

Friday Evening, November 21, 2014, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage



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

presents

Carmina amoris: Songs of Love

LEHIGH UNIVERSITY
DEPARTMENT OF MUSIC
LEHIGH UNIVERSITY CHORAL ARTS

STEVEN SAMETZ, *Artistic Director*
SUN MIN LEE, *Associate Director*
DISTINGUISHED CONCERTS ORCHESTRA

CARMEN PELTON, *Soprano* (Sebastian Artist)
TAMI PETTY, *Soprano* (offstage) (Dyer Artist)
WILLIAM BURDEN, *Tenor* (Hamel Artist)

STEVEN SAMETZ *I Have Had Singing*

LEHIGH UNIVERSITY CHORAL ARTS with
LEHIGH UNIVERSITY ALUMNI SINGERS

STEVEN SAMETZ *Carmina amoris* (Songs of Love)
(New York Premiere)

- I. *Quo fugis amabo?* (Please, where do you flee?)
Soprano and tenor solo and chorus
- II. *Tarantella –Veni, dilectissime*
(Come, dearest love)
Tenor solo and chorus
- III. *Planctus* (Lament)
Off-stage soprano solo and chamber choir
- IV. *Letter I: Philomele* (To Philomela)
Soprano solo and women's chorus
- V. *Letter II: Ego per te* (I for you)
Soprano and tenor solo and chorus
- VI. *Invehar in Venerem* (Venus be damned!)
Soprano and tenor solo and chorus

This evening's program will be performed without an intermission.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Notes ON THE PROGRAM

STEVEN SAMETZ *I Have Had Singing*

I Have Had Singing paraphrases lines taken from Ronald Blythe's *Akenfield, Portrait of an English Village*. In the 1960's, Blythe traveled throughout his native county of Suffolk, England interviewing farmers, plowmen, blacksmiths—people whose stories dated back to the early 20th century. One gentleman, given the name Fred Mitchell in the book, was an 80-year old horseman who told his story of working a bleak, unfertile land in a life filled with little joy. In the middle of his

story, he stopped and said, "But there was always singing; the boys in the field, the chapels were full of singing. I have had pleasure enough; I have had singing."

I Have Had Singing was written for the Berkshire Choral Festival, a summer amateur music festival. *I Have Had Singing* speaks to amateur and professional musicians alike about the simple love of singing and the lasting joy it can bring to our lives.

STEVEN SAMETZ *Carmina amoris* (Songs of Love) (New York Premiere) Choral Symphony in six movements

"Do those who love create dreams for themselves?"

When I first began to look at medieval Latin texts for *Carmina amoris*, the epigrams, marginalia, and love letters I found by clerics and nuns from the fourth to the thirteenth centuries were a revelation. The beauty and freshness of the language spoke across the centuries. In matters of love (longing, desire, lamenting, sleepless wondering, making up and quarreling), it appears not much has changed from the so-called "dark ages" to our own well-illuminated era.

The medieval texts inspired the chant-like motive for the opening *Quo fugis amabo?*. Developed throughout the first movement (depicting the gentle lapping of waves on the shore, the lovers' longing across the sea), the chant motive recurs throughout the symphony, finally transformed into a

fantasia in the last movement. Also introduced in the first movement is Ausonius's fourth-century text: "But do we believe that those who love create dreams for themselves?". As the question runs throughout *Carmina amoris*, the implied answer is shaped by the context of each movement. At the end of the first movement, this question is left unanswered. The restless youth (the tenor soloist) is left longing for his love across the moonlit sea. It is his distant love—or merely the moonlight—answering: "let this light be a pledge of our love."

Any peace is shattered by the *Tarantella*. Tarantellas are traditionally dances of mad frenzy, and here the tenor protagonist is thrown into a state of adolescent tumult and desire. This gives way to the third movement, *Planctus*, a largely wordless lament cast for chamber choir and off-stage soprano. The distant sound of the soprano lends

poignancy to the idea that one who is without love is like a voice without sound.

Two clerical love letters form the texts of the fourth and fifth movements. The fourth movement is filled with birdsongs. The nightingale—a medieval trope on the Greek legend of Philomela—intends to give peace to the sleeper. Instead, the sleepless lover says she is a hungry bird, sighing for love. In this nocturnal setting, the chorus recalls Ausonius's motto: lovers live in their own dreams.

The fifth movement begins as an unaccompanied love duet for the tenor and soprano soloists. This yields to a choral statement of Ausonius's words, now treated as a chorale, a genre used for centuries for statements of belief. Thus, the musical and textual question left hanging at the end of the first movement finds its resolution at the end of the fifth movement. The question *Credimus?* (*Do we believe?*) is supplanted by its answer *Credimus* (*We believe*) as the chorus provides the restful tonic chord withheld at the end of the first movement.

All does not end on a quiet note of contemplation. The restless seeking, desire, lamentation, sleeplessness, and measure of happiness found by the lovers erupts into a tempestuous quarrel (aided by a large percussion ensemble inspired by the fiercely rhythmic Koto drumming of Japan). Ausonius's motto appears during a brief interlude, as if to ask whether quarreling is yet another facet of love's dream. The opening chant transforms into a tongue-twisting rhythmic melody for the chorus. The orchestra hurls it about and the music ends in a final explosion of sound, but not before a final whisper of the *Credimus* motive is sounded by a solo oboe.

Carmina amoris received its premiere performance by Lehigh University Choral Arts, Carmen Pelton and Debra Field, sopranos, and John Aler, tenor, under the direction of the composer on May 4, 2001 at Lehigh University's Zoellner Arts Center in Bethlehem, Pennsylvania.

—Steven Sametz

Texts AND TRANSLATIONS

I Have Had Singing

STEVEN SAMETZ

The singing.

There was so much singing then
And this was my pleasure, too
We all sang, the boys in the field,
The chapels were full of singing, always
singing.

Here I lie:

I have had pleasure enough;
I have had singing.

Carmina amoris

STEVEN SAMETZ

I. *Quo fugis amabo?*

Chorus

*Quo fugis, amabo,
cum te dilexerim?
Miser quid faciam
cum te non viderim?
Dura materies ex matris ossibus
creavit homines iactis
lapidibus,
ex quibus unus est iste puerulus,
qui lacrimabiles no curat gemitus.
Cum tristis fuero gaudebit emulus
ut cerua rugio cum fugit hinnulus.
Arcos te protegat, Veneris idolum
qui stellas et polum
fecit maria condidit et solum.*

Where do you flee, I would like to know,
since I loved you?

Miserable now, what shall I do
since I cannot see you?

Hard matter from mother earth's bones
once created men when stones were
thrown.

One sprung from these is this young boy
who heeds not my tearful moans.

When I am sad my rival rejoices.

I cry out like the doe when her fawn flees.

May the Almighty protect you, idol of Venus,
He who made the stars and sky
and founded the seas and land.

Tenor solo

*Nam languens amore tuo
consurrexi diluculo
perrexi que pedes nuda
per nives et frigora
atque maria rimabar mesta
ai forte ventiuola vela cenerem
aut frontem navis conspicerem.*

Languishing for love of you

I arose at dawn

and made my way bare-footed

across the snows and cold,

and searched the desolate seas

to see if I could find sails flying in the wind,

or catch sight of the prow of a ship.

Tenor and Chorus

*Credimus an,
qui amant ipsi sibi
somnia fingunt?*

Do we believe this,

or do those who love create dreams
for themselves?

Chorus

*Saluto puerum non per
ipotesim
sed firmo pectore,
deprecor Lachesim.*

I wish you well, boy, not with feigned
concern
but with steadfast heart,
I pray to Lachesis.*

Soprano

*Cum splendor lunae fulgescat
ab aethere purae,
tu sta sub divo cernens
speculamine miro,
qualiter ex luna splendescat
lampade pura
et splendore suo caros
amplectitur uno,
corpore divisos
sed mentis amore legatos.*

When the splendor of the unclouded moon
shines from the sky,
stand under the heavens and see with
a wondering gaze
how the moon shines
like a clear torch
and how with its single splendor
it embraces loved ones
divided in body
but joined in spirit by love.

Chorus

*Si facies faciem spectare
Nequivit amantem,
hoc saltim nobis lumen
sit pignus amoris
Hos tibi versiculos
Fidus transimisit amicus.*

If face cannot gaze
on loving face,
at least let this light
be our pledge of love.
These little verses
are sent to you by a faithful friend.

Quo fugis amabo...?

Where do you flee...?

Tenor

Nam languens...

I languish...

Tenor and Chorus

Arcos te protegat...

God protect you...

Chorus

*Si facies faciem...
Si parte tua fidei stat
fixa catena,
Nunc precor, ut valeas
Felix per saecula cuncta*

If face cannot gaze on loving face...
If on your side the bond of faith
stands firm,
now I bid you farewell.
Be happy forever.

Soprano

Cum splendor lunae fulgescat...

When splendour of the unclouded moon...

Tenor

Nam languens...

I languish...

Chorus

*Credimus an...
Hos tibi versiculos
Fidus transimisit amicus.*

Do we believe...?
These little verses
are sent to you by a faithful friend.

*Lachesis: the fate who determines the length of life,
Destiny.

Soprano*Amore ligatos...*

We are bound in love

Tenor*Quo fugis amabo...?*

Where do you flee?

Chorus*Credimus?*

Do we believe?

II. Tarantella (Veni, dilectissime)**Tenor and Chorus***Veni, dilectissime,
Et a et o,*Come, dearest love,
with ah! and oh!*Tela, Cupido tene,
Quoniam non ille nec illa
Sustinet esse meus, vel mea.*Hold your arrows, Cupid,
for neither he nor she
continues to be mine.*Veni!
Tela, Cupido tene!*Come!
Hold your arrows, Cupid,*Et a et o,*

with ah! and oh!

*Quid amo? Quod amat.
Non absit. At huius
Quod fugit, huius ero?*What do I love? One who loves.
May he not stay away. But will I belong
to one who flees from me?*Non ero.
Tela tene, tela tene!*I will not.
Hold your arrows, hold your arrows!*Gratam me in visere
In languore pereo
Venerem desidero.*To visit me—I will please you
I am dying with desire.
How I long for love.*Veni, dilectissime,
Tela, Cupido, tene!*Come, dearest love,
Hold your arrows, Cupid,*Quia non teneo quod amo
tenuisse
An dixi quod amo? Non amo!*For I don't keep the one I'd love to
have possessed.
But did I say "the one I love?" I don't love!*Et a et o,
Veni!*With ah! and oh!
Come!**III. Planctus (Lament)***Sic mea fata canendo solor
ut nece proxima facit holor.
Roseus effugit ore color
blandus inest meo cordi dolor.
Cura crescente, labor vigente,
vigore labente, miser, morior
tam male pectora multat amor.
Heu, morior, heu morior,*Thus I sing, seeking solace for my fate,
as the swan sang when death approached.
The rose fades from my lips,
bittersweet pain seizes my heart.
With growing woe, toil increasing,
strength waning, miserable I die.
So harshly does love treat the heart.
Ah, I am dying, ah! I die!

*ut quod amem
cogor et non amor.*

Chorale

*Germen sine flore
framis sine dulcore
vas sine liquore
vox est sine stentore.*

IV. Philomela (Letter One)

*Philomele demus laudes
in voce organica,
dulce melos decantantes
sicut docet musica.
Hilarescit Philomela
dulcis vocis conscia
et extendens modulando
gutteris spiramina
Instat nocti et diei
voce sub dulcisona
soporatis dans quietem.
Cur tamdiu in longinquo
moraris?
Cur unicam tuam perere
vis,
que anima et corpore diligit,
ut ipsa scis?
et que more aviculae esurientis
te suspirat omnibus
horis atque momentis.*

*Credimus an,
qui amant ipsi sibi
somnia fingunt?*

V. Ego per te (Letter Two)

Soprano and tenor

*Ego per te
omne quod datum mortalibus,
ubique praesentem mihi.
Et cum solutus corporali carcere
terraque provolavero,
illic quoque animo te geram.
Neque finis idem, qui
meo corpore
et amore laxabit tuo;
videbo corde
mente complectar pia.
Mens quippe,
lapsis quae superstes artubus
de stirpe durat caeliti,
Ego per te...
et ut mori, sic oblivisci non capit.*

For though I love,
I am not loved.

I am a stem without flower,
food without sweetness,
a bottle without wine,
a voice without sound.

Let us give praise to the nightingale
with well-tuned voice,
singing out a sweet melody
as music teaches.

The nightingale is joyful,
aware of her sweet voice,
and prolonging the breathing
of her sweet voice,
night and day she presses on
with her sweet-sounding voice,
giving peace to sleepers.

Why do you delay so long in a far-off
land?

Why do you want me to die? Your one
and only

who loves you, as you know yourself,
with her soul and body,
and who like a hungry little bird
sighs for you
at every hour and moment?

Do we believe this,
or do those who love
create dreams for themselves?

I for you
for all time which is given to mortal men,
you will be with me everywhere.
And when released from this bodily prison
I fly from earth,
there too I will keep you in my spirit.
Nor will the end which frees me from
my body
release me from your love;
I will see you in my heart
and with a loving spirit embrace you.
For the mind,
once it has survived the loss of limbs,
continues to grow out of its heavenly root,
I for you...
and just as it experiences no death,
it will experience no loss of memory.

Ego per te...
Perenne vivax et memor.
Ego per te...

I for you...
but remain forever alive, forever mindful.
I for you...

Chorus

*Credimus an,
qui amant ipsi sibi
somnia fingunt?
Hos tibi versiculos
Fidus transimisit amicus.*

Do we believe this,
or do those who love
create dreams for themselves?
These little verses
are sent to you by a faithful friend.

Credimus.

We believe.

VI. *Invehar in Venerem* (Venus be Damned!)

Chorus

Invehar in Venerem!

Venus be damned!

*Iurgia conflatur amor
Ut blandius urat amantes:
Ad cumulum fidei
Iurgia conflatur amor.*

Love kindles quarrels
so it can burn lovers more seductively:
to crown their faithfulness,
love kindles quarrels.

Soprano, Tenor, and Chorus

*Credimus an,
qui amant ipsi sibi
somnia fingunt?*

Do we believe this,
or do those who love
create dreams for themselves?

*Invehar in Venerem
et dediscat veterem
malignandi spiritum!
Cur amo, si non amor?
Satius est, ut amor
in odium vertatur.
Sed absit quod amantium
remedium sit odium
quod initum per gaudium
consorcium divorcium
sorciatur.*

Venus be damned and
forsake her old
malicious ruses!
Why should I love,
if I am not loved?
Better that love
be turned to hate.
Banish that odious
remedy of lovers—
a happy union severed,
cast by lot to divorce.

*In odium converti
nec ius amoris certi
nec finis est probandus.
Amorem enim odio,
Si finio, si vitio
per vitium subvenio.
Desipio, si studio
Sanitatis insanio
Non sanandus.*

To turn to hate
bucks the law of love:
it's a dead end.
If I end love with hate,
I help vice's viciousness.
Though I risk my sanity
in devotion to love,
saner may I be, should
I be healed through love's insanities.

THE Artists

STEVEN SAMETZ, *Director and Composer*

Steven Sametz is the Ronald J. Ulrich Professor of Music at Lehigh University and the artistic director of the professional chamber choir, The Princeton Singers. At Lehigh he is the founder-director of the Lehigh University Choral Union, a 150-voice non-auditioned group made up of university faculty, students, staff and members of the Lehigh Valley community. Dr. Sametz has appeared as guest conductor with the New York Chamber Symphony, the Taipei Philharmonic Foundation, the Santa Fe Desert Chorale, the Berkshire Music Festival, and the Netherlands Radio Choir.

Also active as a composer, Dr. Sametz has been hailed as “one of the most respected choral composers in America.” In 2013 he received the Raymond and Beverly Sackler Composition Prize. The press surrounding this award has included international coverage by the Associated Press and CBS Evening News. He is the recipient of the American Choral Director Association’s Raymond Brock Memorial Commis-



sion and he serves as the American Choral Directors Association’s national advisor on composition. Dr. Sametz is the founding director of the biennial Lehigh University Summer Choral Composers’ Forum, a week-long intensive training seminar dedicated to fostering new choral voices in America. In 2013 he was named to the Fulbright Specialist Program. His works have been recorded by The Princeton Singers and on Chanticleer CDs, including the Grammy Award-winning, “Colors of Love.”

CARMEN PELTON, *Soprano*



Soprano Carmen Pelton has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters and Off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian's 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Ms. Pelton's solo performances are on two recordings that won Grammy Awards for Best

Classical Album of the Year: *Barber, Bartok and Vaughan-Williams* with the Atlanta Symphony in one of Robert Shaw's last recordings, and William Bolcom's *Songs of Innocence and of Experience*, recorded by Naxos at the University of Michigan. Ms. Pelton's first success in New York City was in the unlikely, but most rewarding role of Susan B. Anthony in *Mother of Us All*, she was subsequently invited to perform the final scene from the opera at the televised Kennedy Honors program for the President and Honoree Virgil Thomson. Her European operatic debut was more conventionally suited to Ms. Pelton's dramatic coloratura; Sir Peter Peers cast her as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival and the outstanding reviews led immediately to her engagement by Scottish Opera as Constanze in *Die Entführung aus dem Serail*. Other leading Mozart roles include Königin der Nacht, Donna Anna and the title role of Lucia Silla. Ms. Pelton has taught on the faculties of The Eastman School of Music, University of Washington, Lehigh University, Brevard Music Center, and the Aspen Music Center and School. She is currently associate professor of music in voice at the University of Michigan in Ann Arbor.

TAMI PETTY, *Soprano*

Soprano Tami Petty made her 2010 Lincoln Center debut singing Rossini's *Petite Messe Solennelle* with the Voices of Ascension at Alice Tully Hall. New York City performances include Pani Paskova in Janaček's *Cunning Little Vixen* at Avery Fisher Hall with the New York Philharmonic and artistic director Alan Gilbert, and Die Alte Falourdel in a rare performance of Schmidt's *Notre Dame* at Carnegie Hall with the American Symphony Orchestra.

Upcoming appearances include the Joy in Singing Award recital at Merkin Hall, Rossini's *Petite Messe Solennelle* with the Dalton Chorale, Beethoven's Symphony No. 9 with Altoona Sym-



phony, and Poulenc's *Métamorphoses* and *Miroirs Brûlants* with Brooklyn Art Song Society.

WILLIAM BURDEN, *Tenor*

American tenor William Burden has won an outstanding reputation in a wide-ranging repertoire throughout Europe and North America. He has appeared in many prestigious opera houses in the United States and Europe, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Santa Fe Opera, Cincinnati Opera, Glimmerglass Opera, New York City Opera, New Orleans Opera, Teatro alla Scala, Opéra National de Paris, Glyndebourne Opera Festival, Théâtre du Châtelet, Bayerische Staatsoper, Berliner Staatsoper, Madrid's Teatro Real and the Saito Kinen Festival. His many roles include the title roles of *The Contes d'Hoffmann*, *Faust*, *Pelléas et Mélisande*, *The Rake's Progress*, *Roméo et Juliette*, *Béatrice and Bénédict*, *Candide*, and *Acis and Galatea*; Captain Vere in *Billy Budd*, Aschenbach in *Death in Venice*, Don Jose in



Carmen, Pylade in *Iphigénie en Tauro-ride*, Gerald in *Lakmé*, Edgardo in *Lucia di Lammermoor*, Nemorino in *L'elisir d'amore*, Nerone in *L'incoronazione di Poppea*, Ferrando in *Così fan tutte*, Narraboth in *Salome*, and Lensky in *Eugene Onegin*.

Also a supporter of new works, he appeared in the US premiere of Henze's *Phaedra* at the Opera Company of

Philadelphia, and created the roles of Peter in Mark Adamo's *The Gospel of Mary Magdalene* and Dan Hill in Christopher Theofanidis' *Heart of a Soldier* at the San Francisco Opera, Frank Harris in Theodore Morrison's *Oscar* at the Santa Fe Opera, Gilbert Griffiths in Tobias Picker's *An American Tragedy* at the Metropolitan Opera, Dodge in Daron Hagen's *Amelia* at the Seattle Opera, and Niklas Sprink in Kevin Puts' Pulitzer Prize-winning *Silent Night* at the Minnesota Opera.

In concert, Mr. Burden has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Philadelphia Orchestra, St. Paul Chamber Orchestra, Minnesota Orchestra, St. Louis Symphony, Houston Symphony Orchestra, Berlin Philharmonic, BBC Symphony Orchestra, the Edinburgh Festival, and on tour with Les Arts Florissants at the Théâtre des Champs-Élysées, Barcelona and Lyon. Mr. Burden has also been on the voice faculty at Lehigh University.

Mr. Burden's recordings include Beethoven's Symphony No. 9 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), Barber's *Vanessa* (Anatol) with the BBC Symphony Orchestra (Chandos), and *Musique adorable: The Songs of Emmanuel Chabrier* (Hyperion). He also appeared in the Metropolitan Opera's live HD broadcast of Thomas Adès' *The Tempest*.

This season Mr. Burden returns to the Lyric Opera of Chicago in *Capriccio*, Opera Philadelphia in *Oscar*, the Santa Fe Opera in *La Finta Giardiniera*, and the New Orleans Opera in *Lucia di Lammermoor*. He also makes his debut at the Netherlands Opera in *Lulu*.

Raised in Florida, Mr. Burden received his master's degree in vocal performance at Indiana University. He was also a member of the Merola Program in San Francisco and at the Apprentice Artists Program at the Santa Fe Opera.

LEHIGH UNIVERSITY CHORAL ARTS

Singing has been a vital part of the traditions of Lehigh University since its founding in 1865. Today, Lehigh University Choral Arts performs around the world, with appearances at Avery Fisher Hall, the Schubertsaal at the Vienna State Opera House, St. Petersburg Philharmonic Hall (Russia), Chiang Kai-shek Memorial Hall (Taipei) and the Berlin Philharmonic Hall. Students of all majors, faculty, staff and singers from the Lehigh Valley community participate in the Music Department's four choral groups: the University Choir, the men's Glee Club, the women's ensemble Dolce, and the symphonic Choral Union. Past performances include Beethoven's *Missa solemnis*, the Britten *War Requiem*, a

fully-staged version of Bach's *Matthäuspassion* with the professional chamber choir The Princeton Singers and Baroque orchestra, and a collaborative performance of the Monteverdi *Vespro della beata vergine* (1610) with the internationally acclaimed ensemble, Chanticleer.

Lehigh Choral Arts performs works of all eras and cultures, frequently premiering compositions by faculty, students, and other newly commissioned works. The Lehigh University Choral Arts Scholar program and Teufel Scholarship Funds offer scholarships for student singers and we are grateful to the Sebastian, Finkel, Dyer and Shabaker family funds for their

generous support of Lehigh Choral Arts.

Our thanks to Choral Arts singers who contributed to the success of tonight's concert: to Brenda and John McGlade for their underwriting of the supertitles

and to Anthony and Amy Beiak, Christina Sforza, Sylvia Stengle, Susan Meyers, Dorothy Perschy, Linda and Emory Zimmers, the "Jersey Girls," members of the soprano II section, and to an anonymous donor for support of archival photography and recording.

We Want To Hear From You!

Upload your photos and post-show feedback to Twitter, Instagram, and Facebook!
#carminaamoris @DCINY

LEHIGH UNIVERSITY CHORAL ARTS

David Africa	Patricia DeGuzis-	Audrey Hla	Richard Michi
Natalie Bader	Kern	Christopher Hodson	Michael Miele
Loris Baker	Damiano DiFlorio	Anna Hollander	Meya Miller
Vi Ballard	Grace Diggs	Kathy Hontz	Nell Miller
Terri Ball-Nicholas	Elizabeth Doles	Lynne Hoxie	Pete Miller
Meghan Barwick	Svetlana Dorofeeva	Sara Huser	Kathleen Monks
Philip Basnage	Alec Douglass	Greg Jacobs	Jonathan Mosebach
Annette Benert	Muriel Dragotta	Nathanial Jenkins	Len Mozeko
Dean Berg	Sarah Dudley	Amy H. Jibilian	Miriam Nachesty
Amy Beiak	Megan Dulmaine	Geordan Johnson	Marianne Napravnik
Sara Jane Black	Kitty Dunn	Austin Keller	Marilyn Needham
Irene Blough	Kathryn Reichel Dyer	Katherine Kennedy	Matthew Nikbin
Sue Boskett	Malcolm Erdogan	Linda Kohl	Warren Norris
David Brandt	Sara Lynn Farwell	Claudia Kolanovic	Margaret
Jennifer Brecker	Sam Fickel	Nik Krainchich	Norsworthy
Dabney Brice	Janet Filchner	Ashley Kreitz	Elijah Ohrt
Stephen Bueker	Marybeth Fischer	Christine Kreschollek	Tina Okoye
Emily Burch	Kassandra	Mary Ann Krobath	Tony Ortiz
Vincent Caruso	Flamouropoulos	Diana Krupka	Maureen O'Brien
Edgar Casimiro	Allison Fletcher	Hannah Lambert	Patricia O'Donnell
Andy Cassano	Natalie Foster	Maryann La Padula	Christopher Palmer
Barbara Cavalla	Quinn Furnald	John Larson	Anja Paretkar
Pat Chase	Sarah Garberg	Charis Lasky	Sung Eun (Grace) Park
Pauline Chu	Ken Ghorm	Marc Lawson	
Alex Cofre	Douglas Gibble	Karen Layfield	Dorothy Perschy
Victoria Cofre	Jonathan Glick	Kathy Leber	Georgette Phillips
Ann Cohen	Susan Glover	Jacqueline Lewis	Ann Pickin
Cindy Comfort	Oscar Gomez	Lana Liberto	Margarita Polanco
Olivia Conover	Hayley Goodman	Bryan Lin	Gary Powers
Ronda Cook	Coleman Hamel	Linda Lowe-Krentz	Jeanie Powers
Virginia Cooper	Lois Hampshire	Jorge Mandler	Mary Louise Powers
Kit Cotton	Maighdlin Harmon	Joseph Manzo	Fred Preuninger
Sara Cugini	Coleman Hauber	Meredith Margolis	Mary Pritchett
James Currie	Minghao He	Alina Marhefka	Sarah Qureshi
Lynn D'Angelo-Bello	Jamie Henry	Patricia Markley	Viviana Rios
Sara D'Iorio	Rodney Henry	Michelle Mazzeo	Andrea-Sofia Rodriguez-Lebron
Beth Dague	Ruth Henry	Kristen McArthur	Denise Romanelli
Maggi Daly	Kait Hess	Brenda McGlade	Ohmny Romero
Louise Daly	Jessica Heymach	Charlie Meredith	Casey Rule
Sean Daugherty	Lance Higgins	Wayne Mery	Deborah Sacarakis
Trevor Davis	Virginia Himler	Susan Meyers	

Michelle Sanabria
Nigel Sanders
Regina Sanders
Ann Sassaman
Louise Schaefer
Kelly Scharff
Madison Schenker
Jon Schlegel
Lauren Schlegel
Lillian Schrecengost
Donald Seagreaves
Kelly Seims
Lynn Sfanos
Chris Sforza
Alexander Shafer
Genevieve Shafer

Joyce Shankweiler
Dongyun Shin
William Shore
Sarah Siegel
Mary C. Sienicki
Nadine Sine
Kalyani Singh
Samantha Smith
Robert Smith
Casey Snyder
Sarah Spiegel
Christina Stauffer
Sylvia Stengle
Tara Stephenson
Jonathan Sussman
Alaina Swartz

Jonathan Swartz
Rubina Swavely
Eugene Tauber
Anne Taylor
Connor Tench
Marcia Theiss
Barbara Tsaousis
Marilou Tshudy
Walter Vernon
Kathleen Vollrath
Karli Wachtel
Adella Wauhopp
Steve Weaver
Rachel Weckselblatt
Adrienne Wentzel
Pamela Westphal

Nick White
Linda Williams
Rachael Wolf
Huan Xie
Yuchen Yang
Janet Zambo
Boshen Zhang
David Ziegler
Gerald Zimmerman
Linda Zimmers

Supertitles Operated
By
David B. Diggs

LEHIGH UNIVERSITY ALUMNI SINGERS

Brian Ablaza
George Achilles
Craig Acklen
Lorraine Annucci
Maxwell Anselm
Robert Bausmith
Gelsey Bell
Daniel Benson
Art Bermudez
John Bliss
Clinton Botway
Susan Brainer
Katrina Branting
Elizabeth Brubaker
Jill Calsetta
Bryan Campo
Heidi Chi
Robert Chisholm
Robert W. Christie
Thomas C. Christie
John Cole
Joanna De Jesus-
Fenicle
Christopher Delp
Debbie Depew
David Diggs
Stephen Dill
Paul DiSciascio
Francis Donlon
Joanna Fanizza
David Feaver
Peter Feaver
Jennifer Felkay
Fred Fletcher
Eric Flicker

Cassandra Florian
Donald Foster
Will Frece
John Frey
James Froggatt
John Gamble
Tiffany Giangiulio
Bruce Gilbert
Jeremy Gill
Jen Ginsburg
Connie Greendonner
Anita Greene
Deborah Groth
Emslie Guzzon
Robert Guzzon
Judith Haneman
Reid
Barry Hamlette
Catherine Hazlehurst
da Cruz
Lianne Heath
Ann Hickey
Dennis Hickey
Donna Hucker
Larry Hunter
Lewis Iadarola
Rob Irvine
Kirsten Jacoby
Ronald Johnson
Llewellyn Jones
Cynthia Kendall
Gavenda
David Kent
Jackeline Kessler
Stephanie Klopfer

Debora Kuchka-
Craig
Leigh Kuenne Rusnak
Lily Kull
Christopher Landrieu
Amanda Lasker
Elizabeth Lemke
Alyssa Lesko
Carol Manda
J. Christopher
Martin
Wight Martindale
Sara Mastroianni
Will Mayo
Terry McLaughlin
John McNulty
Bryan McVeigh
Herbert Meyer
Thomas Miller
Lisa Mistretta
Elizabeth Moeur
Jim Mulherin
Heidi Mulherin
Janet Muse-Burke
Jim Naus
Elizabeth Nordt
Jacqueline Nowicki
Kristian Ording
Alex (AP) Orlebeke
Roxanne Panosian
Brett Philpotts
Chase Philpotts
Carrie Piraino
Ruth Plucinski
Matthew Pollock

Jennifer Powers
Karen Randall
Chrissie Rapp
Thomas Reid
Nancy Reynolds
John Rodgers
Benjamin Rodney
Gretchen Saalbach
Katie Santoro
Gregory Saunders
John Sebastian
Pamela Sebastian
G. C. Seibert
Robert Shabaker
John Sise
Michele Spicer
Alyssa Stein
Lucile Steitz
David Stengle
Amy Stern
Julie Stewart
Peter Stinson
Hayley Teich
Dorene Thornton
Carol Updegrave
Martine Volmar
Kristen Wagner
Christopher Ware
Elizabeth Wenski
Katharine Whyne
Brad Woodword
Bryon Yoder
Deborah Zajac

LEHIGH UNIVERSITY

Nearly 150 years ago, the founder of Lehigh University, Asa Packer, envisioned an institution that would “provide a liberal and scientific education for practical service.” Although his initial goals were to train young men in science and mathematics with an eye toward producing engineers, by the time of his death, Packer had rejected the notion of a purely technological school and increasingly supported the development of the liberal arts to educate the whole person. Since its founding, the University has witnessed enormous growth in its size and the scope of its programs, yet, two moments stand out as being transformative while remaining true to Packer’s ideals. The first was the admittance of women in 1971. The second was the opening of the Zoellner Arts Center in 1997. The University administration and Board of Trustees had recognized the need to give witness to the importance of the arts by providing venues to showcase the talents of our students and guest artists.

Alumni and friends have played a tremendous role in fulfilling the vision for the performing arts at Lehigh, generously supporting the building and maintenance of Zoellner Arts Center, endowed chairs in music, and programmatic and scholarship resources for talented students. A myriad of individuals, foundations, and corporations have also made annual gifts to uphold the

arts. Lehigh expresses its gratitude to all donors to the performing arts at Lehigh, in particular the Dexter F. and Dorothy H. Baker Foundation, Dolly and Lee Butz ’55, Joanie and Murray H. Goodman ’58, Ronald J. Ulrich ’66, and Victoria and Robert Zoellner ’54, and also remembers those benefactors no longer with us, Marlene “Linny” Fowler and Ted Diamond ’37.

In the music department, a part of Lehigh’s vibrant College of Arts and Sciences, we embrace Asa Packer’s vision. For while our rigorous curriculum allows students who choose music as a career—especially in composition and arts administration—to gain entrance into prestigious graduate schools, over ninety percent of our participants major in another field. For most of the students who play in orchestra, jazz ensembles, wind ensemble, the Marching 97, and sing in Choral Arts, the performing they do at Lehigh will be the highlight of their musical lives. They, like faculty and staff from across the university and community members who are invited to join, invest a great deal of time and effort to produce performances of which we can all be proud. The alumni—engineers, doctors, business professionals, and educators among them—who have come to be part of this event tonight exemplify the strong bonds formed by making music together, bonds that will last a lifetime.

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

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Distinguished Concerts Artist Series

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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

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Jonathan Griffith, DCINY Artistic Director and Principal Conductor

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