

Monday Evening, March 21, 2016 at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage



Changing Lives through the Power of Performance

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

presents

Sounds of a New Generation

An Evening with James Martin High School (Texas)

KAY OWENS, *Director*
MARTIN HIGH SCHOOL CHORALE

BRENT PIERCE *Hosanna in Excelsis*

Z. RANDALL STROOPE *Prelude to Peace*
Emily Klophaus, *Violin*

EDWIN FISSINGER *By the Waters of Babylon*
Luke Lowrance, *Speaker*
Emily Adkins, Jillian Moore, Rachel Rankey
& Gabi Turner, *Soloists*

MICHAEL MCGLYNN *Dulaman*
Austin Crawford, Julian Duncan & Matt Halom, *Soloists*

RANDY JORDAN *Hope Is...*

JOAN SZYMKO *It Takes a Village*
Austin Crawford, Julian Duncan, Landon Hackley,
Matt Halom, Brooks Knapton, & Ryan Russell, *Ensemble*
Betsy Clark, Michael Rogers & Trevor Street, *Percussion*

Brief Pause

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

BRAD MCCANN, *Director*
MARTIN HIGH SCHOOL WIND SYMPHONY

PAUL HINDEMITH *Symphonic Metamorphosis on Themes by
Carl Maria von Weber*
I. Allegro
II. Scherzo (*Turandot*)
III. Andantino
IV. Marsch

Intermission

MICHAEL STRINGER, *Director*
MARTIN HIGH SCHOOL SYMPHONY ORCHESTRA

ANTONIN DVOŘÁK *Carnival Overture, Op. 92*

GIACOMO PUCCINI *Nessun Dorma* from “*Turandot*”
arr. STEPHEN HEYDE

SERGEI RACHMANINOFF *Symphony No. 1 in D Minor, Op. 13*
IV. *Allegro con fuoco*

JAMES M. MEADERS, *DCINY Associate Artistic Director and Conductor*
MARTIN HIGH SCHOOL CHOIR & STRING ORCHESTRA

OLA GJEILO *Sunrise Mass*
I. *The Spheres* (Kyrie)
II. *Sunrise* (Gloria)

MARTIN HIGH SCHOOL CHORALE & FULL ORCHESTRA

RANDOL ALAN BASS *Gloria*

*This concert is dedicated to the memory of Taylor Renee Helland.
Today we choose joy!*

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Notes ON THE PROGRAM

HOSANNA IN EXCELSIS (Hosanna in the Highest)

Brent Pierce

Brent Pierce has written many pieces in tried styles and genres, including choral, orchestral, jazz and chamber music. He has nearly three-hundred published works, which are performed

across the world. He taught music theory and composition at Fullerton College in Southern California. In *Hosanna In Excelsis*, Pierce utilizes repeated text in various themes which sometimes overlap.

PRELUDE TO PEACE

Z. Randall Stroope

Z. Randall Stroope is an active choral conductor and composer of both choral and instrumental works. He is currently the Director of Choral and Vocal

Studies at Oklahoma State University and the Artistic Director for two summer music festivals in Europe. The text of *Prelude to Peace* is from Sara Teasdale's *Love Songs*, written in 1917.

BY THE WATERS OF BABYLON

Edwin Fissinger

Edwin Fissinger (1920–1990) had a successful career as a choral composer and conductor during which he wrote one-hundred and eighty-three choral works. He taught at American

Conservatory of Music in Chicago, University of Illinois, Chicago Circle, and North Dakota State University. The text of *By the Waters of Babylon* comes from Psalm 137, in which the Israelites remember their Babylonian captivity.

DÚLAMÁN

Michael McGlynn

Michael McGlynn (b. 1964) was raised in Dublin and Donegal, Ireland. He formed the choir Anuna in 1987 as a voice for his compositions. His innovative choral compositions are performed worldwide. *Dúlamán* is a traditional

verse and refrain structure. The text tells of young men who have gathered seaweed (*dulaman*) coming back into town. During the Irish Potato Famine of the mid-1800s, many people resorted to edible seaweed as a source of food.

HOPE IS...

Randy Jordan

Randy Jordan was the head choral director at Martin High School for twenty-three years (1982–2005). He built the program from thirty-two students in Martin's first year to an virago

of three-hundred and fifty at his retirement. He is currently in his teeth year as the director of the Arlington Master Chorale. Jordan dedicated *Hope Is...* to his wife, Debbie Duncan.

IT TAKES A VILLAGE

Joan Szymko

The composer adapted a West African saying, “It takes a village to raise a child” for the text of this piece. The unique vocal rhythms of each voice part overlap and work together to mirror the text’s message that all of the

individual parts sustain the whole. Joan Szymko is an active composer with more than one-hundred published works. She is the director of Aurora Chorus in Portland, Oregon and the director of Vox Femina women’s chorus at Portland State University.

SYMPHONIC METAMORPHOSIS OF THEMES BY CARL MARIA VON WEBER

Paul Hindemith

Paul Hindemith was born November 16, 1895 just outside of Frankfurt, Germany. He had a strong music education in his early years, focusing on violin performance. At the age of nineteen, he was named the deputy leader of the Frankfurt Opera Orchestra. However, he was drafted into the German Army at the onset of WWI where he played bass drum in the regiment band. After WWI, he went back to the Frankfurt Opera Orchestra and began focusing his efforts into composition.

Hindemith’s time in Germany would be short-lived as the Nazi regime did not condone his compositions. Joseph Goebbels, Germany’s Minister of Propaganda, decried Hindemith’s music as a “degenerate, atonal noise-maker.” Hindemith fled Germany in 1938 to Switzerland but ultimately ended up in the United States in 1940. During his time in the US, he worked mostly at Yale University as a composition professor. He returned back to Europe in 1953 to live in Zurich where he would compose, conduct, and record his music until his death on December 28, 1963.

Symphonic Metamorphosis of Themes by Carl Maria Von Weber is a four movement, twenty-two minute piece originally scored for full orchestra. The piece began life in early 1940, when Hindemith first took up residence

in the United States. The wind band transcription was completed seventeen years later in 1961 by a colleague of Hindemith’s at Yale University, Director of Bands Keith Wilson.

Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by the famous Russian choreographer Léonide Massine. The project came to an end when Hindemith and Massine had one too many artistic differences. In 1943 Hindemith redid the music into the *Metamorphosis*, in the process turning it into a splashy, colorful orchestral piece of the sort that American audiences in particular seemed to like. It was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in Carnegie Hall in January 1944. The wind band transcription was completed seventeen years later in 1961 by a colleague of Hindemith’s at Yale University, Director of Bands Keith Wilson.

The themes Hindemith used are from some of Weber’s most obscure works, and came to Hindemith’s attention

because they could all be found in one volume of piano duets that he owned. Hindemith not only retained all but one of the themes almost exactly as Weber wrote them, but also preserved

much of the formal structure of the pieces as well, so that it is possible to follow the general outlines of Hindemith's score while listening to Weber's music, or vice versa, and have a pretty good idea of what's going on.

Hindemith alters nearly everything else, making radical changes to the harmony and adding to the music both vertically (with different harmonies and new countermelodies) and horizontally (extending phrases or entire sections).

CARNIVAL OVERTURE, OP. 92

Antonin Dvořák

Antonin Dvořák (1841–1904) wrote this overture as the second in a trilogy of concert overtures, originally titled *Nature, Life and Love*. Later he changed the names to *In Nature's Realm*, *Carnival* and *Othello* and gave each its own opus number. Dvořák used the same theme in all three overtures and intended them to be performed together, which is how he conducted them at the premiere. Today, however, only the *Carnival Overture* remains part of the standard orchestral repertoire.

In Dvořák's own program notes for the *Carnival Overture*, he wrote:

“A wanderer reaches the city at nightfall, where a carnival of pleasure

reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes.”

From the opening bars, the *Overture* explodes with sound, featuring the clanging of the triangle and the rattling tambourine, which captures the frenzied energy of the carnival. This is offset by a slower section, signaled by a blaring French horn, which then subsides into a quiet duet for flute and oboe. Without warning, the mad dash of the opening music returns to conclude the overture with a jubilant shout.

NESSUN DORMA FROM “TURANDOT”

Giacomo Puccini

arr. Stephen Heyde

Giacomo Puccini (1858–1924) is hailed as the greatest composer of Italian opera of his time. One of nine children of Michele Puccini and Albina Magi, he was born into a local musical dynasty in Lucca, where his family held a legacy of *maestro di cappella* for one-hundred twenty-four years. In 1880, he earned a diploma from the Pacini School of Music; a grant from Italian Queen Margherita allowed Puccini to continue his studies at the Milan Conservatory. Here, he wrote the orchestra piece *Capriccio symphonic* as a thesis composition, launching his reputation as a promising young composer. Over the course of his life he wrote five chamber

pieces, several piano compositions, four orchestra works, over a dozen works for vocals, and ten operas, including *Turandot*, his final opera. Puccini never finished *Turandot*, however, dying on November 29, 1924, from complications after his radiation therapy for throat cancer. He left behind a wife and son.

Nessun dorma, (translated as “None shall sleep”) is an aria from the final act of *Turandot* and is one of the best-known tenor arias in opera; it is also one of the last pieces Puccini personally composes for the opera before his death. In this piece, as his subjects lament their fate if they cannot discover

his name, the Prince echoes their cries of the upcoming sleepless night and reflects on Turandot. As the aria climaxes, the piece swells into a boastful declaration as the Prince sings of his imminent victory.

The arranger Stephen Heyde is the Mary Franks Thompson Professor of Orchestral Studies and Conductor-in-Residence at Baylor University as well as the Music Director/Conductor of the Waco Symphony. Hyde served as President of the College Orchestra Directors Association and currently serves on the Board of Directors of ProMus International. Starting his

career with a masters in violin performance, he had since pursued his passion for conducting, taking his expertise and experience around the world as a guest conductor to work with musicians of all levels, from student to professional. Under his guidance, the Baylor Symphony has performed eight times at the TMEA Convention, appeared in a national PBS Special, Christmas at Baylor, performed at the Piccolo Spoleto Festival and at national conventions of the American String Teachers Association and the College Orchestra Directors Association, and has toured internationally in Costa Rica and Belgium.

SYMPHONY NO. 1 IN D MINOR, OP. 13

Sergei Rachmaninoff

Sergei Rachmaninoff's first symphony was not his first foray into symphonic form. He wrote a scherzo for orchestra when he was thirteen, and as a student wrote the first movement of a symphony. His official first symphony was composed between January and October of 1895 when he was twenty-two years old. Rachmaninoff was typically a composer that worked very rapidly, but the first symphony caused him much effort and work. He finally dedicated ten-hour workdays to see the work through to completion.

It did not have its premiere until nearly two years later. Rachmaninoff played the work in a version for piano for the composer and teacher Sergei Taneyev in 1896. Taneyev's negativity towards the work led Rachmaninoff to make changes in the symphony, and he was finally granted a performance of the work in March of 1897 in St. Petersburg with Alexander Galzunov conducting.

Rimsky-Korsakov attended the rehearsals of the symphony and was not overly impressed, and neither was the conductor Glazunov. Glazunov was not a very good conductor to begin with

and his control of the orchestra was not strong. Rachmaninoff tried to make suggestions to the conductor but Glazunov ignored him. Glazunov even had the nerve to make some cuts in the work and change some of the orchestration, with neither action benefiting the symphony. The effect on Rachmaninoff was devastating. He left the hall before the work ended. Critics were brutal, especially one of The Five composers Cesar Cui who in part wrote:

“If there were a conservatory in Hell, and if one of its talented students were to compose a program symphony based on the story of the Ten Plagues of Egypt, and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would delight the inhabitants of Hell.”

As for Rachmaninoff, his initial reaction was calm, but with the passion of time the negative reception of his symphony caused him to lose his self-confidence and he gave up composing until 1899. He did not destroy the work, but

it was not performed again in his lifetime. Rachmaninoff put the score in his writing desk and it was left in Russia after Rachmaninoff fled the country in 1917.

In 1944 the instrumental parts and a two-piano reduction done by the composer were found in the archives of the Leningrad Conservatory Library. The manuscript score has never been found. Using the available parts and piano version, the symphony was reconstructed and given its second performance at the Moscow Conservatory in 1945.

IV. Allegro con fuoco—The finale begins with martial music in a variant

of the *Dies Irae* theme. The music grows in lushness before it resumes its march-like quality. The music remains tuneful with brass added for emphasis. Rachmaninoff keeps everything moving with energy as snippets of motifs somewhat familiar make their appearance. The tension builds, syncopations are heard. The bass drum and percussion add texture to the music that grows until a tam tam signals the beginning of the end. The opening motif insistently reappears and guides the brass and orchestra to the final chords.

SUNRISE MASS

Ola Gjeilo

Born in Norway in 1978, Ola Gjeilo began developing his distinct musical voice at an early age, starting his musical studies, including jazz classical piano, and composition, at the age of seven. After furthering his education by attending the Norwegian Academy of Music and earning a composition degree from the Royal College of Music in London, Gjeilo moved to the United States and completed his Master's Degree in composition at The Juilliard School of Music in 2006. The next year, Gjeilo composed *Sunrise Mass* which was premiered on November 2, 2008, and is now being performed across the world to great acclamation.

The Spheres is the first movement of this four movement Mass. In this

movement, a nebulous amalgamation of melodies is created as a set of voices presents a chord which is answered by a second set of different chords, creating an overlap of textures with rich dissonances and warm resolutions. This movement concludes with a powerful melody that thematically ties the entire Mass together.

In contrast to the still and mysterious nature of the first movement, the second movement, *Sunrise*, immediately contributes a character of fluidity and movement to the Mass as the string transition from a style of lyrical half notes to shimmering sequences of sixteenth notes, reflective on nature's awaking of life with the coming of sunrise.

GLORIA

Randol Alan Bass

The American composer Randol Alan Bass was born February 12, 1953 in Fort Worth, Texas. His childhood was spent in Midland, Texas, where he studied piano and other various instruments. He avidly participated in community theater and sang for local choral ensembles, such as the Midland-Odessa Symphony. Bass completed a

broad range of educational accomplishments: he earned a Bachelors degree from the University of Texas at Austin in 1976, a Masters of Music in Choral Conducting from the Cincinnati College-Conservatory of Music in 1980, and actively strived toward Doctoral studies in choral and wind conducting from both Ohio State

University and the University of Texas at Austin. He also studied under the acclaimed choral conductor Robert Shaw.

Although now Bass prioritizes original composition, he is a masterful performer. He sang for the Dallas Symphony Chorus for a number of years, and in 1997, he was a part of the Dallas Symphony's Israeli tour, where they performed Mahler's *Symphony No. 8* several times under the direction of Zubin Mehta. He performed as a solo pianist with groups like the Coast Guard Academy Band and the Maitrise

de Saint Léonard Orchestra.

Gloria was completed in 1990 for the New York Pops Orchestra and was premiered on December 7 of that same year in Carnegie Hall. Bass uses the liturgical Latin text *Gloria in Excelsis Deo*, which translates to "Glory to God in the highest", as the setting. The work is often used in both secular and sacred programs, but is performed in a multitude of venues regardless. It offers multiple steady, rhythmic sections contrasted with strong, sweeping lyrical passages that bring emphasis to the powerful Latin text.

Texts and Translations

Hosanna In Excelsis

BRENT PIERCE

Hosanna in excelsis.

Hosanna in the highest.

Prelude to Peace

Z. RANDALL STROOPE

When I think of you, I am at rest.
My thoughts seek you,
as waves that seek shore.
Lover of beauty, knightliest and best;
When I think of you, I am at rest.

I have remember'd, beauty in the night,
And music in the dark,
And running water singing on rocks,
In English wood I once heard a lark.

But all remeber'd, beauty is no more than
A vague prelude to the thought of you.
When I think of you, I am at rest.

By the Waters of Babylon

EDWIN FISSINGER

By the waters of Babylon, there we sat down and wept,
Yea, we wept when we remembered thee, O Sion.
We hanged our harps upon the willows in the midst thereof.
For they that led us away captive required of us a song in our heaviness;
saying, "Sing us one of the songs of Sion."
How can we sing the Lord's song in a strange land?

Dúlamán

MICHAEL MCGLYNN

Dúlamán na binne buí,
 dúlamán Gaelach,
 Dúlamán na farraige,
 dúlamán Gaelach.

*Seaweed, seaweed, seaweed from the
 yellow cliff, Seaweed from Ireland
 Seaweed, from the ocean,
 Seaweed from Ireland.*

A ‘nion mhín ó! Sin anall
 na fir shuirí
 A mháthair mhín ó! Cuir na roithleán
 go dtí mé!

*Oh, gentle daughter, here come
 the wooing men
 Oh, gentle mother, put the wheels in
 motion for me!*

Rachaidh me chun ‘lúir leis
 a’ dúlamán Gaelach
 “Ceannódh bróga daor’,” arsa’ dúlamán
 Gaelach.

*I would go to Niúir with the
 Irish seaweed,
 “I would buy expensive shoes,” said the
 Irish seaweed.*

Bróga breátha dubha ar
 a’ dúlamán Gaelach.
 ‘Bairéad agus triús ar a’ dúlamán
 Gaelach

*The Irish seaweed has beautiful
 black shoes
 The stately seaweed has a beret and
 trousers.*

Tá ceann buí óir ar
 a’ dúlamán Gaelach.
 Tá dhá chluais mhaol’ar a’ dúlamán
 Maorach.

*There is a yellow gold head on the
 Gaelic seaweed
 There are two blunt ears on the stately
 seaweed.*

Hope Is...

RANDY JORDAN

Hope is the thing with feathers that sings the tune without the words.
 Hope is the thing with feathers that perches in the soul,
 And sings the tune without the words.
 And sweetest in the gale is heard, and sore must be the storm
 that could abash the little bird that kept so many warm.
 I’ve heard it in the chilliest land and on the strangest sea,
 yet never in extremity it asked a crumb of me!
 Hope is the thing with feathers that perches in the soul,
 and sings the tune without the words, and never stops at all.

It Takes a Village

JOAN SZYMKO

It takes a whole village to raise our children.
 It takes a whole village to raise one child.
 We all ev’ryone must share the burden.
 We all ev’ryone will share the joy.

THE Artists

KAY OWENS, *Choral Director*

Kay Owens has taught secondary choral music in public schools for thirty-three years. Prior to joining the Arlington Independent School District, in 1993, she taught elementary, junior high and high school choirs in Natchez Public Schools, Natchez, Mississippi and Tupelo Public Schools, Tupelo, Mississippi. She received a BME degree with emphasis in piano and voice from Mississippi State University in 1983, and a Masters of Music in Choral Conducting from Mississippi College in 2000. Presently Ms. Owens is in her eighteenth year at Martin High School. During her tenure as the assistant director, Chamber Singers performed at the 1999 Fringe Festival in Aberdeen Scotland, TMEA and ACDA in 2005. Under Owens' leadership, Martin Chorale debuted at Carnegie Hall in 2006, Varsity Women performed at TMEA in 2008, Chamber Singers performed at the National ACDA convention in 2013 and has been chosen to perform at the 2016 TMEA convention in San Antonio. Also at Martin, Owens serves as the Fine Arts Department Chair. Kay serves as organist at FBC Arlington and resides in Arlington.

The Martin Chorale is comprised of the top students in the Martin choral program. The program has a total of three-hundred ninety-five students



involved in ten performing organizations. Among the one-hundred voice choir, the students are involved in theatre, band, orchestra, athletics, and student council and may different clubs on campus. Seventy-five percent of the students in Chorale take advanced placement courses. Martin Choirs have performed at four TMEA conventions (1995, 2005, 2008, 2016) and three National ACDA conventions (1997, 2005, 2013). In 2006, Martin Chorale was selected by Carnegie Hall as one of three high school choirs to perform at the National Youth Festival at Carnegie Hall. Martin Choirs consistently earn UIL sweepstakes each year and have an average of eight to ten students per year named to the prestigious Texas All-State Choirs.

BRAD MCCANN, *Director of Bands*



Brad McCann is the Director of Bands at James Martin High School. This is Mr. McCann's fifth year teaching at Martin; this is his first year as Director of Bands. He spent three years as a director and one as a private lesson

teacher. An Arizona native, Mr. McCann holds a Master of Music degree in Instrumental Conducting and a Bachelor of Music Education degree, both from Northern Arizona University.

The Martin Wind Symphony is selected from the most experienced and outstanding musicians in the total band program at MHS. Musicians in the ensemble continue the development of advanced performance techniques while cultivating superior musicianship. The Wind Symphony performs on and off-campus concerts, travels to regional and statewide concert festivals, as well as other music festivals nationwide. Holistically, the 230-member Martin Band program has a rich history of success, earning division I ratings at 33 consecutive UIL Marching and UIL Concert and Sightreading contests.

MICHAEL STRINGER, *Director of Orchestras*



Michael Stringer is the Director of Orchestras at Martin High School in Arlington, Texas. Stringer graduated in 2000 from UT Arlington with a Bachelor of Music degree. Having taught at Martin HS since 2006, his orchestras have consistently won UIL Sweepstakes Awards and have been presented numerous awards by festivals across the nation. Under his direc-

tion, the Martin Symphony has been a finalist of the TMEA Honor Orchestra Competition eleven times, and in 2015 the Martin Symphony was named the TMEA HS String Honor Orchestra. In 2014 Stringer was awarded the AWARE Award for Educational Excellence by the Arlington AWARE Foundation.

The Martin Orchestra program services two-hundred and eighty-six students that are placed in six orchestras. The Martin Symphony has achieved thirty-one consecutive Sweepstakes Awards at UIL Contest and numerous Best in Festival awards at national music competitions. The Martin Symphony also has been chosen as a finalist in the TMEA Honor Orchestra Competition eleven times and was most recently chosen as the 2015 HS String Honor Orchestra. These awards and honors are a culmination of the teaching and learning that happen in the MHS cluster feeder schools, where over 1000 students are enrolled in orchestra this year.

JAMES M. MEADERS, *DCINY Associate Artistic Director & Conductor*

Dr. James M. Meaders moved to New York in July 2014 to accept a position with Distinguished Concerts International New York (DCINY), where he is Associate Artistic Director and Conductor. Prior to his appointment at DCINY, he spent sixteen years of faculty at Mississippi College, where he was Professor and Director of Choral Activities in the Department of Music. Dr. Meaders' choirs performed multiple invitational performances for conventions of the American Choral Directors Association at the state, divisional, and national level. He led the Mississippi College Singers on four international tours and concerts in such venerable venues as Washington National Cathedral, Disney Hall, Lincoln Center, St. Peter's Vienna, and Carnegie Hall. He has also presented multiple sessions on varied choral topics to state and divisional ACDA conventions. In February 2015 and October 2015, Meaders, with colleague, Dr. Alicia Walker from the University of South Carolina, presented sessions on the integration of service learning and music education for the national conventions of ACDA and NAFME in Salt Lake City, Utah and Nashville, Tennessee respectively.

Dr. Meaders has taught undergraduate and graduate conducting, applied voice, and chaired a university department of music. He has been a practicing church musician for more than twenty-five years and has conducted community choirs, numerous honor choirs and many festivals. Meaders, in partnership with South African choral conductor,



Michael Dingaen, and several conductors based in the United States, created The International Partnership for Choral Music Education, a service learning-based symposium promoting the development of the choral arts of South Africa. He is Past-President of Mississippi ACDA and has served as College and University R&S Chair for Southern Division ACDA.

Meaders has appeared as a guest conductor with DCINY on multiple occasions, including the New York premiere of *Requiem for the Living* by Dan Forrest, on January 19, 2014, with the Distinguished Concerts Singers International at Carnegie Hall. He is conducting two Carnegie Hall performances on DCINY's 2016 season, including a reprise of Forrest's *Requiem for the Living* in January and Ola Gjeilo's *Sunrise Mass* in March.

Professional memberships include American Choral Directors Association and the National Association of Teachers of Singing.

PERFORMING ARTS PARTNERS

DCINY would like to thank our Performing Arts Partners, who, with their financial support, have made this performance possible.

Martin High School Chorale

Emily Adkins
 Reaghan Alexander
 Bekah Alverson
 Rajiv Awasthi
 Jason Baird
 Kailey Balke
 Matt Banister
 Alyssa Barnes
 Martick Barogh
 Samantha Baxter
 Katherine Belanger
 Leah Benn
 Patrick Browder
 Cameron Burkett
 Daniel Carmona
 Marcelo Carrejo
 John Chambers
 Cameron Churkey
 Kyla Clift
 Austin Crawford
 Zander Curtis
 Adam Dailey
 Kendall Darr
 Lauren Darr
 Jacob Davidson
 Kylee Dedmon
 Brittney Dolan
 Caroline Dunn
 Brad Franklin
 Alex Fratto
 Julian Duncan
 Madalyn Gerzsenyi
 Mady Gomez
 Katherine Griffith
 McKenzie Garrard
 Alex Grissett
 Landon Hackley
 Elise Hall
 Matthew Halom
 Rose Havener
 Cameron Hayes
 Kendall Hendrix
 Jordan Hill
 Sarah Hodnett
 Taylor Holt
 Sarah Hoover
 Johnathon Husband
 Avery Jack
 Alana Johnson
 Laura Keefe

Ryan Kerezman
 Jade Kline
 Brooks Knapton
 Cameron Kurtz
 Avery Law
 Mandy Lok
 Katie Long
 Luke Lowrance
 Kesi Maduka
 Chris Malone
 Shannon May
 Macy Mayo
 Grace McVea
 Elissa Mentasana
 Shelby Milhoan
 Kate McGuire
 Brock Moore
 Jillian Moore
 Cally Nash
 Charles Noll
 Kristin Norris
 Ryan Oktay
 Tommy Otness
 Jessica Overton
 Daniel Powell
 Rachel Rankey
 Katya Rasmussen
 Peyton Reine
 Malorie Reynolds
 August Riehle
 Molly Roberts
 Ryan Russell
 Cole Schirm
 Haley Sexton
 Hannah Stevens
 Lauren Thompson
 Maty Tibbs
 Hannah Topp
 Gabi Turner
 Amaris Tutt
 Aubrey Wasden
 Brady White
 Michael White
 Ashlie Whitworth
 Brandon Wilcox
 Tate Williamson
 Tupelo Witte
 Elaine Wong
 Bailey Woodard
 Grace Wright

Martin High School Wind Symphony**Flute/Piccolo**

Caitlin Calandria
 Darci Fulcher
 Darbi Lanham
 Kyleigh McCulley
 Jacqueline Perrone
 Eunice Yoon

Oboe

Elizabeth Byrd
 Soobin Lee
 Julia Rodriguez-Graham

Clarinet

Kate Brooks
 Kwonwoo Choi
 Sydney Dragon
 Jamie Griffin
 Emily Hale
 Elias Matos
 Isaac Ramadan
 Courtney Schultz
 Courtney Smith
 Julie Vest

Bassoon

Heather Graham
 Nicole Pinkerton
 Eden Taylor

Saxophone

Dylan Bennett
 McCain Kinerd
 Caleb Martin
 Darrion Roberts
 Gregory Taylor

Trumpet

Jennifer Castillo
 Kyle Dellenbaugh
 Ethan Nicholson
 Wilson Petter
 Keri Powell
 Garrett Shuping
 Kyle Tarby
 Aaron Webb

French Horn

Ryan Economy
 Brynn Hynson
 Lane Rogers
 Emilia Tinajero
 Melanie Zacharias

Trombone

Jerasin Guedry
 Matt Hogan
 Noah Hollabaugh
 Scott Hudson
 Alexander Lopez
 Kyle Rankin

Euphonium

Benjamin Chan
 Micah Morris
 Jonas Taylor

Tuba

Micah Hernandez
 Matthew Logsdon
 David Payne

Percussion

Andrew Granger
 Noah Loesel
 Anna Myers
 Russell Norris
 Alayna Richter
 Michael Rogers
 Trevor Street
 Brandon Swinney

Martin High School String Orchestra**Violin I**

Lindsey Birmingham
 Nora Brin
 Nicholas Epperson
 Gloria Estes
 Timothy Gan
 Nic Jennings
 Jorena Lim
 Lynda Mayor
 Josh Radke
 David Rein
 Jonathan Wei**
 Eric Yee

Violin II

Rachel Bui
 Nicolas Causey
 Nety Duenas
 Alex Edwards
 Keller Huckaby
 Noelle Leino
 Courtney Liang
 Christine Mantchev
 Kristin Mehlmann

Harrison Rogers

Joy Rong
 Cassra Shirazi
 Paisley Smith
 Brandon Truong
 John Wilke*

Viola

Kodee Foster*
 Courtney Gisburne
 Audrey Hairrell
 Darla Manjea*
 Nathan Nguyen
 Grayson Scott
 Grant Sikes
 Joy Siler
 Helen Tran
 Lucy Xin

Cello

Samantha Bourland
 Samuel Gardner
 Robert Kim
 Tori Kim

Meribah Leino

Megan Lim
 Albert Luu
 Zach Radke
 Hannah Waterman*
 Jonathan Webb
 Frederik Winguth
 Sara Yoon

Double Bass

Maverick Culp
 Anthony Mirabelli
 John Rodnitzky
 Rebekah Snyder
 Molly Tutt*

Harp

Gloria Estes
 Kaitlyn Stafki*

**Denotes Concert
 Master

*Denotes Principal

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Samm Vella, *Concert Operations &*

Production

Thomas Reinman, *Concert Operations*

Geraint Owen, *Intern*

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DCINY 2016 Concert Series

Please join us for one of our upcoming events:

Tuesday Evening, March 22, 2016 at 7:00 PM

Alice Tully Hall, Lincoln Center

Vocal Colors

The Music of Ivo Antognini

Jerry McCoy, *Director*

Ivo Antognini, *Visiting Composer*

Featuring Distinguished Concerts Singers International

Khorikos

Alec Galambos, *Assistant Director*

Thursday Evening, March 31, 2016 at 8:00 PM

Weill Recital Hall at Carnegie Hall

An Evening with Junior Chamber Music

Susan Boettger, *Director*

Sunday Afternoon, April 3, 2016 at 2:00 PM

David Geffen Hall, Lincoln Center

Calling All Dawns

Tin: Calling All Dawns

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Christopher Tin, *DCINY Composer-in-Residence*

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

The Music of Sydney Guillaume

Sydney Guillaume, *Composer/Conductor*

Featuring Distinguished Concerts Singers International

Sunday Evening, April 17, 2016 at 8:30 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

Misa A Buenos Aires (Misatango), 20th Anniversary

Martin Palmeri, *Composer/Conductor*

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

The Music of Stroope, Hampton, Stopford and Others

Richard Nickerson and Robert Westerberg, *Directors*

Featuring Distinguished Concerts Singers International

Friday Evening, May 27, 2016 at 7:00 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

The Triumph of Hope

The Military Wives Choir (In support of MWCF)

Paul Mealar, *Composer/Conductor*

West Monroe High School Rebel Choir

Greg A. Oden, *Director*

Reno Philharmonic Youth Orchestras

Jason Altieri, *Director*

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