Monday Evening, February 18, 2013, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
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presents

BLUEGRASS 57@7

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL MONROE CROSSING, Guest Artists

The Music of Pepper Choplin
PEPPER CHOPLIN, Composer/Conductor

PEPPER CHOPLIN
Circle of Love
EMILY DRENNAN, Soloist

I'm Going Home

Sing! Shout! Praise!

Angels Are Making Their Rounds

Joy on the Mountain
SUE NEWTON, Accompanist

The Music of Joseph M. Martin
JOSEPH M. MARTIN, Composer/Conductor

JOSEPH M. MARTIN
RiverSongs

In Endless Song

Hymn of Rising

"Coming Home" from Legacy of Faith
SUE MARTIN, Soloist

Great, Great Morning
JON HOLDEN, Accompanist

Intermission

PLEASE TURN OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
MONROE CROSSING

Selections to be Announced from the Stage

DEREK JOHNSON, Guitar, Lead/Harmony Vocals
LISA FUGLIE, Fiddle, Mandolin, Guitar, and Lead/Harmony Vocals
MATT THOMPSON, Mandolin, Fiddle, and Baritone Vocals
MARK ANDERSON, Bass and Bass Vocals
DAVID ROBINSON, Banjo

NANCY MENK, Guest Conductor
MONROE CROSSING, Guest Artists

CAROL BARNETT

The World Beloved: A Bluegrass Mass

1. Ballad Refrain
2. Kyrie
3. Ballad, First Verse
   ELLIE CHASE, Soprano
4. Gloria
5. Ballad, Second Verse and Refrain
   LAUREN WILSON, Alto
6. Credo
   LYNN MCINNIS, Soprano
   SCOTT GROENEVELD, Tenor
7. Sanctus
8. Ballad, Third and Fourth Verses and Refrain
   TRISH GOEPPNER, Soprano
   SCOTT PIETRANGELO, Tenor
9. Agnus Dei
10. Interlude: "Art Thou Weary?"
11. Benediction
12. Conclusion
Notes ON THE PROGRAM

PEPPER CHOPLIN Circle of Love; I'm Going Home; Sing! Shout! Praise!; Angels Are Making Their Rounds; Joy on the Mountain

Born 1957, in Raleigh, North Carolina

“Circle of Love” was commissioned by Oakmont Baptist Church in Greenville, North Carolina, as a way of reaching out to the community. The recurring open fifth motive in the accompaniment represents the eternal nature of love, which “has no beginning and has no end.”

“I'm Going Home” is a hymn from The Sacred Harp 1859. It came to the composer’s attention through the film Cold Mountain, in which the hymn is bel lowed forth from inside a clapboard church in the Appalachian Mountains. The raw energy of the music communicates a defiance of death and revels in the victory of heaven.

“Sing! Shout! Praise!” first appeared on the Psalms of the Wood recording, released by Shawnee Press. The album is a collection of Choplin’s works accompanied by folk instruments. “Sing! Shout! Praise!” sets the worship text with deep earthy rhythms and primal folk harmonies. The song rises with power and exuberance to “shout for joy!”

“Angels Are Making Their Rounds” was first featured in the bestselling cantata, Night of the Father’s Love. The music conveys a sense of supernatural activity as the angels appear in the Christmas story. Each vocal part takes the role of an angel, later joining into a joyous polyphonic section. The final phrase states the focal message of the piece, “The Lord Is with You.”

“Joy on the Mountain” uses the electric energy of bluegrass to create a joyous expression of praise. This work appears in the new cantata, The Heart of Christmas, with different lyrics. The text presented tonight is from Psalms 98 and 100:1-5. The piece was commissioned by the Tree of Life Lutheran Church in Harrisburg, PA.

—Pepper Choplin

JOSEPH M. MARTIN RiverSongs; In Endless Song; Hymn of Rising; Coming Home; Great, Great Morning

Born 1959, in Rutherfordton, North Carolina

“RiverSongs” is a joyful collection of spirituals and folk hymns. The choral montage includes “Down in the River to Pray,” made famous by the film O Brother, Where Art Thou; a beloved early American hymn, “Shall We Gather at the River”; and two traditional spirituals, “I’ve Got Peace Like a River” and “Deep River.” One interesting feature of

“RiverSongs” is the treatment of the latter two spirituals—both tunes are sung simultaneously in an unusual example of poetic and musical cooperation.

“In Endless Song” is an oft-arranged Shaker melody that is well-known in both concert halls and sanctuaries. Especially meaningful to singers because
of its musical metaphors, the lyrics provide an assuring promise of eternal life. This arrangement is crowned with a triumphant presentation of the final stanza of the time-honored hymn “Amazing Grace.”

“Hymn of Rising” is a vigorous acclamation of hope. This anthem is composed in a “call and response” format typical of early American folk songs. Celebrating the dawn of a new day, this text is infused with resurrection images and paints a vivid portrait of new life.

This original chorale, “Coming Home,” is a resetting of old hymn text often used in early evangelical churches as an altar call. Based on the parable of the Prodigal Son, it is a moving testament to grace and forgiveness.

“Great, Great Morning” is overflowing with rustic energy. This menagerie of spirituals and gospel songs raises the roof with joyful abandon. Incorporating such standards as “My Lord What a Morning,” “On That Great Gettin’ Up Morning,” and Alfred Brumley’s “I’ll Fly Away,” this toe-tapper is an unrelenting potpourri of praise.

—Joseph M. Martin

CAROL BARNETT The World Beloved: A Bluegrass Mass

Born 1949, in Dubuque, Iowa

Commissioned by Mike and Kay McCarthy and brilliantly executed by composer Carol Barnett and librettist Marisha Chamberlain, The World Beloved: A Bluegrass Mass blends the classical mass, modern choral sophistication, touching poetry, and traditional bluegrass instrumentation into an exhilarating musical experience.

The mass was premiered by Monroe Crossing with VocalEssence, a professional choral group led by Philip Brunelle. Mark Anderson of Monroe Crossing notes, “It’s a classical piece of chorale music that’s a stunningly beautiful work of art. It has given us the opportunity to work with some great choirs and conductors, and to bring bluegrass music to a classical audience for the very first time.”

COMPOSER’S NOTE
by Carol Barnett

To bring the solemnity of the classical choir-based mass together with the down home sparkle of bluegrass—now there’s an assignment for a composer! My highest hope is that listeners coming from one tradition, classical or bluegrass (and perhaps dubious about the other), might discover something new and wonderful in the combination. Composing the music for The World Beloved has given me the chance to write cheery sacred music—imagine! And it has brought me back to roots I only barely remember. As I listened to the father of bluegrass, Bill Monroe, from whom the terrific band Monroe Crossing takes its name, I recalled the music I heard while visiting grandma and grandpa in Blue Earth, Minnesota, many years ago. It was country music with a church flavor that told stories and it came out of a scratchy old record player. Grandma would not have allowed dancing but under the table I tapped my toes.

LIBRETTIST’S NOTE
by Marisha Chamberlain

If you Google the term “Bluegrass Mass,” you’ll get websites for several churches across the country that use
bluegrass music to enliven their worship services. Great bluegrass music is infectious and lively, so it's easy to see why any church would want to add Bluegrass. But why call it a Bluegrass Mass unless there's also a liturgy—sacred in the bluegrass tradition? Bluegrass is more than a sound. The lyrics of so many bluegrass songs display an unpretentious, earthy philosophy that is easy to sing and easy to understand: Adam lives just up the street and Eve's the girl next door. Love is the major theme—frustrated yearning love, secretly satisfied love, or boldly proclaimed love. And although romantic love between two people is huge in bluegrass, so is the love of God, and the Gospel tradition. "In this is love, not that we loved God but that He loved us," according to John in the Gospel. This launches our Bluegrass Mass as an earthy, immediate story of love between Creator and creation.

PERFORMERS' NOTE
by Monroe Crossing

Monroe Crossing's musical soul has been part of The World Beloved: A Bluegrass Mass from the beginning. The group was asked to participate when composer Carol Barnett and librettist Marisha Chamberlin were commissioned by Mike and Kay McCarthy to create a piece combining choral music with bluegrass instrumentation. Before composing the piece, Carol met with the band to determine vocal ranges and instrument stylings. Monroe Crossing premiered the piece with VocalEssence in January 2007, and has gone on to perform this amazing composition more than 30 times with various choral groups from Wisconsin to Texas, and Washington, D.C. to California.

Libretto

The World Beloved: A Bluegrass Mass
CAROL BARNETT
Text: Marisha Chamberlain

1. Ballad Refrain
They say God loved the world so dear
He set aside His crown
And cloaked Himself in human shape;
They say that He came down
And dwelt awhile among us here.
He came on down.

2. Kyrie
Mercy!
Oh, Kyrie! Have mercy!
Oh, Christe! Mercy, oh mercy, eleison, eleison.
Kyrie eleison, Christe eleison,
Kyrie eleison, have mercy on creation!
Christe eleison, have mercy on our souls!
3. Ballad, First Verse
A Child walked forth on Eden's way
A Child stretched out her hand
Oh, may I taste the apple there
And take to understand
The fruit of knowledge in my mouth
And know of God firsthand?

4. Gloria
Glory be to God on high,
Who launched the sunlight, loosed the rain,
Who scattered stars across the sky,
Who piled the mountains, rolled the plains,
Who spilled the rivers and the seas.
Oh, Glory be, oh Glory be.

Glory be to God below,
For feather, fur, for scale and fin,
For vine uptwisting, blossom's fire,
For muscle, sinew, nerve and skin
And every feature set aglow.
Oh, Glory be to God below.

Oh, Glory be for peace on earth,
And prayerful be the human heart
That has required a Savior's birth
To make of earth heav'n's counterpart,
So strife might stop and warring cease.
Oh, Glory be for peace, oh, be for peace.

Oh, Glory be the generous Hand
Who left us to our work and care,
Who gave us only few commands
But that we help each other bear life's burdens.
Pain and suffering cease.
Oh, Glory be, oh, Glory be.

5. Ballad, Second Verse and Refrain
Adam, he labored, Eve, she toiled,
And many children bore.
And sometimes all was fruitfulness
And sometimes seasons wore
Them down to dust and emptiness
And hunger at the door.

But they say God loved the World so dear
He set aside His crown
And cloaked Himself in human shape;
They say that He came down
And dwelt awhile among us here.
He came on down.
6. Credo
Oh, I do believe a place awaits us far across the Jordan,
And when we reach those mossy banks, we’ll cast aside our oars.
Row on, row on, we’re crossing River Jordan,
Row on, row on,
And no one goes alone.

Oh, I do believe a place awaits us high above the mountains
And when we reach that highest peak, we’ll spread our wings and soar.
Climb on, climb on, we’re climbing Jacob’s Ladder,
Climb on, climb on,
And no one goes alone.

Oh, I do believe a resting place awaits us, ’cross the Jordan.
We’ll toss our coats, throw off our hats and take the seat of ease.
And it’s not the seat of riches and it’s not the seat of power.
Row on, row on,
And no one goes alone.

7. Sanctus
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth:
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts:
Heaven and earth are full of Your glory.
Hosanna in the highest.

8. Ballad, Third and Fourth Verses and Refrain
The skies exploded, towers fell;
The floods came rushing down
And many souls were burned alive;
And many souls were drowned
And others set to marching, marching
Far from house and home.
Where are you now, our Savior dear,
When we are all undone?
They say God loved the World so dear
He cast aside His crown
And cloaked Himself in human shape;
They say that He came down
And dwelt awhile among us here.
He came on down.

Oh, I am here among you now
Tho’ I must pass unseen,
And cannot show why this must be
Nor how I walk between
Your souls and greater dangers
Than you have ever known,
To laugh with you and weep with you,
My people, oh my own.
It's true, I love the World so dear
I cast aside My crown
And cloak Myself in mystery
So I can come on down,
And dwell in and among you now.
I come on down.

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

Lamb of God, who takes away the sins of the world, Have mercy on us.
Lamb of God, who takes away the sins of the world, Have mercy on us.
Lamb of God, who takes away the sins of the world, Grant us peace.

10. Interlude: “Art Thou Weary?” (Instrumental)

11. Benediction
Blessing be upon your heads
Bless the living, bless the dead.
Blessing be upon you, my people.

Blessing so that you may go
Lightly through this world of woe.
Blessing be upon you, my people.

Blessings, and may you embrace
God in guise of human grace.
Blessings now and forever.

12. Conclusion
They say God loved the World so dear
She set aside Her crown
And cloaked Herself in human shape;
They say that She came down
And dwelt awhile among us here.
She came on down.
THE Artists

PEPPER CHOPLIN, Composer/Conductor

Pepper Choplin is an active composer, conductor, and humorist. He has gained a reputation as one of the most creative writers of church music today. Mr. Choplin began his musical training at age four, and grew up singing and playing piano, trumpet, guitar, and banjo. With a bachelor of music degree from the University of North Carolina at Greensboro, he went on to earn a master of music degree in composition from Southwestern Baptist Theological Seminary.

With a diverse musical background, Mr. Choplin incorporates styles such as folk, gospel, classical, and jazz. His published work includes more than 200 anthems for church and school choir, ten church cantatas, and one book of piano compositions. An original hymn, "Come to the Water" appears in the recent hymnal, Celebrating Grace. Mr. Choplin's anthems consistently appear in the top seller lists of publishers and distributors. Since 1991 his choral music has sold several million copies.

Mr. Choplin currently serves as minister of music at Greystone Baptist Church in Raleigh, North Carolina, where he leads worship music and directs vocal and handbell choirs for children and adults. In his hometown of Raleigh, Mr. Choplin has conducted several mass performances of his Easter and Christmas cantatas in Meymandi Auditorium (home to the North Carolina Symphony) with more than 200 voices and full orchestra. This evening marks Mr. Choplin's debut with DCINY.

JOSEPH M. MARTIN, Composer/Conductor

Joseph M. Martin earned his bachelor of music degree in piano performance at Furman University in Greenville, South Carolina, and a master of music degree, also in piano performance, at the University of Texas, Austin. While at Furman University, he was inspired to begin composing by choral director and composer Milburn Price.

Mr. Martin 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 at the Ex-convento del Carmen was broadcast nationally.

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*, and *A Christmas Tapestry*) 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. More than 1,200 of Mr. Martin’s compositions are currently in print. His composition *Pieta* was recently honored with an award from the John Ness Beck Foundation. His music can be heard in such diverse locations as Carnegie Hall, the Lawrence Welk Theatre in Missouri, and in hundreds of worship services in churches across the United States and Canada. He serves as director of sacred publications for Shawnee Press, Inc. Mr. Martin’s music has been programmed on the DCINY concert series a multitude of times with this evening marking his fourth conducting appearance with DCINY.

**MONROE CROSSING**

Named in honor of Bill Monroe, “The Father of Bluegrass Music,” Monroe Crossing dazzles audiences with an electrifying blend of classic bluegrass, bluegrass gospel, and heartfelt original works. Their airtight harmonies, razor sharp arrangements, and on-stage rapport has made them audience favorites across the United States and Canada.

Based in Minnesota, Monroe Crossing is made up of five very distinct personalities with differing musical backgrounds and tastes, combining for a very unique ensemble sound. The members of Monroe Crossing include Derek Johnson on guitar, and lead and harmony vocals; Lisa Fuglie on fiddle, mandolin, and lead and harmony vocals; Matt Thompson on mandolin, fiddle, and baritone vocals; Mark Anderson on bass and bass vocals; and David Robinson on banjo.

Among their many honors, Monroe Crossing was selected to perform at the 2007 International Bluegrass Music Association Convention and they were inducted into the Minnesota Music Hall of Fame in 2007. The only bluegrass band ever nominated as Artist of the Year by the Minnesota Music Academy (MMA), Monroe Crossing won the 2003 MMA Bluegrass Album of the Year Award. The group also took home four awards—Female Vocalist, Guitar, Mandolin, and Banjo—at the Minnesota Bluegrass and Old-Time Music Association’s 25th Anniversary Awards Banquet. Monroe Crossing has recorded 13 CDs and one DVD to date.
NANCY MENK, Conductor

Nancy Menk holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary's College, where she conducts the Women's Choir, the Collegiate Choir, and prepares the Madrigal Singers for the annual Christmas Madrigal Dinners. She is founder and conductor of the South Bend Chamber Singers, an ensemble of 30 select singers from the Michiana area. Winners of the 2004 ASCAP/Chorus America Award for Adventurous Programming, the Singers were also finalists in 2000 for the prestigious Margaret Hillis Award, given annually by Chorus America. Dr. Menk also serves as Conductor of the Northwest Indiana Symphony Chorus.

She is editor of the Saint Mary's College Choral Series, a distinctive series of select music for women's voices published by earthsongs of Corvallis, Oregon. Dr. Menk serves regularly as a guest conductor and choral adjudicator throughout the United States, and has spent two summers teaching and conducting in Hong Kong. She has conducted All-State Choirs in Delaware, Indiana, Kentucky, North Dakota, and Pennsylvania. In November 2005 she made her fourth appearance at Carnegie Hall, conducting music of Gwyneth Walker for women's voices and orchestra. This evening marks Ms. Menk's second time appearing with DCINY.

CAROL BARNETT, Composer

Carol Barnett's music has been called audacious and engaging. Her varied catalog includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. She was awarded the 2003 Nancy Van de Vate International Prize for Opera for her chamber opera Snow, and Meeting at Seneca Falls, which was featured at the 2006 Diversity Festival in Red Wing, M.N. Other recent works include The World Beloved: A Bluegrass Mass for VocalEssence and Monroe Crossing, "Song of Perfect Propriety" for the Cornell University Women's Chorus, "Prelude and Romb" for the Medalist Concert Band, and "Praise," for organ and steel drum.

She has been commissioned by the American Guild of Organists, Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Harvard Glee Club, VocalEssence, the American Guild of Organists, the Minnesota Music Teachers Association, and the Children's Theatre of Minneapolis, and has received grants from the Jerome Foundation, the Camargo Foundation, the Inter-University Research Committee on Cyprus, and the McKnight Foundation.

Ms. Barnett is a charter member of the American Composers Forum and a graduate of the University of Minnesota, where she studied composition with Dominic Argento and Paul Fetter, piano with Bernard Weiser, and flute with Emil J. Niosis. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001, and currently teaches at Augsburg College in Minneapolis.
Marisha Chamberlain is a poet, playwright, and novelist. Her first novel is entitled *Tangletown*, (Soho Press, 2008.) Her plays have been seen in South Africa, Germany, Britain, Canada, and the United States. Her play *Scheherazade* won the Dramatists Guild/CBS Regional and National Awards; its teleplay version was broadcast across the United States and screened at the British Film Institute Festival. Ms. Chamberlain’s stage adaptation of *Little Women* was premiered by the Children’s Theater Company of Minneapolis and subsequently produced by the Stratford Ontario Festival Theater, Stage One of Louisville, and Kansas City Repertory Theatre. Her ballet *The Worn-Out Dancing Shoes* was toured nationally by the Children’s Theater Company. She has received fellowships from the Rockefeller, Bush, McKnight, and Jerome foundations, as well as the National Endowment for the Arts. Ms. Chamberlain has been artist-in-residence at the MacDowell Colony, the Anderson Center, and the Rockefeller Foundation Center at Bellagio. She has served as college guest faculty at Carleton, Macalester, Augsburg, at Hamline University, the University of Minnesota, and University Marie Curie Skłodowska in Poland. She began a significant collaboration with composer Carol Barnett in 1997 with the premiere of their music theater piece, *Meeting at Seneca Falls*, by the Minnesota Orchestra. *The World Beloved* is their second collaboration.

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Performing the music of Pepper Choplin and the music of Joseph M. Martin:
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First United Methodist Church Chancel Choir (PA), Brian Norcross, Director
Greystone Baptist Church of Raleigh, NC, Pepper Choplin, Director
North Carolina Baptist Singers (NC), Kathie Wilkinson, Director
North Carolina United Methodist Singers (NC), Kathie Wilkinson, Director
North Raleigh Presbyterian Chancel Choir (NC), Michelle Snead, Director
Trinity Baptist Church Adult Choir (NC), Stephen L. Byers, Director
Tree of Life Lutheran Church Choir/Harrisburg (PA), Holly H. Gainor, Director

Participating in *The World Beloved: A Bluegrass Mass:*
The Choir of St. John the Evangelist Episcopal Church, St. Paul, Minnesota (MN), James E. Frazier, Director
The Choral Art Society Singers (ME), Robert Russell, Director
College Of Central Florida Patriot Singers (FL), Matthew Bumbach, Director
Dolce Canto (MT), Peter Park, Director
The Eastminster Choir (Toronto, Ontario), Jacqueline Sadler, Director
Gold Coast Concert Chorus (CA), Elizabeth Helms, Director
The Marion Civic Chorale (FL), Matthew Bumbach, Director
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Blake Long
Melissa Long
Henry Love
Kyle Macdonald
Mary Macdougall
Sylvia Mack
Joyce Mackin
Joan Eileen Madden
Richard Marr
Michael Marsook
Suzanne Martin
Barbara Maxwell
Mary McCarthy
Phyllis McCarthy
Ed McCoy
Cindy McCraw
Harry McDonald
Sandy McDonald
Ann Melwani
Lynn Mcniss
Ron McKay
Jill Mcpherson
Sarah Mecham
Nancy Merk
Faith Mersch
Karen Meyer
Vikki Miles
Carolee Minke
Dolores Miranda
Alanna Mitchell
Walt Moore
Donna Moore
Shelia Moose
Beth Moreto
Sara Jane Morris
Terry Morrissey
Cheryl Lynn Muncie
Mark Munday
Paula Murphy
Jamie Napier
Mary Nelson
Nancy Newell
M. Ann Newman-Smith
Sue Crabtree Newton
Cathleen Lee Nielsen
Lauren Oberlander
John O'Brien
Caitlin O'Brien
Deborah Okker
Sheila O'Connor
Paula O'Connor
Jessica Odell
Maria Odell
Kate O'Donnell
Nicole Marie Ollanketo
Louis Frederic
Ostendorff III
Krista Joy Palmquist
Pete Park
Virginia Brown Parrish
Louis Pearce
Sylvia Pearce
Kristi Perko
Karen Peter
Carl Pettit
Marie Pettit
Roy Pfeil
Janet Phillips
Justin Pierson
Norma Jane Pierson
Scott Pietrangeli
Michelle Keller
Peter Plumb
Janice Pohl
Virginia "Ganny" Pomorosky
Juliana Post
George Post
Diana Post
Joan Elizabeth Potter
Sandy Powell
Joanne Powell
Billy Powell
Girand Power
Marguerite Prentice
Richard Prudden, Jr.
Allison Prudden
Harriet Prudden
Fred Prudden
Lynn Prudden
Saul E. Quinones-Cale
Geraldine Rainey
Judith Ramsay
Gavin Ramaswami
Lorenzo Ramunno
Nancy Rasmussen
Michelle Rau
Jennifer Rausch
Schuyler Ray
Barbara Recker
Timothy Reid
Yancey Reeder
Lee Rhodes
Tatiana L. Ribbin
Keith Ricks
Jacque Ann Ridgway
Daniel Ridley
Judith Ritchie
Michelle Roche
Jennifer Rogers
Lance Rogers
Anne Roloff
Linda Romanak
Jonathan Rose
Robbin Roshi Rose
Cathy Rouse
Jacqueline Sadler
Marlene Sagada
Dana Samadzic
Catherine Sanders
Alayna Sanders
Catharhine Saxonberg
Barbara Saylor
Paul Schenkel
Tia Schoening
Annette Schopf
John Schorrington
Karen Schuler
Kathy Seaber
Elena Seftansky
Joy Blakely Settle
Jay Anthony Severance
Kathryn Mildred
Severance
Nuala Sheehan
Jeanne Sheridan
Mike Sherrer
Joanne Shoeb
Ivan Shoeb
Christine Suzanne Siegel
Beth Slade
Martha Smith
Rose Smith
Kara Smith
Michelle Smith
D. Zone Smith
Edie Smith
Alfred Smith
Michelle Snead
Barbara Snyder
Kathy Soehl
Gall Spink
Joan Sporny
John Stafford
Cynthia Stauffer
Barbara Stell
Bob Stenger
Joanne Stephan
Ray Storey
Seth Aaron Stratton
Gabe Stokes
Karen Sullivan
Shelley Sussman
Karin Synan
Billie Taylor
Linnella Taylor
Cindy Tedrick
Mary Temple
Annette Tew
Julia Thayer
Dottie Thompson
Betty Thompson
TJ Titcomb
Karen Trachtman
Brent Tucker
Bill Tyndall
Frankie Tyndall
Mark Valletta
Richard VanBergen
Jerry Van Weelden
Jill Van Weelden
David VanDerMolen
Sarah Vanes
Gabriel Vega
Rebekah Vieira
Cari Waldick
Bob Walker
Susan Walker
Megan Walker
Joe Ward
Anne Ward
Victoria Warner
Anne Warren
Rosemary Washburn
Richard Washburn
Carl Washington
Mitchell Wedgeon
Lenaora Weismer
Pamela Upchurch Weiss
Leslie Weiss
Nancy Knox Wellington
Gloria Irene-Oper Wessely
Doug West
Diane West
Nena Wehriemeyer
Kathie Wilkinson
Tim Wilkinson
LaDonna Mcll Williams
Sue Williams
David Wilson
Jenny Wilson
Lauren Wilson
Wilson Winter
Judy Withers
Lindsay Wojcik
Mary Wolf
Rosemary Wolfe
Thomas Wolfe
Roger Walter Wothe
Rosalinda Yafiez
Krista Zagar
Anita K. Zahniser
Tonya Zucker

The Performing Arts Partners list includes names supplied by choral directors as of February 9th. Any questions regarding missing or misspelled names should be addressed to the individual directors.
2013 DCINY Concerts
Please join us at our upcoming events

Sunday Evening, March 17, 2013, at 7:00
St. Patrick’s Day
Avery Fisher Hall, Lincoln Center
**Splashes of Gold**
Lee’s Summit North High School Band, Orchestra, and Choir (MO)
  Scott Kuhlman, *Director of Bands*
  Joseph Keeney, *Orchestra Director*
  Steve Perry, *Choir Director*
Lee’s Summit West High School Band, Orchestra, and Choir (MO)
  Clifton Thurmond, *Director of Bands*
  Kirby Mosier, *Orchestra Director*
  Amy Krinke, *Director of Choral Activities*

Thursday, March 21, 2013, at 1:00 p.m. & 7:00 p.m.
Alice Tully Hall, Lincoln Center
**North American Debut Tour: INSPIRATIONS**
  Eric Whitacre and The Eric Whitacre Singers
  Featuring Music by Whitacre, Lauridsen, Monteverdi, and Bach
  Washington, D.C. - Boston - Philadelphia - New York City

Sunday Evening, March 24, 2013, at 8:30
Palm Sunday
Stern Auditorium/Perelman Stage, Carnegie Hall
**The Music of Eric Whitacre**
  Eric Whitacre, *Composer/Conductor*
  Tali Tadmor, *Pianist*
Featuring Distinguished Concerts Singers International

Monday Evening, March 25, 2013, at 7:00
Avery Fisher Hall, Lincoln Center
**The Midnight Ride of Paul Revere**
  René Clausen, *Composer/Conductor*
Featuring Distinguished Concerts Singers International
Special appearance by the Big Apple Corps

Dates, repertoire, and artists subject to change.
For a full season listing and to purchase tickets visit www.DCINY.org.

Distinguished Concerts International New York, DCINY
250 W. 57th Street Suite 1610
New York, NY 10107
212.707.8566