Monday Evening, February 15, 2016, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

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presents

Mozart Mealor Martin: Music of Joy And Sorrow

Distinguished Concerts Orchestra
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THE MUSIC OF JOSEPH MARTIN
JOSEPH MARTIN, Composer/Conductor

Shout to God

The Homecoming

E Pluribus Unum

If My People

A Gathering of Spirituals

Who Are the Brave?

IRVING BERLIN
arr. Joseph Martin

“God Bless America”

Brief Pause

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
THE MUSIC OF PAUL MEALOR
JAMES JORDAN, DCINY Guest Conductor
PAUL MEALOR, DCINY Composer-in-Residence

Stabat Mater
PENOLEPE SHUMATE, Soprano

Jubilate Deo (World Premiere)

Intermission

WOLFGANG AMADEUS MOZART

Requiem Mass in D Minor, K.626
I. Requiem
II. Dies irae
III. Tuba mirum
IV. Rex tremendae
V. Recordare
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

VANCE GEORGE, Conductor Laureate
PENOLEPE SHUMATE, Soprano
KRYSY SWANN, Mezzo-soprano
YOUNGBAE YANG, Tenor
JEREMY MILNER, Bass-baritone

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250 W. 57TH STREET, SUITE 1610
NEW YORK, NY 10107
212-707-8566
JOSEPH MARTIN  *Shout To God*
Text by J. Paul Williams

Based on the words of Psalm 100, this brief text exhorts the sanctuary to proclaim the glory of God with loud shouts of praise and worship. The opening theme is sharply syncopated, creating a spirit of joyful abandon. The middle section incorporates a choral ostinato that invites instruments to join the voices in a festive crescendo of thanksgiving. This jubilant cacophony surrenders to the restatement of the opening theme and drives unrelentingly to a climactic conclusion.

JOSEPH MARTIN  *The Homecoming*
Text by Abraham Lincoln

The text of this choral tone poem is excerpted from a poem by Abraham Lincoln, the 16th president of the United States. Completed in 1864, this poem is a deeply emotional work written following Lincoln’s visit to his childhood home. In the poem he reflects upon his memories of the place and the ideas of home, family, life and death. Incorporated into the music fabric of piece are the traditional folk tunes, Happy Land, Bound For the Promised Land and Dvorak’s celebrated theme from the New World commonly known as “Goin’ Home.”

JOSEPH MARTIN  *E Pluribus Unum*
Text by Joseph Martin

Energetic and rhythmic in character this driving choral song is based on the phrase aping on the seal of the United States of America. The translation for this phrase from the Latin is “Out of Many, One”. This phrase traditionally was representative of the many states coming together as one nation, but an expanded interpretation in recent years has added the concepts of the American “melting pot.” In this usage the phrase suggests that out of many peoples, races, religions, languages, and ancestries we have evolved into a single people and nation. The contrasting middle section borrows ideas from the book of Proverbs. “How good and pleasant when people dwell in unity.”
JOSEPH MARTIN  *If My People*
Text from II Chronicles 7:14

This lush and expressive anthem is a setting of a celebrated Bible passage, which at its core is a call to righteousness. Originally framed as promise to the people of Israel, it has been an encouragement to nations who, in times of trial and distress, pray for restoration and healing. A favorite passage of presidents, Ronald Reagan took the oath of office with his mother’s Bible opened to this passage.

JOSEPH MARTIN  *A Gathering of Spirituals*
(based on traditional spirituals)

This joyful gallery of well-known spirituals will set toes to tapping and hearts soaring. An extended orchestral flourish opens the set before delivering the piece to the choir for a robust and confident rendition of “Great Day, Somebody’s Knockin’ At My Door, and My Lord, What a Morning.” This jubilant trio of songs is a celebration of hope and a confident testimony of faith.

JOSEPH MARTIN  *Who Are the Brave?*
Text by J. Paul Williams

Lyricist J. Paul Williams wrote his most recognized text as an homage to a long-time friend whose life and work had inspired him. In this patriotic paean, he reminds us all of the true nature of bravery and heroism. Joined with a noble theme and a musical setting of almost military dignity, this powerful anthem has been performed for many national gatherings including the 50th anniversary of the Normandy landing and most recently at the dedication of the Pentagon Memorial in Washington, DC. After Mr. Williams’ passing, the flags were flown at half-staff over the American headquarters in Afghanistan in recognition of the power and dignity of his timeless testimony to those who give their lives in the service of others.

IRVING BERLIN  “God Bless America”
Music and Text by Irving Berlin
Arrangement by Joseph Martin

“All God Bless America” is one of our national treasures, and one of the most recognizable patriotic songs of all time. Irving Berlin composed the piece in 1918, but revised it in 1938 when famed vocalist Kate Smith recorded it. The song became a powerful encouragement for the nation during World War II. Taking the form of a prayer, the inspiring text asks for a blessing of peace upon the nation while celebrating the beauty and grandeur of America. Irving Berlin generously donated royalties for the song to The Boy Scouts and Girl Scouts of America.

All orchestrations by Dr. Brant Adams
PAUL MEALOR  *Stabat Mater*

The thirteenth century Roman Catholic sequence, *Stabat Mater* (“The mournful mother was standing”), attributed to Pope Innocent III and Jacopone da Todi, is a powerful and immediate meditation upon the sufferings of the Blessed Virgin Mary during the crucifixion of Christ. As he hangs, dying on the cross, she shares his agony and his pain; however, the poem is also an offering of hope – hope that, through the sacrifice of Christ, we may all be free of suffering.

Divided into four ‘sections’ (that are to be performed attacca – without a break), my setting of this powerful and moving poem attempts to portray the journey from darkness, despair and suffering to light, rest and final, everlasting peace.

My composition is constructed in an arch-shaped design with material being mirrored, stratified and transposed throughout. The first section is a prelude that is built upon a fragment of the plainsong, Ave maris Stella (Hail Star of the Sea, nurturing Mother of God). The plainsong is never explicitly revealed, but colors the harmony. As the movement comes towards a natural close, the music gently transforms into a lyrical elegy – a solo soprano offers up prayers of hope – and, for the first time, the orchestra enters, playing soft arpeggios (in my mind representing incense – a physical aid to prayer).

The third section is a kind of pas sacaglia with a number of themes overlapping, interweaving and commenting upon each other in a whirlwind of choral and pianistic virtuosity. This then gives way to the final section, a musical ‘summing-up’ of the entire piece. Material from all three previous movements is brought back in differing guises until we reach a powerful climax. At this point, the full choir sings, ‘*let my soul be granted the glory of Paradise*’ – and, after this offering of hope and supplication, the work ends quietly with high voices and orchestra gradually dropping out, until only the tenors and basses, in their lowest register, remain.

The *Stabat Mater* is dedicated, in memoriam, to my grandparents with love and affection; the second movement being my grandmother’s song.

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**PAUL MEALOR  *Jubilate Deo* (World Premiere)**

Psalm 100 has always been a great favorite of mine. It speaks of the mercy of the Lord and that we should all be joyful, not full of sorrow. We should serve the Lord with gladness! My setting of these words is joyous, lively and full of life. The Psalm text falls away in the middle of the piece to reveal a short, lyrical musical prayer written especially for me by one of Wales’ greatest poets, Grahame Davies: ‘*Let the music measure out our days*’. This moment of pause and meditation is short-lived however, as the opening material returns and the choir sing of the Lord’s mercy and truth and that it is everlasting!
Mozart composed the Requiem for Franz Count von Walsegg, who wanted a special memorial in honor of his late wife: a Requiem to be played annually on the anniversary of her death. Aware of the tremendous talent he was hiring, von Walsegg paid well and gave Mozart free rein. The superstitious and overworked Mozart, in turn, procrastinated. He never managed to finish the work and was dictating portions of it to his student, Franz Xavier Süssmayr, even on the day of his death. His last act of composition was to write out the first eight bars of the Lacrymosa and gather his friends together to sing with him what he had written so far, but he collapsed and died several hours later. After Mozart’s death, his widow Constanze needed the rest of the money from the unfinished commission. It was left to Süssmayr to finish the manuscript, after a number of other composers turned it down. Claiming to be very familiar with Mozart’s ideas about the work, he finished the missing parts. But since no original manuscript pages of the Sanctus, Benedictus, and Agnus Dei have been found, there remains a running argument among scholars as to where Mozart ends and Süssmayr begins. Süssmayr provided more than the ending. Mozart had skipped around in his composition of the piece; while we have the complete autograph of the Offertory (the Domine Deus and Hostias), he left incomplete the last four lines of the Dies Irae text—only eight measures of the Lacrymosa are in Mozart’s hand. Süssmayr, who was with Mozart at the end, probably knew what the composer had intended for the completion of the Lacrymosa, and perhaps for the other unfinished movements as well. For the Lux aeterna and cum Sanctis tuis fugue, he reused the introit and Kyrie. The work contains section after section of high drama and grippingly poignant music. Notably absent is any sense of optimism about a better life hereafter. Mozart’s unusually dark, bottom-heavy orchestration reinforces the grim message of the text. Mozart wrote for both the chorus and soloists as if the future of their own souls were at stake. With terrifyingly accurate tone painting, the chorus describes the tortures of hell, at times demanding, at others pleading for mercy and redemption. We can credit the composer with setting a standard for subsequent settings of the Requiem Mass, particularly for its centerpiece, the spine-chilling Dies Irae. The Requiem was finally performed in memoriam for the Countess von Walsegg on December 14, 1793, but not before it had been performed in January of the same year as a benefit for Constanze Mozart and her sons—with proper attribution.

—Note by Joe and Elizabeth Kahn
Texts & Translations

MUSIC BY JOSEPH MARTIN

Shout to God
Text by J. Paul Williams

Shout to God,
Sing a loud hosanna,
Shout to God
With a song of joy.
Shout to God
Sing a loud hosanna.
Glory to God! Glory to God!

Come sing to God
A song of praise,
Praise the Lord
With the trumpet.
Praise, praise the Lord
With a shout.

Praise ye the Lord
With the crashing cymbals.
Praise ye the Lord, Amen

Praise the Lord with loud hosannas.
Praise the Lord, sing unto God.

Shout to God,
Sing a loud hosanna,
Shout to God
With a song of joy.
Shout to God
Sing a loud hosanna.
Glory to God! Glory to God!

Come sing to God
A song of praise,
Praise the Lord
With the trumpet.
Praise, praise the Lord
With a shout.

Praise ye the Lord
With the crashing cymbals.
Praise ye the Lord, Amen

Praise the Lord with loud hosannas.
Praise the Lord, sing unto God.

The Homecoming
Text by Abraham Lincoln

Going home, going home, going home,
going home.
There is a happy land, far, far away.
Going home, going home, going home,
going home.
There is a happy land, far, far away, far, far away.
I am going, I am going home.

My childhood’s home I see again,
and sadden with the view;
and still, as mem’ries crowd my brain,
there’s pleasure in it too. There’s pleasure in it too.

Going home, I’m going home.
I’m going home, going home.
O mem’ry! O mem’ry!
Thou midway world ‘twixt earth and paradise,
Earth and paradise; where things decayed and loved ones lost in dreamy shadows dreamy shadows rise,
in dreamy shadows rise.

I range the fields with pensive tread,
and pace the hollow rooms,
and feel companion of the dead;
I am living in the tombs. I am living in the tombs.

Now fare thee well! More thou the cause than subject now of woe.
All mental pangs, by time’s kind laws,
hast lost the pow’r to know.
And now away to seek some scene
less painful than the last
with less of horror mingled in the present and the past.

The very spot where grew the bread,
that formed my bones, I see.
How strange, old field, on thee to tread
and feel I'm part of thee!

Going home, I'm going home, going home.
I am going home, going home.

E Pluribus Unum
Text by Joseph Martin

E Pluribus Unum.
E Pluribus Unum.
E Pluribus Unum.
Out of many, one.

We bring our joyful noise,
one song with many parts.
In peace, we find our voice.

We learn our harmony
From our diversity.
Our many dreams beat with one heart.

How good and pleasant!
How good and pleasant it is
When people dwell in unity.

How good and pleasant!
How good and pleasant it is
When people sing in harmony!

How good it is!
Out of many, one.
Out of many, one.
E pluribus unum.
Out of many, one.

If My People
Text from II Chronicles 7:14

If my people,
Who are called by my name,
Will humble themselves,
Humble themselves and pray.

If my people will seek my face,
If my people will seek my face,
If my people will seek my face
And turn from their wicked ways.

Then will I hear from heaven,
And then will I hear from heaven,
Then will I hear from heaven
And forgive their sins.

I will heal their land,
I will heal their land,
I will forgive their sins
And heal their land.

If my people,
Who are called by my name,
Will humble themselves,
Humble themselves and pray.

A Gathering of Spirituals
Based on traditional spirituals

Great Day! Great day!
The righteous marchin'! Great Day!
Joy in the morning! Great day!

On this day of jubilee!
Joy in the mornin'! Great day!
God has set all people free!
Joy in the mornin'! Great day!

Somebody's knockin' at my door.
Somebody's knocking at my door.
O sinner, why don't you answer?

Somebody's knockin' at my door.
Can you hear it?
Somebody's knockin' at my door.
Can you hear it?

Somebody's knockin' at my door.
Somebody's knocking at my door.
O sinner, why don't you answer?

My Lord, what a mornin'!
My Lord, what a mornin'!
My Lord, what a mornin'!
When the stars begin to fall!
Who Are the Brave?
Text by J. Paul Williams

Who are the brave?
Those who go to war?
Who are the brave?
Those who fight no more?
Those who gave their lives
Protecting freedom’s shore.

Who are the brave?
Those who serve in war.
Who are the brave?
Those who live with pain?
Who are the brave?
Those whose life is plain?
Those with healthy bodies,
Those protecting the unsure.

Who are the brave?
Those who serve the poor.
Who are the brave?
Those whose speech is free?
Who are the brave?
Those loving liberty?
All those with heart and mind,
Protecting all they find.

Who are the brave?
Those who serve mankind,
Those who serve mankind,
These are the brave.

“God Bless America”
Music and Text by Irving Berlin
Arrangement by Joseph Martin

America, America,
God shed his grace on thee;
And crown thy good
With brotherhood
From sea to shining sea.

While storm clouds gather
Far across the seas.
Let us swear allegiance
To a land that’s free.

Let us all be grateful
For a land so fair.
As we raise our voices
In a solemn prayer.

God bless America,
Land that I love.
Stand beside her
And guide her
Through the night
With a light from above.

From the mountains
To the prairies,
To the oceans
White with foam,
God bless America
My home, sweet home
God bless America! America!
My home sweet home!
Paul Mealor

Stabat Mater

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflict
fuit illa benedicta,
mater Unigeniti!

Quae mærebat et dolebat,
pia Mater, dum videbat
nati paenás inclitii.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suæ gentis
vidit Iesum in tormentis,
et flagellis subditum.

Vidit suam dulcem Natum
moriendo desolatum,
dum emisit spiritum.

Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complacere.

Sancta Mater, istud agas,
crucifixi fíge plagas
cordi meo valide.

Tui Nati vulnerati,
tam dignati pro me pati,
pænas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ’s dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother’s pain untold?

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent:

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified:

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:
Juxta Crucem tecum stare,  
et me tibi sociare  
in planctu desidero.

By the Cross with thee to stay,  
there with thee to weep and pray,  
is all I ask of thee to give.

Virgo virginum praeclara,  
mihi iam non sis amara,  
fac me tecum plangere.

Virgin of all virgins blest!,  
Listen to my fond request:  
let me share thy grief divine;

Fac, ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolere.

Let me, to my latest breath,  
in my body bear the death  
of that dying Son of thine.

Fac me plagis vulnerari,  
fac me Cruce inebriari,  
et cruore Filii.

Wounded with His every wound,  
steep my soul till it hath swooned,  
in His very Blood away;

Flammis ne urar succensus,  
per te, Virgo, sim defensus  
in die iudicii.

Be to me, O Virgin, nigh,  
lest in flames I burn and die,  
in His awful Judgment Day.

Christe, cum sit hinc exire,  
da per Matrem me venire  
ad palmam victorieæ.

Christ, when Thou shalt call me hence,  
be Thy Mother my defense,  
be Thy Cross my victory;

Quando corpus morietur,  
fac, ut animæ doneatur  
paradisi gloria. Amen.

While my body here decays,  
may my soul Thy goodness praise,  
Safe in Paradise with Thee.

PAUL MEALOR
Jubilate Deo
Text: Psalm 100

O be joyful in the Lord all ye lands;  
serve the Lord with gladness and come before his presence with a song.

And if our songs are better than ourselves,  
And if our words are wiser than our ways,  
Still let our souls go singing to the dark,  
Still let the music measure out our days.

For the Lord is gracious, his mercy is everlasting;  
and his truth endureth from generation to generation.
WOLFGANG AMADEUS MOZART
Requiem Mass in D Minor, K.626

I. Requiem aeternam

II. Dies irae
Dies irae, dies illa, Solvet saeculum in favilla, testus David cum Sibylla. Quantus tremor est futures, quando Judex est venturus, cuncta stricte discussurus!

III. Tuba mirum
Tuba mirum spargens sonum, Per sepolchra regionum, coget omnes ante thronum. Mors stupebit et natura, Cum resurget creatura, Judicant responsum. Liber scriptus proferetur, unde mundus Judicetur. Iudex ergo cum sedebit, quidquid latet, apparebit, nil inulturn remanebit. Quid sum, miser tunc dicturus? Quem patronem rogaturus, cum vix justus sit securus?

IV. Rex tremendae
Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

V. Recordare
Recordare, Jesu pie, quod sum causa tuae vitae ne me perdas illa die. Quaerens me, sedisti lassum, redemisti crucem passum; Tantus labor non sit cassus. Juste Judex ultionis, donum fac remissionem ante diem rationis. Ingemisco tamquam reus, culpa rubet vultus meus; supplicanti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus fac benigne, ne perenni cremer igne. inter oves locum praesta, et ab haedis me sequestra; statuens, in parte dextra.

Grant them eternal rest, Lord, and let perpetual light shine upon them. Thou art praised, God, in Zion, and unto thee will a vow be paid in Jerusalem. Hear my prayer; unto thee all flesh shall come. Grant them eternal rest, Lord, and let perpetual light shine upon them. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Day of wrath, that day, the world will dissolve in ashes, as prophesied by David and the Sibyl. How great a trembling there will be when the Judge will appear and scatter all things!

The trumpet, sending its wondrous sound throughout the tombs of every land, will gather all before the throne. Death and nature will be astounded when all creation rises again to answer to the Judge. A written book will be brought forth, in which everything will be contained by which the world will be judged. And when the Judge takes his place, whatever is hidden shall be made manifest; nothing will remain unpunished. What shall a wretch such as I say then? Of what patron shall I ask help when the righteous are scarcely secure?

King of terrible majesty, who freely saves those worthy to be redeemed, save me, Source of Mercy.

Remember, merciful Jesus, that I am the cause of thy Journey on earth; let me not be lost on that day. Seeking me, thou hast sat down weary; thou who suffered on the cross hast redeemed me; may such great effort not prove in vain. Just Judge of Vengeance, give me the gift of redemption before the day of reckoning. I moan as one accused; my is flushed with guilt; O God, spare the suppliant. Thou who hast absolved Mary Magdalene and inclined thine ear to Mihi the Thief hast given me hope also. My prayers are not worthy; but, Good One, have thou mercy, lest I burn in
VI. Confutatis
Confutatis maledictis flammis acribus addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

When the accursed have been confounded and given over to the bitter flames, call me with the blessed. I pray in supplication on my knees. My heart contrite as the dust, safeguard my fate

VII. Lacrimosa

That day will be one of weeping, on which shall rise again from ashes accused man, to be judged; therefore, spare him, God. Merciful Lord Jesus, grant them rest. Amen.

VIII. Domine Jesu
Domine Jesu Christe, Rex gloriae, libera animas omnium defuncorum de poenis inferni, et de profundo lacu. Libera eas de ore leonis, ne absorbant eae tartarum, ne cadent in obscum; sed signifer sanctus Michael, representet eae in lucem sanctam; quam olim Abraham promisisti, et semini eius.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful dead from the punishment of hell and from the deep lake. Deliver them from the lion’s mouth; let not hell swallow them; let them not fall into darkness; but let St. Michael, the standard-bearer, bring them into the holy light; Which once thou didst promise to Abraham and his seed.

IX. Hostias
Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte Quam olim Abraham promisisti, et transire ad vitam; semini eius.

Offerings of prayer and praise we bring thee, O Lord; receive them for those souls whom today we commemorate. Let them go from death into that life; which once thou didst promise to Abraham and his seed.

X. Sanctus

Holy, holy, holy, Lord God of Sabath!
Heaven and earth are full of Thy glory.
Hosanna in the highest.

XI. Benedictus
Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

XII. Agnus Dei
Agnus Dei, qui tollis peccata mundi, dona eis requiem Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, that taketh away the sins of the world, grant them rest. Lamb of God, that taketh away the sins of the world, grant them rest ever lasting.


Let eternal light shine upon them, Lord, and upon thy saints forever, for thou art merciful. Grant them eternal rest, Lord, and let perpetual light shine upon them. And upon thy saints forever, for thou art merciful.
Joseph Martin, a native of North Carolina, earned his Bachelor of Music degree in Piano Performance at Furman University in Greenville, South Carolina. Subsequently he earned a Master of Music degree in Piano Performance at the University of Texas, Austin. Joseph taught for five years in the Piano Pedagogy Department of the University of Texas. His piano teachers include Jimmy Woodle, David Gibson, Amanda Vick Lethco, Martha Hilley and Danielle Martin. While at Furman University, he was accompanist for choral director and composer Milburn Price and, inspired by his teaching, Martin began to compose. He is a member of the staff at the Hal Leonard Corporation and Shawnee Press, Inc. as Director of Sacred Publications, with responsibilities for overseeing the editorial and creative direction of the company and also coordinating the recording and production aspects of future sacred publishing efforts. Joseph has performed solo piano recitals and has been the featured artist with symphony orchestras in the United States and Mexico. As winner of the Nina Plant Wideman Competition, he performed with the Guadalajara Symphony Orchestra. His solo recital in Ex-convento del Carmen was broadcast nationally throughout the country. His first solo piano recording, American Tapestry, was nominated for a Dove Award. This album, along with his other recordings (Songs of the Journey, Celtic Tapestry, A Christmas Tapestry, and A Symphony of Carols) has been enormously popular in the sacred and secular markets. He has recorded for Yamaha’s Disklavier series and has composed hundreds of commissioned works. Recognized throughout the United States for his many choral compositions, both sacred and secular, Joseph’s music is published by numerous publishing houses. Over two thousand compositions are currently in print and the list continues to grow. His composition “Pieta” was honored with an award from the John Ness Beck Foundation. In 2008 he was inducted as a National Patron of the Delta Omicron International Music Fraternity. Along with Mark Hayes and David Angerman, Joseph has co-authored a fully graded, progressive piano method for the Christian student called Keys for the Kingdom. His major works include 50 choral cantatas and Song of Wisdom, a choral tone poem based on the best-selling children’s book, Old Turtle. His work for young voices Heartsongs, inspired by the life and words of Mattie J. Stepanek, was premiered at Carnegie Hall. Joe is co-founder of a unique travel experience, “Journeys With Joe.” This program connects musicians and singers with extraordinary tours throughout the world. His company, Martin Creative Services has established conferences and seminars throughout
the US, as well as developed innovative web based ventures such as Sanctuary Radio and Worship Songs Online. His music can be heard in such diverse locations as Carnegie Hall and Lincoln Center in New York City; Constitution Hall in Washington DC, The Lawrence Welk Theatre in Branson, Missouri; St. Peter’s Basilica in Vatican City; and in hundreds of worship services in churches across the United States and Canada. He continues to surprise audiences with the variety and scope of his compositions and arrangements. Joseph is Artist-in-Residence at Concordia University in Austin, Texas where he lives with his wife, Sue, and his children, Jonathan and Aubrey. This evening is Mr. Martin’s eighth appearance with DCINY.

JAMES JORDAN, DCINY Guest Conductor

Grammy-nominated conductor James Jordan is recognized and praised around the musical world as one of America’s pre-eminent conductors, writers and innovators in choral music. The most published performer/author in the world, he has written more than 35 books on all aspects of the choral art. He was described as a “visionary” by The Choral Journal, which cited his book Evoking Sound as a “must read”. His books form the canon for teaching of conductors and choirs around the world. At Westminster Choir College he is professor and senior conductor, and conducts Westminster Schola Cantorum and the internationally acclaimed Westminster Williamson Voices. Dr. Jordan has studied with the legendary conductors and scholars of the past 40 years. He is a student of Elaine Brown, Wilhelm Ehmann, Frauke Haasemann, Volker Hempfling and the renowned music psychologist Edwin Gordon. His career as a conductor began as a finalist in the Leopold Stokowski Conducting Competition with The Philadelphia Orchestra under Eugene Ormandy. He has made two recordings of the music of James Whitbourn with the Westminster Williamson Voices on the Naxos label, which have garnered wide critical acclaim on both sides of the Atlantic. Gramophone hailed him as a conductor of “forceful and intimate choral artistry,” and regarding the Grammy-nominated recording of Annelies, Choir and Organ wrote, “Jordan’s instinctive understanding of the score makes this a profound and emotionally charged experience.” The Williamson Voices, acclaimed on both sides of the Atlantic by reviewers and composers alike for their compelling sound and artistry. The Westminster Williamson Voices has premiered over 40 choral works by the world’s leading composers. Dr. Jordan’s career and publications have been devoted to innovative educational changes in the choral art, which have been embraced around the world. His writings have shaped far-reaching changes in the philosophy of music teaching and learning, conducting pedagogy, and the teaching of rhythm applying Laban Effort/Shape to both music teaching and conducting. In 2012, he received the Lorio Research Prize from Rider University. His exclusive publisher is GIA Music (giamusic.com), Chicago. He is execu-
tive editor of the Evoking Sound Choral Series (GIA), whose extensive catalog of almost 200 works stands among the largest and most comprehensive choral series in the world. The most recent publications, Discovering Chant, Sound as Teacher, and The Musician’s Breath have received wide critical acclaim. His residencies, master classes and guest conducting have taken him throughout the United States, Canada, Europe and Australia. Among the institutions where he has taught master classes are The Curtis Institute, Rhoades College, the University at North Texas, the University of Buffalo, Temple University, the University of Arizona, the University of Aberdeen and the U.S. Army Soldiers Chorus. He has conducted more than 30 all-state choirs, and in 2009 he was named to the choral panel for The National Endowment for the Arts. Dr. Jordan serves as director of the Westminster Conducting Institute, one of the nation’s leading summer programs for the training and education of conductors. In the summer of 2013 he inaugurated, along with James Whitbourn, the Westminster Choral Institute at Oxford, a unique partnership with St. Stephen’s House, one of the Halls of Oxford University. Dr. Jordan has been honored as a distinguished alumnus at both Susquehanna University and Temple University. He was awarded the distinguished Doctor of Music by the University of Aberdeen in Scotland in 2014 to honor his contributions to choral music throughout the world. Only the second American since 1485 to receive this degree, he shares this honor with Gustav Holst, Benjamin Britten, Dame Joan Sutherland and Morten Lauridsen. This evening marks Dr. Jordan’s first appearance on the DCINY Series.

**PAUL MEALOR, DCINY Composer-in-Residence**

Paul Mealor has been described as, ‘the most important composer to have emerged in Welsh choral music since William Mathias’ (New York Times, 2001) and his music is, ‘marked by something outside of himself that is beautifully spatial and evocative of landscape… it illuminates both our past and our future’ (The Guardian, 2011).

Topping the Classical Charts for six weeks with his bestselling album, ‘A Tender Light’ (featuring Tenebrae Choir and the Royal Philharmonic Orchestra) in November 2011, he also broke records by being the first classical composer to hold both the classical and pop chart No 1’s at the same time in December 2011, securing the UK Christmas No 1 with his piece for The Military Wives Choir and Gareth Malone, ‘Wherever You Are’. ‘Wherever You Are’ entered the UK Pop Singles Chart at number 1 on 19th December, selling over 556,000 copies in one week, more than the rest of the Top 12 combined, and was nominated for Best British Single in the 2012 BRIT Awards. It has been named, by the Official Charts Company as, the fastest
selling single since Elton John’s ‘Candle in the Wind’. Also, in April of 2012 Meolar was voted the nation’s favorite living composer during the UK Classic FM Hall of Fame.

Born in St Asaph, North Wales in 1975, Paul Meolar studied composition privately as a boy with William Mathias and later with John Pickard, and at the University of York (BA Hons, 1997, PhD, 2002) and in Copenhagen with Hans Abrahamsen and Per Nørgård. His music has been commissioned and performed at many festivals and by many orchestras and choruses and has been broadcast on every major TV and Radio station throughout the world. Since January 2003 he has taught in the Music Department at the University of Aberdeen where he is Professor of Composition.

Meolar was catapulted to international stardom in April 2011, when 2.5 billion people (the largest audience in broadcasting history) heard his Motet, “Ubi caritas” performed by the choirs of Westminster Abbey and Her Majesty’s Chapel Royal, conducted by James O’Donnell at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton (now TRH The Duke & Duchess of Cambridge) at Westminster Abbey. It since topped the Classical singles charts in the USA, UK, Australia, France and New Zealand.

In July 2011, Meolar signed to Decca Records and signed a publishing deal with Novello & Co. His first album for Decca, A Tender Light - a collection of sacred anthems recorded by Tenebrae and the Royal Philharmonic Orchestra - spent six weeks at No 1 of the Specialist Classical Charts. He is currently preparing his second album for Decca and has contributed new works to a number of other Decca albums, including his song In My Dreams for X factor star Jonjo Kerr, which entered the pop charts at number one, knocking Bruce Springsteen off the top spot; De Profundis for the St Petersburg Chamber Choir on the album Tranquillity (which also made No 1 in the Classical Charts in August 2012), and the first ever musical setting of St Francis’ prayer, You Are The Holy Lord God for Friar Alessandro’s debut album.

Meolar wrote a number of works for HM Queen Elizabeth II’s Diamond Jubilee and has recently completed a setting of the Crucifixus - a large oratorio for baritone, choir and orchestra - which received its premiere at the Edinburgh Festival in August, and is currently working on a number of pieces for chorus, including an anthem to celebrate the 600th anniversary of the founding of St Andrews University and a new work for BBC’s Songs of Praise. He has just finished filming a programme on the music of Benjamin Britten and appeared in the BBC 2 programme, The Choir.

Meolar is the first President Ty Cerdd - Wales’s National Centre for music making, and of the award-winning Cardiff-based choir, CorDydd and will conduct them later this month at an all-Welsh concert at New York’s Carnegie Hall. He has received many awards and honors for his music including Honorary Fellowships from Bangor University (2013) and Glyndwr University (2012) in Wrexham, and the Glanville Jones Award, from the Welsh Music Guild, for his outstanding contribution to music in Wales (2013). This evening marks Meolar’s first residency with DCINY.
VANCE Y. GEORGE, Conductor Laureate

Vance George is internationally recognized as one of America’s leading choral conductors. Under his direction the San Francisco Symphony chorus has been hailed as one of the finest in the world. On their behalf he has accepted four Grammy awards, for Best Performance of a Choral Work Orff’s Carmina Burana, 1992 and Brahms’ Ein Deutsches Requiem, 1995, Best Classi-
cal Album of the year Stravinsky’s Perséphone, 2000, and Mahler’s Symphony No. 3, 2004. He also conducted the San Francisco Chorus and Orchestra in works ranging from Bach’s Mass in B Minor to Carmina Burana. Television and film credits include an Emmy for Sweeney Todd, 2002, and soundtracks for Amadeus, The Unbearable Lightness of Being, and Godfather III. Vance George’s work embodies the legacy of the great maestros he has known as pro-
tégé and colleague, especially Robert Shaw, Julius Herford, Margaret Hillis, Robert Page, Otto Werner-Mueller, and Mary Oyer. He has received great acclaim for his unique knowledge of musical styles, languages, vocal colors, and his synthesis of the choral-orchestral tradition. He was awarded an honorary doctorate by Kent State University, and a Lifetime Achievement Award from Chorus America. This evening marks Vance George’s fifth appearance with DCINY

PENELLOPE SHUMATE, Soprano

Penelope Shumate has been described as having a “voice with power” and a “welcome fire” on stage. The New York Times praised her recent performance as the Soprano Soloist in Messiah for her Avery Fisher Hall debut at Lincoln Center with DCINY, stating she “...sang the soprano solos with appealing bell-like clarity and surpassing sweetness.” She has also performed at Alice Tully Hall in Lincoln Center, as well as her many appearances at Carnegie Hall. Her upcoming soloist debuts include performances with Heartland Festival Orchestra, Quincy Symphony Orchestra Association, Waynesboro Symphony Orchestra, Lynchburg Symphony Orchestra, and The Virginia Consort. Her recent debuts include appearances with Acadiana Symphony Orchestra, Rapides Symphony Orchestra, Oklahoma City Philharmonic, Hilton Head Symphony Orchestra, and the Canterbury Choral Society. She has also performed with opera companies and
orchestras across America including Baltimore Opera, Opera Company of Philadelphia, Opera Roanoke, Lake George Opera, Des Moines Metro Opera, Utah Festival Opera, Ash Lawn Opera, Annapolis Opera, Santa Fe Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, Glens Falls Symphony Orchestra, and the Kennett Symphony Orchestra, among others. Recently honored by The American Prize for “Excellence in Oratorio Performance,” she has also been an award winner with the Gerda Lissner Foundation, Marie E. Crump Vocal Arts Competition, MacAllister Awards, New Jersey Association of Verismo Opera Vocal Competition, Annapolis Opera Vocal Competition, Kennett Symphony Orchestra Vocal Competition, and the Altamura/Caruso International Vocal Competition. In addition to her active performance career, she serves as Assistant Professor of Voice at Western Illinois University. This evening marks Penelope Shumate’s sixth appearance with DCINY.

**KRYSTY SWANN, Mezzo-soprano**

Mezzo-soprano Krysty Swann is a winner of the Marcello Giordani International Vocal competition, Richard F. Gold Career Grant (New York City Opera) and of the Intermezzo Foundation Award (Elardo International Opera Competition). Other distinctions include the Silver Prize of the Opera Index Competition and prizes from the Licia Albanese Puccini Foundation. This season, Ms. Swann will perform as the soprano soloist in Mozart’s *Requiem* at Carnegie Hall, and Verdi’s *Requiem* with National Chorale. Last season, Krysty performed in Martin Palmeri’s *Misatango* and Hayes’ *Te Deum* at Carnegie Hall, Maddalena in *Rigoletto* with Atlanta Opera, and Amneris in *Aida* in Romania.

Ms. Swann recently made her Milan debut in concert with Laverdi Orchestra and returned to Austria’s Bregenz festival for a second season. Krysty Swann returned to Carnegie Hall as Lola in *Cavalleria Rusticana* with the Opera Orchestra of New York under the baton of Alberto Veronisi, garnering rave reviews. In recent seasons, she was Emilia opposite Nathan Gunn in *The Firebrand of Florence* by Kurt Weill and Ira Gershwin, conducted by Ted Sperling. In the same season she returned to New York City Opera as Suzuki in *Madame Butterfly*. Recently she performed the title role of Richard Danielpour’s opera *Margaret Gamer*, made her debut in Avery Fisher Hall with Verdi’s *Requiem* and sang in Giacomo Puccini’s *Edgar* along with Marcello Giordani with the Opera Orchestra of New York conducted by Eve Queler. This evening marks Krysty Swann’s second appearance with DCINY.
YUNGBAE YANG, Tenor

Tenor Yungbæ Yang’s outstanding achievements as winner of multiple international vocal competitions, including the Zachary, Licia-Albanese-Puccini Foundation, Marian Anderson, Opera Index, Liederkanz, Bel Canto and Metropolitan Opera National Council auditions set him apart from his peers at an early age. Reviewed as Enrico in Lucia Di Lammermoor, the Philadelphia Enquirer stated “Yungbæ Yang, as Lucia’s domineering brother, gave a powerful performance with a richly interpretive (baritone) voice and convincing acting skills.”

His silky, warm and commanding voice brought him significant credits as a baritone prior to his transition to tenor. He has been heard as Figaro in Il Barbiere Di Siviglia with Singapore Lyric Opera, Dallas Opera, Atlantic Coast Opera Festival and Opera Company of North Carolina, 1st Nazarene in Salome with the Opera Company of North Carolina, Jake Wallace and Castro in La Fanciulla Del West with Tampa Bay Opera, Masetto in Don giovanni, also with Opera Company of North Carolina, Ping in Turandot with Boheme Opera, Belcore in L’elisire D’amore with Greensboro Opera and Sharpless in Madama Butterfly with Korean National Opera.

Since transitioning, other tenor roles have included Riccardo in Un Ballo In Maschera with Concert Opera of Philadelphia, the title role Faust, and Handel’s Messiah at Lincoln Center. Yungbæ Yang received his Bachelor of Music degree at Hanyang University in Seoul, Korea and Artist Diploma at the Academy of Vocal Arts in Philadelphia.

JEREMY MILNER, Bass-baritone

Bass Jeremy Milner is quickly gaining recognition as a formidable talent in the U.S. and abroad. Milner recently débuted the role of Hagen in Götterdämmerung with the Grand Théâtre de Genève, earning rave reviews: “Jeremy Milner’s Hagen vocally dominates the stage. The very rich timbre of his voice gives the character a rich and expressive palette where hate is shown in subtle and terrifying variations.” This season he will perform the role of Sarastro in Die Zauberflöte at Grand Théâtre de Genève and Opera Coeur d’Alene, Don
Basilio in *Il barbiere di Siviglia* with Lyric Opera Baltimore, Bass Soloist in Mozart’s *Requiem* at Carnegie Hall, Don Neto/Warden in *La Reina* workshop at American Lyric Theatre, and Colline in *La bohème* with St. Petersburg Opera.

Recently, he made his Italian début as the Captain in Martin’s *The Greek Passion* with Teatro Massimo di Palermo, and subsequently returned as Philebos in *Der König Kandaules*; performed the title role of Markheim at Little Opera Theatre of New York; Capulet in *Roméo and Juliette* at Tulsa Opera; Frate in *Don Carlo* at Opera Philadelphia; joined the Metropolitan Opera for their production of Shostakovich’s *The Nose*; and Canadian Opera Company to perform the Fifth Jew in *Salome* and cover King Marke in *Tristan und Isolde*. Additional engagements include Second Soldier in *Salome* with Palm Beach Opera, T.J. Riggs in Elmer Gantry with Tulsa Opera, and Fasolt and Hagen (cover) in *Der Ring des Nibelungen* with Seattle Opera.

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* DCINY Alumni
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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: Non 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
Featuring Distinguished Concerts Singers International

Thursday Evening, March 31, 2016, at 8:00
Weill Recital Hall, Carnegie Hall
An Evening With Junior Chamber Music
Directed by Susan Boettger

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