

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



Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

*presents*

Distinguished Concerts Orchestra

Distinguished Concerts Singers International

## Messiah...Refreshed!

George Frideric Handel: *Messiah*, Thomas Beecham/Eugene Goossens' 1959 Re-Orchestration for Full Symphony Orchestra

JONATHAN GRIFFITH, *Distinguished Concerts Orchestra Music Director*

PENELOPE SHUMATE, *Soprano*

HOLLY SORENSEN, *Mezzo-soprano*

JOHN MCVEIGH, *Tenor\**

CHRISTOPHER JOB, *Bass-baritone\**

### Part One

- |    |                        |  |
|----|------------------------|--|
| 1  | Orchestra              | Sinfonia (Overture)                        |
| 2  | Recit. (Tenor)         | Comfort ye my people                       |
| 3  | Air (Tenor)            | Ev'ry valley shall be exalted              |
| 4  | Chorus                 | And the glory of the Lord                  |
| 5  | Recit. (Bass)          | Thus saith the Lord                        |
| 6  | Air (Bass)             | But who may abide the day of his coming?   |
| 7  | Chorus                 | And he shall purify                        |
| 8  | Recit. (Mezzo)         | Behold, a virgin shall conceive            |
| 9  | Air (Mezzo) and Chorus | O thou that tellest good tidings to Zion   |
| 10 | Recit. (Bass)          | For behold, darkness shall cover the earth |
| 11 | Air (Bass)             | The people that walked in darkness         |
| 12 | Chorus                 | For unto us a child is born                |
| 13 | Orchestra              | Pifa ("Pastoral Symphony")                 |
| 14 | Recit. (Soprano)       | There were shepherds abiding in the field  |
| 15 | Recit. (Soprano)       | And the angel said unto them               |
| 16 | Recit. (Soprano)       | And suddenly there was with the angel      |
| 17 | Chorus                 | Glory to God                               |

*(Please turn the page quietly.)*

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Avery Fisher Hall

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

## Lincoln Center

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18	Air (Soprano)	Rejoice greatly, O daughter of Zion
19	Recit. (Mezzo)	Then shall the eyes of the blind
20	Air (Mezzo/Soprano)	He shall feed his flock
21	Chorus	His yoke is easy, and his burthen is light

*Please hold your applause until the end of each part.*

### *Intermission*

Presentation of DCINY Educator Laureate Award to  
2014 recipient Dr. Eph Ehly by Jonathan Griffith

### **Part Two**

22	Chorus	Behold the Lamb of God
23	Air (Mezzo)	He was despised
24	Chorus	Surely he hath borne our griefs
25	Chorus	And with his stripes we are healed
26	Chorus	All we like sheep have gone astray
27	Recit. (Tenor)	All they that see him laugh him to scorn
28	Chorus	He trusted in God
29	Recit. (Tenor)	Thy rebuke hath broken his heart
30	Air (Tenor)	Behold, and see if there be any sorrow
31	Recit. (Tenor)	He was cut off out of the land of the living
32	Air (Tenor)	But thou didst not leave his soul in hell
33	Chorus	Lift up your heads, O ye gates
37	Chorus	The Lord gave the word
38	Air (Soprano)	How beautiful are the feet
39	Chorus	Their sound is gone out
40	Air (Bass)	Why do the nations so furiously rage together?
41	Chorus	Let us break their bonds asunder
42	Recit. (Tenor)	He that dwelleth in heaven
43	Air (Tenor)	Thou shalt break them
44	Chorus	Hallelujah

### **Part Three**

45	Air (Soprano)	I know that my redeemer liveth
46	Chorus	Since by man came death
47	Recit. (Bass)	Behold, I tell you a mystery
48	Air (Bass)	The trumpet shall sound
53	Chorus	Worthy is the lamb that was slain

\* Mr. John McVeigh and Mr. Christopher Job are both appearing with DCINY this afternoon courtesy of the Metropolitan Opera.

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## Notes on the Program

by Joseph & Elizabeth Kahn

### ***Messiah***

GEORGE FRIDERIC HANDEL (1685–1759)  
Re-Orchestrated for full symphony orchestra by Eugene Goossens (1893–1962)

*Messiah* is a collection of biblical extracts compiled as a complement and response to the story of Christ's incarnation, death and resurrection. There are no dramatic characters, the soloists adopt a primarily prophetic voice and the chorus responds as a kind of universal congregation.

The first part of *Messiah* deals primarily with the prophecies of Christ's birth, mainly from the Book of Isaiah, and more meditative psalm texts. The texts are all optimistic, focusing on redemption through acceptance of a merciful and gentle savior. The actual Christmas story is told only in the three central numbers, the chorus "For unto us a child is born," the recitative "There were shepherds abiding in the fields," and the chorus "Glory to God," in which the soprano soloist serves as "Evangelist" and the chorus as "Mankind" and the Heavenly Host respectively.

Part Two is distinct from the Passion oratorios in that it does not tell the story of the crucifixion but is rather a meditation on Christ's death and mankind's need for redemption. Once again, the texts are taken primarily from the Hebrew Scriptures, in which the events of Christ's sacrifice are believed to be anticipated. Part Two ends with the "Hallelujah" chorus, celebrating the redemption of man rather than the tragedy of Christ's death. Equally non-dramatic is Part Three, a musical consideration of the significance for mankind of the resurrection.

Handel composed *Messiah* in a little over three weeks, typically dipping into earlier compositions when it suited his taste and probably his schedule: "And He shall purify," "For unto us a child is born" and "His yoke is easy" were originally Italian secular cantatas for two voices. Remnants of moribund opera seria style can be heard in the da capo aria "Rejoice greatly," but the repeat of the first part is by no means exact, driving to an emotional and musical climax that ends the aria. Another distinction in this aria is that Handel notated the ornamentation instead of allowing the singer *carte blanche* to improvise, as was the custom with the castrati who dominated the operatic stage.

Always attentive to matching words and music, Handel, like Bach, frequently used tone painting to accentuate important textual elements: Note the trills on the word “shake” in the bass recitative “Thus saith the Lord” and the twisting chromatic vocal line in the bass aria to portray “The people that walked in darkness.” On the other hand, note how difficult it is for the chorus to sing the word “easy” in “His yoke is easy.” The instrumental “Pastoral symphony” portrays the shepherds through the use of the drone in the bass, representing a simple rural bagpipe and the lilting rhythm of traditional Italian folk music.

*Messiah* was commissioned by the Lord Lieutenant of Dublin and was an enormous success at its premiere performance in 1742, but it fell flat the same year in London. Only after it had been revised and presented in concert for the benefit of the Foundling Hospital in London (which continued to make over £600 at each of its annual benefit performances) did it take off on the way to its current popularity. But nothing boosted the work so much as its adoption every Christmas by traditional English civic choral societies, in which “casts of thousands” continue to belt out the choruses that at its premiere comprised only 33 instrumentalists and 32 singers.

### **About this Orchestration**

Handel's original modest orchestration did not remain pristine for long. Handel himself had performed it using an enlarged orchestra. Mozart and various others have re-orchestrated it for their own times and orchestral forces. In 1959 conductor Sir Thomas Beecham (1879–1961), nearing the end of his career, decided that he wanted to conduct and record Handel's *Messiah* one more time, taking advantage of the full force of his Royal Philharmonic Orchestra. He hired conductor and composer Eugene Goossens (1893–1962) for £1,000 (a tidy

sum at the time) to do the re-orchestration, explaining reasonably that over the years *Messiah* had played to larger and larger houses, and that proportionately larger forces were needed to push the sound out.

Handel's original orchestration consisted of 2 oboes, 2 clarinets, 2 trumpets, timpani, continuo and strings. In Goossens' hands, this became: 3 flutes (piccolo), 4 oboes (English horn), 2 clarinets (bass clarinet), 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 3 percussionists (including cymbals), harp and strings. Goossens also omitted several movements from the original orchestration

Beecham recorded the new version in 1959 with great success (It is still available on CD). But then the story gets murky. After the conductor's death, Lady Beecham—the Royal Philharmonic's former telephone operator who was 57 years Beecham's junior and whom he married in 1959—became the guardian of all her husband's manuscripts and discouraged attempts to perform the arranged *Messiah* or even to allow an examination of the score. In fact she claimed that Goossens' work was unacceptable to her husband and that he had been obliged to “re-re-orchestrate” it himself with the help of a member of the orchestra and had actually used “his own” version for the recording. That claim was, in fact, stated in the insert when the recording was reissued on CD in 1992. Finally, in the early 1990s, Lady Beecham sold her husband's manuscript collection to Sheffield University where it became possible to examine the score Beecham had used for the recording. It was pure Goossens with only a few minor alterations.

Goossens' *Messiah* was not performed again in Britain until 1999. DCINY presented the Lincoln Center premiere of this orchestration on November 27, 2011, under the baton of Jonathan Griffith and the Distinguished Concerts Orchestra.

## Meet the Artists



**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 Białystok

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 Re it Rey Orchestra and in Ankara and Eskin ehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Maestro Griffith along with the Distinguished Concerts Orchestra is the 2014 winner of The American Prize in Conducting, professional orchestra division.

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.



**Penelope  
Shumate,**  
*Soprano*

Penelope Shumate has been described as having a "voice with power" and a "welcome fire" on stage. *The New York Times* praised her recent performance as the soprano soloist in *Messiah* for her Avery Fisher Hall debut with DCINY, stating she "...sang the soprano solos with appealing bell-like clarity and surpassing sweetness."

She has also performed at Alice Tully Hall, as well as had many engagements at Carnegie Hall. Her recent debuts include appearances with Acadiana Symphony Orchestra, Rapides Symphony Orchestra, Oklahoma City Philharmonic, Hilton Head Symphony Orchestra, and the Canterbury Choral Society. She has also performed with opera companies and orchestras across America, including Baltimore Opera, Opera Company of Philadelphia, Opera Roanoke, Opera Saratoga, Des Moines Metro Opera, Utah Festival Opera, Ash Lawn Opera, Annapolis Opera, Santa Fe Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, Glens Falls Symphony Orchestra, and the Kennett Symphony Orchestra, among others. She is an award winner with the Gerda Lissner Foundation, Marie E. Crump Vocal Arts Competition, MacAllister Awards, New Jersey Association of Verismo Opera Vocal Competition, Annapolis Opera Vocal Competition, Kennett Symphony Orchestra Vocal Competition, and the Altamura/Caruso International Vocal Competition, among others. In addition to her active performance career, she serves as assistant professor of Voice at Western Illinois University.



**Holly Sorensen,**  
*Mezzo-soprano*

Often hailed as a true mezzo-soprano, Holly Sorensen is known for her rich, colorful, and expressive timbre. She has been described by *Opera News* as having “a grand time!...dispensing attitude with relish and producing some impressively chilling tones.” Most recently, *The Tampa Bay Daily* wrote, “a creamy mezzo that soars lusciously and is breathtaking in her cruelty”, following her debut as Dalila in *Samson et Dalila* with St. Petersburg Opera. Ms.

Sorensen performs a wide variety of repertoire, ranging from dramatic leading mezzo roles to comic Rossini. Some of her performance venues include Utah Opera, Des Moines Metro Opera, Bronx Opera, Utah Lyric Opera, Duluth Opera, Connecticut Grand Opera, Opera in the Ozarks, Ardamore Chamber Opera, Opera Company of Brooklyn, Dicapo Opera, Boston Classical Orchestra, and the Greenwich Pops Symphony in CT. Ms. Sorensen has been lauded for her concert and oratorio work, as a mezzo with “luscious tones” (*Greenwich Times*) and “glamorous and beautiful to see and hear” (*Greenwich Citizen*). She made her Avery Fisher Hall debut singing as mezzo soloist in Mozart’s Requiem with DCINY, where she was hailed as, “radiant” by the *New York Concert Review*. She has also performed Mendelssohn’s *Paulus* with the Oratorio Society of New York at Carnegie Hall. Other performances include Handel’s *Messiah*, Respighi’s *Laud to the Nativity*, Mendelssohn’s *Elijah*, the Yizkor Requiem, and Bach’s *St. John Passion*. Ms. Sorensen was a feature soloist in Venice, Italy with Dicapo Opera. She was the winner of the first Nico Castel International Mastersinger Competition at Carnegie Hall with DCINY, a finalist in the Oratorio Society of New York Competition, and winner of the Mendelssohn Competition with Norwalk Symphony. Additionally, she was awarded second prize at the Eugene Opera Belle Voci National Competition and second prize at the Classical Singer Convention in New York.



**John McVeigh,**  
*Tenor*

Acclaimed for his “fresh-toned and touching portrayal” by *Opera News* and lauded by the *New Orleans Times-Picayune* for his “rich lyrical tenor, fabulous top notes, and striking good looks,” John McVeigh continues to

garner attention for his countless world-class performances at the most revered houses throughout the United States and worldwide. Upcoming engagements include a return to the Metropolitan Opera for their productions of *Le nozze di Figaro*, *Die Zauberflöte*, *Lady Macbeth of the Mtsensk District*, *The Merry Widow*, *Iolanta*, *La traviata*, and *Manon*; plus, a return to Opera Theatre Saint Louis as Prunier in Puccini's *La rondine* and Händel's *Messiah* at Avery Fisher Hall. Mr. McVeigh is in high demand as a concert artist, bringing his strong stage presence and dynamic characterizations to oratorio repertoire nationwide. Most recent concert engagements include *The Blind* at the Lincoln Center Festival; Händel's *L'allegro* with the Mark Morris Dance Group at the Kennedy Center and Lincoln Center; Lackey in *Der Rosenkavalier* with National Symphony Orchestra; Haydn's *Creation* with the Portland Symphony; Mozart's Mass in C minor with the St. Catherine of Siena Concert Series; Händel's *Messiah* with Philadelphia Orchestra, Carnegie Hall, Boston Baroque, Winston Salem Symphony, and Charlotte Symphony Orchestra; Acis in *Acis and Galatea* with the Concert Radio Kamer Filharmonie in Amsterdam; Bach's *St. Matthew Passion* under the baton of Jaap van Zweden with the Dallas Symphony; Bach's *St. John Passion* with the Winston-Salem Symphony; Orff's *Carmina Burana* with the Memphis Symphony; Vaughan Williams' *On Wenlock Edge* with the Arizona Music Festival and Portland Chamber Music Festival; and a concert of arias in a return to the Portland Symphony.



**Christopher Job,**  
*Bass-baritone*

Bass-Baritone Christopher Job is establishing himself as an important talent in the opera industry. In just the last few seasons,

he made his Italian debut at the Teatro Comunale di Bologna as Sparafucile in *Rigoletto* and Il Podestà in Rossini's *La gazza ladra*; made his role debut as Escamillo in *Carmen* with Lyric Opera Virginia; his role debut as Alidoro in *La Cenerentola* with the Festival Lyrique de Belle-Île-en-Mer in France; Blich in *Susannah* this summer with Ash Lawn Opera; and joined the Metropolitan Opera roster for their productions of Janáček's *From the House of the Dead*, Shostakovich's *The Nose*, *The Enchanted Island*, *A Midsummer Night's Dream*, *La rondine*, and most recently, as Bruhlmann in *Werther*. This season Mr. Job returns to The Met to sing The Flemish Deputy in *Don Carlo* and for their production of *Macbeth*. He will also sing Händel's *Messiah* at Lincoln Center. He performed the 5th Jew in *Salome* in his debut with Palm Beach Opera, sang Colline in *La bohème* at Lyric Opera Baltimore, made his role debut as Figaro in *Le nozze di Figaro* with Fargo Moorhead Opera, his role debut as Blich in *Susannah* with Opera Idaho, Ramfis in *Aida* and Il Commendatore in *Don Giovanni* with Tulsa Opera and Opera Fort Collins, performed Kilian in *Der Freischütz* and Angelotti in *Tosca* at the Des Moines Metro Opera, and performed Barone Douphol in *La traviata* with Syracuse Opera and Lyric Opera of Virginia.



**Dr. Eph Ehly,**  
*DCINY Educator  
Laureate Award  
Recipient*

The DCINY Educator Laureate Award acknowledges an individual's contribution to music education. It recognizes a personal commitment to instilling a life-long love of making music. 2014 Recipient Dr. Eph Ehly demonstrates all of the attributes associated with this recognition.

A research article published in the *American Choral Directors Journal* named Dr. Ehly as "one of the most sought-after choral conductors/clinicians." He has conducted more than 80 all-state choirs, and over 600 festival ensembles. As a conductor, author, lecturer, and clinician he has appeared in 48 states, Canada, Brazil, Japan, Mexico, several countries throughout Europe, and presented on more than 100 college and university campuses

Dr. Ehly retired from the Conservatory of Music, University of Missouri-Kansas City after 27 years of service. He served an interim professorship at the University of Oklahoma in 2006–07, and more than 90 doctorate and 100 master's degree students have graduated under his supervision. From 1969–72 he was director of choral activities at the University of New Mexico, Albuquerque, and prior to that he taught in public schools in Western Nebraska.

Dr. Ehly is the author of a popular book, *Hogey's Journey* published by Heritage Press, which is receiving rave reviews for its "inspired passion for musical excellence, mature wisdom and transcendent appeal." Hal Leonard Publishing Company released the "first of its kind" video master classes which feature Dr. Ehly's philosophies in conducting and rehearsal techniques.

The UMKC Board of Trustees' selection of Dr. Ehly, for the Faculty Fellowship Award that granted him a stipend of \$10,000, evidences the popularity of his unique and enthusiastic approach to teaching. In 1998 he was the recipient of the Mrs. Ewing M. Kauffman Excellence in Teaching Award that granted him a stipend of \$5,000. He is a past recipient of The UKC Trustees' Teaching Award for Excellence. He was twice presented the Amoco Foundation Outstanding Teaching Award. His alma mater, the University of Nebraska-Kearney, presented him with their first Outstanding

Alumni Award during its Diamond Jubilee Celebration and the Gary Thomas Distinguished Alumni Award. He is a past recipient of the Missouri Choral Directors Association Luther Spade Choral Director of the Year Award for his contributions to the choral art in the state of Missouri.

As a past recipient of two faculty grants, Dr. Ehly studied advanced compositional techniques in choral music while visiting leading composers and conductors in the Soviet Union, Poland, Germany, England, Sweden, Denmark, France, Italy, Austria and Switzerland. Under the sponsorship of the Partners of the Americas Program, Dr. Ehly served as guest artist in residence to Belem, the capitol of the state of Para, Brazil, and a second residency in Rio de Janeiro.

Dr. Ehly received his doctor of musical arts degree from the University of Colorado and his master of music degree from George Peabody College, Nashville, Tennessee. His bachelor of arts degree is from the University of Nebraska-Kearney. Notable teachers he has studied with, in alphabetical order, are: Jean Berger, Julius Hereford, Warner Imig, George Lynn, William Lynn, Louis Nicholas, Vincent Persichetti, and Lynn Whitten.

Eph Ehly has been a husband to Jan for more than three decades. He has been a father to son Christopher, a family practice physician; daughter Heidi Jane, a registered nurse with two bachelor degrees; daughter-in-law Julie, a pediatrician; and son-in-law Gregg, a quality assurance specialist. Presently Dr. Ehly is practicing being a grandfather to Hank, Rae Anne, Luke, Max, and Lucy.



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## Lincoln Center

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Carlie Marsh	Kelly Peterson	Joan Seymour	Partners list includes
Sally Charlotte Martin	Geneviève Piaget	Chris Sheldon	names supplied by
Conrad Martin	Helen Pook	Nadja Silva	chorale directors as of
Pascal Martinon	Bryant Powers	Carlos Silva	October 1, 2014. Any
Gabrielle Martinon	Andrée Premel-Cabic	Linda Smith	questions regarding
Len Matteson	Antonio Prieto	Tammie Smith	missing or misspelled
Laurel Maughan	Magali Prieur	Alan Smithee	names should be
Michael McCarty	Mary Pryor	Eduardo Soares	addressed to the indi-
Timothy McCool	Carrie Przeliski	Natalia Song	vidual directors.
Michael McGinn	Jacqueline Puigserver	Bruno Sousa	

**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](http://www.DCINY.org).

### **DCINY Administrative Staff**

Iris Derke, Co-Founder and General Director  
Jonathan Griffith, Co-Founder, Artistic Director and Principal Conductor  
Danuta Gross, Director of Finance and Administration  
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  
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 inquires please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 extension 316.

### **DCINY Concert Series**

#### **Please join us for one of our other events:**

*Sunday Afternoon, January 18, 2015, at 2:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

#### **Misatango: A Tango Mass from Argentina**

Pablo Di Mario, Director

Martin Palmeri, Visiting Composer

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International  
Flutopia

Jennifer Lapple, Director

Special Attraction: Tierra Adentro de Nuevo Mexico Dance Ensemble performing dances in the Flamenco and Tango styles.

*Monday Evening, January 19, 2015, at 7:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

#### **The Peacemakers: The Music of Karl Jenkins**

Jonathan Griffith, DCINY Artistic Director and Principal Conductor

Karl Jenkins, Composer-in-Residence

Jenkins: The Peacemaker

Jenkins: The Heaer

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

*Monday Evening, February 16, 2015 at 7:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

#### **Two Cultures-One Dream**

Earnestine Rodgers Robinson: Exodus (World Premiere)

Jonathan Griffith, DCINY Artistic Director and Principal

Earnestine Rodgers Robinson, Visiting Composer\_Conductor

Xian Xinghai: Yellow River Contata

Jie Yi, Guest Conductor

Featuring Distinguished Concerts Orchestra and  
Distinguished Concerts Singers International

## Lincoln Center

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*Friday Evening, March 13, 2015 at 8:00*

Weill Recital Hall, Carnegie Hall

**a Capella NEXT**

Choeur de Chambre de Quebec

Elora Festival Singers

Harmonia Chamber Singers

*Sunday Afternoon, March 29, 2015 at 2:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

**Total Vocal**

Deke Sharon, Arranger/Conductor

Featuring Distinguished Concerts Singers International

*Sunday Evening, April 12, 2015 at 8:30*

Stern Auditorium/Perelman Stage, Carnegie Hall

**Grant Us Peace**

Mozart: Mass in C Major K317 (Coronation Mass)

Catherine Sailer, DCINY Debut Conductor

Ralph Vaughan Williams: Dona Nobis Pacem

Trey Jacobs, DCINY Debut Conductor

Dates, repertoire and artists subject to change.

For a full season listing and to purchase tickets, visit [www.DCINY.org](http://www.DCINY.org)