Sunday Evening, November 9, 2014, at 8:00

Distinguished Concerts International New York (DCINY)

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

Distinguished Concerts Orchestra
Distinguished Concerts Singers International

I Believe...Remembering the Holocaust

In the Shadow of the Holocaust (New York Premiere) (45 minutes)

Arranged by Donald McCullough
Lyrics and Readings by Denny Clark
Orchestrated by James Kessler

Donald McCullough, Composer/Conductor
Sara Jean Ford, Soprano
Rachel Arky, Mezzo-soprano
Peter Kendall Clark, Baritone

I. The Prisoner Rises (1943) (Majdanek)
   Tune: Military Melody; Words: Unknown
II. Singing Saved My Life (Gliwice, Camp #1003)
    Narrator: Karl Rogers
III. Song of the Polish Prisoners (1944) (Buchenwald)
    Tune: J. Kropinski, Words: K. Wójtowicz
IV. The Execution of the Twelve (Auschwitz)
    Narrator: Richard Sykes
V. In Buchenwald (1944) (Buchenwald)
    Tune: J. Kropinski; Words: K.Wójtowicz
VI. A State of Separation
    Irena Augusty ska Kafka
    Narrators: Carole Banks, Mark Reasoner, Sharon Newton
VII. The Train (1944) (Brzezinka)
    Tune: Unknown; Words: K. Zywulska
VIII. Singing from Birth to Death (Brzezinka)
    Narrator: Suzie Hilgeman

(program continued)

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IX. The Striped Ones (1943) (Majdanek)
   Tune: Folk Melody; Words: Z. Karpinska
X. There’s No Life Like Life at Auschwitz (Auschwitz)
   Narrator: Osvaldo Medina
XI. Tempo di Tango (1944) (Buchenwald)
   Tune: J. Kropinski
XII. Letter to Mom (Gusen)
    Narrator: Janet Snell
XIII. Song of Days Now Gone (1943) (Buchenwald)
   Tune: J. Kropinski; Words: J. Kropinski

Please hold your applause until after the last movement.

Intermission

I Believe (U.S. Premiere) (65 minutes)
Composed by Zane Zalis

Jonathan Griffith, DCINY Principal Conductor
Sara Jean Ford, Tova
Alexander Gemignani, Reinhardt
Drew Gehling, Aaron
Zane Zalis, Visiting Composer

I. The Beginning
II. Why?
III. Not Wanted
IV. The Children
V. He Said!
VI. The Directive
VII. Numbers
VIII. I Have a Name
IX. Death March
X. Freedom
XI. What Now?
XII. I Will Remember You/Finale

Please hold your applause until after the last movement.

**A portion of all ticket sales will go directly to the Holocaust Resource Center of Temple Judea, Manhasset, New York. Special thanks to Irving Roth, Holocaust survivor and director of the Holocaust Research Center, for speaking to our artists during the residency weekend. Additional thanks to The Museum of Jewish Heritage. Audience members are encouraged to meet with them in the venue lobby, pre-concert, post-concert, and at intermission.
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We Want to Hear from You!
Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook! #ibelieve @DCINY

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Notes on the Program

In the Shadow of the Holocaust
arr. by DONALD MCCULLOUGH

It is well-known that during the Holocaust inmates wrote music while incarcerated in concentration camps. Much of it has since been recorded. At Theresienstadt, for instance—the infamous “Paradise Ghetto”—the Nazis organized an orchestra made up of young musicians who had studied under such luminaries as Leos Janacek and Arnold Schoenberg. Most of these musicians perished during the Holocaust, leaving behind but a few pieces composed under duress and co-opted by the Nazis for their own propaganda purposes. What might they have eventually accomplished had they survived?

Such classical music—beautiful as it is—was the product of formally trained musicians. What about the music of the common man—music embraced by the whole community and passed secretly by aural transmission—music that carried with it powerful words revealing different aspects of camp life, or expressing the inmates’ innermost feelings, of mourning, or resistance, or patriotism? Was there other Holocaust music akin to the slave songs that sprang from slavery in America, music that spoke with the same startling immediacy to express the agony of the victims of the Nazi regime?

It was this question that first led Donald McCullough on a year-long journey through one of the cruelest chapters of the 20th century. McCullough’s pursuit began when he learned of the United States Holocaust Memorial Museum’s possession of the Aleksander Kulisiewicz archive, the largest extant collection of music composed in the Nazi camps. Aleksander Kulisiewicz (1918–1982) was a law student in German-occupied Poland when, in October 1939, he was denounced for antifascist writings, arrested by the Gestapo and sent to Sachsenhausen concentration camp near Berlin.

An amateur singer and songwriter, Kulisiewicz composed 54 songs during more than five years of imprisonment. After liberation he remembered his songs, as well as those learned from fellow prisoners, dictating hundreds of pages of text to his attending nurse at a Polish infirmary. During the postwar period, Kulisiewicz continued to amass material through correspondence and traveled throughout Europe recording hundreds of hours of interviews in a driven attempt to collect and preserve what he could of the music that had been written in the camps.

McCullough’s first task was to immerse himself in the collection, playing through the hundreds of tunes. He was encouraged to find that they contained some compelling melodies, and for the first time he began to wonder whether a choral work—perhaps reflecting the role of music in the camps or evoking the daily lives of the prisoners—might emerge from the material. But he still had no idea what lay within the accompanying texts since most them were in Polish.

For that, McCullough engaged Marcin Zmudzki, a young Polish translator, to assist him in sifting through the mountain of material. McCullough originally instructed Zmudzki that he was interested in finding lyrics that spoke of camp life. Upon discovering, however, that Kulisiewicz also collected interviews, articles and letters related to life in the concentration camps, McCullough decided they should explore the additional documents as well, in search of material suitable for readings that would further illuminate what life was really like in the camps. “Because I wanted the work to speak with a sense of immediacy,” says McCullough, “I thought it should be sung in English. But
before I could arrange a single note, I needed to have singable translations. Here I employed the talents of my husband, English/theatre arts teacher and lyricist Denny Clark.” Clark worked closely with Zmudzki during the literal translations (he typed as Zmudzki translated), which proved invaluable to his remaining faithful to the intent of the original Polish as he created the singable lyrics and performable readings.

In the Shadow of the Holocaust premiered under the title Holocaust Cantata: Songs from the Camps on March 17, 1998, with McCullough conducting a small ensemble of 24 voices accompanied by piano and cello in the Kennedy Center’s Terrace Theater. Since its premiere, the original chamber version has received hundreds of performances by choirs throughout North America as well as by several choirs throughout the world. A compact disc of Holocaust Cantata: Songs from the Camps was recorded and commercially released by Albany Records in 1999.

In 2004 McCullough was encouraged to create a symphonic version of the work that could be performed in concert halls, thereby making it accessible for more choirs to perform and reaching larger audiences. Tonight’s concert, with an orchestration by James Kessler, presents the second performance of In the Shadow of the Holocaust. Much of the intimacy of the original chamber version is retained, as the haunting cello solos remain the heart and soul of the accompaniment.

Finally, a few words about the structure of the work. Since each song and reading represents a different person, a different place and a different time in the Holocaust experience, there is no streaming narrative. Instead, each musical arrangement and each individual reading should be viewed as petit récit, a snapshot in time that reveals a personal, nakedly honest response. Sometimes the responses are jarring—who could find humor amid such horror? And yet humor—albeit dark in nature—undoubtedly exists within this work. Nevertheless, the inmates’ responses never sink to the level of triteness. For them, music functioned as something more than just a light in the darkness; its very existence was a form of spiritual resistance in an environment where such resistance risked instant extermination.

In the end, what is this work, this In the Shadow of the Holocaust? That, as with anything, is for each listener to decide. Donald McCullough himself has repeatedly gone on record as saying that he “...holds out hope that the work may transform statistics into people in the minds of its listeners and perhaps play a part in making it more difficult for such a horror ever to occur again.” However, James Carman may have summarized the work best in his insightful and apt closing to his Holocaust Cantata CD liner notes when he stated: “In the end, for me, the work flows inexorably back to its source: it is the voice of humanity, crying out to be heard.”

*Program notes researched, compiled, and written by Denny Clark using generous excerpts from James Carman’s Holocaust Cantata CD liner notes and material from the United States Holocaust Memorial Museum’s website

I Believe
ZANE ZALIS
enced by a host of sources all in service to capture the essence of a story that needs to be told, in a plea for awareness, understanding and peace.

The Holocaust encompasses simultaneously the most depraved human behavior and the most sublime human behavior; it is complex and simple; universal and particular. It is not to be forgotten nor should its import be diluted in any manner. The Holocaust is a telling commentary about humanity by humanity and thus it is important and necessary to share this most human story of despair and hope with our communities and especially our youth.

Chapter 1 - The Beginning
Time passes, cataclysmic events unfold, and the world changes, from war to peace, from peace to war, but through both war and peace an ancient hate lives. From 1933–45 such entrenched hate towards a people is no longer a tense undercurrent but is expressed openly, vehemently and directly against those who are purportedly to blame for the ills and suffering of a nation and its citizens. Hate found its ultimate expression in the Holocaust and this expression of moral bankruptcy found its prelude in Kristallnacht.

Chapter 2 - Why?
It is doubtful that we will ever understand the rabid and violent nature of extreme racism. Nonetheless, we pursue the dream of peace, for inherent in the pursuit is the hope for understanding and growth.

Chapter 3 - Not Wanted
The St. Louis sailed from Hamburg on May 13, 1939 with 937 men, women, and children aboard. Each had their story of why they were crossing the Atlantic Ocean for Cuba but all were hoping for a life of peace. Such was not to be as graft, greed, deception, racism, and politics altered the anticipated outcome. The St. Louis was prevented from docking and its passengers were forced to wait in high anxiety as negotiations and alternate locations were considered. Despite efforts, eventually the ship and its unwanted passengers had to return to Europe, knowing fully well what awaited them.

Chapter 4 - The Children
To intentionally hurt a child elicits gut wrenching responses from most human beings. That is why the premeditated action to annihilate approximately 1.5 million children during the Holocaust is singularly one of the most despicable and heinous actions ever to be undertaken by human kind. Children’s lives should be filled with love, laughter and learning, not violent hate and loathing. They truly were innocent and with profound sadness we all must ask, why?

Chapter 5 - He Said!
He is Adolf Hitler and his manner and words both frightened and fuelled the imagination of millions of people. His words ripped and clawed at the body of reason and compassion until it was unrecognizable; we now call it, the Holocaust.

Chapter 6—The Directive
On January 20, 1942, 15 high-ranking senior officials gathered for a meeting of great importance. They met in a beautiful villa by a lake named Wannsee in the outskirts of Berlin. In this idyllic setting they discussed the “Final Solution” to the Jewish question; a plan of action to deport, enslave labor and annihilate a people. The meeting was designed to consolidate and coordinate the plan from a state sanctioned level. Among those present were: Secretary of State Dr. Stuckart—Reich Ministry for the Interior, Secretary of State Neumann—Plenipotentiary for the Four Year Plan, Secretary of State Dr. Freisler—Reich Ministry of Justice, Secretary of State Dr. Bühler—Office of the Government General. Reinhard Heydrich,
second in command of the SS convened the meeting.

Chapter 7 - Numbers/  
Chapter 8 - I Have a Name
When we are born we are given a name, and with our name we build a life. Our identity as humans is forever connected with our name. Remove names and replace them with numbers and in so doing we become objects, nothing more than a ledger entry in a book. And, when the numbers are no longer useful, we toss them away, for it is much easier to erase a number, than to erase a name. When you are less than human in the eyes of those who count the numbers, extermination is not a complicated moral issue. However, the human spirit is powerfully resilient and that which is removed on the surface is not so easily destroyed within. Our names not only rest on our ears, but are indelibly impressed upon our souls; a gift to be cherished and guarded with love. During the Holocaust millions of Jews and other condemned people had their names removed and replaced with numbers. They suffered the ignominious fate of being de-humanized, counted and herded like beasts of burden, and then they were exterminated. Those who survived remind us all of the inextinguishable nature of the human spirit and the power of a name.

Chapter 9 - Death March
With the advance of the Allies there was growing realization that the truth about concentration camp activities would be discovered. The SS began to destroy evidence both material and human. Those prisoners that were still able to walk were forced to march miles in brutal winter weather with no food or water; they were being evacuated to camps in the German interior. Thousands died of exposure and starvation and many who were unable to maintain pace were shot by SS guards. They walked, and walked, and walked. There were no words just the sound of death marching and of souls desperately hanging on to life.

Chapter 10 - Freedom
The Allies were approaching and in some cases their approach was heralded by the sound of artillery. At times freedom was the unassuming approach of a single vehicle to an isolated prison. Regardless, it was a time of total confusion and chaos, the decision to run or stay in the camp could be the difference between life and death. The battle for freedom is two-fold; external and internal. Despite being physically freed by the Allies the assault of memory would continue to take its toll.

Chapter 11 - What Now!
So, after all is said and done what is a Holocaust survivor to do. For many, their families were murdered, homes were stolen, and former neighborhoods were unwelcoming to say the least. Immigration policies were unforgiving; who wanted “damaged goods”. Those that were fortunate to have found surviving friends or family had nothing and depended on the welfare of others, as did the thousands of orphaned children. The world had turned its back on all of them and now it was attempting to help; too little and too late for some.

Chapter 12 - I Will Remember You/Finale
It is important to remember. Remembrance walks beside us as an equal partner as we move forward in moral growth. We need to remember those people and events that have shaped humankind and continue to do so. The Holocaust is a declaration of the depth of human fallibility and moral frailty. Reason and rationalism can be deceiving, imposters of truth, as they were during the Holocaust. We must continuously build the moral fabric of our societies in the hope for informed peace. Peace is not a conclusion but a continuous journey that requires the traveler to be a thoughtful and compassionate navigator.
Meet the Artists

Donald McCullough, Composer/Conductor

Hailed by the Washington Post for his “dazzling expertise” on the podium, Donald McCullough is considered one of America’s pre-eminent choral conductors. After leading the Master Chorale of Washington in the John F. Kennedy Center Concert Hall for more than a decade, he developed a reputation for creating choruses that sang “with an innate sense of lyricism and musical poise” and “sensitive, scrupulous and heartfelt” (The Washington Post).

During his tenure with the Master Chorale, the 120-member symphonic chorus performed 16 world premieres, produced three nationally distributed CDs, and toured twice throughout Central Europe. The Chorale earned The Margaret Hillis Achievement Award for Choral Excellence in North America, performed in such renowned venues as Carnegie Hall and Avery Fisher Hall, and became the chorus of choice for the National Symphony Orchestra, performing with such renowned conductors as Leonard Slatkin, Kurt Masur, and Ivan Fischer. Mr. McCullough is also a composer whose works have been critically acclaimed throughout North America and Europe. Routinely sought after for commissions, his works have been described as “powerful and heart-wrenching,” “mystically beautiful,” and “remarkably inspirational.”

In response to an invitation from German and Polish consulates, Mr. McCullough led the Master Chorale in the European premiere of one of his most moving compositions, Holocaust Cantata: Songs from the Camps. The work was performed in Krakow, Dresden, Berlin, and at the Auschwitz-Birkenau Memorial during the European commemoration of the 60th anniversary of the end of WWII. Tonight’s performance includes the Lincoln Center premiere of this work. A native of Jacksonville, Florida, he recently moved to Atlantic Beach, Florida to focus on his expanding composing career and in 2012 became the director of the Jacksonville Symphony Chorus. His music can be found at donaldmccullough.com.

Sara Jean Ford, Soprano/Tova

Sara Jean Ford was most recently seen playing Christine Daae in Broadway’s The Phantom of the Opera. Other Broadway credits include A Little Night Music and Finian’s Rainbow. She holds the unique distinction of performing in two Broadway shows at the same time; while playing the leading lady in Phantom she received an emergency phone call from A Little Night Music to cover the role of Petra (a role which she understudied for only a month and never played). Off Broadway, she starred as Louisa in the The Fantasticks and can be heard on the original revival cast recording. National Tours: Wicked (Glinda/Nessarose cover), The Phantom of the Opera (Christine Daae). Ms. Ford appeared as June in Anyone Can Whistle at City Center, Encores! She made her Carnegie Hall debut with DCINY as Pieta in Eric Whitacre’s critically acclaimed Paradise Lost: Shadows and Wings and her Lincoln Center concert debut as the Soprano Soloist in DCINY’s Messiah… Refreshed! Regionally Ms. Ford has been seen in Candide (Cunagonde), Carousel (Carrie Pipperidge), and originating the role of Nellie Oleson in Little House on the Prairie (The Musical at The Guthrie Theatre). She can be heard on Michael Jackson’s HIStory album,
Harry Connick Jr.’s *When My Heart Finds Christmas*, *Finian’s Rainbow* revival cast recording, and *The Sweet Bye and Bye*. She graduated with a BFA from Carnegie Mellon University’s prestigious drama program.

Rachel Arky, Mezzo-soprano

Mezzo-soprano Rachel Arky, whose “expressive phrasing and fine sound” are coupled with an “endearing” and “convincing” stage presence, was recently seen as Carmen (cover/La tragédie de Carmen at Des Moines Metro Opera), Berta (Il barbiere di Siviglia at Palm Beach Opera), Martha (*Iolanta* at New Opera NYC), Smeton (scenes/Anna Bolena at Des Moines Metro Opera AAP), Lady in Waiting (*Macbeth* at Palm Beach Opera), Bradamante (scenes/Alcina at Palm Beach Opera YAP), Maddalena (*Rigoletto* at Natchez Festival of Music), and the Mezzo-soprano soloist in Mozart’s *Coronation Mass* with DCINY at Avery Fisher Hall (her Lincoln Center debut).

Upcoming engagements include Tamara (cover) in the world premiere of Ben Moore’s *Enemies, A Love Story* and Marquise (cover) in *La fille du régiment*, both at Palm Beach Opera.

Ms. Arky has placed as a finalist in a number of prestigious competitions, including the Giulio Gari International Voice Competition, the Opera at Flohram Violetta DuPont Vocal Competition, the Marcello Giordani Foundation International Voice Competition (two years in a row), the Mario Lanza Institute Competition, and the Liederkranz Voice Competition. She has also been featured in master classes with several renowned singers and directors, including Frederica von Stade, Catherine Malfitano, and Joseph Bascetta.

Ms. Arky completed her M.M. at Manhattan School of Music and her undergraduate studies at Barnard College, Columbia University, where she graduated summa cum laude and Phi Beta Kappa. She currently resides in New York City and is represented by Wade Artist Management.

Peter Kendall Clark, Baritone

Peter Kendall Clark, a born New Yorker, is a distinguished interpreter of opera, musical theater, concert, and contemporary repertoire. Recent debuts: Saint Petersburg Opera (Todd in *Sweeney Todd*), Virginia Opera (Arthur in *Carmen*), Opera on the James (Baehr in *Little Women*), and Teatro Grattacielo (Alfano’s *Sakuntala*). Previous appearances: Skylight Music Theater (Pirate King, *Don Alfonso*), Ashlawn Opera (King Arthur, Henry Higgins, Frank Butler), Caracoom Opera (Papageno), Opera Slavica (Eugene Onegin), and Belleayre Festival (Escamille). As a concert artist he is frequently in demand for *Ein Deutsches Requiem*, *Elijah*, *Carmina Burana*, and *Messiah* (upcoming with Helena Symphony.)

Recordings: Michael Dellaira’s *Cberì*, and three songs in the OPERA America Songbook. This season: Syracuse Opera debut as Dr. Falke in *Die Fledermaus* and Fredrick in *A Little Night Music*. The Sondheim 85th birthday celebration continues at Hawaii Opera Theater with *Sweeney Todd* and in St. Petersburg in *Putting it Together*. The New York Times has described Mr. Clark’s baritone as “strong,” “articulate,” “stylish,” “resonant,” and “properly stentorian”; in Bronx Opera’s *The Tender Land* he was cited as “a rascally and irrepressible Top.” *Opera News* praised him in DiCapo’s Off-Broadway run of *The Most Happy Fella* as “…a strapping, energetic Joe, (whose)
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soothingly sexy rendition of “Don’t Cry” was, in its own way, the most memorable vocal moment of the show.” He is a longtime member of the music faculty of Saint Ann’s School in Brooklyn Heights where he teaches violin and voice. Mr. Clark is a proud member of AGMA and AEA. peterkendallclark.com

Jonathan Griffith, DCINY Co-Founder, Artistic Director, Principal Conductor

An acclaimed conductor, educator and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro 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. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY’s mentoring program for conductors.

He made his Carnegie Hall conducting debut in 1989 and has since conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins’ Stabat Mater and Te Deum; Sergei Taneyev’s Upon Reading a Psalm; Miloš Bok’s Missa Solemnis; Luigi Boccherini’s Villancicos; and Eugène Goossens’ reorchestration of Handel’s Messiah, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis 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 Maestro 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: A Mass for Peace in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio Yunus Emre by A. Adnan Saygun in Istanbul with the Cemal Reit Rey Orchestra and in Ankara and Eskisehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency.

Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a master’s in music education from Wichita State University, and bachelor of music education from the University of Kansas.

Zane Zalis, Visiting Composer

Zane Zalis is a composer/producer/educator and the founder of the Music Production program, Mighty Mac Studio, and Prodigy at Miles Macdonell Collegiate in Winnipeg, Manitoba, Canada. He has composed/
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arranged extensively and produced numerous works for the students of MMC. Professionally, he has created/produced music for or with the Winnipeg Symphony Orchestra, Opera Canada Symphony, CBC (television/radio), Rainbow Stage, national/international recording and performing artists across Canada and in Europe. As a composer Mr. Zalis was invited to New York to become a member of the prestigious BMI Musical Theatre Workshops. His symphonic contemporary oratorio, *I Believe*, has been performed to sell out audiences in Winnipeg (Winnipeg Symphony Orchestra), Toronto (Roy Thomson Hall), Stuttgart, Germany (Solitude-Chor/Sinfonieorchester der Universität Hohenheim), and Murau (Austria), and excerpted as a guest presenter in Jerusalem at Yad Vashem. Additionally, Mr. Zalis is the co-founder and artistic director of the Murau International Music Festival (Austria) and a member of SOCAN.

It is a regular practice of Mr. Zalis’ to include students in his professional projects providing unparalleled learning opportunities. He is most proud of his students who have worked intensely to achieve personal excellence in the emotionally vulnerable, intellectually demanding and exacting studies of composition and musical performance. The learning is carried for a lifetime. Additionally, graduates of MMC music programs have achieved tremendous professional success and recognition in a host of careers, not exclusively but including—professional musicians, Broadway/musical theater, composition, professorship, major recording label signings, Grammy nominated projects, producers, educators, and audio engineers, among others. Mr. Zalis is most thankful for the gift of love and support from his wife Debbie and sons Ryan and Jordan.
Drew Gehling is an original revival cast member of the classic musical *On A Clear Day You Can See Forever* where he played the role of Warren to critical acclaim alongside the incomparable Harry Connick, Jr. He has also starred on Broadway in *Jersey Boys* as well as originating the role of Bob Gaudio in the Chicago production of the international smash hit. Mr. Gehling has worked with several of the American Theatre’s greatest directors at Lincoln Center Theatre, A.R.T. in Boston, Atlantic Theatre Company, Playwrights Horizons, the Goodman Theatre in Chicago, Paper Mill Playhouse, La Jolla Playhouse, Utah Shakespearean Festival, and the NYTW. He can be heard on *A Minister’s Wife* and *Anne of Green Gables* (both Off-Broadway, Award Winning Cast Recordings). As a concert performer Mr. Gehling will sing the music of Frank Wildhorn at 54 Below this fall and was a featured soloist for the World Science Festival’s 2012 gala at Jazz at Lincoln Center. His television and film appearances include the HBO film *Muhammad Ali’s Greatest Fight* starring Christopher Plumber, Danny Glover, and Ben Walker; *30 Rock*, as the nemesis of Kenneth the page; and NBC’s *Smash*. Academically, Mr. Gehling has co-authored a paper about professional singers along with several faculty members at the NYU Voice Center. The published data has garnered a great deal of attention and although an accomplished performer, he is also a post-baccalaureate student at Columbia University. He also holds a degree from the now centennially recognized School of Drama at Carnegie Mellon University.
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Marty Brown  Maura Gregory  David B. Lang  Ursula Pfisterer
Nancy L. Brown  Kasper  Lili Lauer  Miriam Pfletschinger
Joshua Brown  Mark Grossman  Montana Lehmann  Katrina Pierson
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Julie Cross  Claire Henrich  Madeline Mainz  Lisa Rempel
Katherine Crowell  Chelsea Hertzog  Adam Majeski  Anah Rempel
Doris Dachtler  Sarah Hilder  Claudia Malinka  Kristin Rheinwald
Eric Davies  Suzie Hilgeman  Marianna  Nicole Richards
Julia Davis  John Jarrett Hissick  Malinovskaya  Judith Richter
Karim de Beyer  Deborah Hoag  Beth Malvezzii  John Pugh
Jasmine DeFehr  Juliane Hochstein  Shaunah Hodges  Laura Pysall
Kris Diaz
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.

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Jonathan Griffith, Co-Founder, Artistic Director and Principal Conductor
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Kevin Taylor, Associate Director of Program Development
Jason Mlynek, Program Development
James Meaders, Program Development
Robert Vuichard, Program Development
Neil McDonald, Program Development
Andrea Macy, Marketing & Promotions
Laura Toppi, Marketing & Promotions Associate
Edmundo Montoya, Production Manager
DeAnna Choi, Finance & Accounting
Karen Cohn, Website and Graphics
Emily Nelson, Concert Operations
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 extension 316.
Lincoln Center

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

Friday Evening, November 21, 2014, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
*Carmina amoris: Songs of Love*
Steven Sametz, *Conductor*
Featuring Lehigh Choral Union, Lehigh University Choir, Dolce, Lehigh Glee Club, and Distinguished Concerts Orchestra

Saturday Afternoon, November 22, 2014, at 2:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series
*The Oracle at Delphi: The Music of Dinos Constantinides*

Saturday Evening, November 29, 2014, at 7:00
Alice Tully Hall, Lincoln Center
*With Grace: The Music of Gwyneth Walker*
Nancy Menk, *Guest Conductor*
Gwyneth Walker, *Composer-in-Residence*
SoHarmoniums
Elizabeth Núñez, *Director*
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 30, 2014, at 2:00
Avery Fisher Hall, Lincoln Center
*Messiah...Refreshed!*
HANDEL *Messiah* (Thomas Beecham/Eugene Goossens’ 1959 re-orchestration for full symphony orchestra)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Dates, repertoire, and artists subject to change
For a full 2014–15 season listing, visit DCINY.org.

Distinguished Concerts International New York
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