neil Freebern	Fred Kim	Robertus Imam
Dakota Burke	Ali Friedman	Matthew Klenk	Santoso Oei
Jennifer Burns	Ryan Fry	Zach Klindworth	Maria Widiyamanta
Alexander Buyser	Melissa Fuhr	Kaycee Klipp	Santoso Oei
Isaak Carlton	Victoria Fulton	Julia Knight	Hae-jun Oh
Evann Carter	Andrew Funk	Alexander Koehler	Zoe Oketch-Oduwo
Jon-Luc Cayabyab	Jeremy Funk	William Kouris	Katherine Olsen
Michella Chancellor	Samantha Funk	Kelly Kratz	Raelene Olsen-Smith
Alison Chapman	Derek Galvicius	Sydney Krenzberger	Jared Ortega
Han Chen	Daniel Galway	Michaela Langlois	Sophia Oyler
Shannon Choi	Erin Garman	Samantha Lasko	Matthew Pace
Shane Christian	Ashabel Gatchell	Katharine Lauffer	Isabella Pagano
Tori Clark	Marissa Gerlich	Go Theodorus Legowo	Jennifer Page
Christine Coen	Gina Giamalva	Cecelia Lentz	Emma Pannier
Alison Corr	Kyle Gibbs	Tom Lewis	Claudia Pasche
Anthony Cabbage	Kimberly Gomez-Ruelas	Kayly Lewis	Erica Patterson
Catherine Elizabeth	Abaigeal Grant	Jesslyn Linanto	Serena Payton
Culligan	Elijah Gray	Emma Linder	Kethleen Peterson
William Czeck	Vivienne Gregory	Natalie Lloyd	Blair Pina
Ryan Darbro	Jaclyn Griffin	Christine Loftus	Brittany Pitzer
Fransiska Darmawan	Caitlin Gross	Lauren Maisie Jade	Bryce Plumondore
Karen Jane Davill	Caitlyn Grubich	Loftus	Hannah Popov
Melanie Davis	Marshall Hadley	Lauren Lopez	Hannah Porcellino
Michelle Louise	Cristobal Hall-Ramos	Breanna Losson	Pascal Portney
Dawson	Sheila Anne Hancox	Mackenzie Powell	Lindsay Powell
Camille Day	Arielle Hanna	Courtney Lynch	Marshall Powers
Abigail Day	Jacqueline Hannan	Ingrid Lyte	Reza Pragono
Jeremy Day	Madelaine Hansen	Raven Macklin	Patrick Price
Jillian Deakin	Hollyanne Hanson	Ali Mancina	Emma Prickett
Austin Denning	Katie Harris	Thomas Mann	Lillian Purich
Steven Depolis	Sara Harris	John Reginald Manning	Audrey Putnam
Lucy Dharmawan	Wendy Harrison	Margaret Caroline	Rebecca Radtke
Pamela Joan Dingwall	Minghao He	Manning	Nick Ragano
Christina Ditore	Carol Head	Yvonne Clare Manning	Intan Sri Rahayu
Allison Ditzig	Samuel Helzer	Dan Marino	Amy Rasmussen





Lincoln Center

Christine Ravard	Setijadi	Sarah Stinson	Olivia Ulmen
Katie Re	Grace Shanks	Aimee Stuart	Jessica Vadney
Ann Gillian Heather Richards	Erin Louise Sharp	Margaretha Susanti	Kuhoo Verma
Quin Rogers	Lynne Amanda Sharp	Hannah Swigert	Riana Vincent
Chloe Rosen	Emily Shaw	Emily Tapley	Andrew Voelker
Sara Rowe	Yumi Shin	Nick Tasker	Stephanie Wagner
Caylee Rushing	Juliette Shipp	Christine Tavares	Katie Wahl
Skye Rutherford	Emily Shundo	Dana Taylor	Michael Walsh
Erica Sabiniano	Jackson Simpson	Kyra Taylor	Fiona Kathryn Walton
Jeremy Sacramento	Ginny Marcella Singgih	Cory Taylor	Lorna Jane Warburton
Ariana Sahagun	Connor Smith	Claire Thompson	Brett Warden
Ashlyn Sanders	Kimberlee Smith	Eric Thompson	Jake Wassermann
Paulaine Sano	Rachel Slowik	Claire Samantha Thompson	Paul Whitsitt
Mathias Wicaksana Santoso	Alan Smithee	Ashley Thota	Olivia Wigman
Bruce Scarth	Trent Snyder	Anthea Janet Tinson	Cassidy Williams
Sierra Schempp	Anastasia Hertanti	Michael Tjaden	Sara Wimmer
Catherine Schilling-Murphy	Soeriyadi	Nicole Tolentino	Olivia Wimmer
Albert Schuitema	Patrick Spallinger	Nicole Tolentino	Abigail Winters
Liz Schwartz	Rebecca Spicher	Caroline Tolliver	Abigail Wojcik
Mathew Seifert	Maddie Spivek	Stephanie Tommaso	James Woodard
Ridwan Setiawan	Micheal Stephens-Emerson	Camille Torrente	Lesley Ann Worrall
Eki Jaya Sasmita	Rachel Stevens	Zachary Travis	Lijia Xie
	Jennifer Stewart	Bobby Truong	Texas Young-Shadis
	Kristina Stidham	Jess Turner	Michael Zawacki
		Kaitlyn Turner	Kevin Zheng

The Performing Arts Partners list includes names supplied by choral directors as of March 25, 2013. Any questions regarding missing or misspelled names should be addressed to the individual directors.

Distinguished Concerts International New York

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 more than 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, call 212.707.8566, or email Concerts@DCINY.org.

DCINY Administrative Staff

Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder, Artistic Director and Principal Conductor*
Danuta Gross, *Director of Finance and Administration*
Jeffery R. Thyer, *Associate Director of Program Development*
Kevin Taylor, *Program Development*

Jason Mlynek, *Program Development*
Matthew Oltman, *Program Development*
Andrea Macy, *Marketing & Promotions*
Kelly Koenig, *Graphic and Web Design*
Edmundo Montoya, *Production Manager*
Jillian Nulton, *Artist Liaison*
Lynn Tsai, *Concert Operations Associate*
Laura Toppi, *Concert Operations Assistant*
Heather Cloud, *Program Development Assistant*

For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 x316.

Upcoming 2013 DCINY Concerts

Tuesday Evening, May 21, 2013, at 8:00
Stern Auditorium/Perelman Stage, Carnegie Hall

Caleb Chapman's Crescent Super Band

Caleb Chapman, *Director*
Featuring special guest David Sanborn
Also featuring the Voodoo Orchestra and La Onda Caribena

Dates, repertoire, and artists subject to change. For a full season listing, visit www.DCINY.org.

