Monday Evening, January 25, 2016, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY
Distinguished Concerts International New York
Changing Lives through the Power of Performance

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

presents

Mortals & Angels: A Bluegrass Te Deum
Commissioned by the DCINY Premiere Project

DAILEY & VINCENT

Jamie Dailey, guitar, vocal
Darrin Vincent, bass, guitar, mandolin, and vocal
Aaron McCune, guitar and vocal
BJ Cherryholmes, fiddle
Bob Mummert, percussion
Buddy Hyatt, piano
Jeff Parker, mandolin and vocal
Jessie Baker, banjo and guitar
Shaun Robertson, guitar

Selections Announced from the Stage

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
JONATHAN GRIFFITH, DCINY Artistic Director
and Principal Conductor
DAILEY & VINCENT, Special Guests
JAY DISNEY, Narrator
LINDA POWELL, Narrator
Distinguished Concerts Singers International
CAROL BARNETT, DCINY Composer-in-Residence
MARISHA CHAMBERLAIN, Librettist
LUIGI SALERNI, Director

BARNETT & CHAMBERLAIN  Mortals & Angels: A Bluegrass Te Deum
(World Premiere, Commissioned by the DCINY Premiere Project)
   I. We Shall Come in Joy/Angel of God
   II. Thunder Rolling
   III. Te Deum
   IV. Who Makes the Sun to Rise?
   V. Holier Than Thou
   VI. Bread of Angels/Am I Born to Die?
   VII. Bad Days Are Coming
   VIII. We Don’t Stay Afraid for Long
   IX. Down to the River
   X. Jacob Wrestled with the Angel
   XI. Angel Band*
   XII. There Are Angels Hov’ring ‘Round*
   XIII. Ev’ry Step to Heaven is Heaven

*STEPHEN SCHEINBERG, Baritone

We Want To Hear From You!
Use #MortalsAngels to post your post-concert and intermission photos and comments to @DCINY on Twitter, Facebook, and Instagram! | DCINY

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Notes on the Program

MORTALS & ANGELS: A BLUEGRASS TE DEUM
(World Premiere—Commissioned by The DCINY Premiere Project)

*Music by Carol Barnett
*Text by Marisha Chamberlain
*Performance time: 54 minutes

There’s something about angels. The ancient idea of winged messengers occurs in almost every religion. Representations of angels in art tend to be human shapes with wings added, and in many traditions, angels willingly guide us. We mortals, however, have problems with guidance. How on earth would angels know better what we should or should not do, given their immortality and their ability to hover, zoom, appear and disappear? We eventually have to die, while they fly on and on.

Ten years ago, the team of Carol Barnett, composer, and Marisha Chamberlain, librettist, created *The World Beloved*, a *Bluegrass Mass*, a fusion of bluegrass and classical choral music. Jonathan Griffith, the conductor of tonight’s world premiere, raised the idea of a second piece, a *Bluegrass Te Deum*, and we ran with it (Or should we say “flew?”). *Te Deum* means “to God.” In the opening lines of the ancient Latin prayer called the *Te Deum*, mortals and angels together praise God.

The score of *Mortals & Angels: A bluegrass Te Deum* combines both Bluegrass and classical music, and the text draws from ancient scripture and contemporary prayer, but with a difference. Our earlier work presented a classical choral concert, with a bluegrass orchestra, and bluegrass influence throughout the music. The musicians played and sang but didn’t speak. Spoken patter, however, is always part of a bluegrass concert. Leading their remarkable band, Dailey & Vincent are masters of the form. Preaching, joking, and squabbling in a highly rehearsed spontaneity, they link songs together into a deft dramatic structure. We’re going that way tonight. A couple of narrators have joined us, one to speak for the angels, and one for the mortals. So, which side are you on? Which way will you go? Will you follow after the angels, or stick with the humans, here on earth?
Texts and Translations

I. We Shall Come in Joy
(adapted from Isaiah 55:13)

We shall come in joy
And go forward in peace.
Come in joy, walk in peace.
The mountains and hills
Shall break forth into singing.
We shall come in joy,
We shall walk on in peace.
The trees of the forest
Will shake their leaves,
The grasses wave,
And the rivers tumble
As we come.
Come in joy, walk in peace.

II. Thunder Rolling
(traditional rhyme)

Thunder rolling,
The angels are bowling.
Heaven asunder.
Lightning and thunder.

III. Te Deum
(traditional, adapted by Barnet & Chamberlain)

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli;
tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

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.
IV. Who Makes the Sun to Rise?

Who makes the sun to rise?
It ain’t me.
Who makes the rain to fall?
It ain’t me.
Who turns the chilly winter to spring?
It ain’t me, oh Lord, it ain’t me.

Can you make the sun to rise?
Nor can we.
Can you make the rain to fall?
Nor we can we.
Can you turn the chilly winter to spring?
Nor can we, oh Lord, nor can we.

V. Holier Than Thou

You want us to harken and take heed?
You want us to scrape and bow?
You want us to fall on our knees?
Then drop that angel attitude,
Holier than thou.

You got that angel attitude,
Holier than thou.
Make yourselves unpopular?
Holier than thou.

Down here we don’t have time for that
Holier than thou.
If you come down to earth, come all the way,
Not holier than thou.
VI. Bread of Angels/Am I Born to Die?
(Panis Angelicus, translated by Chamberlain)
(Charles Wesley, adapted by Chamberlain)

Bread of angels,
Made bread for humankind;
Bread of heaven
That fills all hungers;
Wondrous bread
That feeds everyone:
The poor, lowly,
Old and young.

And am I born to die?
To lay this body down?
And must my trembling spirit fly
Into a world unknown?

A land of deepest shade,
Unpierced by human thought;
The dreary regions of the dead,
Where all things are forgot.

Soon as from earth I go,
What will become of me?
Eternal happiness or woe
Must then my portion be.

Waked by the trumpet's sound,
You from your grave shall rise;
And see the Judge with glory crowned,
And see the flaming skies!

VII. Bad Days Are Coming

We know bad days are coming, are coming.
Bad days are coming, are coming.

The shores start to crumble
And the glaciers all shrink,
The rivers dry up
And there's nothing to drink.

And the air is all ashes.
Soon nothing will thrive,
And the cities are burning,
And zombies arrive.
VIII. We Don’t Stay Afraid for Long

Frighten us with the wrath of God,
But we never stay frightened long.
Hell to pay, but you know us,
We don’t stay afraid for long.
God help us, we don’t stay afraid for long.

Oh, some of us believe in zombies,
Some in fairies and elves.
Some of us believe in angels,
And some of us just believe in ourselves.

We may not have the sense
That God gave geese.
We don’t have the wings
Of angels. But Lord Almighty,
We do have nerve,
And we don’t stay afraid for long.

IX. Down to the River
(from the poem by Lisel Mueller, adapted by Chamberlain)

The sun drapes the river
with a shiver of light.
The children come down to be healed.
The fathers who gave them
their wounds and their bruises
come to be healed of their rage.
The mothers grow lovely; their faces soften,
The birds in their throats awake.
They stand hand in hand
and the trees around
Lean over them singing of heaven.
X. Jacob Wrestled with the Angel

Jacob’s people crossed the river
While Jacob stayed on alone,
And caught him an angel, laid hold of an angel,
Though Jacob was frightened to the bone.

(Chorus) Jacob wrestled that angel;  
They wrestled till the break of day.  
“I won’t let you go till you bless me,” said Jacob,  
Though the angel tried to get away.

The angel never tired for a minute,  
Though he wanted to be gone.  
“I won’t let you go till you bless me, said Jacob,  
So the two of them wrestled on.

(Chorus)

Jacob got a cramp in his elbow,  
In his knee, in his shoulder, in his hip.  
“Let’s shake hands and go,” the angel said,  
But Jacob was too stubborn to quit.

(Chorus)

“Oh, okay,” said the angel, “I’ll bless you,  
’Cuz it looks like you’re in pain.”  
“Okay,” said the angel, “I’ll bless you,  
But first I gotta know your name.”

(Chorus)

XI. Angel Band  
(Jefferson Hascall, adapted by Chamberlain)

The latest sun is sinking fast,  
My race has yet been won.  
The troubles of the day are past,  
Toward sleep I gently turn.

(Chorus) O come, angel band,  
Come and around me stand;  
O bear me away on your snowy wings  
To my eternal home.  
O bear me away on your snowy wings  
To my eternal home.

I know I’m near the holy ranks  
Of friends and kindred dear;  
I brush the dew on Jordan’s banks,  
The crossing may be near.
(Chorus)

When'er I turn to God above,
My spirit loudly sings.
The holy ones, behold they come!
I hear the noise of wings.

(Chorus)

XII. There Are Angels Hov'ring 'Round
(traditional, adapted by Chamberlain)

There are angels hov'ring 'round
To carry the tidings home
To the New Jerusalem.
Let all that hear them come.
There are angels hov'ring 'round.

XIII. Ev'ry Step to Heaven is Heaven

(Chorus) Ev'ry step to heaven is heaven.
Ev'ry step to heaven is heaven itself.
Ev'ry step to heaven is heaven.

Ev'ry step to heaven is heaven.
Through the valley of shadow,
Through the valley of light,
Ev'ry step to heaven is heaven.

(Chorus)

Ev'ry step to heaven is heaven.
Through the valley of laughter,
Through the valley of tears,
Ev'ry step to heaven is heaven.

(Chorus)
THE Artists

JONATHAN GRIFFITH, DCINY Co-founder, Artistic Director and 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 his 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, The Armed Man, and Te Deum, Sergei Taneiev’s Upon Reading a Psalm, Miloš Bok’s Missa Solemnis, Luigi Boccherini’s Villancicos, and Eugene Goossens’ re-orchestration of Handel’s Messiah, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choirs 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 Dr. 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. Dr. Griffith along with the Distinguished Concerts Orchestra is the 2014 winner of the American Prize in Conducting, professional orchestra division, and a semi-finalist in the 2015 competition.
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.

**DAILEY & VINCENT, Special Guests**

Dailey & Vincent is one of the top bluegrass bands in America. From the very beginning of their partnership in late 2007, Jamie Dailey and Darrin Vincent were rapidly embraced by bluegrass, country, and gospel music fans around the world. The concoction of their fantastically powerful vocal blends, four award-winning studio albums, and heavy touring schedule places them in a very elite group of talent: recognized by the music industry as three-time IBMA Entertainer of The Year, three-time IBMA Vocal Group of the Year, two-time Grammy nominee (Bluegrass Album of the Year and Best Country Performance by a Duo or Group), and Dove Award winners.

Young but seasoned veterans, Dailey & Vincent have built on the experience and knowledge gained from working with Doyle Lawson (Dailey) and John Hartford and Ricky Skaggs (Vincent) to forge their own career path. Establishing themselves as fresh voices in their genre, Dailey & Vincent, accompanied by their world-class band, are a perennial favorite on the touring and festival circuit: playing over 115 shows per year to sold out crowds.

**JAY DISNEY, Narrator**

Jay Disney is a film, television, and theater actor best known for his intelligent, nuanced performances spanning father figures to rockers to psychopathic killers. Mr. Disney began his career on stage but found his passion working in front of the camera. His chameleon-like ability to inhabit a character is enhanced by his expert ear for dialects (including American).

He has written two books, *Let There Be Lite!* and *The Middle Path*, and has translated several scripts from French into English. He is an accomplished classical pianist and harpsichordist.
LINDA POWELL, Narrator


CAROL BARNETT, DCINY Composer-in-Residence

Carol Barnett (b. 1949) creates audacious and engaging music, both for traditional instrumentation, and for cross-pollinations such as a mass accompanied by a bluegrass band or a duet for steel pan and organ. A force in the Minnesota music scene since 1970, her work has been funded by multiple regional and national organizations, and published through major houses. Ms. Barnett is a charter member of the American Composers Forum and a graduate of the University of Minnesota. She was composer in residence with the Dale Warland Singers from 1992–2001, and taught composition at Augsburg College from 2000–15.
Marisha Chamberlain is a multi-genre writer. Her debut novel, *The Rose Variations*, was published by Soho Press in 2009. *The New York Times* called it “an enthralling novel...graced by a profound respect for the humble particulars of life.” Her stage play, *Scheherazade*, won the Dramatists Guild/CBS National Award, and in her screenplay version was presented at the British Film Festival in the category of Best of American Public Television. Her plays have been staged all over the world: in South Africa, Germany, Australia, Sri Lanka, Turkey, Britain and Canada and the United States, and are available in acting editions through Playscripts, Inc. Ms. Chamberlain has been awarded numerous artist fellowships (NEA, Rockefeller Foundation, Jerome, McKnight, and Bush Foundations) and has taught creative writing at Carleton, Macalester, and Augsburg colleges, at Hamline University, the University of Minnesota, and at Universytet Marie Curie Skłodowskiej in Lublin, Poland. She currently serves as fiction mentor in the Loft Literary Center Mentor Series, 2015–16. Her collaborations with composer Carol Barnett, such as *The World Beloved: A Bluegrass Mass*, are performed widely. Their new work in progress, *Amoskeag: a Folk Opera*, is set in the early 1900s in the mills of Manchester, New Hampshire.

Luigi Salerni’s work as stage director has been seen throughout the United States, Europe, and Africa, in such theaters as Denver Theatre Center, Wisdom Bridge Theatre in Chicago, Focus Theatre in Dublin, Oregon Shakespeare Festival Theater, the Dallas Theater Center, Coconut Grove Playhouse in Miami, Painted Bridge Arts Center in Philadelphia, A Contemporary Theater in Seattle, and Theater of the Open Eye in New York. Under his leadership as artistic director of The Cricket Theatre in Minneapolis, the theatre received more Theatre Critics Circle Awards than any other theatre in the region. He will direct the premiere production of the folk opera *Amoskeag* with libretto by Marisha Chamberlain and music by Carol Barnett. Recipient of five awards for excellence in teaching, he is professor Emeritus in theatre at the University of Illinois, Chicago. He lives in Los Angeles with his beloved spouse and two spoiled cats: Bustopher and Useless.
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New York City Children’s Chorus at Madison Avenue Presbyterian Church
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And Individual Singers from around the globe

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DCINY 2016 Concert Series
Please join us for one of our upcoming events:

Monday Evening, February 15, 2016, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Mozart, Mealor, Martin: Music of Joy and Sorrow
Mozart: Requiem
Vance Y. George, Conductor Laureate
Martin: The Music of Joseph Martin
Joseph Martin, Composer/Conductor
Mealor: Stabat Mater (New York Premiere)
Mealor: Jubilate Deo (World Premiere)
James Jordan, Guest Conductor
Paul Mealor, DCINY Composer-in-Residence
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, March 7, 2016, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Between Heaven and Earth
Gjeilo: Sunrise Mass
James M. Meaders, DCINY Associate Artistic Director & Conductor
Shelton: Music for Mixed Middle School Voices
Tom Shelton, Guest Conductor
Bevan: Nou Goth Sonne Under Wode
Richard Sparks, Guest Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, March 20, 2016, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Total Vocal with Deke Sharon
Contemporary a cappella featuring music and soloists from The Sing Off! and Pitch Perfect
Deke Sharon, Composer/Arranger & Conductor
Featuring Distinguished Concerts Singers International

Monday Evening, March 21, 2016, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
An Evening With James Martin High School
Martin High School Chorale, Kay Owens, Director
Martin Wind Symphony, Brad McCann, Director
Martin High School Symphony Orchestra, Michael Stringer, Director

Tuesday Evening, March 22, 2016, at 7:00
Alice Tully Hall, Lincoln Center
Vocal Colors: The Music of Ivo Antognini
Jerry McCoy, Guest Conductor
Ivo Antognini, Visiting Composer

For DCINY’s full season listing, visit DCINY.org.

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