Sunday Afternoon, January 19, 2014, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage / Carnegie Hall

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

presents

Of Life and Liberty

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

MATT OLTMAN, DCINY Debut Conductor

MARK HAYES  The Gettysburg Address (World Premiere for Men’s Chorus)
Commissioned by the DCINY Premiere Project

RANDALL THOMPSON  The Testament of Freedom
I. The God who gave us life
II. We have counted the cost
III. We fight not for glory
IV. I shall not die without a hope

Intermission

JAMES M. MEADERS, Guest Conductor
VIOLA DACUS, Mezzo-soprano
DAN FORREST, Composer-in-Residence

DAN FORREST  Requiem for the Living (New York Premiere)
Introit—Kyrie
Vanitas Vanitatum
Agnus Dei
Sanctus
Lux Aeterna

Please hold your applause until after the final movement.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
We Want To Hear From You!

Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook!

#oflifeandliberty | @DCINY

For information about performing on DCINY’s series or about purchasing tickets, e-mail Concerts@DCINY.org, call 212–707–8566, or visit our Website at www.DCINY.org.

Notes ON THE PROGRAM

Music for Men’s Voices

MARK HAYES  “The Gettysburg Address” (World Premiere for Men’s Chorus)
RAN D ALL THOMPSON  “The Testament of Freedom”

MARK HAYES  The Gettysburg Address
Born 1953, in Ladysmith, Wisconsin

The composer states: “As I sat down to write [The Gettysburg Address], the challenge of creating something musically profound was over-whelming. The speech is pure prose. There are no rhymes to suggest a melody or time signature, so I chose to write in a through-composed style. There is triumph, sadness, hope, and challenge in Lincoln’s speech. My intention was to express all of those emotions musically...I hope this performance will remind us that we stand on the shoulders of those who fought for our freedom. They were courageous beyond measure and that courage lives on in us as we embrace it.” The Gettysburg Address was originally scored for mixed chorus. This version for men’s chorus was commissioned by DCINY and will receive its premiere performance this afternoon.

—Matt Oltman

RAN D ALL THOMPSON  The Testament of Freedom
Born 1899, in New York City, New York; Died 1984, in Boston, Massachusetts

Commissioned and first performed in 1943 by the Virginia Glee Club, The Testament of Freedom was written to celebrate the bicentennial of Thomas Jefferson’s birth and to acknowledge his role in founding the University of Virginia. Since then, its dramatically soaring, hymn-like melodies and compelling harmonic structure set atop the Founding Father’s stirring prose has made it a staple of the male chorus repertoire. Jefferson, who above all believed in the idea of “certain unalienable rights,” was also the standard bearer for a society based upon personal liberty tempered with mutual respect: a model which he held up against the “hereditary bondage” of European-style monarchy. His words, which were so revolutionary at the time, continue to ring true as society moves ever-forward (if sometimes falteringly) toward equality, freedom and peaceful co-existence.

—Matt Oltman
A Requiem, at its core, is a prayer for rest, traditionally for the deceased. The five movements of Dan Forrest’s Requiem for the Living (2013), however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. The opening movement sets the traditional Introit and Kyrie texts, pleas for rest and mercy, using ever-increasing elaborations on a simple three-note descending motive. Instead of the traditional Dies Irae, the second movement sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement. The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different glimpses of the “heavens and earth, full of Thy glory,” all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna, which then closes the work, portrays light, peace, and rest—for both the deceased and the living.

—Dan Forrest

Texts

The Gettysburg Address
Text: Abraham Lincoln (1809–65)

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives, that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have, thus far, so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which here they gave the last
full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

_The Testament of Freedom_
Text: Thomas Jefferson (1743–1826)

I
The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

—_A Summary View of the Rights of British America_ (1774)

II
We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice, and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great...We gratefully acknowledge, as signal instances of the Divine favor towards us, that His Providence would not permit us to be called into this severe controversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed of the means of defending ourselves. With hearts fortified with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unabating firmness and perseverance, employ for the preservation of our liberties; being with one mind resolved to die freemen rather than to live slaves.

—_Declaration of Causes and Necessity of Taking up Arms_ (July 6, 1775)

III
We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death. In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves; against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of their being renewed shall be removed, and not before.

—_Declaration of Causes and Necessity of Taking up Arms_ (July 6, 1775)
IV
I shall not die without a hope that light and liberty are on steady advance...And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them...The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

—Letter to John Adams, Monticello (September 12, 1821)

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

Libretto

Requiem for the Living
DAN FORREST

1. Introit—Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Exaudi orationem meam, Ad te omnis caro veniet. Kyrie eleison. Christe eleison. Kyrie eleison. Rest eternal grant to them, O Lord, And let perpetual light shine upon them. Hear my prayer for unto Thee all flesh shall come. Lord have mercy; Christ have mercy; Lord have mercy.

2. Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas! Pie Jesu Domine, dona eis requiem. Lacrimosa, Et locutus est, pereat dies in qua natus sum. Vanity of vanities, all is vanity! Merciful Lord Jesus, grant them rest. Full of tears, He said, Let the day perish wherein I was born.

3. Agnus Dei

Agnus Dei, qui tollis peccata mundi, Miserere nobis, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona nobis pacem, miserere nobis, dona eis requiem. Lamb of God, Who takes away the sins of the world, Have mercy on us; grant them rest. Lamb of God, Who takes away the sins of the world, grant us peace; have mercy on us; grant them rest.
4. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!

5. Lux Aeterna

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.
Et lux perpetua luceat eis.

May light eternal shine upon them,
O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.

Come unto me,
All ye who labor and are heavy laden,
And I will give you rest.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Dona nobis pacem.

Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.
Grant us peace.

THE Artists

MATT OLMAN, DCINY Debut Conductor

Matt Oltman is music director emeritus of the Grammy award-winning male vocal ensemble, Chanticleer, and the current artistic director of the Empire City Men’s Chorus in New York City. He serves on the program development staff of Distinguished Concerts International New York (DCINY) where he helps to create educational/performance residencies for choirs from around the globe. During his tenure as Chanticleer’s music director, Mr. Oltman led the ensemble through three critically acclaimed seasons which included more than 300 concerts in more than a dozen countries. Mr. Oltman continues to be active as a choral clinician and guest conductor and is the editor of the Matthew D. Oltman Choral Series, published by Hinshaw Music.

Mr. Oltman first joined Chanticleer in 1999 as a tenor and in 2004 was named assistant music director under Joseph Jennings, a post which he held until his appointment to music director.
in 2009. During his decade singing with the ensemble, he appeared on twelve albums and toured extensively throughout North America, Europe, and Asia. During the 2011–2012 academic year, Mr. Oltman served as guest director of Choral Activities at UC Berkeley where he conducted the University Choir and the University Chamber Singers.

**MARK HAYES, Composer**

Mark Hayes is an award-winning concert pianist, composer, arranger and conductor of international reknown. His personal catalog, totaling more than 1,000 published works, includes works for solo voice, solo piano, multiple pianos, orchestra, jazz combo, small instrumental ensembles, and choruses of all kinds. Hayes wrote the musical score for *Civil War Voices*, which won six awards at the Midtown International Theatre Festival in July 2010. He has conducted at Carnegie Hall, featuring his *Te Deum, Magnificat*, and *Spirit Suites*. Hayes conducted the world premiere of his *Requiem* in 2013 and *The American Spirit* in 2012 at Lincoln Center, both on the DCINY Concert Series.

**DCINY Premiere Project**

As part of its educational mission, Distinguished Concerts International New York initiated its Premiere Project in 2009. The purpose of the Premiere Project is to encourage debuts, premieres, and other firsts by composers, conductors, soloists, instrumental, and choral ensembles. Whatever the “premier,” DCINY guarantees that it will receive the best exposure possible—at one of the world’s foremost concert halls, such as Stern Auditorium at Carnegie Hall or Avery Fisher Hall at Lincoln Center in New York.

**JAMES M. MEADERS, Guest Conductor**

James M. Meaders is professor and director of Choral Activities at Mississippi College. A member of the MC faculty since 1998, Dr. Meaders conducts the Mississippi College Singers, teaches applied voice, and heads the graduate program in conducting. The Singers, under Meaders’ direction, have performed on Mississippi (2002, 2007, 2010, 2012), Southern Division (2004, 2008), and National (2005) American Choral Director’s Association (ACDA) convention programs. He has conducted the Singers in Canterbury Cathedral,
Washington National Cathedral, four international tours including Germany, Italy, Austria, England, and South Africa, three recent performances with DCINY in Carnegie Hall, and a January 2012 performance in Avery Fisher Hall, Lincoln Center.

In 2004–2005, Meaders was selected by the Mississippi College faculty as Distinguished Lecturer in Arts and Sciences and was Humanities Professor of the Year. Meaders has served on the Board of Mississippi ACDA as President and Repertoire and Standards (R&S) Chair for Youth and Student Activities, and he has served Southern Division ACDA as R&S Chair for Youth and Student Activities and, currently, R&S Chair for Colleges and Universities.

He was a member of the Format and Organization committee of the recently published hymnal, Celebrating Grace. Dr. Meaders is the co-founder of the International Center for Collaboration in the Musical Arts, a conducting education project based in Johannesburg, South Africa.

Dr. Meaders is a frequent festival adjudicator, presenter, and clinician. In addition to his work at Mississippi College, he was artistic director of the Jackson Choral Society from 2002–2008, and he has been minister of music at Northside Baptist Church in Clinton since 2001. He has conducted the Mississippi Baptist All-State Youth Choir since 2003. Professional memberships include American Choral Directors Association and the National Association of Teachers of Singing. After completing undergraduate and graduate degrees from Mississippi College, he received the doctor of musical arts in conducting from The Southern Baptist Theological Seminary in Louisville, Kentucky, where he studied with Milburn Price and John Dickson.

VIOLA DACUS, Mezzo-soprano

Viola Dacus, mezzo-soprano, has appeared throughout the Southeast, as well as Israel, Jordan, and Greece, as a recitalist and as a soloist in opera, oratorio, and concert venues. She has performed with such organizations as Baton Rouge Opera, Ohio Light Opera, Mississippi Opera, and the Louisiana Philharmonic. In 2005 she performed at Carnegie Hall in a performance of Verdi’s Requiem. She has sung frequently with the Mississippi Symphony Orchestra including performances of Mahler’s Rückert Lieder, Britten’s Phaedra, and Reflections in the Mirror of Childhood, a song cycle composed for her by the highly awarded Mississippi composer James Sclater. She is currently on the voice faculty of Mississippi College.
DAN FORREST, Composer-in-Residence

Dan Forrest has been described as “a composer of substance” (*Columbus Dispatch*), whose works are have been hailed as “…magnificent, very cleverly constructed sound sculpture” (*San Francisco Classical Voice*), and “superb choral writing…full of spine-tingling moments” (*Salt Lake Tribune*). Born in 1978, Dan is a pianist-turned-composer whose music has already established a lasting presence in the U.S. and abroad.

Dan’s choral works have received numerous awards and distinctions, including the ASCAP Morton Gould Young Composer’s Award, the ACDA Raymond Brock Award, Meet The Composer grants, the Raabe Prize, the Donald Sutherland Endowment award, and many others. His *A Basque Lullaby* for wind band was included in Volume 8 of the well-known *Teaching Music Through Performance In Band* series. His music has been broadcast on NPR’s *Performance Today*, and has been performed in leading venues across the country and around the world, including Carnegie Hall, Lincoln Center, and the Kennedy Center.

Recent and upcoming performances of Dan’s music include the premiere of *Entreat Me Not To Leave You* at the 2012 World Choral Symposium in Argentina; a new setting of *The Navy Hymn* commissioned for a President’s Day memorial concert at the Kennedy Center in Washington, D.C.; *Himenami*, commissioned by the Tenjo Hanabi choir (Osaka, Japan) in memorial of the Japanese tsunami; two premieres at the 2013 National ACDA conference in Dallas; and a commission for the Westminster Choir College Readings and Carols in Princeton Chapel, December 2013. His new major work, *Requiem for the Living*, received overwhelming acclaim at its premiere in March 2013, and is scheduled for numerous upcoming performances across the U.S. and around the world, including multiple performances in Carnegie Hall in 2014.

Dan has a choral series in his name with Hinshaw Music and serves as associate editor at Beckenhorst Press. He has served as an adjudicator for numerous composition contests (including the John Ness Beck Foundation and the Southern Division MTNA), has been recognized in *Who’s Who In America* multiple times, and currently serves on the editorial board of the peer-reviewed journal *The Artistic Theologian*. Dan keeps a full schedule of commissions, workshops, and residencies with universities, churches, and community choirs, and remains active as an accompanist and recording producer.

Dan holds a doctoral degree in composition from the University of Kansas and a master’s degree in piano performance. He is a former professor of music at Bob Jones University, where he served as Department Head of Music Theory and Composition for several years.
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 Distinguished Concerts International New York and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Performing in Act I:
Apollo Male Chorus (MN), Sean Vogt, Director; Augustana College Wennerberg Men’s Chorus (IL), Howard Eckdahl, Director; Borah High School’s Tactus Varsity Men’s Ensemble (ID), Heather Ray, Director; Brownsburg High School’s “The Blend” (IN), Deborah Prather, Director; Calgary Men’s Chorus (Alberta, Canada), Jean-Louis Bleau, Director; Florence Men’s Choral Society (GA), Julian Young, Director; The Fort Lauderdale Gay Men’s Chorus (FL), Gary Keating, Director; Natick High School Men’s Chorus (MA), Tyler Turner, Director

Performing in Act II:
Clinton High School Arrow Singers (MS), Brittnye Aven, Director; Germantown High School Maverick Singers (MS), Carrie Owens, Director; Hickory Choral Society (NC), J. Don Coleman, Director; Jackson Prep Madrigals (MS), Susan Cokely, Director; Meridian High School Concert Choir (MS), Penny McLemore, Director; Mississippi College Singers (MS), James M. Meaders, Director; The Mississippi School Of The Arts Chorale (MS), Patton Rice, Director; Newton County High School Choir (MS), Suzanne Cain, Director; Northwest Singers (MS), Susanne Spencer VanDyke, Director; Power Academic and Performing Arts Complex High School Vocal Ensemble (MS), Shawn Morgan, NBCT, 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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Jerek Blanchfield
Tyler Blanton
Mark Bliven
Charles Bolick
Matthew Bonafacio
Thomas Bonner
Devon Boone
Trey Bouldin
Mike Boyce
Yasmin Bradshaw
Melody Bragg
Walt Brandt
Sarah Brantley
Willie Brassell
Cody Brassfield
Julie Braswell
Harold Braun
John Bray
James Breedlove
Malesa Brenchley
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Dillaway Brian
Abigail Briggs
Riley Brooks
Olivia Broome
Millie Broselow
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Jodie Brownlee
Brittany Brunson
Connie Burleson
Bobby Bush
Bradely Bush
Al Buss
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Carrie Caldwell
Sean Caldwell
Kyle Canerday
Kia Caraway
JP Carlson
Daniel Carson
Shelton Case
Connor Chapman
Dean Chenoweth
Logan Clark
Jonathan Class
William Clendenen
Jacob Clerico
Christian Clouse
Chase Cluff
Jacob Cokely
Susan Cokely
J. Don Coleman
Carter Collins
Taylor Collins
Drew Comer
Patrick Conaway
Phil Corrado
Chandler Cowan
Ethan Cowan
Grayson Cribb
Benjamin Crockett
Leandria Crowley
William Crutcher
Velda Cureton
Luke Currie
Michael Currie
Emily Dacus
Andrew Daly
Dennis Darling
Albany Davis
James Davis
Kia Davis
Bob Denison
Linda DiCianni
Donald Dixon
Takira Dixon
Allison Donahue
Brandon Dowers
Ron Dukes
Sarah Kennedy Duncan
Howard Eckdahl
John Edmonds
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Anna Elliott
Jim Elsass
Zachary Ensign
Chris Espy
Kevona Evans
Timothy Faatz
Luke Fagan
Sara Claire Farr
Jim Fellows
Jamie Ferguson
Felix Fidelibus
Denise Filip
Steve Finger
Charles Finnet
Dallas Fites
Edward Ford
Nicholas Ford
Brendon French
James Froehler
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Stephen Gagnon
Landon Galbraith
Evan Gant
Sloan Garner
Samuel Gentry
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Kipp Gill
Matthew Gillespie
Landrey Godwin
Alex Goldstein
Issac Gooden
Reagan Gorgas
Jeffrey Goth
Angel Graham
Merinda Grant
Jayla Gray
Bradley Green
Sasha Green
Shelby Greer
Deonte Griffin
William Griffin
Hosea Griffith
Kismyu Griffith
Ronald Griffith
Darin Grisdale
Chelsea Grissett
Ashlynn Grissom
Todd Grover
John Guernsey
Karen Hacker
James Hadjarpasic
Linda Hagen
Chad Hale
Cathi Hall
Grace Hall
Madi Hall
Ethan Halsall
Tracy Hamlin
Lynn Hampshire
Hannah Hanberry
Ardaedra Harden
Jaada Harris
Ron Harrleson, Jr.
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Keegan Hatch
Trevor Hatcher
Karl Hatten
Stormy Hauptman
Kaige Hawker
Natali Hawks
Chase Haynes
Alex Heist
Summer Henry
Colten Hernandez
Hannah Herrin
Michael Hickey
Brooklyn Hill
Hannah Hindman
Jacob Hinnen
Sarahanne Hogue
Dakota Holland
Hunter Holliday
Leonard Hoogenboom
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Mariah Horton
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Grover Houck
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Kathy Ivey
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Lee Waits
Diamond Walley
Bill Walraven
Jazmine Ware
Joseph Weaver
Anna Gail Welch
Gabrielle Welch
Sarah Welch
Richards White
Peter Whitehead
Amari White-Moyo
Nicholas Wieder
Joshua Wilkes
Albert Williams
Jasmine Williams
Kristen Williams
Paden Williams
Robert Williams
Jordan Williamson
Emma Wilson

Keitra Wilson
Kristin Wilson
Caleb Windler
Garrett Windler
Hannah Withers
Jared Wolfe
Aston Wood
William Dalton
Woodley

Amy Woods
Finley Woolston
Aaron Yoder
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For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 extension 316.

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

Monday, January 20, at 7:00 PM
Stern Auditorium / Perelman Stage, Carnegie Hall
THE MUSIC OF KARL JENKINS: A 70th BIRTHDAY CELEBRATION
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer in Residence
   Karl Jenkins: The Bards of Wales (U.S. Premiere), Stabat Mater
Featuring Distinguished Concerts Orchestra and Singers International

Sunday, February 2, at 7:30 PM
Weill Recital Hall / Carnegie Hall
NORDIC VOICES

Monday, February 17, at 7:00 PM
Stern Auditorium / Perelman Stage, Carnegie Hall
CELEBRATING THE 75th ANNIVERSARY OF SHAWNEE PRESS
Greg Gilpin, Mark Hayes, Joseph Martin, and Tim Seelig, Conductors
Featuring Distinguished Concerts Orchestra and Singers International

Monday, March 10, at 7:00 PM
Avery Fisher Hall, Lincoln Center
LUST & LA FEMME MYSTIQUE: CARMINA BURANA AND MUSIC IN CELEBRATION OF INTERNATIONAL WOMEN’S DAY
Vance George, Conductor Laureate
   Carl Orff: Carmina Burana
Helary Apfelstadt, Conductor Laureate
   Music for Women’s Voices
Featuring Distinguished Concerts Orchestra and Singers International

Friday, March 21, at 8:00 PM
Weill Recital Hall, Carnegie Hall
a cappella NEXT
Ad Astra Singers, John Paul Johnson, Director
NOTUS: IU Contemporary Vocal Ensemble, Dominick DiOrio, Director
UC Berkeley Chamber Chorus, Marika Kuzma, Director

Sunday, March 30, at 2:00 PM
Avery Fisher Hall, Lincoln Center
DEFYING GRAVITY: THE MUSIC OF STEPHEN SCHWARTZ AND ERIC WHITACRE
Eric Whitacre, Composer/Conductor
Stephen Schwartz, Special Guest Artist, Composer of Wicked, Godspell and many other Broadway legends
Tali Tadmor, Pianist
Featuring Distinguished Concerts Singers International
Saturday, April 12, at 7:00 PM  
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, April 13, at 8:30 PM  
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

Dates, repertoire, and artists subject to change.  
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For information about performing on DCINY’s series or about purchasing tickets, e-mail Concerts@DCINY.org, call 212-707-8566, or visit our Website at www.DCINY.org.