

*An Evening Devoted to Contemporary
Choral Chamber Music*

a cappella
NEXT

Ad Astra Singers

John Paul Johnson, Director

**NOTUS: Indiana University
Contemporary Vocal Ensemble**

Dominick DiOrio, Director

**University of California
Berkeley Chamber Chorus**

Marika Kuzma, Director

Friday, March 21, 2014

8:00 PM

Weill Recital Hall at Carnegie Hall

Sunday, March 21, 2014, 8:00 PM

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Distinguished Concerts International New York (DCINY)

Iris Derke, Co-Founder and General Director

Jonathan Griffith, Co-Founder and Artistic Director

Presents

a cappella NEXT

Program

“Let everything that hath breath praise the Lord” from *Requiem: a Dramatic Dialogue* Randall Thompson

(segue to) Ashes Trevor Weston

Awit sa Panginoon Robin Estrada

Excerpts from *Sephardisms II* Jorge Liderman

“Winter” from *The Seasons* Richard Felciano

(segue to) “Vesna” from Pory Roku Lesia Dychko

Performed by UC Berkeley Chamber Chorus

Marika Kuzma, Director

————— ❧ *Pause* ❧ —————

To the Roaring Wind (World Premiere) Zachary Wadsworth

Virginia: The West (World Premiere) Aaron Travers

“Passacaglia” from *Partita for 8 voices* Caroline Shaw

O Virtus Sapientiae Dominick DiOrio

Zephyr Rounds Robert Vuichard

Performed by NOTUS: IU Contemporary Vocal Ensemble

Dominick DiOrio, Director

————— ❧ *Pause* ❧ —————

Four Haikus (World Premiere) Aleksander Sternfeld-Dunn

“Draba” from *Sand County* Jean Belmont Ford

Love Song (World Premiere) Jean Belmont Ford

O Magnum Mysterium Wayne Oquin

Cantus Gloriosus Józef Świder

Performed by Ad Astra Singers

John Paul Johnson, Director

Program Notes and Translations

The University of California, Berkeley
Marika Kuzma, Director

The University of California, Berkeley has an illustrious history of choral music-making, beginning with Randall Thompson, who founded its University Chorus in the 1930s. Under the noted Byrd/Britten scholar Philip Brett in the 1980s and 90s, the Chamber Chorus gained recognition for its recordings of Handel oratorios with the Philharmonia Baroque Orchestra and its premiere recordings of works such as Lou Harrison's *La Koro Sutro*. The adventurousness of its choirs and directors comes perhaps from its location in the cosmopolitan San Francisco Bay Area—on the Pacific Rim and in a state that shares a border with Latin America. Their adventurousness also come from the intrepid nature of its students and faculty: whether in music scholarship or composition or performance, Berkeley likes to be “on the edge.” The varied nature of our history and campus culture has inspired us to offer these particular pieces this evening.

The short piece that opens our segment of the concert comes from a larger work *Requiem: a Dramatic Dialogue* by the famous American composer Randall Thompson (1899 – 1984), who taught at UC Berkeley during the 1930s. The work was composed on commission from the university for the opening of our campus concert hall, Hertz Hall, in 1958. It is a traditional, tonal piece to psalm verses that conveniently refer to mountains and forests—some of the hallmarks of the state of California.

We move from a piece that mentions the bounties of nature to *Ashes*, a musical meditation on the urban tragedy of 9-11 by Trevor Weston (b. 1967). A native New Yorker who attended UC Berkeley as a graduate student in the 1990s, Weston returned to the East Coast after gaining his doctorate. “Ashes” refers to Psalm 102 and also to the debris left in the wake of the destruction, there is a moment in the middle of the piece that aurally depicts the descent of the twin towers.

Another alumnus of our graduate program in composition, Robin Estrada (b. 1970) comes from the Philippines, where he sang with the acclaimed Ateneo Choir of Manila. Estrada skillfully merges a folk style of singing and melody into this rather visceral setting of sacred text. Although Estrada reportedly composed this piece in a rather impromptu manner, it has enjoyed lasting acclaim and has been performed by many choirs internationally.

Robin Estrada (b. 1970)

Awit sa Panginoon (Song for the Lord)

O Lord, I praise you.

I praise you, for you saved me.

From the grave, the world of the dead,

you delivered me and gave me life.

Praise the Lord!

Sing praises to the Lord, all you faithful;

Remember the works of the most holy Lord.

Do not forget his works; give thanks to Him.

Divine anger lasts for a moment; divine favor lasts forever.

The poor are bowed down with sorrow
and drenched with tears throughout the night.

But at dawn, there remains no sadness,
only happiness and rejoicing.

(Psalm 30:1-6)

The secular portion of our segment begins with pieces by Jorge Liderman (1957-2008), a member of our music faculty from 1989 until 2008. His *Sephardisms II*, premiered by the UC Chamber Chorus in the mid 1990s moves away from modernism to a more vernacular approach. The rhythmic and harmonic underpinnings of *Sephardisms II* are at times complex, but the folk melodies flow unimpeded.

Jorge Liderman (b. 1957) from *Sephardisms II*

1. *La rosa en florece*

The rose blossoms
in the month of May,
my soul darkens,
suffering from love.

The nightingales sing,
sighing of love,
and passion is killing me,
my pain increases.

Come more quickly dove,
come more quickly to me,
more quickly you, my soul,
for I am dying.

2. *Rabelica baila*

Little Rachel dances, little Moses sings,
the fat rats, they clap their hands.

3. *¡O que relumbror de novia hermosa!*

Oh such radiance of the pretty bride!
May you be fulfilled a hundred years!
Come, my bride, let's us revel, let us
dance!

4. *Una matica de ruda*

A bouquet of rue, a bouquet of flowers,
A young man gave to me, who had
fallen in love with me.

Richard Felciano (b. 1930), also a member of our music faculty, composed his *Seasons* in the 1970s. In this ingenious work, each movement represents each season in a two-word phrase and in a completely different, non-Western musical style: spring follows the intervals and rhythms of Indonesian gamelan music; summer employs overtone singing of Tibet; fall employs percussive tongue clicks of sub-Saharan Africa. To depict the stark severity of winter, Felciano visits a spare Japanese aesthetic.

We conclude our set with *Vesna* (Spring) from the Ukrainian composer Lesia Dychko's (b. 1939) set of pieces depicting the seasons, *Pory Roku*. The Chamber Chorus met Dychko in Kyiv in 1999 while on a tour to Eastern Europe, and was captivated by her musical spirit. In preparing for this concert during the months of January and February of this year, the chorus read news of repeated snowstorms in New York and of political protests in the frigid streets of Kyiv. The music of "Vesna" portends respite and conveys optimism at this, the first day of spring.

Lesia Dychko (b. 1939)

Vesna (Spring) from *Pory Roku*

Come out, come out Ivanku (Johnny)!
Sing us a spring song!
We spent the whole winter not singing,
we have awaited the beautiful spring.
Spring, spring, our springtime,
just what have you brought us?
A cudgel for the old babas,
and a garland for the young girls.

Bless us, o Mother, to call forth the
spring to usher out the winter.
Bless us o Mother to usher out the
winter, to greet the spring.

Come out, come out Johnny...
Bless us o mother...
Come out, come out Johnny...

Bless us o mother...
Come out, come out Johnny!
sing us a spring song!
We spent the whole winter not singing,
we have awaited the beautiful spring.
Spring, spring, our springtime!
Just what have you brought us?
I have brought you warm weather
and fragrant herbs,
and also green grass, and also cool water.

O beautiful spring!
The orchards and vineyards are glowing!
O beautiful spring!
Be joyful ye rye and wheat fields!

Although the pieces in our set are divided along sacred and secular lines, folk and non-folk, and along cultural and generational gaps perhaps, such divisions become blurred in the act of singing. Such is the eclectic nature of our music-making in Berkeley. To quote a California colloquialism: "it's all good."

– Marika Kuzma

NOTUS: IU Contemporary Vocal Ensemble **Dominick DiOrio, Director**

NOTUS: Indiana University Contemporary Vocal Ensemble is comprised of 24 highly-skilled singers from the Jacobs School of Music. Directed by conductor-composer Dominick DiOrio, NOTUS is run as a professional chorus and its members are expected to demonstrate the highest levels of musicianship and vocal ability. Noted for innovative programming, NOTUS explores all

significant styles of the last century as well as works at the forefront of today's contemporary music scene. This season included a performance at the Central ACDA Convention in Cincinnati, a residency with Pulitzer Prize winner Caroline Shaw, and a professional recording session with Juventas New Music for New Dynamic Records.

Zachary Wadsworth (b. 1983)

To the Roaring Wind (© 2014) * World premiere, commissioned by NOTUS
Text: Wallace Stevens (1879-1955) "To the Roaring Wind"

Wallace Stevens' *To the Roaring Wind* is severely short and beguilingly ambiguous. In it, the poet listens to the rush of the wind, waiting for words to form, and he delivers the simple command: "Speak."

In my setting of Stevens' poem, I explore the space between wind and word. The choir begins with the sounds of their own breath, and, over time, they find their voices and sing.

To the Roaring Wind is dedicated to Indiana University's NOTUS, a brave and pioneering group of singers, and to Dominick DiOrio, who keeps reaching out into the wild world of silence and asking it for beautiful sound.

– Zachary Wadsworth

What syllable are you seeking, Vocalissimus,
In the distances of sleep? Speak it.

Aaron Travers (b. 1975)

Virginia: The West (© 2014) *World premiere, commissioned by NOTUS
Text: Walt Whitman (1819-1892), "Virginia: The West" from *Drum Taps*

Walt Whitman's poem "Virginia: The West" from *Drum Taps* was always a favorite of mine since I was a teenager. At the time I first encountered the poem I only half understood it, though its powerful, savage imagery deeply affected me. As such, when I received the commission from NOTUS to write a short choral work for them, finding a text was fairly easy. "Virginia—the West" lends itself very well to a choral setting, with its different characters (the noble sire, the noble son, the stalwart giant, the Mother of All) and its rather public subject matter—the Civil War. Whitman's allegiance to the North is clear in this poem, unlike later poems in *Drum Taps*, where a certain ambivalence takes shape. The South is represented by the noble sire, the elder man who turned from his country and threatens its very survival. Musically this is reflected in the use of an older style, Notre Dame organum—Perotin served as a useful model. The noble son represents the North, the savior, manifested in the score as quick, fugal passages with a more "modern" harmonic language. The voice of the Mother of All, the country itself, is given to two soprano soli, though her voice grows and soon envelops the entire chorus by the end. The piece is only four minutes long, though there is a great variety of textures, densities and tempi, an attempt

at keeping up with the many changes in character, mood and voice prevalent in the text. It was a welcome challenge to write it, and I sincerely thank Dominick DiOrio and NOTUS for offering me the chance to do so.

– Aaron Travers

The noble sire fallen on evil days,
I saw with hand uplifted, menacing, brandishing,
(Memories of old in abeyance, love and faith in abeyance,)
The insane knife toward the Mother of All.
The noble son on sinewy feet advancing,
I saw, out of the land of prairies, land of Ohio's waters and of Indiana,
To the rescue the stalwart giant hurry his plenteous offspring,
Drest in blue, bearing their trusty rifles on their shoulders.

Then the Mother of All with calm voice speaking,
As to you Rebellious, (I seemed to hear her say,) why strive against
me, and why seek my life?
When you yourself forever provide to defend me?
For you provided me Washington—and now these also.

Caroline Shaw (b. 1982)

Passacaglia from *Partita for 8 voices* (© 2009, rev. 2013)

Text: from Sol LeWitt's Wall Drawing 305

Partita is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another. Most of *Partita* is wordless. The occasional spoken and sung text pulls from wall drawing directions of Sol LeWitt, square dance calls, found phrases from an urban environment, and original writing by the composer. The music makes use of traditional Tuvan vocal techniques, including elements of *xöömei*, *kargyraa*, and *sygyt*. The four pieces of *Partita* were written for the innovative vocal octet Roomful of Teeth (Brad Wells, artistic director) and premiered individually from 2009-2011 at the Massachusetts Museum of Contemporary Art in North Adams, MA. *Partita* was awarded the 2013 Pulitzer Prize in Music, the first work for a cappella voices to be so honored.

– Caroline Shaw

“The eighty-sixth, eighty-seventh and the eighty-eighth points are located symmetrically across the central vertical axis of the wall, from the forty-fifth, twenty-eighth and the sixty-fifth points, in that order.”

– Sol LeWitt, Wall Drawing 305

Dominick DiOrio (b. 1984)

O Virtus Sapientiae (© 2008)

Text and tune: Hildegard von Bingen (1098-1179)

O Virtus Sapientiae is a bold reimagining of Hildegard's chant, both tune and text. "Actively quoting" the source material, my setting takes Hildegard's music as a launching point from which to imagine new sonic possibilities. Echo effects and metrical relationships are achieved with the use of three soprano soloists, positioned at North, South and West corners of the room, while the larger chorus inhabits the East. The music is meant to be experienced in the round, as the voices surround the audience and attempt to create an enactment of Hildegard's visions.

– Dominick DiOrio

O strength of Wisdom who, circling, circled, enclosing all
in one lifegiving path, three wings you have: one soars to the heights,
one distils its essence upon the earth, and the third is everywhere.
Praise to you, as is fitting, O Wisdom.

Robert Vuichard (b. 1986)

Zephyr Rounds (© 2007) Text: John 3:8

Zephyr Rounds was the winner of the 2007 Yale Glee Club Emerging Composers Competition, and received its premiere performance by the Yale Glee Club under the direction of Jeffrey Douma in November of that year in Yale University's historic Woolsey Hall.

Zephyr Rounds began as a melodic fragment that came to me while whistling during a walk. The fragment gradually grew into notated music, forming the basis of the fourth movement of an unpublished wind quintet. I expanded on the ideas contained in the piece, finally adding the text from John 3:8 to create a new choral work. The text has always brought a sense of peaceful tranquility, a welcome friend when facing the questions presented by life's triumphs, defeats, and mysteries.

The asymmetry of the 13/8 time signature creates a bustling feeling of perpetual motion, blossoming into a texture of contrapuntal exchange and melodic hocket between the voices.

– Robert Vuichard

The wind blows where it pleases.
You hear its sound but you cannot tell from where it has come
or where it is going.

Ad Astra Singers John Paul Johnson, Director

A vibrant, sixteen voice professional chamber choir from Wichita, Kansas, the Ad Astra Singers are developing a reputation for creative programming, vocal depth, and contributing to the choral repertoire by commissioning new works. The ensemble performs music from the historical eras and international styles, as well as folk music, contemporary/Avant Garde, and American popular genres. The Ad Astra Singers (the name taken from the Kansas state motto "To the stars") are dedicated vocalists; each serving the vocal art as a teacher, performer, or student. Together, their mission is to share and educate audiences about vocal chamber music in America.

Wichita State University composition faculty member Aleksander Sternfeld-Dunn's music is performed widely throughout the U.S. and Europe. Awards include first place in the 2005 William R. Wiley Exposition in Fine Arts and honorable mention in the 2007 and 2009 competitions held by the Fauxharmonic. He has received Meet the Composer and the Visual, Performing, and Literary Arts Committee grants. His music is published by FJH Music, Jomar Press, Dorn Publishing and can be heard on the ERM Media and Capstone record labels.

Jean Belmont Ford, Kansas City composer, specializes in writing chamber and choral music. She has received numerous Meet the Composer and NEA grants, two Barlow International Competition prizes and a National Public Radio Lucien Wulsin Award for Best New Music. Noteworthy groups as the BBC Singers, Emerson String Quartet, and Chanticleer have performed her works. Music publishers who list her titles are: Alfred Publishing Co., Inc., The Lorenz Corporation, and Alliance Music Publications, Inc. In 2009, Jean's work *Electa* was the major work on the Best Small Ensemble Performance Grammy CD *Spotless Rose*, recorded by the Phoenix Chorale, Charles Bruffy, conductor.

Jean Belmont Ford (b. 1939)

Draba, text from *A Sand County Almanac*, April: p. 28 Text: Aldo Leopold

He who hopes for spring with upturned eye
never sees so small a thing as Draba,
the smallest flower that blows.

Yet sand too poor and sun too weak for bigger,
better blooms are good enough for Draba,
just a small creature that does a small job.

Draba asks, and Draba gets, scant allowance
of warmth and comfort; it subsists on the
leavings of unwanted time and space.

And its color is plain white, and its
leaves wear a sensible woolly coat.

Wayne Oquin's compositions are highly regarded for its craft and for its power to communicate a wide range of musical expression. The music's critical acclaim attests to its diversity: "dreamlike spirit;" "tremendously exciting;" "unaffected simplicity;" "beautiful complexity;" "pulsating with urban power." The King's Singers, world-renowned virtuoso pianist Marc-Andre Hamelin, Grammy Award-Winning organist Paul Jacobs, and others have premiered Oquin's music. He is the Chair of Ear Training Division at the Julliard School.

Wayne Oquin (b. 1977)

O Magnum Mysterium (© 2013)

O great mystery and wonderful sacrament
that animals see the infant Lord
lying in a manger.
Blessed is the virgin whose womb
was worthy to bear the Lord Christ.
Alleluia.

Composer and teacher, Józef Świder, has been a professor in composition and music theory at the Katowice Academy of Music in addition to serving as a professor at the University of Silesia – Cieszyn. His choral output alone numbers more than 200 compositions. Świder has been awarded Poland's most prestigious awards including the Silver and the Gold Cross of Merit and Knight and Officer of the Order of the Rebirth of Poland.

Józef Świder (b. 1930)

Cantus Gloriosus (1988)

Hallelujah
Praise the Lord
You alone are the Holy One.
You alone are the Lord.
You alone are the Most High.

– John Paul Johnson

Biographies



Marika Kuzma

Marika Kuzma has been the director of choirs at UC Berkeley since 1990. She has led her student choirs in works ranging from plainchant to Dufay, Mozart, Verdi, Reich, and premieres of new works. Under her direction, the University Chorus has been invited to perform with professional ensembles such as the Berkeley Symphony under Kent Nagano, Midsummer Mozart Festival under George Cleve, Oakland East Bay Symphony under Michael Morgan, and the Simon Bolivar Orchestra under Gustavo Dudamel. Kuzma has served as *chef de choeur* for the Montreal Symphony Chorus as well as the St. Lawrence Choir, Montreal, the Oakland Symphony Chorus, the Oklahoma City University Chorus, University Singers at the University of Virginia, and Handel Society of Dartmouth College. Of Ukrainian descent, she is an award-winning author and coach of Slavic music, and her recording of Bortniansky choral concertos was just released on the Naxos label.



Dominick DiOrio

Conductor and composer Dominick DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he directs NOTUS: IU Contemporary Vocal Ensemble, with whom he regularly commissions new music. Called "a forward-thinking young composer filled with new ideas, ready to tackle anything," DiOrio's work is published with Alliance, Boosey & Hawkes, Éditions à Couer-Joie, Edition Peters, G. Schirmer, Lorenz, Mark Foster, Oxford and Santa Barbara. DiOrio earned the Doctor of Musical Arts degree in conducting from the Yale School of Music. He currently serves as the Treasurer and Executive Director for the National Collegiate Choral Organization (NCCO).



John Paul Johnson

John Paul Johnson has been a conductor and teacher for more than thirty years at universities and public schools in Kansas, Texas, Wisconsin, and Pennsylvania. Under his direction, his choirs have performed at state, regional, and national music conventions, been featured in internationally acclaimed festivals and premieres, and toured throughout the United States and Europe. He has been Conductor-In-Residence at the Chopin Academy of Music in Warsaw, Poland, and Trinity College of Music in London, England and has conducted numerous concerts at Carnegie Hall. He has been an adjudicator for the Trinidad and Tobago National Music Festival, a guest conductor, clinician, and consultant for the Ministry of Education in Singapore, and a judge for the National Collegiate Choral Festival of Indonesia.

Ensembles

In Order of Appearance

University of California Berkeley Chamber Chorus

Marika Kuzma, Director

Erin Alford	Jevon Heath	Nicole Keilani Oslance
Daniel Alley	Ethan Jerzak	Masis Parunyan
Miriam Anderson	Karen Young Kim	Valerie Pooudomsak
Chase Atiga	Nicholas Sunghyun Koo	Ilana Perri Segal
Aviel Mann Ballo	Max Krall	Marielle Taft
Ching Chang	Sasha Kudler	Roger Jung Pu Tsui
Jessica Clarkson	Vivien Lee	Tanya Ivanova Varimezova
Heather Dadashi	Alison Marie Mackey	Hannah Marie Wagner
Simon Fox	Marika Kuzma	Keith Watts, Jr.
Lily Anna Friedman	Andrea Mich	Garrett Wellenstein
Hayden Eric Godfrey	Martha Montoya	Chun Jimmy Wu
Victor Gold	Sean Mullin	



NOTUS: Indiana University Contemporary Vocal Ensemble

Dominick DiOrio, Director

Alice Baldwin	Nickolas Karageorgiou	Christopher Prestia
Malcolm Cooper	Elise Marie Kennedy	Cecilia Ratna
Mason Copeland	Jaeun Kim	Corey Rubin
Dominick DiOrio	Sooyeon Kim	Erica Schoelkopf
Martha Eason	Sunwoo Lee	Michael Sikich
Rebecca Ehren	Connor Lidell	Patricia Wallinga
Grace Fillip	Julian Morris	Jon Wasserman
Carlo Vincetti Frizzo	Sandra Periord	
Livia Gho	Mark Phillips	



Ad Astra Singers

John Paul Johnson, Director

Gretchen Bixler	Lane Johnson	James Reimer
Steven Bixler	Randolph Lacy	Virginia Revering
Jennifer Crowley Johnson	Emily Lubrano	Andrew Simpson
Helen Czaplinski Griffin	Tyler Morris	Krystal Stark
Alyson Golladay	Anthony Perkins, Jr.	Brian Stranghoner
Gina Gouchenour	Emily Pirtle	
John Paul Johnson	Tyler Ray	

Join us for these upcoming DCINY Events

Sunday, March 30, 2014 at 2:00 PM

Avery Fisher Hall, Lincoln Center

Defying Gravity: The Music of Stephen Schwartz and Eric Whitacre

Eric Whitacre, Composer/Conductor with Stephen Schwartz, Special Guest Artist, composer of *Wicked*, *Godspell* and many other Broadway classics. The *Los Angeles Times* praised Whitacre's compositions as "works of unearthly beauty and imagination..."

With soloist Ashley Brown, Broadway's original Mary Poppins.



Saturday, April 12, 2014 at 7:00 PM

Alice Tully Hall, Lincoln Center

Vocal Colors

Scott Buchanan (Indiana State University), Timothy Powell (Davidson Fine Arts School) and Horace Carney (Alabama A&M) conduct several premieres and works by well-known choral composers.



Sunday, April 13, 2014 at 8:30 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

The Drop of Dawn

The Music of Christopher Tin

Two-time Grammy award-winning composer Christopher Tin once again teams up with DCINY for a night of new music. Both *Calling All Dawns* and the world premiere of *The Drop That Contained The Sea* navigate diverse musical terrain with fusions of orchestral and world music, accompanied by 200 voices. Jonathan Griffith, Conductor.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

Founded by Iris Derke (General Director) and Jonathan Griffith (Artistic Director and Principal Conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and an unwavering commitment to bringing forth unforgettable audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

DCINY ARTIST SERIES: DCINY offers performance opportunities for soloists and chamber ensembles of excellence at venues throughout New York City. For more information, contact Concerts@DCINY.org or 212-707-8566.

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For press inquiries please contact Ms. Shira Gilbert at Press@DCINY.org or 212.707.8566 extension 316.



Upload your intermission photos and post-show feedback to Twitter, Instagram, and Facebook!
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250 W. 57th Street, Suite 1610, New York, NY 10107 212.707.8566

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