Sunday Evening, May 25, 2014, at 7:00

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

presents

Celebration & Reflection, Part 1
DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

WOLFGANG AMADEUS MOZART Mass in C Major, K.317 (“Coronation Mass”)
   I. Kyrie
   II. Gloria
   III. Credo
   IV. Sanctus
   V. Benedictus
   VI. Agnus Dei

AIMEE BECKMANN-COLLIER, DCINY Debut Conductor
RACHEL E. COPELAND, Soprano
RACHEL ARKY, Mezzo-soprano
SHAWN MLYNEK, Tenor
JEREMY GALYON, Bass

Intermission

BRADLEY ELLINGBOE Star Song (World Premiere - Orchestral Version)
   I. We Are Made of Star Stuff
   II. Music
   III. Ring Out, Ye Crystal Spheres
   IV. Symphony of the Heavens
   V. O Pastor Animarum
   VI. Take Me By The Hand
   VII. Looking at the Stars
   VIII. Everyone Sang
   IX. The Song of the Stars
   X. Kadosh Adonai
   XI. Questions About Angels
   XII. The Mystic Trumpeter

BRADLEY ELLINGBOE, Guest Conductor
DANN COAKWELL, Tenor

Please hold your applause until after the last movement.

We Want To Hear From You!
Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook!
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Avery Fisher Hall Please make certain your cellular phone, pager, or watch alarm is switched off.
Notes on the Program

Mass in C Major, K.317
("Coronation Mass")
WOLFGANG AMADEUS MOZART

Mozart’s Mass in C Major—nicknamed “Coronation” because it is thought that this work was performed for a coronation in Prague, either that of Leopold II in 1791 or Franz II in 1792—was written in 1779 and was most likely premiered on Easter Sunday in the Salzburg Cathedral. Mozart had recently returned from a trip to Paris and Mannheim and was greatly influenced by the dynamic contrasts of which the orchestra in the latter city was capable. He explored such contrasts, as well as rapid shifts between major and minor tonalities, in this Mass, which was the first of his sacred works to be published.

—Program note by Aimee Beckmann-Collier

Star Song
BRADLEY ELLINGBOE

I have been pondering the idea that “everything vibrates” for quite awhile. We know sound vibrates; we can hear those vibrations—though our human ears do not allow us to hear all sounds—but light also vibrates, as do the atoms that make up this program. What if we could hear those vibrations, too? Would they be musical?

The poets of the Age of Enlightenment talked about “the music of the spheres.” This was the idea that the moons revolve around the planets and the planets wheel around the stars and everything works together in perfect harmony. What if we could hear that harmony?

Nothing in the universe can be added or subtracted. Atoms and molecules combine, and eventually the things they make decay and change into new things, but the atoms are always there. The atoms that make you and me and the stars themselves are immeasurably old. They were something before they were us, and they will be something else after we are gone. The stars—and the atoms we share—were my muse. This is the central premise of Star Song. It is a big concept, and something I have pondered for a long time and probably always will, until the atoms that comprise me are off being something else.

The 11 poems that comprise Star Song are undeniably great. They say, better than I ever could, what it is I mean to express. I compare these poems to great paintings. Yet even a masterpiece can be enhanced by how it is framed. My contribution, then, has been to assemble these texts, which represent different eras and peoples and belief systems, but all of which wrestle with the idea of the music of the spheres. I then “framed” these texts with music of varied styles, in hopes of bringing out the “colors” of each poem. It is my wish that you will find something in Star Song that resonates within you this evening.

—Program note by Bradley Ellingboe
Lincoln Center

Texts and Translations

Mass in C Major, K.317 ("Coronation Mass")
WOLFGANG AMADEUS MOZART

I. Kyrie

Kyrie eleison. Lord have mercy.
Christe eleison. Christ have mercy.
Kyrie eleison. Lord have mercy.

II. Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Glory to God in the highest,
And on earth peace to men of good will.
We praise you, we bless you.
We adore you, we glorify you.
We give thanks to you for your great glory.
Lord God, heavenly King, God the Father almighty.
Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father,
You who takes away the sins of the world, have mercy on us.
You who takes away the sins of the world, hear our prayers.
You who sits at the right hand of the Father, have mercy on us.
For you alone are holy, You alone are Lord.
You alone, Jesus Christ, are most high.
Together with the Holy Spirit, in the glory of God the Father.
Amen.

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.

I believe in one God,
the Father almighty,
creator of heaven and earth,
and all things seen and unseen.
And in one Lord,
Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.

Please turn the page quietly.
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de coelis.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.

Crucifixus etiam pro nobis sub  
Pontio Pilato:  
passus, et sepultus est.

Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria judicaretur vivos et mortuos.  
Cujus regni non erit finis.

Et in Spiritum Sanctum,  
Dominum et vivificantem:  
Qui ex Patre Filioque procedit.  
Qui cum Patre, et Filio simul adoratur  
et conglorificatur:  
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam  
et apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
et vitam venturi saeculi.  
Amen.

IV. Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.
V. Benedictus

_Benedictus qui venit in nomine Domini._
_Osanna in excelsis._

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

VI. Agnus De

_Agnus Dei, qui tollis peccata mundi,_
_miserere nobis._
_Agnus Dei, qui tollis peccata mundi,_
_dona nobis pacem._

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

**Star Song**
BRADLEY ELLINGBOE

I. We Are Made of Star Stuff  (orchestral introduction)

II. Music  (Tenor solo)
_Text: “Music,” by Juhan Liiv (1864–1913), from Snow Drifts, I Sing, Ed. Jüri Talvet
Translation: Jüri Talvet and H. L. Hix (Guernica Editions, 2013)

It must be somewhere, the original harmony,
 somewhere in great nature, hidden.
Is it in the furious infinite,
in distant stars’ orbits,
is it in the sun’s scorn,
in a tiny flower, in treegossip,
in heartmusic’s mothersong
or in tears?

It must be somewhere, immortality,
somewhere the original harmony must be found:
how else could it infuse
the human soul,
that music.

III. Ring Out, Ye Crystal Spheres  (Mixed chorus _divisi_)
_Text: John Milton (1608–74)

Ring out, ye crystal spheres,
Once bless our human ears,
(If ye have power to touch our senses so)
And let your silver chime
Move in melodious time;
And let the bass of heaven’s deep organ blow,
And with your ninefold harmony
Make up full consort to the Angel-like symphony.

_Please turn the page quietly._
IV. Symphony of the Heavens  (Tenor recitative)
Text: John Milton

Aristotle imputed this symphony of the heavens, this music of the spheres, to Pythagoras. But Pythagoras alone of mortals is said to have heard this harmony.

If our hearts were as pure, as chaste, as snowy as his, our ears would resound and be filled with that supremely lovely music of the wheeling stars.

V. O Pastor Animarium  (Women’s chorus)
Text: St. Hildegard (1098–1179)

O Pastor animarum, et o prima vox perquam omnes create sumus, nunc tibi, tibi placeat, ut degneris nos liberare de miseriis et languoribus nostris.

O Shepherd of souls, and O first voice through which we all were created, now to you, to you may it give pleasure and dignity to liberate us from our miseries and feebleness.

VI. Take Me By the Hand  (Mixed chorus)
Text: Rainer Maria Rilke (1875–1926), Translation: B.R.E.

Prends-moi par la main; c'est pour toi si facile, Ange, tu es le chemin même en étant immobile.

Take me by the hand; it’s so easy for you, Angel, for you are the road even while being immobile.

J'ai peur, vois-tu, que personne ici ne me cherche davantage; moi, de ce que l'on donne, je n'ai pu en faire usage,
alors ils m'ont délaissé. D'abord la solitude m'a charmé comme un prélude, mais tant de musique m'a blessé.

I'm afraid, you see, that no one here will look for me again; for that which I'd been given I could not make use of, so they abandoned me. At first the solitude charmed me like a prelude, but so much music wounded me.

VII. Looking at the Stars  (Tenor arioso)
Text: Vincent van Gogh (1853–90)

Looking at the stars always makes me dream, as simply as I dream over the black dots representing towns and villages on a map.

Why, I ask myself, shouldn’t the shining dots of the sky be as accessible as the black dots on the map of France?
VIII. Everyone Sang  (Mixed chorus *divisi*)
Text: Siegfried Sassoon (1886–1967)

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on—on—and out of sight.

Everyone’s voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away—O but Everyone
Was a bird; and the song was wordless; the singing will never be done.

IX. The Song of the Stars  (Men’s chorus)
Text: Traditional Algonquin

We are the stars that sing,
We sing with our light;
We are the birds of fire,
We fly over the sky.
Our light is a voice;
We make a road for the spirits;
For the spirits to pass over.
Among us are three hunters
Who chase a bear.
There never was a time
They were not hunting.
We look down upon the mountains
This is the song of the stars.

X. Kadosh Adonai  (Two-part mixed chorus and tenor solo)
Text: Traditional Hebrew, *Translation*: Cantor B. Finn (b. 1955)

\[ \begin{align*}
N’kadeish et shim’cha ba’olam \\
k’sheim sh’makdishim oto \\
bish’mei marom kakatuv al yad \\
n’viecha v’kara ze el ze v’amar.
\end{align*} \]

We sanctify Your name on earth,
even as all things to the end of time and space
proclaim Your holiness and in the words of the prophet we sing.

*Please turn the page quietly.*
XI. Questions About Angels  (Tenor solo)

Text: Billy Collins (b. 1941), Questions About Angels

Of all the questions you might want to ask about angels, the only one you ever hear is how many can dance on the head of a pin.

No curiosity about how they pass the eternal time besides circling the Throne chanting in Latin or delivering a crust of bread to a hermit on earth or guiding a boy and girl across a rickety wooden bridge.

Do they fly through God’s body and come out singing? Do they swing like children from the hinges of the spirit world saying their names backwards and forwards? Do they sit alone in little gardens changing colors?

What about their sleeping habits, the fabric of their robes, their diet of unfiltered divine light? What goes on inside their luminous heads? Is there a wall these tall presences can look over and see hell?

If an angel fell off a cloud, would he leave a hole in a river and would the hole float along endlessly filled with the silent letters of every angelic word?

If an angel delivered the mail, would he arrive in a blinding rush of wings or would he just assume the appearance of the regular mailman and whistle up the driveway reading the postcards?

No, the medieval theologians control the court. The only question you ever hear is about the little dance floor on the head of a pin where halos are meant to converge and drift invisibly.

It is designed to make us think in millions, billions, to make us run out of numbers and collapse into infinity, but perhaps the answer is simply one: one female angel dancing alone in her stocking feet, a small jazz combo working in the background. She sways like a branch in the wind, her beautiful eyes closed, and the tall thin bassist leans over to glance at his watch because she has been dancing forever, and now it is very late, even for musicians.
XII. The Mystic Trumpeter (Mixed chorus *divisi* and tenor solo)

Text: Walt Whitman (1819–92)

Now trumpeter for thy close,
Vouchsafe a higher strain than any yet,
Sing to my soul, renew its languishing faith and hope,
Rouse up my slow belief, give me some vision of the future,
Give me for once its prophecy and joy.
O glad, exulting, culminating song!
A vigor more than earth's is in thy notes,
Marches of victory—man disenthral’d—the conqueror at last,
Hymns to the universal God from universal man—all joy!
A reborn race appears—a perfect world, all joy!
Women and men in wisdom innocence and health—all joy!
Riotous laughing bacchanals fill’d with joy!
War, sorrow, suffering gone—the rank earth purged—nothing but joy left!
The ocean fill’d with joy—the atmosphere all joy!
Joy! joy! in freedom, worship, love! joy in the ecstasy of life!
Enough to merely be! enough to breathe!
Joy! Joy! All over joy!

Meet the Artists

AIMEE BECKMANN-COLLIERS
DCINY Debut Conductor

Aimee Beckmann-Collier is professor of conducting and director of choral studies at Drake University in Des Moines, Iowa. She is a frequent clinician, adjudicator, and guest conductor for high school and college choral festivals, contests, and All-States through the country. Drake ensembles under her leadership have performed at Carnegie Hall and major venues in England, Austria, Italy, Germany, Ireland, Wales, and the Czech Republic, as well as for conferences of the American Choral Directors Association. In 2013 she appeared as guest conductor and clinician at Minzu University in Beijing.

Dr. Beckmann-Collier has served ACDA in a variety of capacities, including as president of the Iowa Choral Directors Association and editor of its quarterly publication, president of ACDA’s North Central Division, chair of North Central ACDA conferences in 2012 and 1992, and editor of North Central ACDA’s quarterly publication. Her articles on a variety of topics have appeared in the *Choral Journal* and the *Music Educators Journal*. She is chair of the Iowa Comprehensive Musicianship Project, a mastery teaching program for music educators.

A graduate of Saint Mary's College, Notre Dame, Indiana, which recently presented her with its Distinguished Alumna Award, Dr. Beckmann-Collier received master’s and doctoral degrees in choral conducting from the University of Iowa where she studied with Don Moses. She is the recipient of Drake University's Madelyn Levitt Award for Distinguished Community Service, the University's Stalnaker Lecturer designation, the Iowa Music Educators Association Distinguished Service Award, the National Federation Interscholastic Music Association Outstanding Music Educator Award, and ACDA's Weston Noble Lifetime Achievement Award.
Lyric coloratura soprano Rachel E. Copeland continues to receive acclaim as a thriving young artist, combining her crystalline voice with her compelling and energetic stage presence. Highlights of Ms. Copeland’s career include her Severance Hall debut with Apollo’s Fire singing Mozart’s Queen of the Night, Frasquita in Carmen (San Diego and North Carolina Opera), Micaela in Peter Brook’s La Tragédie du Carmen (Indianapolis Opera), as well as the roles of Juliette in Gounod’s Romeo et Juliette, Musetta in Puccini’s La bohème, Lucia in Donizetti’s Lucia di Lammermoor, and Zdenka in Strauss’ Arabella. Ms. Copeland is currently on the voice faculty at East Carolina University.

Mezzo-soprano Rachel Arky, whose “expressive phrasing and fine sound” are coupled with an “endearing” and “convincing” stage presence, was recently seen as Berta (Il barbiere di Siviglia) and Lady in Waiting (Macbeth) at Palm Beach Opera, where she was a Young Artist during the 2013–14 season. This past year, Ms. Arky was a finalist in a number of prestigious competitions, including the Marcello Giordani Foundation Voice Competition (for which she also won an Encouragement Prize), the Mario Lanza Institute Scholarship Competition, and the New Jersey Verismo Opera Competition. Ms. Arky currently resides in New York City and is represented by Wade Artist Management.

Tenor Shawn Mlynek has been gaining attention for the beauty of his voice as well as his “clear diction and expressive delivery” (Dallas Morning News). His 2013–14 engagements include debuts with the Dallas Chamber Symphony (tenor soloist, Britten’s Serenade for Tenor, Horn, and Strings), Cincinnati Early Music Festival (title role, Monteverdi’s L’Orfeo), and the Indianapolis Opera (title role cover, Albert Herring). Mr. Mlynek returns to Cincinnati Chamber Opera (Cecco, Il Mondo Della Luna) and will join Utah Festival Opera/Musical Theatre as a festival artist for the summer. His previous roles include Acis in Acis and Galatea and the Evangelist in a staged St. Matthew Passion, as well as a recital debut with the Toronto-based concert series Nocturnes in the City. Visit shawnmlynek.com for more information.

Applauded for his “robust and charismatic performances” (San Francisco Chronicle), Jeremy Galyon continues to impress audiences and critics alike. During the 2013–14 season he appears with the Columbus (OH) Symphony Orchestra in Mozart’s Requiem, the Orquesta Sinfónica Nacional de México and Orquesta Sinfónica de Xalapa performing...
Verdi’s *Requiem*, Cedar Rapids Opera Theatre as Zuniga in *Carmen*, and Syracuse Opera in a new production and commercial recording of David Lang’s *The Difficulty of Crossing a Field*. He has performed with the Metropolitan Opera in productions of *Billy Budd*, Gianni Schicchi, Ernani, Madama Butterfly, Nabucco, Queen of Spades, Rigoletto, Der Rosenkavalier, and Tosca.

**BRADLEY ELLINGBOE**  
Composer and Conductor

Bradley Ellingboe is director of choral activities at the University of New Mexico. He has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar, and teacher. As a choral conductor he has led festival choruses in 40 states and 14 countries. He made his operatic conducting debut in December 2011, leading the world-premiere of Stephen Paulus’ opera *Shoes for the Santo Niño* in a joint production by the Santa Fe Opera and the UNM. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmuth Rilling, and Sir David Willcocks. Mr. Ellingboe has more than 130 pieces of music in print, including the *Requiem* for chorus and orchestra, which has been performed more than 300 times in this country and Europe. His newest work, *Star Song*, was premiered in December 2013. *Star Song* will have its European debut (London, Oxford, Bath) in July 2014. For his scholarly work in making the songs of Edvard Grieg more accessible to the English-speaking public, Mr. Ellingboe was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni Association named him Faculty of the Year in 2008.

**DANN COAKWELL**  
Tenor

Dann Coakwell, tenor, has performed as a soloist internationally and nationally under such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, Matthew Halls, and Craig Hella Johnson. He has appeared multiple times at Carnegie Hall, and with organizations such as Bachakademie Stuttgart in Germany, Philharmonia Baroque Orchestra in San Francisco, and the Oregon Bach Festival. Mr. Coakwell can be heard as a soloist on the 2009 Grammy Award-nominated album, *Conspirare: A Company of Voices*, and on *The Sacred Spirit of Russia*, on the Harmonia Mundi record label. For more information, visit danncoakwell.com.

**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 performer and audience experiences. 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 DCINY.org.
Distinguished Concert Singers International

Performing in Mass in C Major, K.317 ("Coronation Mass")
The Drake University Choir (IA), Aimee Beckmann-Collier, Director
Lawrence Free State High School Chamber Ensemble (KS), Hilary Morton, Director
Linn-Mar High School Choir (IA), Robert Anderson, Director
And individuals from around the globe

Performing in Star Song
Albuquerque Festival Singers (NM), Bradley Ellingboe, Director
Caliente Community Chorus (NM), Virginia Nickels-Hircock, Director
Chino Valley Varsity Choir (AZ), M. Dee Wilkins, Director
First United Methodist Church Chancel Choir (NM), John R. Fuss, Director
Moriarty High School Messengers (NM), Penny Voss, Director
Piedra Vista High School Choir (NM), Virginia Nickels-Hircock, Director
Ridgefield Crystal Lake Presbyterian Church Adult Choir (IL), Sherri Dees, Director
Trinity Chancel Choir and Friends (VA), Carol Feather Martin, Director

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

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Debbie Cooper
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Sandy Correia
Alex Daniels
Emily De Jong
Sara Dean
Sheri Dees
Ethan Delora
Joe Dennis
Carol Dolan
Barbara Dolmon
Taylor Donaldson
Adam Dooley
Martin Doviak
Sam Dowell
Cole Dreisner
Chelsea Dubczak
Bradley Dudyne
Amy Duong
Elizabeth Dwyer
Charles Eaton
Philip Eaton
Parkers Edwards
Paula Ekstrom
Sarah Elliott
Kimberly Elliott
Judith Eltman
Olivia Embrey
Karen Erickson
Kit Ersfeld
Kay Fancher
Anna Faust
Carol Feather Martin
Eric Ferring
John Ferris
Mary Finch
Ashley Flores
Tom Florian
Rebecca Floyd
Sydney Ford
Krista Foster
Matt Foster
Sheniah Foutz
Ryan Frank
Judith Fulp-Eickstaedt
Martha Fulp-Eickstaedt
John Fuss
Karen Fuss
Katie Galliart
Sean Galligan
Sara Galloway
J.ean Galloway
Dominic Garcia
Hannah Gardner
Emily Garwthaite
Danielle Gerlach
Kelly Gerlich
Vanessa Gilbert
Patrick Gilpin
David Glauner
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Shannon Goldrick
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The Performing Arts Partners list includes names supplied by choral directors as of April 28, 2014. Any questions regarding missing or misspelled names should be addressed to the individual directors.
Lincoln Center

DCINY Administrative Staff

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director and Principal Conductor
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Jeffery R. Thyer, Director of Program Development
Kevin Taylor, Program Development
Jason Mlynak, Program Development
Matthew Oltman, Program Development
Andrea Macy, Marketing & Promotions
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Laura Toppi, Concert Operations
Karen Cohn, Website and Graphics
DeAnna Choi, Finance and Accounting
Emily Nelson, Program Development Assistant
Joshua Grace, Program Development Assistant
Maria Braginsky, Program Development Assistant

For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or (212) 707-8566 x 316.

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

2014 DCINY Concert and Artist Series

Please join us for one of our other events:

Monday Evening, May 26, 2014 at 7:00
Alice Tully Hall, Lincoln Center
CELEBRATION & REFLECTION, PART II
René Clausen, Composer and Conductor Laureate
Bob Chilcott, Composer and Conductor
Featuring Distinguished Concerts Orchestra and Singers International
Clausen: Festival Te Deum (World Premiere; Commissioned by the DCINY Premiere Project)
Chilcott: Requiem

Sunday Afternoon, June 8, 2014 at 2:00
Stern Auditorium / Perelman Stage, Carnegie Hall
BLUEGRASS & GRAY: SOUNDS OF AMERICANA
Jefferson Johnson, DCINY Debut Conductor
Michael Adelson, DCINY Debut Conductor
Carol Barnett, Composer-in-Residence
John Purifoy, Composer-in-Residence
With Special Guest: Dailey & Vincent
Featuring Distinguished Concerts Orchestra and Singers International
Barnett: The World Beloved: A Bluegrass Mass
Purifoy: The Chronicles of Blue and Gray (New York Premiere)

Saturday Evening, June 14, 2014 at 7:00
Alice Tully Hall, Lincoln Center
DREAM A BETTER WORLD… IGNITE THE SPIRIT
Lincoln Gospel Choir with Special Guests Tonia Hughes, Darnell Davis, and the Remnant
Darcy Reese, Director

Sunday Afternoon, June 22, 2014 at 2:00
Stern Auditorium / Perelman Stage, Carnegie Hall
UNDER THE WESTERN SKY
Cristian Grases, DCINY Debut Conductor
Music for Treble Voices, including the world premiere of a new Latin American–inspired setting of the Gloria composed by Grases
Featuring Distinguished Concerts Orchestra and Singers International
Michael Huff, Director
Utah Voices

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