

Tuesday Evening, March 22, 2016 at 7:00



Distinguished Concerts International New York (DCINY)
Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder and Artistic Director*

presents

Vocal Colors

Alec Galambos, *Assistant Director*
Khorikos

J.S. BACH ***Christ ist erstanden, BWV 276***

EINOJUHANI RAUTAVAARA ***"Avuksihuutopsalmi" from Vigilia***

CLAUDIO MONTEVERDI ***"Si, Ch'io Vorrei Morire" from Quarto Libro de Madrigali***

CARLO GESUALDO ***"Mille volte il di, moro" from Sesto Libro de Madrigali***

SAMUEL BARBER ***Reincarnations***

I. Mary Hynes

II. Anthony O Daly

III. The Coolin

GUILLERMO MARTÍNEZ ***No llores, paloma mía***

ARVO PÄRT ***Bogoróditse Djévo***

Brief Pause

Jerry McCoy, *Director*

Ivo Antognini, *Visiting Composer*

Distinguished Concerts Singers International

Music by Ivo Antognini

O Magnum Mysterium

Beati Omnes

O Filii et Filiae

Ubi Caritas

I am the rose of Sharon

Invictus

Canticum Novum

Alice Tully Hall
Home of The Chamber Music Society
of Lincoln Center

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Notes on the Program

Christ ist Erstanden, BWV 276

J.S. BACH (1685-1750)

The 11th-century hymn “Christ ist erstanden,” derived from the Latin Easter sequence *Victimae paschali laudes*, received polyphonic treatment from several late medieval and Renaissance composers prior to Bach, but the chromatic character and dense voicing of Bach’s arrangement set it apart. The piece is imbued with tension between the virtuosic and colorful inner voices and the staid, sober chant melody; a hallmark of Bach’s unique creative genius.

“Avuksihuutopsalmi” from Vigilia

EINOJUHANİ RAUTAVAARA (b. 1928)

Written in 1971, Einojuhani Rautavaara’s *Vigilia* is a setting of the Orthodox liturgies of Vespers (evening prayer) and Matins (morning prayer). Rautavaara was inspired by a “vision-inducing” childhood visit to an island monastery and sought to use the choir to evoke the sounds and images in his memory. “*Avuksihuutopsalmi*,” or “Psalm of Invocation,” combines rhythmic chant with dense harmonies and uses crescendos and glissandi to dramatically evoke a cry to God.

“Si ch’io vorrei morire” from Quarto Libro de Madrigali

CLAUDIO MONTEVERDI (1567-1643)

First published in 1603 as part of Monteverdi’s Fourth Book of Madrigals (*Quarto Libro de Madrigali*), “Si ch’io vorrei morire” sets a complex, sometimes dissonant interplay of voices against the suggestive themes of Maurizio Moro’s poetry. Death as a metaphor for sexual pleasure was a common poetic device of Monteverdi’s time, and this madrigal

explores that idea with equal parts playfulness and passion.

“Mille volte il di” from Sesto Libro de Madrigali

CARLO GESUALDO (1566-1613)

“*Mille volte il di*” was published in 1611 in Carlo Gesualdo’s *Sixth Book of Madrigals*. The listed date of 1611 is an estimation, because there is speculation that he published his fifth and sixth books of madrigals years after he actually composed them, near the end of his life. Madrigals from his fifth and sixth books explore themes of death, grief, guilt, and agony, perhaps expressive revelations of Gesualdo’s inner torment.

Reincarnations

SAMUEL BARBER (1910-1981)

Published in 1942, Samuel Barber’s *Reincarnations* is a setting of three poems by the Irish writer James Stephens, who was himself reworking, or “reincarnating”, Irish-language poems written by Antoine Ó Raifteirí. “*Mary Hynes*” describes a woman said to be the most beautiful in western Ireland. “*Anthony O’ Daly*” laments the death of a real-life member of the Whiteboys, a secret Irish agrarian organization; the title character was hanged on unproven charges of attempted murder after refusing to betray his fellow rebels. “*The Coolin*”, whose name means “the fair-haired girl,” is an impressionistic portrayal of love. The three pieces are united by Barber’s use of unusual rhythms to evoke the lyricism of the text.

No llores, paloma mía

GUILLERMO MARTÍNEZ (b. 1983)

Guillermo Martínez’s “*No llores, paloma mía*,” or “Don’t Cry, Dove of Mine,” tells the tale of young love shattered by

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betrayal. Martínez weaves together three popular melodies of Cantabria to express the emotions of their story. The music's mood ranges from gentle and sweet to chaotic and powerful, beautifully expressing the tumultuous relationship.

Bogoróditse Djévo

ARVO PÄRT (b. 1935)

Bogoróditse Djévo was composed by Arvo Pärt for mixed choir in 1990, as a commission for King's College Choir at Cambridge. "Bogoróditse Djévo," which translates to "Mother of God and Virgin" from the Church Slavonic, is a bright and devotional work. It moves quickly and with grace, a departure from Pärt's more well-known large works, which move at a more meditative pace.

O Magnum Mysterium

IVO ANTOGNINI

O Magnum Mysterium is a brief but powerful piece that Antognini wrote for a small church choir directed by his wife, Patrizia, for Christmas 2010. It was meant as a gift for these good people that came together once a week to prepare Christmas songs. The piece should have stayed in the drawer until the following Christmas. However, after publication, countless performances followed, and it has been sung in almost 45 countries so far. *O Magnum Mysterium* is divided into three parts: the first, in a major key, with the four voices that combine, follow, and chase one another to announce the great mystery of the birth of Christ. The second part is in a minor key, and has a darker, melancholic feeling, and introduces us to the third, conclusive section. The final Alluejuja is in mixolydian mode, and has a triumphant and luminous character, but the brief coda brings us back into a more intimate and tranquil climate.

Beati Omnes

IVO ANTOGNINI

Beati omnes is a joyful piece, short but with plenty of surprises. The East Carolina University Chamber Singers, under the baton of Andrew Crane, performed this piece for the first time in October 2014.

O Filii et Filiae

IVO ANTOGNINI

The Easter hymn *O Filii et Filiae* is attributed to Jean Tisserand, a Franciscan friar, working in Paris in the late 15th century. This piece is dominated by a beautiful melody in the soprano accompanied by lovely interweaving lines in the other three voices. While composing this piece, Antognini imagined opening a huge door to an immense cathedral, and seeing a multitude of people from the four corners of the world, in perfect harmony and peace.

Ubi Caritas

IVO ANTOGNINI

Antognini's *Ubi Caritas* is a choral composition in rondo form, ABACAD. Each time that the A theme occurs, it is subject to small melodic and harmonic changes. On two occasions, we also find the famous plainchant melody. The excitement rises little by little and leads to the climax ("glorianter vultum tuum": Thy face in glory). Just after this, there is a joyful and rhythmic coda that begins on the text "Gaudium quod est immensum" (The joy that is immense), followed by three Amens (meaning the Trinity) that take us back to the initial key (F), but in major mode. The piece was commissioned from University of Wisconsin-Eau Claire Concert Choir, Gary R. Schwartzhoff, conductor.

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I am the rose of Sharon

IVO ANTOGNINI

I Am the Rose of Sharon uses a combination of flowing melodies along with expansive, extended harmonies to paint this very delicate and sensual text taken from the Song of Solomon. This piece was written in 2010 and first performed by the Santa Fe Desert Chorale, conducted by Joshua Habermann.

Invictus

IVO ANTOGNINI

Invictus is the title of a poem written by British poet William Ernest Henley in 1875. Henley was recovering in a hospital at the time, having undergone a foot amputation caused by a bone disease. This poem was very dear to Nelson Mandela, who often read it for comfort throughout his years in

prison during the South African apartheid. The piece was commissioned from Defrost Youth Choir (Norway), conducted by Thomas Caplin.

Canticum Novum

IVO ANTOGNINI

Canticum Novum is a joyful, bright and jubilant work. This setting explores rhythm and texture as it weaves through various time signatures. The motive introduced by the first sopranos and basses is followed by a series of chords in the inner voices. These chords repeat seven times on the text "canticum novum" using an irregular ostinato rhythm (3+2+2+2). The number seven signifies the seven gifts of the Holy Spirit in Christianity: wisdom, understanding, counsel, knowledge, fortitude, piety, and fear of the Lord.

Texts and Translations

Christ ist erstanden, BWV 276

J.S. BACH

Christ ist erstanden
Von der Marter alle,
Des solln wir alle froh sein,
Christ will unser Trost sein.
Kyrie eleis.

Wär er nicht erstanden,
So wär die Welt vergangen;
Seit daß er erstanden ist,
So lobn wir den Vater Jesu Christ.
Kyrie eleis.

Halleluja,
Halleluja, Halleluja!
Des solln wir alle froh sein,
Christ will unser Trost sein.
Kyrie eleis.

*Christ is risen
from all his torments,
we should all be joyful at this,
Christ wants to be our consolation.
Lord have mercy.*

*If he were not risen,
then the world would be lost.
Since he is risen,
we praise the father of Jesus Christ.
Lord have mercy.*

*Alleluia,
alleluia, alleluia!
We should all be joyful at this,
Christ wants to be a consolation .
Lord have mercy.*

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"Avuksihuutopsalmi" from Vigilia

EINOJUHANEN RAUTAVAARA

Herra, minä huudan Sinua, kuule minua.
 Ota korviisi minun ääneni,
 kun minä Sinua huudan,
 Kuule minua, oi Herra,
 kuule minua, Herra.
 Nouskoon minun rukoukseni
 niinkuin suitsutussavu
 Sinun kasvojesi eteen,
 minun käteni ylennys olkoon
 Sinulle ehtoouhri, kuule minua, oi Herra.
 Vie minun sieluni ulos vankeudesta
 kiittämään Sinun nimeäsi. "

*Lord, I cry to thee,
 Give ear to my voice when I
 pray to thee.
 O Lord, I cry to thee,
 give ear to my voice, Lord.
 Let my prayer be set forth
 before thee as incense
 and let the lifting up of my
 hands be the evening sacrifice.
 Give ear to my voice, O Lord.
 Bring my soul out of prison
 that I may give thanks to thy name.*

***Si, Ch'io Vorrei Morire" from
 Quarto Libro de Madrigali***

CLAUDIO MONTEVERDI

Translation: Maurizio Moro

Si ch'io vorrei morire
 ora ch'io bacio, Amore,
 la bella bocca del mio amato core.
 Ahi, cara e dolce lingua,
 datemi tant'umore,
 che di dolcezz'in questo
 sen m'estingua!
 Ahi, vita mia, a questo bianco seno,
 deh, stringetemi fin ch'io venga meno!
 Ahi bocca, ahi baci,
 ahi lingua, torn'a dire:
 Sì, ch'io vorrei morire.

*Yes, I would like to die,
 now that I kiss, Love,
 the beautiful mouth of my beloved.
 Ah, dear and sweet tongue,
 give me such a feeling
 that from sweetness I expire
 on this breast!
 Ah, my life, on this white bosom,
 oh, press me until I swoon!
 Ah, mouth, ah, kisses, ah,
 tongue, I say again:
 Yes, I would like to die.*

***"Mille volte il dì, moro" from
 Sesto Libro de Madrigali***

CARLO GESUALDO

Mille volte il dì, moro
 E voi, empì sospiri
 Non fate, ohimè,
 Che, in sospirando, io spiri!
 E tu, alma crudele,
 Se il mio duolo T'affligge sì
 Che non ten' fuggi a volo?
 Ahi, che sol Morte a mio duol aspro e rio

*A thousand times a day I die,
 and you, wicked sighs,
 do you not allow me,
 alas, to expire sighing?
 And you, cruel soul,
 if my grief afflicts you so,
 why do you not fly away?
 Ah, Death alone takes pity*

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Divien pietosa e ancide
 il viver mio!
 Così dunque i sospiri e l'alma mia
 Sono ver me spietati
 e Morte pia.

*on my harsh and bitter grief and
 kills my life!
 Thus, then, my sighs and my soul
 are heartless towards me, and
 death merciful.*

Reincarnations

SAMUEL BARBER

I. Mary Hynes

She is the sky of the sun,
 She is the dart
 Of love,
 She is the love of my heart,
 She is a rune,
 She is above
 The women of the race of Eve
 As the sun is above the moon.

Lovely and airy the view from the hill
 That looks down Ballylea;
 But no good sight is good until
 By great good luck you see
 The blossom of the branches walking towards you
 Airily.

II. Anthony O Daly

Since your limbs were laid out
 The stars do not shine,
 The fish leap not out
 In the waves.
 On our meadows the dew
 Does not fall in the morn,
 For O Daly is dead:
 Not a flow'r can be born,
 Not a word can be said,
 Not a tree have a leaf;
 Anthony, after you
 There is nothing to do,
 There is nothing but grief.

III. The Coolin

Come with me, under my coat,

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And we will drink our fill
 Of the milk of the white goat,
 Or wine if it be thy will;
 And we will talk until
 Talk is a trouble, too,
 Out on the side of the hill,
 And nothing is left to do,
 But an eye to look into an eye
 And a hand in a hand to slip,
 And a sigh to answer a sigh,
 And a lip to find out a lip:
 What if the night be black
 And the air on the mountain chill,
 Where the goat lies down in her track
 And all but the fern is still!
 Stay with me, under my coat,
 And we will drink our fill
 Of the milk of the white goat
 Out on the side of the hill.

No llores, paloma mía

GUILLERMO MARTÍNEZ

Translation: *Kathleen McSweeney*

No llores, paloma mía
 ya ves como yo no lloro.

No llores, paloma mía
 ramito de flores, campanillas de plata.

Corazón me lo decía,
 que vivías engañado.
 ¡Molinera, no me
 la das, no!

Molinera, molinera,
 la de la vega de Pas,
 buena molinera eres,
 pero a mí no me la das.

Corazón me lo decía,
 que vivías engañado.

No llores más,
 no llores paloma mía.

*Do not weep, my dove
 As you can see, I do not cry.*

*Do not weep, my dove
 sprig of flowers, bells of silver.*

*The heart told me
 that you lived, deceived.
 Miller's wife, you do not give
 them to me, no!*

*Miller's wife, miller's wife,
 she of the fertile plain of Pas,
 Good miller's wife that you are,
 but you do not give it to me.*

*The heart told me
 that you lived, deceived.*

*Weep no more,
 don't cry my dove*

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Arrimadito a aquel roble,
 di palabra a
 una morena.
 El roble será testigo,
 y ella será mi cadena.
 Y así concluye la historia,
 de tantas tenebrosas desventuras.
 Dios guarde sus caminos,
 y el de esa joven paloma.
 No llores más.

*Close to that oak,
 I disclose the word to a
 dark-haired woman
 The oak will witness,
 and she will be my chain.
 And thus concludes the story
 of so many dark misadventures.
 God guards their ways,
 and that of the young dove.
 Weep no more.*

Bogoróditse Djévo

ARVO PÄRT

Bogoróditse Djévo, rádujssja,
 Blagodátnaja Marije,
 Gospód ss Tobóju;
 blagosslovjéna Ty v zhenách
 i blagosslovjén plod chrjéva Tvojégó,
 jáko Sspássa rodilá
 jeessí dush náshikh.

*Rejoice, O Mother of God.
 Virgin Mary, full of grace,
 the Lord is with thee;
 blessed are thou amongst women
 and blessed is the fruit of thy womb,
 for thou hast borne the
 Savior of the world.*

O Magnum Mysterium

IVO ANTOGNINI

O magnum mysterium,
 et admirabile sacramentum,
 ut animalia viderent
 Dominum natum,
 jacentem in praesepio!
 Beata Virgo, cujus viscera
 meruerunt portare
 Dominum Christum.
 Alleluia.

*O great mystery,
 and wonderful sacrament,
 that animals should see
 the new-born Lord,
 lying in a manger!
 Blessed is the Virgin whose womb
 was worthy to bear
 Christ the Lord.
 Alleluia!*

Beati Omnes

IVO ANTOGNINI

Beati omnes qui timent Dominum,
 qui ambulat in viis ejus.

*Blessed are all they that fear the Lord:
 and walk in his ways.*

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O Filii et Filiae

IVO ANTOGNINI

O filii et filiae,
 Rex caelestis, Rex gloriae
 morte surrexit hodie.
 Alleluia.
 In hoc festo sanctissimo
 sit laus et iubilatio:
 benedicamus Domino.
 Alleluia.

*Ye sons and daughters of the Lord,
 the King of glory, King adored,
 this day Himself from death restored.
 Alleluia.
 In this most holy feast,
 let there be praise and rejoicing,
 bless the Lord,
 Alleluia.*

Ubi Caritas

IVO ANTOGNINI

Ubi caritas et amor,
 Deus ibi est.
 Congregavit nos in
 unum Christi amor.
 Exultemus, et in
 ipso jucundemur.
 Timeamus, et amemus
 Deum vivum.
 Et ex corde diligamus nos sincero.
 Ubi caritas et amor, Deus ibi est.
 Simul ergo cum in
 unum congregamur:
 Ne nos mente dividamur,
 caveamus.
 Cessent iurgia maligna,
 cessent lites.
 Et in medio nostri sit
 Christus Deus.
 Ubi caritas et amor,
 Deus ibi est.
 Simul quoque cum beatis videamus,
 Glorianter vultum tuum, Christe Deus:
 Gaudium quod est immensum,
 atque probum,
 Saecula per infinita saeculorum. Amen.

*Where charity and love are,
 God is there.
 Love of Christ has gathered
 us into one.
 Let us rejoice in Him and be glad.
 Let us fear, and let us
 love the living God.
 And from a sincere heart
 let us love one.
 Where charity and love are,
 God is there.
 At the same time, therefore,
 are gathered into one:
 Lest we be divided in mind,
 let us beware.
 Let evil impulses stop,
 let controversy cease.
 And in the midst of us be
 Christ our God.
 Where charity and love are,
 God is there.
 At the same time we see that
 with the saints also,
 Thy face in glory, O Christ our God:
 The joy that is immense and good,
 Unto the World without end. Amen.*

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I am the rose of Sharon

IVO ANTOGNINI

I am the rose of Sharon, and the lily of the valleys.
 As the lily among thorns, so is my love among the daughters.
 As the apple tree among the trees of the wood,
 so is my beloved among the sons.
 I sat down under his shadow with great delight,
 and his fruit was sweet to my taste.
 He brought me to the banqueting house, and his banner over me was love.
 Stay me with flagons, comfort me with apples: for I am sick of love.
 His left hand is under my head, and his right hand doth embrace me.
 I charge you, O ye daughters of Jerusalem, by the roes,
 and by the hinds of the field, that ye stir not up, nor awake my love, till he please.

Invictus

IVO ANTOGNINI

Out of the night that covers me,
 Black as the pit from pole to pole,
 I thank whatever gods may be
 For my unconquerable soul.

In the fell clutch of circumstance
 I have not winced nor cried aloud.
 Under the bludgeonings of chance
 My head is bloody, but unbowed.

Beyond this place of wrath and tears
 Looms but the Horror of the shade,
 And yet the menace of the years
 Finds and shall find me unafraid.

It matters not how strait the gate,
 How charged with punishments the scroll,
 I am the master of my fate,
 I am the captain of my soul.

Canticum Novum

IVO ANTOGNINI

Cantate Domino canticum novum:
 Cantate Domino omnis terra.
 Cantate Domino,
 et benedicite nomini ejus:
 annuntiate de die in diem salutare ejus.

*Sing to the Lord a new song! Sing to
 the Lord a new song: Sing to
 the Lord, all the earth.
 Sing to the Lord, And bless his name:
 Show forth his salvation from day to day.*

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Meet the Artists

Khorikos

KHORIKOS is one of New York City's most distinguished cappella ensembles, performing a wide range of music from medieval polyphony to contemporary sound sculpture. The ensemble aims to reinvent the age-old art form of choral music by engaging in unique collaborations with artists of other genres and media, including film and dance, and by performing in traditional and nontraditional venues. KHORIKOS performances have been described as other-worldly, powerful, and cutting-edge. KHORIKOS was founded in 2005 by Jesse Peckham, and is a project of Dorian Artists Corporation, a 501(c)(3) non-profit organization. Tonight's performance makes their 6th appearance with DCINY.



Alec Galambos, *Assistant Director*

Alec Galambos is a NYC-based composer and conductor for multimedia and concert projects. After growing up on piano and choral music, he studied composition at Emory University and then moved to New York to pursue a M.M. degree in Composition and Film Scoring at NYU. He has since recorded scores for independent features, documentaries, nationwide advertising campaigns, and video games, and has created and conducted arrangements and original works for KHORIKOS and ensembles across the country.

Alec has served as a conductor of KHORIKOS since 2011 and is honored to lead the group in performances throughout the city.



Jerry McCoy, *Director*

Jerry McCoy, 2013 winner of the Texas Choral Directors Association's prestigious Choirmaster Award, is Director of Choral Studies and Regents Professor of Music at the University of North Texas, where he conducts the A Cappella Choir and leads one of America's foremost choral studies programs. He serves as national chair of the ACDA's Past-President's Advisory Council and serves on the advisory boards of INTERKULTUR, Choro in Schola (Portland, Oregon) and the Young New Yorkers Chorus (New York City). He is also Music Director of Schola Cantorum of Texas.

He has served as guest conductor/clinician in thirty-nine US states, in addition to serving in guest roles in Austria, China, Cuba, Great Britain, South Korea, Sweden, Taiwan, and Venezuela. Dr. McCoy's choirs have sung refereed performances on the programs of four national conferences of the American Choral Directors Association (1997, 1999, 2005, 2013). In addition, his choirs have also sung refereed performances for the national conferences of the Association of British Choral Directors (2000), the Music Educators National Conference (1992), the National Collegiate Choral Organization (2008), and the Organization of American Kodaly Educators (1983). His choirs have given vetted concerts and interest sessions for the Southwestern Division of ACDA (seven times since 1988), the Texas Choral Directors Association (2004 and 2011), and the Texas Music Educators Association (2004, 2010, and 2015). Guest engagements for 2014-2016 include appearances in Guam, South Korea, Alabama, Arkansas,

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Massachusetts, New Jersey, South Dakota, Washington, and Texas.

Under his leadership, the UNT A Cappella Choir was featured on the programs of the 9th Taipei (Taiwan) International Choral Festival (2009) and the 2nd Daejeon (Korea) International Choral Festival (2012). In 2011 he served as headliner for the Korean Federation for Choral Music national conference in Gyeongju, South Korea.

His commercial recordings include releases by Klavier Records and GIA Music Publications, as well as the premiere recording of Jake Heggie's Ahab Symphony, released in the fall of 2014 on CD Baby.

Dr. McCoy sang and recorded with the Robert Shaw Festival Singers in New York City and throughout southern France, and with the Banff (Canada) Festival Chamber Choir led by distinguished Swedish conductor Eric Ericson. Prior to joining the faculty at UNT, he served as Director of Choral Activities at Oklahoma State University (1984-1994, 1995-2000), the University of Arizona (1994-1995), and Nicholls State University (1982-1984).



**Ivo Antognini,
Visiting
Composer**

Born in 1963 in Locarno, Switzerland, Ivo Antognini obtains his degree in piano in 1985 at Lucerne, studying with Nora Doallo. His diploma in piano is followed by studies at the Swiss Jazz School in Berne with pianist Joe Haider. Composition has been of great interest to him since childhood, so he is all the while dedicated to the activity as a self-taught composer. From 1989 to the pres-

ent day he has composed a multitude of music for television and film. Ivo Antognini has released three Jazz albums with his original works: *The Dark Cloud* (1993), *Inspiration* (1998), and *Feggàri mou* (2005). An informal, but very important, meeting with the Coro Calicantus and its director, Mario Fontana, led him to discover the field of choral music in 2006. He immediately became composer-in-residence of this splendid, world-class children's choir. He presented a series of his compositions at the 8th World Symposium on Choral Music with the Calicantus Choir in July, 2008 in Copenhagen, and obtained extraordinary public and critical success. In 2008 he also was awarded two first prizes in Swiss national choral composition competitions: SKJF-09 and Label Suisse. Ivo Antognini's choral works have won prizes and mentions at international competitions, such as the International Competition of Choral Composition "Seghizzi" 2009, 2010 and 2012, the 2010 and 2011 Simon Carrington Chamber Singers Composition Competition, the Vanguard Premieres Choral Composition Contest 2010, the 37th International Composition Contest "Guido d'Arezzo", the 2011 Choral Arts Ensemble Commissioning Contest, the Contemporary Americana Festival 2012 - Boston and the 2012 Freudig Singers Choral Composition Competition.

He has been appointed Featured Composer of the Schola Cantorum on Hudson for the 2011-2012 concert season. He has been invited by the American Choral Directors Association to present his choral music during the World Choir Games in Cincinnati (July 2012) where he was also one of the adjudicators of the competition.

Starting from 2009, his music has been performed worldwide by top level choirs

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such as Trinity College Choir of Cambridge, Trinity Wall Street Choir, Artists' Vocal Ensemble, Vancouver Chamber Choir, Santa Fe Desert Chorale, Cappella Nova, Antioch Chamber Ensemble, St. Lawrence Choir, Kölner Kantorei, Lund University Male Choir, de Angelis Vocal Ensemble, Salt Lake Vocal Artists, Milwaukee Choral Artists, Swiss Youth Choir, Elektra

Women's Choir, Oriana Women's Choir and many others. Since 1987 he is Professor of Ear-training and of complementary Piano in the professional training level of the Conservatorio della Svizzera Italiana in Lugano. His choral works are published by Alliance Music Pub., Porfirii & Horváth, de Haske / Hal Leonard, Annie Bank Edition, Ferrimontana and others.

Distinguished Concerts Singers International

Lee's Summit High School Concert Choir (MO), Chris Munce, *Director*

*Kearney Chamber Choir (MO), Dustin W. McKinney, *Director*

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Alex Arth	Enrico Cusimano	Adam Goins	Mason Mackey
Justin Ballard	Arielle Datz	Chris Good	Sydney Mael
Gordon Bartow	Shelby Daugherty	Zachary Greenlee	Bailey Maness
Joey Belmore	Veronica Davila	Jacinth Greywoode	Alyssa Manzi
Sydney Belt	Tristan Day	Trey Gustafson	Noah Martin
Elizabeth Bennett	Audrey DeRocker	Ryan Haley	Benjamin Martinson
Tristan Bevan	Kela Dieckman	Julian Hannett	Breanna May
Isaiah Blood	Katy Diven	Nicole Hanssen	Carly McKay
Jessica Bock	Davis Dorian	Madison Heizer	Brenden McKeone
Noah Bock	Paul Doust	Leah Henley	Molly Melton
Rachel Boeglin	Chloe Eberhardt	Emily Hirsch	Laura Merwin
Delaney Bouska	Nick Einhorn	Chase Hodges	Victoria Morrow
Camryn Brown	Joshua Engle	Jordan Hoffman	Joey Murphy
Robert Bruce	Brianna Facklam	Ryan Hoffman	Peter Murphy
Hayley Bushman	James Farquhar	Christian Holslin	Cole Myers
Chase Chancy	Riley Findley	Zack Jaggars	Kirsten Myers
Alex Chase	Noele Flowers	Kaley Jeffries	Carah Naseem
Emily Chase	Caitlin Forgione	Parker Jenkins	Madison Neace
Terrell Christian	Mary Foster	Sam Jennings	Aimee Nelson
DeanChrysovergis	Jarom Fotheringhame	Karly Johnson	Crystal Nichols
Austin Clarke	Malina Frazee	Kimberly Kelly	Michael Noel
John Clinton	Alec Galambos	Ethan Laudie	Jazmin Nunez
	Rose Galetti	Alessandra Levy	David Perkins
	Abby Gast	Samantha Ieyerle	Garrett Philbin
	Julia George	Kiara Long	Casey Pierce
	Jack Gerding	Connor Lovelace	Kaitly Porras

Lincoln Center

Emmalyn Pratt	Ryan Sanders	Trevor Smothers	Jack Vickers
Lara Pugsley	Hannah Sheldon-Dean	Hanna Swartz	Jack Waddell
Christian Purcell	Hannah Sherman	Ty Terwilliger	Andrew Wilmes
Connor Purcell	Tyler Shrout	Allie Thieverage	Olivia Wilson
Charlie Rao	Dawson Sims	Bryce Upton	Hayden Wollard
Maddy Rao	Lane Slavens	Makena Valentine	Brian Wong
Olivia Riley	Alan Smithee	Nick van Vliet	Cassidy Wright

The Performing Arts Partners list includes names supplied by directors as of February 24, 2016. Any questions regarding missing or misspelled names should be addressed to the individual directors.

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Geraint Owen, *Intern*

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Lincoln Center

DCINY 2016 Concert Series

Please join us for one of our other events:

Thursday Evening, March 31, 2016 at 8:00 p.m.

Weill Recital Hall at Carnegie Hall

An Evening With Junior Chamber Music

Directed by Susan Boettger

Sunday Afternoon, April 3, 2016 at 2:00 p.m.

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, *Director & Composer*

Featuring Distinguished Concerts Singers International

Sunday Evening, April 17, 2016 at 8:30 p.m.

Stern Auditorium/Perelman Stage, Carnegie Hall

Misatango

Palmeri: 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, *Co-Director*

Rob Westerberg, *Co-Director*

Featuring Distinguished Concerts Singers International

Friday Evening, May 27, 2016 at 7:00 p.m.

Stern Auditorium/Perelman Stage, Carnegie Hall

The Triumph of Hope

Military Wives Choir Sing in New York,

In support of MWCF

Paul Mealor, *Composer/Conductor*

West Monroe High School Choir

Directed by Greg Oden

Reno Philharmonic Youth Orchestra

Directed by Jason Altieri

Sunday Evening, May 29, 2016 at 8:30 p.m.

Stern Auditorium/Perelman Stage, Carnegie Hall

On the Winds of Song

An Evening with Mira Costa High School

Mira Costa High School Philharmonic & Symphony Orchestras

The Mira Costa Bands

Peter Park, *Director of Orchestras*

Joel Carlson, *Director of Bands*

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

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