Sunday Afternoon, November 15, 2015, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

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

presents

Triptych: A World Without End

ALICIA W. WALKER, DCINY Debut Conductor
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
FULLERTON CHAMBER ORCHESTRA

W.A. MOZART Missa Brevis in F, K.192
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei
TINA STALLARD, Soprano
JANET HOPKINS, Mezzo-soprano
WALTER CUTTINO, Tenor
JACOB WILL, Bass

DANIEL ELDER World Without End (World Premiere
for Chamber Orchestra)

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
KIMO FURUMOTO, Director
FULLERTON CHAMBER ORCHESTRA

JOSEPH HAYDN       Armida Overture

IGOR STRAVINSKY     Eight Instrumental Miniatures
                    I. Andantino
                    II. Vivace
                    III. Lento
                    IV. Allegretto
                    V. Moderato: alla breve
                    VI. Tempo di Marcia
                    VII. Larghetto
                    VIII. Tempo di tango

BÉLA BARTÓK        Román népi táncok (Romanian Folk Dances)

Brief Pause

ROBERT ISTAD, DCINY Debut Conductor
TARIK O’REGAN, DCINY Composer-in-Residence
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
FULLERTON CHAMBER ORCHESTRA

TARIK O’REGAN       The Ecstasies Above

LAUREN GRAHAM, Soprano
KATHERINE MARTINI, Soprano
KALEIGH BANCROFT, Mezzo-soprano
BRADLEY SHARPE, Countertenor
SAMUEL SALVADOR, Tenor
ALAN GARCIA, Tenor
MATTHEW KELLAWAY, Baritone
JACKSON MCDONALD, Bass
ERNEST SALEM, Violin I
AARON TAM, Violin II
CHU YOUNG KIM, Viola
CHANG YUE, Cello

Brief Pause

TARIK O’REGAN       Triptych
                    I. Threnody
                    II. As We Remember Them
                    III. From Heaven Distilled a Clemency

KATHRYN LILlich, Soprano
**Notes ON THE PROGRAM**

**W.A. MOZART (1756–1791) Missa Brevis in F, K.192**

Written in 1774, Mozart’s *Missa Brevis*, K.192 is occasionally referred to as the “Small Credo Mass.” The 18-year-old composer brought formal unity to the otherwise through-composed structure of the Credo text, via a recurring four-note motive using the text “Credo, credo.” These interpolations into the traditional text create a distinctive feature of this most grand of Mozart’s *Missa Brevis*.

The *Missa Brevis in F* is one of nineteen masses written by Mozart; about half of these are of “brevis” type, meaning that they are typically brief and are orchestrated on a smaller, more intimate scale. Mozart’s original score called for strings and organ; it was common practice in these earlier days of the Classical era for trombones (a rather different instrument than the modern version) to double the voice parts. At some point after the original score was written, Mozart added two trumpets as well. The vocal writing is also in keeping with the time; a solo quartet highlights brief virtuosic moments within the larger choral texture, in addition to the Benedictus, which is sung by the quartet alone. For the choir, the writing is delightfully varied between chordal textures, free counterpoint, and imitative polyphony.

—Alicia W. Walker

**DANIEL ELDER (b. 1986) World Without End (World Premiere for Chamber Orchestra)**

The *Te Deum* is a text that has been set by composers throughout history with a frequency comparable to that of the *Requiem*, the *Magnificat*, and the “Grand Mass” of the Ordinary. This modern setting takes as inspiration the earliest roots of the *Te Deum*—the chant itself. Though chant has been quoted often in historical settings, here it is kept as a primary and inescapable base upon which all the orchestral motives are built and developed. The repetitive and strophic nature of this chant allows for a nearly obsessive motivic development in the instruments as the work unfolds, and as the work was originally set for a large orchestration of triple winds, a maximum array of color may be introduced with each new idea. The voices, by contrast, take the more recent English translation of the *Te Deum* text that originated in the 1549 *Book of Common Prayer* and lives to this day in reformed churches around the world. Because this text took a new lingual turn on the Latin source, the music in this setting follows the idea in how the voices interact with the orchestra. The chorus sings in a more freely composed, modern style that contrasts with the orchestra’s sometimes medieval nature. In this way the new is set against the old in a light that shows the virtues of each, and spans the thousand-year-old history of this storied text. Furthermore, the voices and orchestra slowly begin to interact with one another’s motivic statements as the work progresses, culminating in a last fugal segment unabashedly set (albeit polyrhythmically) to the final chant motif “O Lord, in thee have I trusted: let me never be confounded.”
This version for brass, organ, and percussion was commissioned by Dr. Alicia Walker for her choirs at The University of South Carolina in order to better tailor the work to church venue performance.

—Daniel Elder

**JOSEPH HAYDN (1732–1809)**

*Armida Overture*

Haydn’s opera *Armida* premiered in 1784. The plot of the opera is based on Torquato Tasso’s popular 1581 epic poem of the *First Crusade*. The plot features the sorceress Armida and her enthralled lover, the crusader knight, Rinaldo. Armida casts a magic spell over the crusaders, turning some into animals and luring Rinaldo to her enchanted garden, from which he is eventually rescued. The overture begins with martial music suggesting Rinaldo and the crusaders. A gentler section in triple time is followed by stormy music, and the overture ends with another reference to the martial fanfare of the beginning.

—Kimo Furumoto

**IGOR STRAVINSKY (1882–1971)**

*Eight Instrumental Miniatures*

In 1921 Stravinsky composed a set of piano pieces he wrote for children to play—*The Five Fingers*, or “eight very easy tunes on fives notes,” as Stravinsky put it. He made sure that “the five fingers of the right hand, once on the keys, remain in the same position sometimes even for the whole length of the piece, while the left hand, which is accompanying the melody, executes a harmonic or contrapuntal pattern of the utmost simplicity.” In 1962, Stravinsky orchestrated the entire set of pieces for a group of 15 players. Stravinsky not only reordered the eight pieces, but he recomposed stretches of the music as well—“rhythmic rewriting, phrase regrouping, canonic elaboration, new modulation,” as he summarized it.

—Kimo Furumoto

**BÉLA BARTÓK (1881–1945)**

*Román népi tánkok (Romanian Dances)*

The *Román népi tánkok* (Romanian Dances) were originally composed as a suite of dances for solo piano in 1915. Bartók subsequently orchestrated them for small orchestra in 1917. Bartók was one of the pioneers of the field of ethnomusicology who collected field recordings of folk music performed by people who lived in small villages across Hungary and Romania. The study of this body of folk music provided Bartók with the source of inspiration which he then translated into high art music in this exquisite work.

—Kimo Furumoto
TARIK O’REGAN (b. 1978) Triptych

Triptych was originally commissioned for two separate choirs, a year apart from each other. Movement I, called “Threnody” at the time, was commissioned for the inaugural concert of the Choir of London in 2004. O’Regan writes that “Threnody” was “the first composition that evolved entirely from my New York perspective.” Movements II and III, commissioned by Portsmouth Grammar School, were originally titled “And There Was a Great Calm” for lower strings and treble voices and premiered in 2005. The title of second commission derives from Thomas Hardy’s poem of the same name, and is quoted in the soprano solo within Movement III. Hardy’s poem was written in 1918, and was inspired by the signing of the Armistice, which ended World War I. All three movements did not come together as Triptych until 2005. Musically, Triptych is influenced by the music of North Africa, probably Algeria and Morocco, where O’Regan spent a portion of his early childhood.

In its completed form, Triptych contemplates the evolution of the ways humans perceive death. The first movement considers the unrestricted power of death, the second the ways humans memorialize their dearly departed, and the third positively characterizes our own eventual ascent to heavenly enlightenment. O’Regan joins the ranks of Brahms and Britten by choosing a series of texts from a variety of cultures and faiths to depict his personal beliefs. His selection of poetry from each important religion and philosophy highlights universal and timeless ideals that branches dogmatic differences, and highlights the innate unity at the center of different faiths and philosophies.

“Threnody” (Mvt. I), defined as “a song of mourning”, begins with a dramatic declaration about the egalitarian nature of death by the choir, unaccompanied. O’Regan sets this text in collage-style. The chorus declaims the text in cascading, dovetailing lines that conjoin with one another until the full rhetorical statement has been heard. Following this remarkable introduction, O’Regan uses driving rhythms in the strings to propel the music forward. “As We Remember Them” (Mvt. II) is a gorgeous soundscape that inspires quiet introspection. The movement speaks of seeing the reflection of departed loved ones in the beauty and strength of nature. The final poignant lines of Gittelsohn’s poem remind the listener that those who die remain alive in our thoughts and memories. The juxtaposition of solo soprano and chorus mimics the call and response structure of a sacred service, while the underlying string writing is ethereal and transparent. “From Heaven Distilled a Clemency” (Mvt. III), quickly returns to a faster, rock-and-roll tempo with ascending melodies in the choir coupled with syncopated kick-drum figures in the low strings. The orchestra and choir exuberantly proclaim the closing text by Islamic mystic Rumi with confidence “Why then should I be afraid? I shall die once again as an angel blest.”

—Tarik O’Regan & Robert Istad
Edgar Allan Poe was not singularly prone to composing dark and macabre tales, but was equally versed in crafting tales of lighter fare. His spiritual poetry is equally as captivating as his other, more gothic, tales. His poem, *Israfel*, is one such example of this material. The subject matter grew from his fascination with middle-eastern traditions and his study of the Qu’ran. Poe became mesmerized with the Qu’ran’s sweeping lyrical verse and celestial themes, and crafted poetry that expounded upon its more vibrant tales. His poem *Israfel* is an eight-stanza ode to the angel Israfel, a mystical being mentioned briefly in the Qu’ran. According to the Qu’ran, Israfel is a giant being with four wings who is so tall that his stance reaches from earth to the pillars of heaven. Israfel is a master musician, and his breath continuously proclaims god’s praises in a thousand languages. Poe added his own flair to this story, imagining that Israfel’s immortal heart is itself a stringed musical instrument. He envisioned Israfel afloat in eternity’s glory, all the while singing along with his very own heart. Israfel’s singing is so painfully sublime, that it makes the moon blush, the stars bow in servitude, and all creation tremble with its resonance.

Tarik O’Regan majestically set Poe’s poetry for two solo vocal quartets, mixed chorus, and string quartet. O’Regan’s music invokes the splendor of the heavens with antiphonal open intervals and sonorous cluster chords, while simultaneously employing driving rhythmic patterns in the strings to propel the work forward. The two solo vocal quartets represent the songs of the angel, the string quartet characterizes Israfel’s heart constructed of lute strings and the choir embodies the song of the stars. Brilliantly, O’Regan weaves a celestial landscape of sounds that combine middle-eastern modes, rhythmic complexity, and polyphonic cross relations in one powerful, harmonious collage of sound. O’Regan borrows from classical and popular forms to create a musical narrative that expertly captures the spirit of Poe’s verse and translates the imagery to a definitively modern aesthetic.

*The Ecstasies Above* was commissioned by the Robert Baker Commissioning Fund for Sacred Music by the Yale Institute of Sacred Music. It was premiered by Simon Carrington and the Yale Schola Cantorum in March of 2007. Shortly after its premiere, it was performed at the National Convention of the Association of Choral Directors of America in Miami, Florida.

—Tarik O’Regan & Robert Istad
Texts and Translations

Missa Brevis in F, K.192
W.A. Mozart

I. Kyrie
Kyrie eleison
Christe eleison

II. Gloria
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Lord have mercy,
Christ have mercy

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee, We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the world, have mercy on us.
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy on us.

For Thou alone art holy. Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.

Amen.

(Please turn the page quietly.)
III. Credo
Credo in unum Deum.

Pater omnipotentem,

factorem caeli et terrae,

visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

Et incarnatus est de Spiritu Sancto

ex Maria Virgine:

Et homo factus est.

Crucifixus etiam pro nobis sub Pontio

Pilato:

passus, et sepultus est.

Et resurrexit tertia die,

secundum scripturas.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est

cum gloria judicare vivos et mortuos:

Cujus regni non erit finis.

Et in Spiritum sanctum

Domum, et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre, et Filio simul adoratur,

et conglorificatur:

Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et

apostolicam Ecclesiam.

Confiteor unum baptisma

in remissionem peccatorum.

Et expecto resurrectionem mortuorum

Et vitam venturi saeculi.

Amen.

I believe in one God,

the Father Almighty,

maker of heaven and earth,

and of all things visible and invisible.

And I believe in one Lord, Jesus Christ,

the only begotten Son of God,

born of the Father before all ages.

God from God, Light from Light,

True God from True God.

Begotten, not made,

of one substance with the Father

by whom all things were made.

Who for us

and for our salvation

came down from heaven.

And was incarnate by the Holy Spirit

of the Virgin Mary.

And was made man.

Crucified also for us under Pontius

Pilate,

He suffered, and was buried.

And on the third day he rose again,

according to the Scriptures.

He ascended into heaven and

he sits at the right hand of the Father.

He shall come again with glory

to judge the living and the dead;

and of his kingdom there will be no end.

And I believe in the Holy Spirit,

the Lord and Giver of life,

who proceeds from the Father and the Son

who together with the Father and the Son

is adored and glorified

who spoke to us through the Prophets.

And I believe in one, holy, catholic and

Apostolic Church,

I confess one baptism

for the remission of sins.

I await the resurrection of the dead,

and life to come of age.

Amen.
IV. Sanctus
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

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

V. Benedictus
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

VI. Agnus Dei
Agnus Dei, qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.

Lamb of God, who takest away the
sins of the world,
have mercy upon us.
Grant us peace.

World Without End (World Premiere for Chamber Orchestra)
DANIEL ELDER

We praise Thee, O God: we acknowledge Thee to be the Lord.
All the earth doth worship Thee: the Father everlasting.
To Thee all Angels cry aloud: the Heavens, and all the Powers therein.
To Thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Hosts;
Heaven and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man: Thou didst not abhor the
Virgin's womb.
When thou hadst overcome the sharpness of death:
Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants: whom thou hast redeemed with thy
precious blood.
Make them to be numbered with Thy Saints in glory everlasting.
O Lord, save Thy people, and bless Thine heritage.
Govern them and lift them up forever.

(Please turn the page quietly.)
Day by day we magnify Thee;
And we worship Thy Name ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let Thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

*The Ecstasies Above*

Music by Tarik O’Regan
Text by Edgar Allan Poe from *Israfel*

In Heaven a spirit doth dwell
“Whose heart-strings are a lute;”
None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell),
Ceasing their hymns, attend the spell
Of his voice, all mute.

Tottering above
In her highest noon,
The enamoured moon
Blushes with love,
While, to listen, the red levin
(With the rapid Pleiades, even,
Which were seven,)  
Pauses in Heaven.

And they say (the starry choir
And the other listening things)
That Israfeli’s fire
Is owing to that lyre
By which he sits and sings-
The trembling living wire
Of those unusual strings.

But the skies that angel trod,
Where deep thoughts are a duty-
Where Love’s a grown-up God-
Where the Houri glances are
Imbued with all the beauty
Which we worship in a star.

The ecstasies above
With thy burning measures suit—
Thy grief, thy joy, thy hate, thy love,
With the fervour of thy lute—
Well may the stars be mute!
Yes, Heaven is thine; but this
Is a word of sweets and sours;
Our flowers are merely – flowers,
And the shadow of thy perfect bliss
Is the sunshine of ours.

If I could dwell
Where Israfel
Hath dwelt, and he where I,
He might not sing so wildly well
A mortal melody,
While a bolder note than this might swell
From my lyre within the sky.

**Triptych**

Music by Tarik O’Regan

I. *Threnody*

When death takes off the mask, [we] will know one another,

Text by William Penn (1644–1718), from *Some Fruits of Solitude In Reflections And Maxims* (1682)

Tremblest thou when my face appears
To thee? Wherefore thy dreadful fears?
Be easy, friend; ‘tis thy truest gain
To be far away from the sons of men.
I offer a couch to give thee ease:
Shall dreamless slumber so much displease?

Text by Muhammad Rajab Al-Bayoumi (dates unknown), from *Death Speaks*, translated by Arthur J. Arberry (1950)

To see a World in a Grain of Sand,
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand,
And Eternity in an hour.

Text by William Blake (1757–1827), from *Auguries of Innocence* (1808)

Behold, how good and how pleasant it is
for [people] to dwell together in unity.

Text from Psalm 133, from the Bible (King James Version, 1611)

*(Please turn the page quietly.)*
II. As We Remember Them
In the rising of the sun and at its going down, we remember them.
In the blowing of the wind and in the chill of winter, we remember them.
In the opening buds and in the rebirth of spring, we remember them.
In the blueness of the sky and in the warmth of summer, we remember them.
In the rustling of the leaves and in the beauty of autumn, we remember them.
When [we're] weary and in need of strength, we remember them.
When [we're] lost and sick at heart, we remember them.
So long as we live, they too shall live, for they are part of us,
As we remember them.

Text by Roland B. Gittelsohn (1910–1995), adapted
from *The Gates of Repentance*

And the Heav’nly Quire stood mute,
And silence was in Heav’n.

Text by John Milton (1608–1684), from *Paradise Lost*, Book III (1667)

III. From Heaven Distilled A Clemency
Each shall arise in the place where their life [spirit] departs.

“Bundahis- Bahman yast”; Indian Bundahishn (ninth century), adapted from
*Sacred Book of the East*, Volume 5, translated by Edward W. West (1860)

[So] Why then should I be afraid? I shall die once again to rise an angel blest.

“Masnavi i ma’navi”; Mathwani of Jalalu’d’Din Rumi (13th century), adapted
from *Masnavi i Ma’navi*, Book III, translated by Edward H. Whinfield (1898)

Our birth is but a sleep and a forgetting; The Soul that rises with us, our life’s
Star, Hath had elsewhere its setting. And cometh from afar.

Text by William Wordsworth (1770–1850), from *Ode: Intimations of
Immortality* (1807)

Calm fell. From heaven distilled a clemency; There was peace on earth, and
silence in the sky.

Text by Thomas Hardy (1840–1928), from *And There Was a Great Calm*
on the signing of the Armistice (1918)
THE Artists

ALICIA W. WALKER, DCINY Debut Conductor

Dr. Alicia W. Walker is associate director of Choral Studies at the University of South Carolina, where she directs the University Chorus, the USC Men’s Chorus, teaches undergraduate conducting and choral methods, and supervises student teachers. At the graduate level, she teaches courses in sacred music, conducting, and music education. She holds degrees from Florida State University (B.M.E.), the Southern Baptist Theological Seminary (M.C.M.), and the University of Georgia (D.M.A.). An experienced music educator, Dr. Walker taught at the elementary, middle, and high school levels in Florida and Georgia prior to joining the music education faculty at the University of Georgia. She was a 2013 Teaching Fellow in USC’s Center for Teaching Excellence in the area of Service Learning. Recently, Dr. Walker has taught and conducted in St. Lucia and South Africa. In addition to her teaching responsibilities, Dr. Walker is a leader in professional music organizations. Currently, she is president-elect of Southern Division ACDA (American Choral Directors Association), having previously served as president of Georgia ACDA, and on several ACDA conference committees. Polyphony, an organization for pastoral musicians, chose Dr. Walker as their first national leadership team coordinator, a position she held through 2011. Other professional memberships include NAfME, SCMEA, and NCCO.

TINA STALLARD, Soprano

Praised for her “gorgeous and colorful soprano” (American Record Guide), Tina Milhorn Stallard has performed solos in works such as Brahms’ Ein Deutsches Requiem, Haydn’s The Creation, Bach’s St. John Passion, Poulenc’s Gloria and Handel’s Messiah. In 2011 she made her Lincoln Center debut as soprano soloist in Timothy Powell’s Incarnation Mysteria, presented by DCINY. As part of the cultural prelude to the 2008 Summer Olympics, Ms. Stallard performed the soprano solos in Vivaldi’s Gloria with the Shanghai Philharmonic Orchestra and members of
the Beijing National Ballet Orchestra. She has also performed with the Zagreb Chamber Orchestra, Plovdiv Philharmonic Orchestra, Cincinnati Chamber Orchestra, Lexington Philharmonic Orchestra, Johnson City Symphony, Louisville Orchestra, South Carolina Philharmonic Orchestra, Bowling Green Western Symphony and the University of Arkansas Orchestra.

Ms. Stallard is featured in the recordings of Robert Bradshaw’s chamber operas: Gabriel and Plastic: The Death of Beauty (Beauport Classical). Other opera credits include roles in Così fan tutte, Die Fledermaus, Little Women, Hansel and Gretel, The Crucible, and the Italian premiere of Casanova’s Homecoming. She has sung with Opera Omaha, Central City Opera, Opera Theatre of Lucca (Italy), Cincinnati Opera, Kentucky Opera, and The Palmetto Opera. As a concert artist, Ms. Stallard has performed in Austria, Italy, Bulgaria, Croatia, Brazil, Puerto Rico, Hawaii, New York, Indiana, Texas, and throughout the Southeast. She joined the faculty of the University of South Carolina in 2004, where she is currently an associate professor of voice and director of Carolina Music Studios.

JANET HOPKINS, Mezzo-soprano

Janet E. Hopkins, mezzo-soprano, was a principal soloist at the Metropolitan opera for 15 seasons. Her performances include the mezzo soloist for the Verdi Requiem at the Kennedy Center, Tulsa, and Minneapolis (2010/2011); the Berkshires and South Carolina (2012); and had national and international performances in 2013–14 including Spain, Boston, Charleston, New York, and St. Louis. Her upcoming performances include Tulsa, California, New York, and Italy. Ms. Hopkins’ recordings include The Ghosts of Versailles and Elektra DVDs along with a large collection of Texaco Broadcast: Live from the Met recordings. Ms. Hopkins joined the University of South Carolina School of Music in 2008 and is associate professor of voice in the School of Music.
WALTER CUTTINO, Tenor

Upon completing his education, Mr. Cuttino performed throughout Europe with over 1,000 operatic performances to his credit. Ferrando (Così fan tutte), Almaviva (Barber of Seville), Tamino (The Magic Flute), Lenski (Eugene Onegin), Alfredo (La traviata) and Rodolfo (La bohème) are a sampling of the more than 40 roles in his repertoire. He has also performed over 500 concerts, including a concert tour with the late Leonard Bernstein, to London and Moscow. Since the fall of 1996, Mr. Cuttino has been a member of the voice faculty, which he now chairs, at the University of South Carolina where he performs regularly, and in addition, continues to perform on American and European stages. He is also artistic director of the Palmetto Opera, conductor of the Palmetto Mastersingers, and director of Music at Lake Murray Presbyterian Church.

JACOB WILL, Bass

Bass Jacob Will, made his New York Philharmonic debut as soloist in the American premiere of the Messa per Rossini. An experienced concert artist, Mr. Will has been featured with orchestras throughout the United States, Europe, and Asia. He has appeared with the Sinfonica de Madrid under the baton of Frühbeck de Burgos, the Berlin Radio Symphony with Maestro Vladimir Ashkenazy, and the Cabrillo Festival with Maestro Dennis Russell Davies. Other engagements of note include appearances with the San Francisco Symphony, Vienna Symphonic, and Tokyo Salzburg Festival. Equally at home on stage, Mr. Will has performed frequently with the Zürich Opera, interpreting roles such as Giorgio in I Puritani, Mustafa in L’italiana in Algeri, and Colline in La bohème. He has also been seen as Oroveso in Norma with Vancouver Opera, the title role in Le nozze di Figaro with New York City Opera, the First Nazarene in Salome with Gran Teatre del Liceu, Masetto in Don Giovanni with San Francisco Opera, and Samuel in Un ballo in maschera with the Bavarian Staatsoper. Mr. Will is a member of the voice faculty at the University of South Carolina.
KIM O  FU RU M O TO , Director

Kimo Furumoto, associate professor, is director of Orchestras at California State University, Fullerton. He is also music director and conductor of the Huntington Symphony Orchestra (West Virginia) and Rio Hondo Symphony (Whittier, CA). His guest conducting appearances have taken him throughout the United States and Europe with many stellar orchestras. Previous positions include music director of the Concert Orchestra at the University of Cincinnati, College Conservatory of Music, conducting assistant with the Cincinnati Symphony Orchestra, and assistant conductor of the Cincinnati Chamber Orchestra. He has worked with noted conductors such as Leonard Bernstein and Robert Shaw. Mr. Furumoto holds degrees in conducting from Chapman University and the University of Cincinnati, College Conservatory of Music.

The University Symphony Orchestra, directed by Mr. Furumoto, is dedicated to the training of outstanding instrumentalists in the performance of a wide range of styles in the orchestral repertoire. They have performed with international artists from Richard Stoltzman to Deborah Voigt, and in addition to the regular concert series, the orchestra collaborates with university choruses, Opera Theatre, CSUF faculty-artists, internationally renowned guest artists and local performing arts groups. Students are regularly presented with numerous opportunities to study orchestral repertoire in master class settings with faculty artists, regional professional orchestra musicians from the Los Angeles Philharmonic and the Pacific Symphony Orchestra as well as internationally acclaimed performers and teachers including Yo-Yo Ma, Fredell Lack, the Turtle Island String Quartet, Talich Quartet, and many others.

DISTINGUISHED CONCERTS ORCHESTRA
EDUCATIONAL OUTREACH

The DCO Education Outreach is a program that incorporates members of the orchestra utilizing their superb playing skills along with educational elements of their participation. Members of the DCO have been closely involved with the DCINY Conductor Mentoring Workshops held each January in conjunction with the Martin Luther King, Jr. concert weekend. For the workshops, members are engaged to provide string quartet and chamber orchestra ensembles that give the mentoring participants the opportunity to conduct and receive direct verbal feedback from professional musicians. Past mentoring participants have commented that these open sessions provide invaluable information and learning experiences for young professional conductors. In today’s concert, the DCO takes another step towards education by providing the principal string players for the orchestra. This allows the very
talented student players of the Fullerton Chamber Orchestra to learn from and play alongside highly skilled professional mentors, enriching the New York performance experience for all participating.

ROBERT ISTAD, DCINY Debut Conductor

Robert Istad is professor of music and director of choral studies at California State University, Fullerton. He and his singers were featured at the 2013 ACDA National Conference, the 2012 ACDA Western Division Conference, and the 2013 NCCO National Conference in Charleston, SC. Dr. Istad and the University Singers have performed throughout the world, including the 2012 Ottobeuren and Eingen Festivals in Germany; a performance for UNESCO in Pisa, Italy; and in the Liszt Academy of Music in Budapest, Hungary. Dr. Istad is the associate artistic director of the Pacific Chorale, and has been named artistic director designate for the 2017–18 Concert Season. In this capacity, he has prepared professional choruses for Gustavo Dudamel and the Los Angeles Philharmonic, Carl St. Clair and the Pacific Symphony Orchestra, Esa–Pekka Salonen and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Thomas Wilkins, John Williams, Richard Kaufman, Eric Whitacre, William Lacey, Giancarlo Guerrero, Marin Alsop, George Fenton, Case Scaglione, Robert Moody, and David Lockington. Dr. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival. Under his leadership, the ensemble has performed with the Long Beach Symphony Orchestra, Pacific Symphony Orchestra, Musica Angelica, and Long Beach Opera. His innovative programming and dedication to musical excellence has propelled the Long Beach Camerata Singers reputation “as arriving in the forefront of Long Beach performing ensembles” (Jim Ruggirello, Long Beach Grunion Gazette, 1/2/13). Dr. Istad completed his musical studies at Augustana College, California State University, Fullerton and the University of Southern California. Dr. Istad is president-elect of California ACDA's board of directors, and is in demand as an adjudicator, guest conductor, speaker, and clinician throughout the nation.
**TARIK O’REGAN, DCINY Composer-in-Residence**

Tarik O’Regan has composed music for a wide variety of ensembles and organizations; these include the BBC Symphony Orchestra, Royal Philharmonic Orchestra, Australian Chamber Orchestra, BBC National Orchestra of Wales, Estonian Philharmonic Chamber Choir, Sydney Dance Company, Chamber Choir Ireland, and the BBC Proms at the Royal Albert Hall, London.

Among Mr. O’Regan’s projects for 2015–16 are Mata Hari, a full-length ballet commissioned by the Dutch National Ballet; A Celestial Map of the Sky, a large-scale composition for the Hallé Orchestra, who will record the work as part of a new album of his orchestral music; and the North American premiere of his first opera, Heart of Darkness, which opened at the Royal Opera House–Covent Garden in 2011.

Born in London in 1978, Mr. O’Regan divides his time between New York City and London. His work, recognized with two Grammy nominations and two British Composer Awards, has been recorded on over 30 albums and is published exclusively by Novello (Music Sales Classical).

**DISTINGUISHED CONCERTS SINGERS INTERNATIONAL**

Blythewood High School Choral Program (SC), Kristin M. Claiborne, Director
Brookland-Cayce Honors Choir (SC), Wendi Humphries, Director
California State University, Fullerton University Singers (CA), Robert Istad, Director
Istad Alumni Singers (USA), Robert Istad, Director
Lakeland Chorale (NJ), James Weber, Director
Long Beach Camerata Singers (CA), Robert Istad, Director
New York Chamber Choir (NY), Alistair Hamilton, Director
Ridge View High School Advanced Chorus (SC), Erin E. Phillips, Director
Springfield Mid-America Singers (MO), Tom Matrone, Director
Union United Methodist Church Chancel Choir (SC), Alicia W. Walker, Director
University of South Carolina University Chorus (SC), Alicia W. Walker, Director

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Micah Aeibischer
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Madison Ballangee
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Haley Carlsen
Sandi Castillo
Christofer Castro
Michaela Catoe
Vincent Cervino
Ashlyn Chapiesky
Helena Chaves
Jessica Cioletti
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Sarah Clara
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Addy Cullum
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Mallory Hagen
Erin Halpin
Olivia Halvorson
Alistair Hamilton
Alexa Hampel
Persia Hampton
Madison Hanna
Maya Hannah
Joshua Hanstein
Khalia Harvey
Melanie Harvey
Bernard Hasan
Drayton Heh
Matthew Hester
Sara Julia Hicks
Myra Hillburg
Dylan Ho
Anna S. Holley
Mona Holliday
Benisha Hopkins
Myckenzie Horton
Philip Hutton
Brock Jackson
Erika Jackson
Jake Jackson
Jessica Jacob
Christina Jerome
Ryan John
Cameron Johnson
Cassidy Jones
Christopher T. Jones
Kara Jean Jordan
Michael Kearn
Keely Keepper
Rachel Keisler
Matthew Kellaway
Madison Kelly
Juliet Kidwell
Katherine Kimbrough
James Kinzel
Patrick Koliher
Alex Koppel
Cate Kreider
Alexandra Kreutz
Elizabeth Kulesha
Raina Landolfi
Daniel LaTorre
Chelse Lawson
Chien-Yi Li
Kathryn Lillich
Kevin Eric Long
Sarah Lonsert
Chris Loultit
Jessica Ludden
Patricia Lumb
Ian Luna
Asha Marathe
Makayla Martin
Stefanie Martin
Katherine Martini
Kaylee Matthews
Weston Matthews
Kalen Mattocks
Steven McCann
Carter McDaniel
Jackson McDonald
Helen McDowell
Gabriel McFarlan
Victor Mereado
Amanda Miller
Reva Miller
Brittany Mills
Marian Mine
 Marty Minnich
Rosa Mocetzuama
Devin Moore
Rayvon Moore
Brooke Myers
D’Ante’ Myers
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Alyssa Stevens
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William Stocker
Riley Strayer
Lauren Streeter
Kiersten Sute
Shelby Swearengen
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Summer Tallman
Zachary Tanner
Rose Taylor
Caryl Thomas
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Flute
Yu Ting Liu*
Alfredo Munoz

Oboe
Mackenzie Jones*
Martin Monson

Clarinet
Carter Willmann*
Joshua Phillips

Bassoon
Brandon Smart*
Kristen Matthews

Horn
Jeff Gumpertz*
Sareen El-Ghossaini

Violin I
Violin II
Aaron Tam*
Mi-Song Lee
Calvin Lin

Pebbles Tsai
Dei De-Uresti

Va

Chu Young Kim*
Michael Chang

Taichiroh Kanauchi
Alex Lee

Cello
Chang Yue*
Emily Balderama
Mikko Pablo
Jeremy Russo

Bass
Adam Fimbres*
Andrew DeStackelberg
Sera Wohldmann

*Denotes Principal
**Denotes Concertmaster

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Founded by Iris Derke and Jonathan Griffith, DCINY is a leading producer of dynamically charged musical entertainment in renowned venues. With its unforgettable, world-class concert experiences, empowering educational programs, and global community of artists and audiences, DCINY changes lives through the power of performance. 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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Distinguished Concerts International Artist Series
The Music of Dinos Constantinides

Sunday Afternoon, November 29, 2015, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Messiah...Refreshed! (5th Anniversary)
Handel: Messiah
Thomas Beecham/Eugene Goossens’ 1959 Re-Orchestration for Full Symphony Orchestra
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Monday Evening, December 7, 2015, at 8:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts International Artist Series
Deborah Popham, Soprano

Monday Evening, January 18, 2016, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
The Music of Karl Jenkins: A Concert for Peace
Jenkins: The Armed Man (with film)
Jenkins: Songs of Sanctuary
Jenkins: Te Deum
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Karl Jenkins, Composer-in-Residence
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