Sunday Afternoon, March 30, 2014, at 2:00

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

presents

Defying Gravity: The Music of Stephen Schwartz and Eric Whitacre

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
ERIC WHITACRE, Composer and Conductor
STEPHEN SCHWARTZ, Special Guest Artist
ASHLEY BROWN, Special Guest Performer
TALI TADMOR, Piano

Program to be introduced from the stage

ERIC WHITACRE  *Lux Aurumque*

*Seal Lullaby*

*the city and the sea* (DCINY Premiere Project)
No. 1. i walked the boulevard
No. 3. maggie and milly and molly and may
No. 5. little man in a hurry

*What If*, from *Paradise Lost: Shadows and Wings*

STEPHEN SCHWARTZ  *Testimony*

*Defying Gravity*, from *Wicked*

*Ain’t It Good*, from *Children of Eden*

*Intermission*

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

*A Boy and a Girl*

*Animal Crackers, Vol. I*
I. The Panther  
II. The Cow  
III. The Firefly

*Animal Crackers, Vol. II* (DCINY Premiere Project)  
I. The Canary  
II. The Eel  
III. The Kangaroo

*Sleep*

*Fly to Paradise*

STEPHEN SCHWARTZ  

*Keramos*

*For Good, from Wicked*

*Forgiveness’ Embrace*

*Spark of Creation, from Children of Eden*

We Want To Hear From You!
Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook!

#DefyingGravity | @DCINY

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Texts and Translations

Lux Aurumque ("Light of Gold")
ERIC WHITACRE
Text: Edward Esch | Latin translation: Charles Anthony Silvestri

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.

Light,
Warm and heavy as pure gold
And the angels sing softly
To the newborn baby.

Seal Lullaby
ERIC WHITACRE
Text: Rudyard Kipling

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o’er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

The city and the sea
ERIC WHITACRE
Text: e.e. cummings | Partially commissioned by the DCINY Premiere Project

No. 1. I walked the boulevard

i walked the boulevard
i saw a dirty child
skating on noisy wheels of joy
pathetic dress fluttering
behind her a mothermonster
with red grumbling face
cluttered in pursuit
pleasantly elephantine

while nearby the father
a thick cheerful man
with majestic bulbous lips
and forlorn piggish hands
joked to a girlish whore
with busy rhythmic mouth
and silly purple eyelids
of how she was with child
No. 3. maggie and milly and molly and may

maggie and milly and molly and may
went down to the beach (to play one day)
and maggie discovered a shell that sang
so sweetly she couldn’t remember her
troubles, and milly befriended a stranded star
whose rays five languid fingers were;
and molly was chased by a horrible thing
which raced sideways while blowing bubbles: and
may came home with a smooth round stone
as small as a world and as large as alone.
For whatever we lose (like a you or a me)
it’s always ourselves we find in the sea

No. 5. little man in a hurry

little man
(in a hurry
full of an
important worry)
halt stop forget relax

wait
(little child
who have tried

No. 3. maggie and milly and molly and may

Testimony
STEPHEN SCHWARTZ
Texts inspired by the “It Gets Better” project

I don’t want to be like this
I don’t want to be who I am
Every day that I don’t change
I blame myself
I am not trying hard enough
(I don’t want to be like this)
I am not trying hard enough
(I don’t want to be how I am)
When they find out
No one will love me
I’ll lose my family
And all of my friends
(I’m trapped like a fish with a hook in its mouth)
I am impersonating the person I show as me

I’m an imposter
I am a spy behind enemy lines
I pack my feelings so deep inside me
They turn to concrete
(I don’t want to be like this)
I don’t want to be who I, how I, what I am
Every night I ask God to end my life
(I am an abomination)
Overlapping:
God take this away or take me away …
I don’t want to be like this …
I don’t want to be who I am, I don’t
want to be how I am, I don’t want to
be what I am
I don’t want to be anymore …
Today I’m going to hang myself
Today I’m going to slit my wrists
Today I’m going to jump off my building …
Take me away, take me away, take me away …
Hang in, hang on
Wait just a little longer
Hang in, hang on
I know it now, I know it now
If I had made myself not exist
There is so much that I would have missed …
I would have missed
So many travels and adventures
More wonders than I knew could be
So many friends
With jokes and laughter, not to mention
The joy of living in authenticity
Sometimes I cry
Life can still be hard

But there’s no part of me
Still crying: “Hide me”
I would have missed
The chance to sing out like this
With people I love beside me
I have been brave
I grew, and so did those around me
And now look what a life I’ve earned
It gets more than better
It gets amazing and astounding
If I could reach my past, I’d tell him what I’ve learned:
I was more loved
Than I dared to know
There were open arms
I could not see
And when I die
And when it’s my time to go
I want to come back as me
I want to come back as me.

Defying Gravity, from *Wicked*
STEPHEN SCHWARTZ

Something has changed within me
Something is not the same
I’m through with playing by the rules
Of someone else’s game
Too late for second-guessing
Too late to go back to sleep
It’s time to trust my instincts
Close my eyes and leap
It’s time to try
Defying gravity
I think I’ll try
Defying gravity
And you can’t pull me down
I’m through accepting limits
‘Cuz someone says they’re so
Some things I cannot change
But till I try, I’ll never know
Too long I’ve been afraid of
Losing love I guess I’ve lost
Well, if that’s love
It comes at much too high a cost
I’d sooner try
Defying gravity

Kiss me goodbye
I’m defying gravity
And you can’t pull me down
Unlimited
My future is unlimited
And I’ve just had a vision
Almost like a prophecy
I know it sounds truly crazy
And true, the vision’s hazy
But I swear someday I’ll be
Up in the sky
Defying gravity
Flying so high
Defying gravity
They’ll never pull me down
So if you care to find me
Look to the western sky
As someone told me lately:
Everyone deserves the chance to fly
And if I’m flying solo
At least I’m flying free
To those who ground me
Take a message back from me
Lincoln Center

Tell them how I am defying gravity
I'm flying high
Defying gravity
And soon I'll match them in renown

And nobody in all of Oz
No Wizard that there is or was
Is ever gonna bring me down

_Ain't It Good, from *Children of Eden*_

STEPHEN SCHWARTZ

Oh, look out there
in the eastern sky,
is that a hint of light?
Oh, come and look,
I need to know
if I am seeing right.
We've lived so long in dark,
I'm almost frightened to believe
those clearing skies on
that glist'ning horizon.
Please tell me my eyes
do not deceive me…
Ain't it sweet
to smell the morning,
in a world washed fresh and clean?
Now the storm has left its warning
and we see, we see a hint of green.
Pale gray light,
grow strong and golden,
and release us from our pen,
where we rocked for endless days,
on a sea of endless grays.
Now we sing a song of praise, amen…
Ain't it good?
Ain't it good?
Ain't it good to see the sun again?

When my ears
Were filled with thunder,
when my soul
began to shake,
There were times
I'd truly wonder

If those clouds
would ever break.
But no storm
will last forever,
though we felt
so helpless then.
Now we raise a joyful chant
for a glimpse of olive plant!
Haven't seen one since I can't
I can't remember when…
Ain't it good
Oh, ain't it good
Our hearts are dancing!
Ain't it good, so good!
We've got a second chance

And for now,
we're done with fearing
we might be
the final generation.
In a dawn that's newborn fresh,
open wide this floating crèche,
and deliver ev'ry precious specimen!
Ain't it good?
Ain't it good now?
Ain't it good to see the sun again,
my Lord…

After all the nights we stood
smelling rain and gopher wood…
Ain't it good
to see the sun again!
Lincoln Center

**A Boy and a Girl**
ERIC WHITACRE
Text: Octavio Paz

Stretched out on the grass, a boy and a girl. Savoring their oranges, giving their kisses like waves exchanging foam. Stretched out on the beach, a boy and a girl. Savoring their limes, giving their kisses like clouds exchanging foam. Stretched out underground, a boy and a girl. Saying nothing, never kissing, giving silence for silence.

**Animal Crackers, Vol. I**
ERIC WHITACRE
Text: Ogden Nash

**I. The Panther**
The panther is like a leopard, except it hasn’t been peppered. Should you behold a panther crouch, Prepare to say Ouch. Better yet, if called by a panther, Don’t anther.

**II. The Cow**
The cow is of the bovine ilk; One end is moo, the other, milk.

**III. The Firefly**
The firefly’s flame is something for which science has no name I can think of nothing eerier Than flying around with an unidentified glow on a person’s posterior.

**Animal Crackers, Vol. II**
ERIC WHITACRE
Text: Ogden Nash | Commissioned by the DCINY Premiere Project

**I. The Canary**
The song of canaries never varies. And when they’re moulting, they’re pretty revolting.

**II. The Eel**
I don’t mind eels, except as meals, and the way they feels.

**III. The Kangaroo**
O Kangaroo, O Kangaroo, Be grateful that you’re in the zoo. And not transmuted by a boomerang Into zestful, tangy Kangaroo meringue.
Sleep
ERIC WHITACRE
Text: Charles Anthony Silvestri

The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon
Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my minds aflight,
And yet my limbs seem made of lead
If there are noises in the night,
A frightening shadow, flickering light…
Then I surrender unto sleep,
Where clouds of dream give second sight.
What dreams may come, both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep
As I surrender unto sleep.

Fly to Paradise
ERIC WHITACRE

And all she ever thinks about is being in any other place than this,
‘Cause she remembers having wings
But she’s forgotten what it’s like to feel a paradise of bliss.
And all I want to do is fly, just fly,
Fly to paradise.

And all she ever thinks about is memories of soaring through the sky,
‘Cause she remembers having wings
But she’s forgotten what it feels like to fly.
Just fly,
And all I want to do is fly, just fly,
Paradise.

Keramos
STEPHEN SCHWARTZ
Text: Henry Wadsworth Longfellow

Turn, turn, my wheel! Turn round and round
Without a pause, without a sound:
So spins the flying world away!
This clay, well mixed with marl and sand,
Follows the motion of my hand,
For some must follow, and some command,
Though all are made of clay!
Turn, turn, my wheel! All things must change
To something new, to something strange;
Nothing that is can pause or stay;
The moon will wax, the moon will wane,
The mist and cloud will turn to rain,
The rain to mist and cloud again,
To-morrow be to-day.
Turn, turn, my wheel! All life is brief;
What now is bud will soon be leaf,
What now is leaf will soon decay;
The wind blows east, the wind blows west;
The blue eggs in the robin’s nest
Will soon have wings and beak and breast,
And flutter and fly away.
Turn, turn, my wheel! ‘Tis nature’s plan
The child should grow into the man,
The man grow wrinkled, old, and gray
In youth the heart exults and sings,
The pulses leap, the feet have wings;
In age the cricket chirps, and brings
The harvest home of day.
Stop, stop, my wheel! Too soon, too soon

The noon will be the afternoon,
Too soon to-day be yesterday;
Behind us in our path we cast
The broken potsherds of the past,
And all are ground to dust at last,
And trodden into clay!

For Good, from Wicked
STEPHEN SCHWARTZ

I’ve heard it said that people come into
our lives for a reason,
bringing something we must learn;
And we are lead to those who help us
most to grow if we let them,
and we help them in return.
Well, I don’t know if I believe that’s true;
But I know I’m who I am today
Because I knew you.
Like a comet pulled from orbit,
as it passes a sun.
Like a stream that meets a boulder
halfway through the wood.
Who can say if I’ve been changed for the
better
but, because I knew you,
I have been changed for good.
It well may be
that we will never meet again
in this lifetime,
so let me say before we part
so much of me
is made of what I learned from you.
You’ll be with me
like a handprint on my heart.
And now whatever way our stories end,
I know you have rewritten mine
by being my friend.
Like a ship blown from its mooring
by a wind off the sea.
Like a seed dropped by a sky bird
in a distant wood.

Who can say if I’ve been changed for the
better
but, because I knew you
because I knew you
I have been changed for good.
And just to clear the air,
I ask forgiveness
for the things I’ve done
you blamed me for.
But then I guess we know
there’s blame to share,
and none of it seems to matter anymore.
Like a comet pulled from orbit
(like a ship blown from its mooring)
As it passes a sun.
(By a wind off the sea)
Like a stream that meets a boulder
(like a seed dropped by bird)
Halfway through the wood.
(In the wood)
Who can say if I’ve been changed for the
better.
I do believe I have been changed for the
better.
And because I knew you,
because I knew you,
because I knew you,
I have been changed
for good.
Forgiveness’ Embrace
STEPHEN SCHWARTZ

I have served a full life sentence as a prisoner of my past,
As a victim of a victim of a victim.
Seems my parents’ parents’ parents left traps that held me fast,
and they still catch me even when I think I’ve licked ‘em.

Well, I have blamed them,
I have fought them,
but I never understood.
All they really did was did the best they could.

Is there a way to rise above,
If I look at them with love,
Though I look at them full honest in the face?
Can I make my peace at last
With the pieces of my past
And enfold them in forgiveness’ embrace?
And enfold them in forgiveness’ embrace.

I forgive my poor flawed parents for the things they could not be.
I forgive my valiant lovers for not completing me.

And the hardest thing of all now,
I forgive myself the sin of not being all I planned
And all I thought I should have been.

But there’s an alchemy in time,
transforms each grief and loss and scar
Into the precious stuff of who we are.

And there’s a way to rise above,
If I look at them with love.
Though I don’t deny that harm has taken place.
I can make my peace at last,
With the pieces of my past
And enfold them in forgiveness’ embrace

Some call it wisdom, and some just call it grace.
When we make our peace at last
With the pieces of the past
And enfold them in forgiveness’ embrace,
And enfold them.
I will enfold them.
Now I enfold them in forgiveness’ embrace.

Meet the Artists

Eric Whitacre, Composer and Conductor

Eric Whitacre (b.1970) is one of the most widely performed and popular composers of our time, a distinguished conductor, innovator, broadcaster, and charismatic public speaker. His first album as both composer and conductor on Decca/Universal, Light & Gold, won a Grammy in 2012, reaped unanimous five star reviews and became the No. 1 classical album in the United States and United Kingdom charts within a week of release. His second album, Water Night, was released on Decca in April 2012 and debuted at No. 1 in the iTunes and Billboard classical chart on the day of release. The album features seven world premiere recordings and includes performances...
from his professional choir, the Eric Whitacre Singers, the London Symphony Orchestra, Julian Lloyd Webber, and Hila Plitmann. In November 2013 he released his first EP on vinyl featuring his choral cover of Depeche Mode’s “Enjoy the Silence.” His compositions are heard on multiple other recordings performed by artists across the globe.

His groundbreaking Virtual Choir, “Lux Aurumque,” received over a million views on YouTube in just two months (now over 4 million) and features 185 singers from 12 different countries. Virtual Choir 2.0, “Sleep,” was released in April 2011 and involved over 2,000 voices from 58 countries. Virtual Choir 3, “Water Night,” received 3,746 submissions from 73 countries and launched at Lincoln Center, New York and was released online in April 2012. The most recent, Virtual Choir 4: “Fly to Paradise,” released in July 2013, received over 8,400 submissions from 101 countries and was launched at the Coronation Festival at Buckingham Palace/BBC 1. In 2013 singers from all across America joined an online Honor Choir to perform “Glow,” a special commission for Disney, at the Winter Dreams holiday show at Disneyland Adventure Park in Anaheim, California.

Mr. Whitacre has written for BBC Proms, London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, The Tallis Scholars, Berlin Rundfunkchor, and The King’s Singers among others. His musical, Paradise Lost: Shadows and Wings, won both the ASCAP Harold Arlen award and the Richard Rodgers Award, and earned ten nominations at the Los Angeles Stage Alliance Ovation Awards. A versatile musician, he has also worked with legendary film composer, Hans Zimmer, co-writing the “Mermaid Theme” for Pirates of the Caribbean: On Stranger Tides. In 2011 Mr. Whitacre was one of the judges and conducted the winning entries of the Abbey Road 80th Anniversary Anthem Competition, recording the London Symphony Orchestra and his professional choir, the Eric Whitacre Singers, in Abbey Road Studio 1. In May 2013 Mr. Whitacre and his choir performed at a ceremony honoring Archbishop Desmond Tutu at London’s Guildhall as he was presented with the 2013 Templeton Prize Laureate and came together with fellow performers, world-renowned vocal artist Annie Lennox and the London African Gospel Choir.

An exceptional orator, Mr. Whitacre was honored to address the United Nations Leaders program and to appear twice on the main stage at the revered TED conference in Long Beach, California, where he earned a full standing-ovation. He has addressed audiences worldwide, including leading universities, The Economist and Seoul Digital Forum. In October 2012 Mr. Whitacre presented his Virtual Choir at the Founders conference, an annual private gathering for 150 of the world’s leading technology company founders, alongside a discussion with Jawed Karim, co-founder of YouTube. Mr. Whitacre was a speaker at the World Economic Forum, Davos in January 2013, leading a discussion on the role of arts in society and the impact of technology on the arts and gave a presentation in the closing session. In November 2013 Mr. Whitacre addressed the Ciudad de las Ideas “Brilliant Minds” conference which celebrates the most provocative and innovative ideas in science, business, and culture.

Many of Eric Whitacre’s works have entered the standard choral and symphonic repertories and have become the subject of scholarly works and doctoral
Lincoln Center

dissertations. He has received composition awards from the Barlow International Composition Competition, the ACDA, and the American Composers Forum. In 2001 Mr. Whitacre became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the ACDA, despite coming to classical music relatively late in life when he joined his college choir in Las Vegas. The first piece he ever performed—Mozart’s Requiem—changed his life. Inspired to compose, his first piece “Go, Lovely Rose,” was completed at age 21. He went on to The Juilliard School, earning his master’s of music degree while studying with Pulitzer Prize and Oscar-winning composer, John Corigliano. Mr. Whitacre received an Honorary Patronage from Trinity College Philosophical Society in Dublin and was awarded Alumnus of the Year 2012 by the University of Las Vegas.

Mr. Whitacre is currently composer in residence at Cambridge University (Sidney Sussex College, UK).

Stephen Schwartz, Special Guest Artist

Stephen Schwartz (b. 1948) studied at The Juilliard School of Music while in high school and graduated from Carnegie Mellon University with a bachelor’s of fine arts degree in drama. He began his career as a producer for RCA Records, but soon transitioned to working in Broadway theater. His first major credit was the title song for the play Butterflies are Free.

In 1971 Mr. Schwartz wrote the music and new lyrics for Godspell, winning several awards, including two Grammys. He collaborated with Leonard Bernstein for his Mass, which opened the Kennedy Center for the Performing Arts in Washington, D.C. The following year, he wrote the music and lyrics for Pippin, and two years later, The Magic Show.

Mr. Schwartz collaborated with composer Alan Menken on the film scores for the Disney animated movies, Pocahontas (receiving two Academy Awards and a Grammy), and The Hunchback of Notre Dame. He also provided songs for DreamWorks’ first animated feature, The Prince of Egypt, winning another Academy Award for the song “When You Believe.” He also collaborated with Alan Menken on the songs for Disney’s Enchanted.

Mr. Schwartz’s most recent musical, Wicked, opened in 2003 and is currently running on Broadway and in several other productions in the United States and worldwide. His opera, Séance on a Wet Afternoon, was recently produced by New York City Opera.

Mr. Schwartz was recently given a star on the Hollywood Walk of Fame and inducted into the Theater Hall of Fame and the Songwriters Hall of Fame. A book about his career, Defying Gravity, has recently been released by Applause Books.

Ashley Brown, Special Guest Performer

Ashley Brown originated the title role in Mary Poppins on Broadway for which she received Outer Critics, Drama League, and Drama Desk nominations for Best
Actress. Ms. Brown also starred as Mary Poppins in the national tour of *Mary Poppins* where she garnered a Garland award for “Best Performance in a Musical”. Ms. Brown’s other Broadway credits include Belle in *Beauty and The Beast* and she has starred in the national tour of *Oklahoma*. She previously played Magnolia opposite Nathan Gunn in Francesca Zembello’s *Showboat* at the Lyric Opera of Chicago. Ms. Brown has performed with virtually all of the top orchestras in North America including the Boston Pops, the New York Philharmonic, The Hollywood Bowl Orchestra at Disney Hall, The Pittsburgh Symphony, the New York Pops at Carnegie Hall (four times), Fort Worth Symphony, the Cincinnati Pops, Philadelphia Orchestra (two times), the Milwaukee Symphony, the Indianapolis Symphony (three times), Seattle Symphony, the Houston Symphony, Vancouver Symphony, Jacksonville Symphony (twice), and the Philly Pops. She has also performed with the BBC orchestra opposite Josh Groban. Ms. Brown made her solo concert debut at the Kennedy Center as part of Barbara Cook’s Spotlight Series, and has appeared in New York City at prestigious venues including Feinstein’s at the Regency and Birdland. Other projects include star turns in *Hello Dolly* at The Goodspeed Opera House, *The Sound of Music* at the St. Louis MUNY which garnered her a Kevin Kline award, *Limelight* at the La Jolla Playhouse, and her own PBS special called *Ashley Brown: Call Me Irresponsible*, which received a PBS Telly Award. Other television credits include NBC’s *The Sound of Music*. Ms. Brown’s long awaited album of Broadway and American Songbook standards is available on Ghostlight/Sony. She is a graduate of the Cincinnati Conservatory of Music.

Tali Tadmor, Pianist

Tali Tadmor began her musical career at age six, when she enrolled in Tel Aviv’s Israeli Conservatory for Music. Currently Ms. Tadmor is on the faculty of the California Institute of the Arts (CalArts) after having earned her doctorate in keyboard collaborative arts from the University of Southern California (USC). Additional professional engagements include work with Los Angeles Opera’s Education and Community Programs and numerous performances collaborating with a wide variety of musicians, including her debut recital at Carnegie Hall’s Weill Recital Hall in June of 2009, alongside soprano Courtney Huffman.
Distinguished Concert Singers International

Performing in Act 1:
The Chamber Singers of Concordia International School Shanghai (China), Meg Ideker, Director
Cherokee High School Chorus (Georgia), Brad Ellis, Director
Cherry Hill High School East Singers (New Jersey), Laurie Lausi and Heather Lockart, Directors
Davis High School Advanced Treble and Madrigal Choirs (California), Karen Gardias, Director
Friends' Central School Chorus (Pennsylvania), Michele Zuckman and Brian Ramsey, Directors
Grand Junction High School Chamber Choir (Colorado), Marcia Wieland, Director
Pope High School Choir (Georgia), Zelda Johns, Director
Savannah Arts Academy Chorale (Georgia), Russell P. Watkins, Director
And individuals from around the globe

Performing in Act 2:
The Adrian College Choir (Michigan), Thomas M. Hodgman, Director
Chorus Angelicus and Gaudeamus (Connecticut), Gabriel Löfwall, Director
EnChor Chamber Choir (Canada), Elizabeth Paynter, Director
JanauVox (Italy), Roberta Paraninfo, Director
Spring Arbor University Chamber Choir (Michigan), Charles Livesay, Director
And individuals from around the globe

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. 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 performing on DCINY’s series and upcoming DCINY musical events around the world, please visit DCINY.org.

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Brady Payne
Elizabeth Paynter
Graham Paynter
Joshua Paynter
Rebecca Paynter
Madeleine Peauroi
Morgan Pendleton
Heather Perez
Simone Perotto
Eric Phillips
Mary Pickering
Zachary Pinkerton
Carmen Pipe
Pati Piper
Mariah Prinster
Alberto Puccini
Mukherjee Punyaha
Jordan Quintanna
Sarah Ramirez
Brian Ramsey
Abby Reeder
Shannon Reeve
Christopher Max
Reilly
Landi Robert
Bonnie Roberts
Rachel Robinson
Dale Roek
Blake Rogers
Taylor Rogers
William Roper
Jack Rowland
Amanda Royek
Alisa Rubinstein
Elizabeth Rueda
Emma Rutenberg
Anna Ryan
Claire Ryan
Tylar Saiter
Jessica Sanders
Serenity Sanders
Catherine Sanger
Savannah Saucedo
Helen Savidge
Kathryn Savidge
Katie Scheu
Anna Schibler
Samantha
Schmiedeskamp
Lily Schwartz
Olivia Self
Ismaelena Serrano
Jessie Shann
Traeonne Shelton
Elizabeth Shelton
Yoojin Shin
Jessica Shook
Grayson Shuck
Natalie Shuman
Leslie Silva
Amanda Simpson
Katherine Slabach
Emilia Sloane
Bryan Smith
Elisabeth Smith
Allen Smiteh
Samantha Snyder
Abigail Soler
Anna Sorensen
Julie Souin
Karen Sovak
Kevin Sroufe
Heather St. Onge
Caleb Stack
Alexis Stevens
Giuliana Stovall
Joseph Stutzman
Jonathan Tai
Mark Tarby
Adam Taylor
Jonathan Taylor
Clara Teall
Marilyn Dale Teplitz
Serena Thayer
Shelby Thornton
Talbot Tindall
Mateo Tiul
Ambra Tocco
Danielle Toney
Julia Torrant
Celia Tow
Rose Traxler
Viviane Turman
Ashley Tyler
Colin Unger
Tomaso Valseri
Caelyn Vanderveer
Tess Van Schoor
Hannah Vickery
Rebekah Vieira
Chrisie Vincent
Margherita Vincenzi
Celia Vitale
Jessica Voutsinas
Brian Voyer
Christina Waldner
Andrea Waldrip
Natalie Walters
Russell Watkins
Katie Weiser
Bettie Welsh
John Wellington
Grace Wentz
Malini Whimmer
Dale White
Zemma White
Kevin White
Matthew White
Kayla White
Corinne Marie
Whitehead
Katherine Whiteside
Marcia Wieland
Allen Williams
Madeleine Williams
Wendy Williams Coy
Jonathan Willits
Matthew Wilson
Megan Wong
Kyla Wright
Hitomi Yamada
Manasa Yamaki
Abigail’ Yanaway
Olivia Yancey
Patrick Yee
Brittany Yesner
Arielle Yoo
Sarah Zaragoza-Smith
Young Zheng
Joshua Zimmerman
Michele Zuckman

The Performing Arts Partners list includes names supplied by choral directors as of March 3, 2014. Any questions regarding missing or misspelled names should be addressed to the individual directors.
Lincoln Center

2014 DCINY Concert and Artist Series
Please join us for one of our other events:

Saturday Evening, April 12, 2014, at 7:00
Alice Tully Hall, Lincoln Center
VOCAL COLORS
Timothy Powell, Director
Timothy Powell: St. George and the Dragon (World Premiere)
Libretto by poet Charles Anthony Silvestri
Scott Buchanan, Director
Indiana State University and Indiana Festival Chorus
Horace Carney, Director
Alabama A&M University Concert Choir

Sunday Evening, April 13, 2014 at 8:30
Stern Auditorium / Perelman Stage, Carnegie Hall
THE DROP OF DAWN
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Christopher Tin: Calling All Dawns (Carnegie Hall Premiere)
Christopher Tin: The Drop that Contained the Sea (World Premiere)
Featuring Distinguished Concerts Orchestra and Singers International

Tuesday Evening, April 22, 2014, at 8:30
Stern Auditorium / Perelman Stage, Carnegie Hall
BRIDGES TO THE FUTURE
University of Southern Denmark Symphony Orchestra
Saul Zaks, Director
Hershey Symphony Orchestra
Sandra Dackow, Director

Saturday Evening, May 10, 2014 at 7:00
Alice Tully Hall, Lincoln Center
THE CRY OF JEREMIAH
William Powell, DCINY Debut Conductor
Rosephanye Powell: The Cry of Jeremiah (New York Premiere)
Robert Harris, Composer/Conductor
Robert Harris: Gloria (New York Premiere)
Featuring Distinguished Concerts Orchestra and Singers International

Friday Evening, May 23, 2014 at 8:00
Stern Auditorium / Perelman Stage, Carnegie Hall
A BREATH OF FRESH AIR
Del Mar Master Chorus and Concert Chorale (Texas)
Dennis Richardson, Director
Alice High School Honors Band (Texas)
Arnold Garza, Director
Khorikos (New York)
Jesse Peckham, Director
Lincoln Center

Sunday Evening, May 25, 2014 at 7:00
Avery Fisher Hall, Lincoln Center
CELEBRATION & REFLECTION, PART I
Brad Ellingboe, Composer/Conductor
Ellingboe: Star Song (World Premiere)
Aimee Beckmann-Collier, DCINY Debut Conductor
Mozart: Coronation Mass KV 317
Featuring Distinguished Concerts Orchestra and Singers International

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

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

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