Friday Evening, May 22, 2015, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY
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INTERNATIONAL NEW YORK

Iris Derke, Co-Founder and General Director
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presents

A High Lonesome Bluegrass Mass

From the Voice Comes Inspiration…
NAVO MIDDLE SCHOOL VARSITY TREBLE CHORI
MARY MARGARET SADLER, Director
DENISE STEPHENS, Accompanist

THOMAS WEELKES
arr. Henry Leslie
The Nightingale

HENRY PURCELL
arr. William Herrmann
Sound the Trumpet from Come Ye Sons of Art

GEORGE FRIDERIC
HANDEL
arr. Dave and Jean Perry
Lascia Ch’io Pianga

GEORGE FRIDERIC
HANDEL
arr. Dave and Jean Perry
Bel Piacere

WOLFGANG AMADEUS
MOZART
arr. Kirk Aamot
Mozart’s Adagio

PERRY PHILLIPS, Clarinet

AMERICAN FOLK SONG
arr. Laura Farnell
Shenandoah

JULIANNE BOOTH, Violin

STEPHEN COLLINS
FOSTER
arr. Mark Hayes
Oh! Susanna

JULIANNE BOOTH, Violin

(continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
SAMUEL BARBER  Sure On This Shining Night
      arr. Emily Crocker
ALLEN KOEPKE  Dance on My Heart
JOHN LEAVITT  Ose Shalom
      PERRY PHILLIPS, Clarinet
      JULIANNE BOOTH, Violin
GREG GILPIN  Nothin’ Gonna Stumble My Feet

*Intermission*

THE CHUCK NATION BAND
CHUCK NATION, Fiddle/Mandolin
SUSAN NATION, Acoustic Bass
LIBBY NATION-WHITEHEAD, Mandolin/Guitar
      JODY HUGHES, Guitar/Banjo
      STEVE VINCENT, Drums
SUSAN NATION  Cowboy Joe
HANK WILLIAMS  I'm Blue, I'm Lonesome Too
JJ CALE  If You’re Ever in Oklahoma
SUSAN NATION  Beneath the Tennessee Moon
CHUCK NATION  If You Leave Me
RUTH FRAN克斯  Roses in the Snow
ERVIN ROUSE  Orange Blossom Special
Come Away to the Skies:
A High Lonesome Bluegrass Mass (New York Premiere)
TIM SHARP/WES RAMSAY

I. Introit
II. Kyrie
III. Gloria
IV. Credo
V. Sanctus
VI. Agnus Dei

TIM SHARP, Composer/Conductor
THE CHUCK NATION BAND, Special Guests
NOLLIE MOORE, Tenor
HARRY MUSSELWHITE, Guitar
Distinguished Concerts Singers International

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Notes ON THE PROGRAM

FROM THE VOICE COMES INSPIRATION...
Notes by Mary Margaret Sadler

THOMAS WEELKES, arr. Henry Leslie The Nightingale

“Keep a green tree in your heart and perhaps a singing bird will come.”
—Chinese Proverb

The Nightingale (Thomas Weelkes, c. 1576–1623) displays a variety of textual forms in a bipartite structure in which each half is repeated. Part of the collection of his three-part Ayeres from 1608, this selection is a beautiful representation of word-painting, rhythmical contrast and animated counterpoint, all prevalent characteristics in Weelkes’ music.

An English organist and composer, Thomas Weelkes is considered one of the most important composers of madrigals, with said works often compared to the linear elegance of Luca Marenzio, the clean tonality of Thomas Morley and the expressive texts of William Byrd. In addition to his vocal music, his compositions also included works for the organ, virginal, and viol.

HENRY PURCELL, arr. William Herrmann Sound the Trumpet from Come Ye Sons of Art

“Celebrate what you’ve accomplished, but raise the bar a little higher each time you succeed.” —Mia Hamm (b.1972)

Sound the Trumpet, from Come Ye Sons of Art (Henry Purcell, c.1659–1695), was originally composed in 1687 as a duet (“Let Caesar and Urania Live”). This duet was part of Purcell’s ode Sound the Trumpet, written for the birthday of James II. The duet was quite successful; Purcell later added it to his ode Come Ye Sons of Art, which was written for the birthday of Queen Mary in 1694.

Henry Purcell was the most important composer of the mid-Baroque period, with his compositions including works for the Anglican Church, the royal court, the public stage and private musical entertainments. While his creative and inventive style of musical writing demonstrated his appreciation for the Italian Masters, it was equally influenced by traditional English chamber music.
GEORGE FRIDERIC HANDEL, arr. Dave and Jean Perry
Lascia Ch’io Pianga and Bel Piacere

“He who has courage and faith will never perish in misery!”—Anne Frank (1929–1945)

“A loving heart is the truest wisdom.”—Charles Dickens (1812–1870)

Lascia ch’io pianga, from the 1711 opera Rinaldo (G.F. Handel, 1685–1759), is sung by the heroine Almirena while imprisoned by the evil sorceress, Armida. An impassioned supplication for freedom, this aria was borrowed in its entirety from an earlier Handel opera, Agrippina. Interestingly, the melody of Bel piacere, Poppea’s poignant aria from the overwhelmingly successful opera Agrippina (1709), was also utilized in Rinaldo.

As probably the most well-revered composer of the late Baroque era, George Frideric Handel’s music, while primarily vocal (especially the most famous of all oratorios, Messiah), also included the orchestral masterpieces (Water Music and Fireworks Music). Handel, German by birth, was recognized as a master composer in England during his lifetime. Appreciation of his music has never diminished since the Baroque era.

WOLFGANG AMADEUS MOZART, arr. Kirk Aamot
Mozart’s Adagio

“Peace cannot be kept by force. It can only be achieved by understanding.”—Albert Einstein (1879–1955)

Mozart’s Adagio, (W.A. Mozart (1756–1791), adapted for treble voices by Kirk Aamot in 2004, is based directly on the second movement of Mozart’s Clarinet Concerto in A major (K.622), his final instrumental composition. The voices carry the original clarinet melody, while the clarinetist is given mostly new music with the exception of the original closing passage.

Widely recognized as one of the greatest composers in the history of Western music, Wolfgang Amadeus Mozart was a consummate master of every musical genre during his lifetime. Although his life-span was short, even by 18th century standards, Mozart’s music output was remarkably prodigious.

AMERICAN FOLK SONG, arr. Laura Farnell Shenandoah

“Absence is to love what wind is to fire; it extinguishes the small, it inflames the great.”—Roger de Bussy-Rabutin (1618–1693)

Shenandoah, (American Folk Song, arranged by Laura Farnell), is one of America’s most well-known folk songs. Although its origins are debatable, the Native American word “Shenandoah” means “daughter of the stars”; the Shenandoah River and river valley in Virginia bear the name. With an original tune that is generally cited as a sea chanty, the text of Shenandoah differs among its many versions. In one interpretation, the text tells the story of a Missouri river trader who falls in love with the daughter of Native American Chief Shenandoah and courts her for
seven years. Another popular version refers to a sailor longing for the Shenandoah River and Valley.

Laura Farnell is an active choral composer, clinician, accompanist and adjudicator from Arlington, Texas. She especially enjoys working with middle school students, as well as composing and arranging for this age group. The Navo MS Varsity Treble Choir proudly premiered My Very Heart at the 2014 Texas Music Educator’s Convention, a selection written for the choir by Mrs. Farnell in honor of their invited performance at the convention. She is a member of TMEA, TCDA, TMAA and ASCAP.

STEPHEN COLLINS FOSTER, arr. Mark Hayes Oh! Susanna

“Energy and persistence conquer all things.”
—Benjamin Franklin (1706–1790)

Oh! Susanna, (Stephen Foster, 1826–1864), was written by the composer when he was 21 years old. Foster later wrote, “[Oh! Susanna] had the effect of starting me on my present vocation as a songwriter.” Published in 1848, Oh! Susanna became so popular that it became the unofficial theme of the 1849 California Gold Rush.

In his 37 years of life, Stephen Collins Foster wrote more than 200 songs, popular minstrel songs, and sentimental ballads, most of which he wrote both the text and music. These works include Oh! Susanna, Camptown Races, Nelly Bly, My Old Kentucky Home, Jeanie with the Light Brown Hair, and Beautiful Dreamer.

SAMUEL BARBER, arr. Emily Crocker Sure On This Shining Night

“Let parents bequeath to their children not riches, but the spirit of reverence.”
—Plato (c.428 BC–348 BC)

Sure on this Shining Night, (Samuel Barber, 1910–1981; text by James Agee, 1909–1955), from Four Songs, Op. 13, is widely considered as one of the composer’s most famous contributions to art song. With long, lyrical canonical lines, initiated by the voice immediately followed by the piano, the song’s structure resembles those of the 19th-century masters, Johannes Brahms and Robert Schumann. The Brahmsian canonic principals and rhythmic chordal-style accompaniment are reminiscent of Schumann’s writings, rendering Sure On This Shining Night “quintessential Barber” in its revered simplicity.

Samuel Barber is considered one of the most expressive composers of Romantic and lyric trends in 20th-century classical music. Barber’s music maintains secure tonality and strong rhythmic lines to keep his music modern and distinctive, never experimental. A prolific song composer (among other genres), he composed more than 100 works for voice and piano, the majority of which remain unpublished.
**ALLEN KOEPKE  *Dance on My Heart***

“My heart is ever at your service.”
William Shakespeare (1564–1616)

*Dance on My Heart*, (Allen Koepke, 1939–2012), is a fusion of madrigal and contemporary styles. A delightful mixed meter composition with a text by the composer, *Dance on My Heart* was the winner of the 1991 Iowa Choral Directors’ Association Composition Contest.

A well-known choral conductor, clinician, adjudicator and composer before his passing in 2012, Allen Koepke was awarded the 1996 Iowa Professor of the Year by the Carnegie Foundation for the Advancement in Teaching and Council for Advancement and Support of Education. His commissions have been written for schools, colleges, and churches throughout the United States.

**JOHN LEAVITT  *Ose Shalom***

“I do not want the peace which passeth understanding, I want the understanding which bringeth peace.”—Helen Keller (1880–1968)

The text of *Ose Shalom* (John Leavitt, b. 1956; Traditional Hebrew Text) is part of a passage commonly found as a concluding sentence in much Jewish liturgy, originating from Job 25:2. This selection was written for the Kansas Music Educators Association Middle Level Choir in 2002.

An active composer, conductor, teacher, and church musician, John Leavitt is a lifetime member of the American Choral Directors Association (ACDA), as well as a member of the American Society of Composers, Authors and Publishers (ASCAP). Dr. Leavitt has numerous publications for choir, piano, organ, hand bells, and string orchestra.

**GREG GILPIN  *Nothin’ Gonna Stumble My Feet***

“Everything that is done in the world is done by hope.”—Martin Luther (1483–1546)

*Nothin’ Gonna Stumble My Feet* (music by Greg Gilpin and Text By John Parker) is a wonderfully contemporary rhythmic work written in the traditional spiritual style. Originally written in 2008 for SATB choir, this SSA arrangement with divisi and descant was published in 2011.

An ASCAP Award–winning choral composer and arranger with hundreds of publications to his credit, Greg Gilpin is director of educational choral publications for Shawnee Press, as well as an in-demand choral conductor. He is a member of MENC, ACDA, and a Phi Mu Alpha Sinfonia Life Loyal Member.

In addition to writing choral works primarily for churches and schools, John Parker is the Minister of Music at First Baptist Church in Keller, Texas. A member of ACDA, ASCAP, TCDA, AAP and IFCM, Mr. Parker is a sought-after conference leader and clinician.
TIM SHARP and WES RAMSAY  Come Away to the Skies: A High, Lonesome Bluegrass Mass

This collection of music is a winsome set of folk-hymn arrangements originating in the mid-19th century collections of The Sacred Harp and The Southern Harmony, and organized around a significant liturgy of the church. The hymnbooks from which this music is found were unique to the southern region of the United States.

The service known as a “High Mass” comes from the ordering of the Christian church liturgy into a standardized theological and dramatic liturgical flow. The adjective “high” before the word “mass” partially indicates a service that is chanted and sung, as differentiated from a service that is mainly spoken. The working title for this collection plays on the word “High Mass,” by inserting a term unique to the history of the bluegrass musical style, which is the word “lonesome.” This description, coined by Bill Monroe, the so-called “Father of Bluegrass Music,” conveys the idea of bluegrass music as a “high, lonesome sound.” The historical texts, usually known by their Latin name, form the various sections of the traditional mass: Introit, Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

The folk-hymns used to carry forward the ideas of the service of the mass—“Kyrie”—“Lord, Have Mercy”; “Gloria”—“Glory to God in the Highest”; “Credo”—“We Believe”; “Sanctus”—“Holy, Holy, Holy”; “Agnus Dei”—“Lamb of God, who takes away the sins of the world”—possess the same theological themes as these historic movements. These folk-hymns come primarily from the Scotch-Irish theological and musical traditions, found uniquely in the American South, and published in the hymn collections mentioned above. Such hymn collections flourished in the mid-19th century, and are repositories of some of the greatest hymns of that era.

The ballad and song tradition that migrated with early Irish, Scotch-Irish, Welsh, and English settlers into the southern Appalachian areas of Virginia, North Carolina, Kentucky, and Tennessee, was as natural as the transposition of their verbal languages and customs. At first, cultural isolation kept music contained in the hills or in wilderness settings. But over time, population patterns caused a convergence of the various pods of population and cultures. Religion took a powerful hold on the settlers of these areas, and in 1801, great revivals became popular in rural parts of the South. These gatherings resulted in a body of wilderness spirituals and folk hymns.

The conservative American South maintained the folk traditions and customs taught by the old 18th-century singing schools popular throughout the southern regions. This tradition was characterized by rapid harmonic movement, parallel fourths and fifths, and minor and modal keys. Hymn notation in the South was characterized by the Character Notation Group, or as it is commonly called today, shaped-notes. This method of music education was based on such pedagogical methods as letter and numerical notation, as well as four and seven shape-note tune books.

Folk-hymns used for this collection as statements for the traditional mass texts are Come Away to the Skies (MIDDLEBURY), Brethren, We Have Met to Worship (HOLY MANNA), Brightest and Best of the Stars of the Morning (STAR IN THE EAST), What Wondrous
Love Is This (WONDROUS LOVE) and Do Lord, Oh Do Remember Me (an anonymous “wilderness spiritual”). Additional tunes and stylings are inspired by this tradition, and settings are based upon bluegrass stacked harmony, rhythm, and other unique stylistic qualities, including “high, lonesome” modal vocals. Instrumentation requires the classic bluegrass combination of acoustic guitar, mandolin, fiddle, banjo, and double bass.

Texts and tunes forming the basis of Southern Appalachian folk-hymns and the bluegrass music that came from the Appalachian areas of western Virginia, and eastern and middle Kentucky and Tennessee, share common features. These include the elegant simplicity of the poetry and theology of the hymns; the modal, folk-song quality of the tunes; and even the interval of the rising fourth at the beginning of many of the tunes, theorized to be not so much a compositional idea, but rather, as a “gathering tone” for the group to find their starting pitch. And, there is the underlying theme and tone of hope and optimism for a better place and a happier day.

As Come Away to the Skies: A High, Lonesome Mass invites you into the singing and performance of these timeless hymns, place yourself musically into a time when a singing experience paid little attention to the length of time of a service, but rather, invited you to enjoy community and extended gathering time through the learning of songs in singing schools, through shape-notes, and occasionally through days and even weeks of religious services. There is nothing nostalgic, however, about the poignancy and integrity of text and tune on which this collection is based.
Texts and Translations

The Nightingale
THOMAS WEELKES, arr. Henry Leslie

The nightingale, the organ of delight;
The nimble lark;
The blackbird and the thrush,
And all the pretty choristers of flight,
That chaunt their music notes on ev’ry bush.
Let them no more contend who shall excel;
The cuckoo is the bird that bears the bell.

Sound the Trumpet from Come Ye Sons of Art
HENRY PURCELL, arr. William Herrmann

Sound the trumpet, till around
You make the list’n ing shores rebound.
On the sprightly hautboy play;
All the instrum ents of joy,
That skillful numbers can em ploy,
To celebrate the glories of this day.

Lascia Ch’io Pianga
GEORGE FRIDERIC HANDEL, arr. Dave and Jean Perry

Lascia ch’io pianga mia cruda sorte Let me weep my cruel destiny,
E che sospiri la liberta! And only breathe liberty!
Il duolo infranga queste ritorte The sorrow shatters the chains
De’ miei martiri, sol per pieta. Of my sufferings out of mercy.

Bel Piacere
GEORGE FRIDERIC HANDEL, arr. Dave and Jean Perry

Bel piacere e godere, What beautiful delight and happiness
E godere fido amor! To enjoy a faithful love!
Questo fa content il core, This gives contentment to the heart,
Di bellezza non s’apprezza lo splendor; The splendor is not rated by beauty;
Se non viene d’un fido cor. If it does not come from a faithful heart.
Shenandoah
AMERICAN FOLK SONG, arr. Laura Farnell

Oh, Shenandoah, I long to hear you,
Away, you rollin’ river.
Oh, Shenandoah, I long to hear you.
Away, we’re bound away, ‘cross the wide Missouri.

‘Tis seven long years since last I saw you,
Away, you rollin’ river.
‘Tis seven long years since last I saw you.
Away, we’re bound away, ‘cross the wide Missouri.

Farewell my love, I’m bound to leave you,
Away, you rollin’ river.
Farewell my love, I’m bound to leave you.
Away, we’re bound away, ‘cross the wide Missouri.

Oh! Susanna
STEPHEN COLLINS FOSTER, arr. Mark Hayes

I came from Alabama with my banjo on my knee;
I’m goin’ to Lou’siana, my true love for to see.
It rained all night the day I left, the weather it was dry;
The sun so hot I froze to death, Susanna, don’t you cry.
Oh! Susanna, Oh! don’t you cry for me.
I’ve come from Alabama with my banjo on my knee.

I had a dream the other night, when ev’rything was still.
I thought I saw Susanna a-comin’ down the hill.
A buckwheat cake was in her mouth, a tear was in her eye.
I says I’m comin’ from the South, Susanna, don’t you cry.
Oh! Susanna, Oh! don’t you cry for me.
I’ve come from Alabama with my banjo on my knee.

I soon will be in New Orleans and then I’ll look around;
And when I find Susanna, I’ll fall upon the ground.
But if I do not find her, this man will surely die,
And when I’m dead and buried, Susanna, don’t you cry.
Oh! Susanna, Oh! don’t you cry for me.
I’ve come from Alabama with my banjo on my knee.

Mozart’s Adagio
WOLFGANG AMADEUS MOZART, arr. Kirk Aamot

Kyrie eleisonLord have mercy
Christe eleisonChrist have mercy
Don nobis pacem.Grant us peace.

Kyrie eleison
Christe eleison
Don nobis pacem.

Lord have mercy
Christ have mercy
Grant us peace.

Oh! Susanna

I soon will be in New Orleans and then I’ll look around;
And when I find Susanna, I’ll fall upon the ground.
But if I do not find her, this man will surely die,
And when I’m dead and buried, Susanna, don’t you cry.
Oh! Susanna, Oh! don’t you cry for me.
I’ve come from Alabama with my banjo on my knee.
Sure On This Shining Night
SAMUEL BARBER, arr. Emily Crocker

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.

Hearts all whole.
Sure on this shining night I weep for
Wonder wand’ring far alone
Of shadows on the stars.

Dance on My Heart
ALLEN KOEPKE

Once two handsome gentlemen asked a fair young maid a question:
“What must we do to win your hand and gain your kind affection?”
One said he was “stronger by far” than any other man that she’d meet.
Also being braver than most, said, “Please marry me, I’m adoringly sweet.”

Then, said the other, “What if I give you diamonds and pearls, would you be my
bride?
I can offer power and riches. All through your life you’ll be satisfied.”

“Well,” she replied, “I’d make my selection,
And you’d receive my love and affection
If you danced on my heart, if you sang to my soul.
But alas, my heart is not pounding
and your songs are not sounding.
Therefore, I cannot marry you.”

Then a kindly gentleman asked the fair young maid a question:
“What must I do to win your hand and gain your kind affection?
I can only promise to love you, be at your side through all of my life.
I will be your faithful companion. Come take my hand, say you’ll be my wife.”

“Sir,” she replied, “you are my selection,
and you’ll receive my love and affection
for you dance on my heart, and you sing to my soul.
I’ll take your hand,
Wear your wedding band.
Yes, kind sir, I will marry you!”
Ose Shalom
JOHN LEAVITT

Ose shalom bimromav
hu ya’ase shalom aleynu
veh’al kol Yisrael
veh’imru, imru Amen.

The One who makes peace in the heavens,
(may) He make peace for us,
and all for Israel,
and let us say, let us say Amen.

Nothin’ Gonna Stumble My Feet
GREG GILPIN

I been a-walkin’ with the Lord for many a day.
(Nothin’ gonna stumble, stumble my feet.)
Tryin’ to abide in the straight and narrow way,
(Nothin’ gonna stumble, stumble my feet.)
But when my time on earth is done and I hear my name,
Oh, when my time on earth is done these weary feet are gonna run.
Not gonna stammer, not gonna trip, not gonna stumble, no, I’m not gonna slip.
No, nothin’ gonna stumble, stumble my feet, when I go to walk that golden street.

Now the devil is a liar and a cheater, too.
(Nothin’ gonna stumble, stumble my feet.)
And if he gets his way, he’ll make a slider out of you.
(Nothin’ gonna stumble, stumble my feet.)
But if you listen for the Spirit’s voice in the moment of truth,
Oh, if you listen for the Spirit’s voice,
He’ll help you make the right choice.
Not gonna stammer, not gonna trip, not gonna stumble, no, I’m not gonna slip.
No, nothin’ gonna stumble, stumble my feet, when I go to walk that golden street.

Not gonna waver, falter, sway or fall.
Not gonna tumble or slide.
Not gonna stumble at all!
Not gonna stammer, not gonna trip, not gonna stumble, no, I’m not gonna slip.
No, nothin’ gonna stumble, stumble my feet, when I go to walk that golden street,
Not gonna stumble, stumble my feet!
Come Away to the Skies: A High Lonesome Bluegrass Mass
TIM SHARP/WES RAMSAY

I. Introit
(Text: Charles Wesley; Tune: *Middlebury*)

Come, come away, come away...
Come away to the skies my beloved arise and rejoice in the day thou wast born;
On this festival day, come exulting away, and with singing to Zion return, come away.
We have laid up our love and our treasures above tho’ our bodies continue below.
The redeem’d of the Lord shall remember His word, and with singing to Paradise go, come away...

II. Kyrie
(Text and Tune: Traditional Mass and Traditional Spiritual)

Kyrie eleison, Do Lord, oh do Lord, oh do remember me;
Christe eleison, Do Lord, oh do Lord, oh do remember me;
Kyrie eleison, Do Lord, oh do Lord, oh do remember me;
Look away beyond the blue.

Lord have mercy, Look away, Lord, Lord.
I got a home in Glory land (that) outshines the sun.

III. Gloria
(Text: Traditional Latin Mass/George Atkins; Tune: *Holy Manna*)

Gloria in excelsis Deo.
And on Earth peace, to all people of good will.

We praise Thee. We bless thee. We adore Thee. We glorify thee.
We give thanks to Thee for Thy great glory.

Et in terra pax hominibus bonae voluntatis Gloria.
Gloria in excelsis Deo, and on earth peace good will.

Gratias agimus tibi propter magnum gloriam tuam.

Brethren we have met to worship and adore the Lord our God.
Will you pray with all your power while we try to preach the word?
All is vain unless the spirit of the Holy One comes down;
Brethren pray and holy manna will be shower’d all around.

Domine Deus Rex caelestis.
Domine Deus Pater omnipotens.

Gloria in excelsis Deo, and on earth peace good will.
Et in terra pax hominibus bonae voluntatis Gloria.
Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Domine Deus, Filius Patris,
Miserere nobis.

Gloria in excelsis Deo, And on Earth peace to all people of good will.

Quoniam tu solus sanctus,
Tu solus Dominus, altissimus. Jesu Christe.
Jesu Christe cum sancto spiritu in sancto spiritu.
In Gloria Dei Patris, Amen.

IV. Credo
(Text: Traditional Mass)

We believe in God the Father;
We believe in Christ the Son;
We believe, believe in Holy Ghost,
The One in Three and Three in One.

We believe.

We believe that God created all that is,
Seen and unseen, all is his;
We believe that Christ God's only son,
God of God, light of light, from heaven come.

We believe.

Born of blessed Mary, Christ became a man;
Suffer'd under Pilate, died and rose again;
Sent the Holy Spirit to the Bride of Christ;
Spoke by the prophets, gives His church life.

We believe in God the Father;
We believe in Christ the Son;
We believe, believe in Holy Ghost,
The One in Three and Three in One.

We believe one Holy Church and,
One Baptism for our Sins,
The dead will rise to the life eternal,
The redeemed will live with Him.

We believe.
V. Sanctus
(Text: Reginald Heber; Tune: Star in the East)

Hail the blest morn! See the great Mediator,
Down from the regions of glory descend!
Shepherds, go worship the babe in the manger,
Lo, for His guard the bright angels attend.

Holy, Holy, Holy,
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Low at his feet, we in humble prostration,
Lose all our sorrow and trouble and strife.
There we receive his divine consolation;
Following afresh from the fountain of life.

Blessed is he that comes in the Lord's name.
Hosanna in the highest.

VI. Agnus Dei
(Text: Southern Harmony and Traditional Mass; Tune: Wondrous Love)

Oh, Lamb of God.
What wondrous love is this, oh my soul
That caused the Lord of bliss to bear the dreadful curse for my soul?

Oh, Lamb of God, that takest away the sins of the world;
Have mercy on us.

When I was sinking down, sinking down, sinking down,
When I was sinking down, beneath God's righteous frown,
Christ laid aside his crown.

Oh, Lamb of God, that takest away the sins of the world,
Have mercy on us.

To God and to the Lamb I will sing, I will sing,
While millions join the theme I will sing.

Oh, Lamb of God, that takest away the sins of the world;
Have mercy on us.
Grant us thy peace.
Mary Margaret Sadler is currently in her 40th year of music education, and her fifth year at Navo Middle School in the Denton Independent School District. Having taught choral students at every level from elementary to high school in addition to college voice, choirs under Mrs. Sadler’s direction have received consistent UIL Sweepstakes awards, top honors at state and national festivals, and a featured performance on National Public Radio’s Performance Today by her A Cappella Choir from Mary Carroll High School, taped at the Corpus Christi Cathedral. The Navo Middle School Varsity Treble Choir was one of four MS/JHS choirs in the state invited to perform at the 2014 TMEA Convention. Mrs. Sadler was the associate director of The Woodlands High School Choir when the TWHS A Cappella Mixed Choir performed at the 1999 TMEA Convention, where she assisted in conducting duties and appeared as a soloist with the choir. While teaching college voice in Denver, Colorado, she worked with school districts in the Greater Denver Area as the artistic director for the Denver Area Chapter of Young Audiences, Inc. “My students, past and present, know that I have exceptionally high standards for everyone in the classroom, myself included, but we always have a moment for levity. We work together, laugh together, console together, understand together and accomplish together, thereby growing not only our music skills, but friendships and memories that last a lifetime.” Mrs. Sadler is a graduate of Sam Houston State University (B.M.E.) and Oklahoma City University (M.M. in vocal performance and pedagogy). While at SHSU and OCU, she had affiliations with Pi Kappa Lambda, Alpha Chi, Alpha Lambda Delta and Kappa Delta Pi honoraries, as well as membership in Sigma Alpha Iota and Kappa Delta. Mrs. Sadler was the 2014 Secondary Teacher of the Year for the Denton Independent School District, and has been selected for honors by Who’s Who in American Colleges and Universities as well as membership multiple times in Who’s Who Among American High School Teachers. She is an active member of TMEA, TCDA, and NATS.

The Varsity Treble Choir is an audition only choir for girls enrolled at Navo Middle School. Members of the Varsity Treble Choir excel in a variety of academic courses, as well as participating in numerous activities such as National Junior Honor Society, athletics, UIL academics, the school yearbook and newspaper, art, theater, cheerleading, and Student Council. Comprised of 36 singers this year, the Varsity Treble Choir is a consistent Texas UIL Sweepstakes choir, in addition to receiving Best in Class and Outstanding Overall Choir honors at festivals throughout Texas. The
2013–14 Choir was honored to be an invited performer choir at the 2014 Texas Music Educators Association Convention in San Antonio, one of the four middle school/junior high choirs invited to sing. Varsity Treble Choir members also participate in TMEA Region 2 All-Region Choir, Solo & Ensemble Contest and the annual school musical production.

**DENISE STEPHENS, Piano**

Denise Stephens, a native of Denton, Texas, is in her 18th year of teaching with Denton ISD. She has been the choir director at Calhoun Middle School for the past 17 years. She is a graduate of Baylor University, where she received her bachelor of music in vocal performance, and was awarded the Thomas Stuart Award in Vocal Excellence. Ms. Stephens loves to sing, travel, and perform, but mostly enjoys spending time with her family, friends, and “four-legged” kids, Immitt and Lacie. She is honored to serve as accompanist for the Navo Middle School Varsity Treble Choir.

**PERRY PHILLIPS, Clarinet**

Dr. Perry Phillips, an avid clarinetist, has performed throughout his life with a wide variety of musical ensembles, including the Oklahoma City University Wind Ensemble and Orchestra, University of Oklahoma Wind Ensemble, Mayo Clinic Symphony Orchestra, Sheboygan Symphony Orchestra, Lake- shore Clarinet Quartet, and Generations Jazz Big Band, in addition to a wide variety of solo performances. He has also performed vocally with the Sheboygan Symphony Chorus. He continues to be inspired by his sister, Mary Margaret Sadler, who lives the dream of music education daily with her students. Vocationally he is an otorhinolaryngologist/head and neck surgeon who completed his training at the Mayo Clinic in Rochester, Minnesota, and currently practices at the Aurora Sheboygan Clinic in Sheboygan, Wisconsin. His hobbies outside medicine and music include nature and action photography/videography, snowboarding, wakeboarding, coaching varsity high school boys’ soccer, and training miniature long haired dachshunds. He is honored and thrilled to be able to perform with his sister’s choir at Carnegie Hall.

**JULIANNE BOOTH, Violin**

Julianne Parazo Booth graduated from the University of Texas at El Paso and completed graduate work at the University of North Texas in violin performance and musicology. She has performed professionally with the Lewisville Lake Symphony, Richardson Symphony, Fort Worth Symphony, Dallas Opera, and Dallas Summer Musicals Orchestra for more than 25 years. Mrs. Booth has been the conductor and artistic director of the North Texas Youth Orchestra since 2009. She has been the head orchestra director for orchestra programs in Carrollton-Farmers Branch ISD, Highland Park, ISD, Plano ISD, and most recently stepped into the head director position.
at Denton High School in Denton ISD in June 2014.

Mrs. Booth’s desire is to support young musicians and help develop the tools they will need as adults in the work force: teamwork, self-discipline, goal development, social skills, and community service. She believes sharing the gift of music is essential to the development of the student musicians. She has been married for 28 years to her best friend Rodney Booth, professor of jazz studies at UNT, and they have two beautiful daughters who are the center of their lives—as all children should be.

**TIM SHARP, Composer/Conductor**

Tim Sharp is executive director of the American Choral Directors Association, the world’s largest association of choral conductors, students, scholars, composers, and choral industry representatives. He is in his seventh season as artistic director of the Tulsa Oratorio Chorus in Tulsa, OK, where critics have characterized his performances as having “stunning power,” “great passion and precision,” and “marvelous force.” Dr. Sharp returned to Carnegie Hall in November 2012 for the fifth time, conducting Vaughan Williams’ *Hodie* in a choral concert with John Rutter, and recently presented a new hearing for Handel’s *Messiah* at Alice Tully Hall. As an arts administrator, Dr. Sharp has pursued an aggressive agenda of strategic planning and progressive initiatives to keep the American Choral Directors Association energized and relevant in the 21st century. He represents choral activity in the United States to the International Federation for Choral Music, and appears regularly as guest conductor and clinician throughout the world. Before coming to ACDA, Dr. Sharp was dean of fine arts at Rhodes College, Memphis, TN, where he conducted the Rhodes Singers and MasterSingers Chorale. In 2003 Dr. Sharp’s production of Puccini’s *Gianni Schicchi* won an Ostrander Award, Memphis’ annual award for excellence in theater. Prior to his position in Memphis, he conducted the Belmont University Chorale and Oratorio Chorus, Nashville, TN, where he received choral credits on the Grammy-nominated and Dove Award-winning recording *A Glen Campbell Christmas*. Dr. Sharp’s compositions and arrangements exhibit his interest in conceptual programming as exemplified by the works *Salvation is Created*, an Early American Service of Lessons and Carols; the Young Voices series, including *Christmas Messiah* and Vivaldi’s *Gloria* for Young Voices; his own choral series through Gentry Publications; and this evening’s New York City premiere, *Come Away to the Skies: A High Lonesome Bluegrass Mass*, co-written with Wes Ramsay.
**THE CHUCK NATION BAND, Special Guests**

Chuck Nation (fiddle/mandolin), from Gainesville, GA, is a member of the Atlanta Country Music Hall of Fame, a Georgia State Fiddle Champion, Georgia State Mandolin Champion, Louisiana State Fiddle Champion, and has performed across the U.S. and in 17 countries. He has played with a virtual who’s who of professional country and bluegrass artists. Chuck has performed at the Grand Old Opry, New Orleans World’s Fair, Savannah Music Festival, and theater productions of *Smoke On The Mountain*, *Always Patsy Cline*, and *The High Lonesome Mass*.

Susan Nation (acoustic bass) is an acclaimed singer and songwriter who has performed Americana and bluegrass music around the world with various groups. Much of the band’s repertoire comes from her published songwriting skills. She founded her own publishing company, *Only One Nation Music*, and her songs have been recorded by others. Ms. Nation’s singing and her solid bass playing provide a firm foundation to the band.

Libby Nation-Whitehead (mandolin/guitar) sings and plays many instruments equally well, has performed on *Late Night with David Letterman, The Tonight Show with Jay Leno*, Oprah Winfrey’s Oscar party, and at the Royal Albert Hall in London. She has toured professionally as a pianist in Europe, Asia, and the U.S. Ms. Nation-Whitehead teaches piano and voice to a full schedule of students in Atlanta.

Jody Hughes (guitar/banjo) is a multi-instrumentalist and vocalist who teaches private and online music lessons, and performs solo and in various ensembles throughout the Southeast. He has performed at the Grand Old Opry, Merlefest, and the Philadelphia Folk Festival. Mr. Hughes is a Merlefest Banjo Competition winner, and a three-time winner of the Georgia State Championship on both guitar and banjo.

Steve Vincent (drums) has played with Liberace, Benny Goodman, Boots Randolph, Floyd Cramer, and was a member of the Chattanooga Symphony for 15 years. In addition to the Chuck Nation Band, Mr. Vincent is the on-call drummer for many other groups, plays drums weekly in the Presbyterian Church, and is a member of the Georgia Mountain Fair Staff Band.
NOLLIE MOORE, Tenor

Nollie Moore is the director of the music program and an instructor of voice at Columbia College in Columbia, Missouri, where he directs the highly selective campus choir The Jane Froman Singers. He is the faculty advisor to the college A Cappella Society and the campus drama club, The Elysium Players. His singers can be heard on two professional compact disc recordings: Simply American, a compilation of performances from the group's many international tours, and Peace, a full length disc containing several of the works performed by the group annually at the home campus Holiday Lighting Festival. Concert tours have taken members to Carnegie Hall; the great cathedrals of Scotland, England, Austria, Italy, and Ireland; and to state-of-the-art concert halls of The Republic of China. He is active as a professional tenor, singing regularly with the Missouri Chamber Orchestra. He most recently sang the tenor solos for Handel's Messiah in Dublin and London to critical acclaim. Professional regional musical theater work includes The Music Man, Forever Plaid, and Fiddler on the Roof.

Mr. Moore has served and/or is currently serving on the Board of Directors for the Columbia College Alumni Association, Theater Reaching Young People in Schools, the Columbia Civic Orchestra, and the Missouri Symphony Society. He serves as director of traditional music for Broadway Christian Church. He also maintains a full teaching studio of local high school students who can consistently be seen in national honor choirs and in leading roles on stages throughout mid-Missouri.

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Murfreesboro Community Men's Chorus (TN), Jamila McWhirter, Director
North Idaho College Choir (ID), Max Mendez, Director
Our Lady of Loreto Parish Cantati Loreti (CO), Charles C. Nolen, Director
Rutherford Community Chorus (NC), Tony Spencer, Director
The Jane Froman Singers (MO), Nollie Moore Jr., Director
The Voices of the Mountains (TN), W. Patrick Flannagan, Director
Tulsa Oratorio Chorus (OK), Tim Sharp, Director
PERFORMING ARTS PARTNERS

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NAVO MIDDLE SCHOOL VARSITY TREBLE CHOIR

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Madison Anderson  Savannah Leidecker
Meagan Biedinger  Emily Lowe
Olivia Bielefeld  Savannah McGuire
Kobie Bothell  Mary Miller
Alyssa Brantzeg  Olivia Morris
Sherry Ann Buchanan  Riley Pascente
Alexandria Carranza  Moriah Peralta
Cecelia Carullo  Whiteleigh Powell
Clancy Coulter  Tessa Sanchez
Joesy De Palo  Gracen Schutze
Savanah Downing  Leah Stover
Jazmin Farley  Madison Summers
Chloe Foster  Ginamarie Vanni
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Abigail Henri  Hannah Wilson

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Alicia Cole  David Greer  Curt Long  Evelyn Pursley-Kopitzke
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Harper Curry  Leah Hoveln  Maximiano Mendez  Maddi Skipworth
David Schumann  Anastasia Howard  Brown Michael  Alan Smittle
Caroline Dedmond  Stephen Howard  Joanna Miller  Tony Spencer
Arwen Delatorre  Elizabeth Hughes  Cynthia Mitchell  Michael Steelman
Grace Dunklin  Ben Jenkins  Jessica Mondy  Mark Stephens
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Janelle Ehret  Alysa Jones  Nollie Moore
The Performing Arts Partners list includes names supplied by ensemble directors as of April 13, 2015. Any questions regarding missing or misspelled names should be addressed to the individual directors.

**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 and performer 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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For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566, extension 316.
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Please join us for one of our upcoming events:

**Sunday Evening, May 24, 2015, at 8:30**
Stern Auditorium/Perelman Stage, Carnegie Hall
**Verdi Requiem**
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
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**Monday Evening, May 25, 2015, at 7:00**
Avery Fisher Hall, Lincoln Center
**Life and Remembrance**
Mark Hayes: Requiem
Mark Hayes, *Composer/Conductor*
Pepper Choplin: *Our Father: A Journey Through the Lord’s Prayer* (New York Premiere)
Pepper Choplin, *Composer/Conductor*
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**Sunday Afternoon, June 7, 2015, at 2:00**
Stern Auditorium/Perelman Stage, Carnegie Hall
**Requiem à Deux**
Fauré: Requiem
Craig Jessop, *Conductor Laureate*
Durufle: Requiem
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Dinos Constantinides: *Homage-A Folk Concerto for Flute and Orchestra*
Iris Derke, *Flute*

**Sunday Afternoon, June 14, 2015, at 2:00**
Stern Auditorium/Perelman Stage, Carnegie Hall
**Future Vibrations: Music for Treble and Youth Voices**
Francisco Núñez, *Guest Conductor*
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