



Sunday Evening, November 20, 2016, at 8:30  
Isaac Stern Auditorium / Ronald O. Perelman Stage

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NEW YORK

*Changing Lives through the Power of Performance*

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presents

# *Eternal Light*

DISTINGUISHED CONCERTS ORCHESTRA  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

MORTEN LAURIDSEN *Lux Aeterna*

- I. Introitus
- II. In Te, Domine, Speravi
- III. O Nata Lux
- IV. Veni, Sancte Spiritus
- V. Agnus Dei – Lux Aeterna

BRADLEY ELLINGBOE, *Guest Conductor*

## *Intermission*

HOWARD GOODALL *Eternal Light: A Requiem* (NYC Premiere)

- I. *Requiem: Kyrie: Close now thine eyes*
- II. *Revelation: Factum est silentium*
- III. *Litany: Belief*
- IV. *Hymn: Lead, kindly light*
- V. *Lacrymosa: Do not stand at my grave  
and weep*
- VI. *Dies Irae: In Flanders fields*
- VII. *Recordare: Drop, drop slow tears*
- VIII. *Revelation: Tum angelus tertius claxit*
- IX. *Agnus Dei*
- X. *In Paradisum: Lux aeterna*

JONATHAN GRIFFITH, *DCINY Artistic Director and  
Principal Conductor*

HOWARD GOODALL, *DCINY Composer-in-Residence*

SARAH JOY MILLER, *Soprano*

SCOTT JOINER, *Tenor*

STEVEN EDDY, *Baritone*

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# Notes ON THE PROGRAM

## MORTEN LAURIDSEN (b. 1943) *Lux Aeterna*

*Duration: 27 minutes*

For the complex and moving five movement non-liturgical requiem *Lux Aeterna*, Lauridsen selected and set five sacred Latin texts, the opening and closing of the Requiem Mass and three sections of the Te Deum, all of which contain references to light. In this work, Lauridsen combines compelling melodies with tonal harmonic structure and his characteristic use of dissonance. The accessible *Lux Aeterna* was composed for the Los Angeles Music Center on April 13, 1997. Lauridsen commented in the published score: "The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Que*, *Rose* from *Les Chansons*

*des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on "et lux perpetua." *In Te, Domini*, and *Speravi* contains, among other musical elements, the cantus firmus Herzliebster Jesu and a lengthy inverted canon on fiat Misericordia. *O Nata Lux* and *Veni Sancte Spiritus* are paired songs, the former a central a cappella motet, and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful Alleluia."

— Morten Lauridsen



## HOWARD GOODALL (b. 1958) *Eternal Light: A Requiem*

*Duration: 40 minutes*

The writing of a Requiem is a special challenge for any composer. The catalogue of mighty predecessors is one thing. Victoria, Mozart, Verdi, Brahms, Berlioz, Fauré, Dvořák, Duruflé, not to mention the Britten, Ligeti and Lloyd Webber settings in more recent times. I had the additional challenge of conceiving a choral piece that would be danced by the dazzlingly exciting Rambert Dance Company, choreographed by their Artistic Director, Mark Baldwin.

The Catholic liturgical template from which all those famous Requiems stem, the *Missa Pro Defunctis*, takes as its basic premise the notion that the living intercede on behalf of the souls of the departed in the hope they are granted everlasting life. In this tradition, all humans are deemed sinners by virtue simply of *being* human, never mind what else they might have got up to, and are urgently in need of our prayers and supplications. There is an emphasis in settings from the Middle Ages to the Enlightenment on judgement, hellfire and damnation, an emphasis that Berlioz and Verdi hammered home with their famously cataclysmic *Dies Irae* movements.

I took what you might call a Brahmsian route. Brahms broke from tradition by selecting German-language texts not found in the ancient Latin funeral rite and by his intention that the Requiem could provide solace to the grieving who live on, rather than dire warnings of damnation, or pleas for the departed as they linger in purgatory.

For me, a modern Requiem is one that acknowledges the terrible, unbearable loss and emptiness that accompanies

the death of loved ones, a loss that is not easily ameliorated with platitudes about the joy awaiting us in the afterlife. A number of recent events in our collective experience and one or two on a private level has reinforced for me the catastrophic grief that follows the loss, particularly, of young people. The death of someone before their time fights nature and those of us who are left have few if any ways of coming to terms with it. Musical expression can I hope provide some outlet, some reflection, some transportation, even possibly some comfort. I discussed this at length with Mark Baldwin and the ways in which its resonances might be interpreted, illuminated and further explored in dance. This was to be a Requiem for the living, a Requiem focusing on interrupted lives.

*Eternal Light: A Requiem* was first produced in 2008, the 90th anniversary of the end of World War I, possibly the last such commemoration with any surviving combatants, and though it was not deliberately conceived thus, it is powerfully appropriate that the central *Dies Irae* movement takes as its vision of hell the horror of armed conflict. Alongside the Latin text phrases I have juxtaposed John McCrae's haunting war poem *In Flanders Fields*. McCrae, a Canadian military doctor of great distinction, died on the Western Front in January 1918. His poem is read each year at Canadian Remembrance services. In our creative discussions we agreed that the hideous losses of the Great War still feel relevant, given that the soldiers of that conflict were little more than the age of today's school children. Poppies, the universally poignant symbol of that war, are newly significant now, as Allied troops fight a



current campaign amidst opium poppy fields in Afghanistan. The technique of placing English poetry with fragments of the Latin, often sung simultaneously or antiphonally between soloist and choir, characterizes the whole work. One section of Latin text comes not from the Requiem mass but from the Book of Revelation, with its description of the coming of the Angels of the Apocalypse. The *Recordare* movement combines with Phineas Fletcher's early-17th century sacred poem *Drop, drop*

*slow tears*. Other texts are drawn from Francis Quarles, Mary Elizabeth Frye and Ann Thorp.

In all these verses there is a common theme of compassion for the bereaved. The sacred texts offer everlasting light as an image of resurrection and survival for the departed. I do not seek to contradict the Judaic-Christian faith in life after death, merely to examine it through the prism of our modern experience.

—Howard Goodall





# Texts and Translations

## Lux Aeterna

Morten Lauridsen

### I. Introitus

*Requiem aeternam dona eis, Domine:  
et  
lux perpetua luceat eis. Te decet  
hymnus  
Deus in Zion, et tibi redetur votum in  
  
Jerusalem: exaudi orationem meam,  
ad te  
omnis caro veniet. Requiem aeternam  
dona  
eis, Domine: et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,  
and let  
perpetual light shine upon them. A  
hymn  
befits thee, O God in Zion, and to  
thee a  
vow shall be fulfilled in Jerusalem:  
Hear my  
prayer, for unto thee all flesh shall  
come.  
Rest eternal grant to them, O Lord,  
and let  
perpetual light shine upon them.

### II. In Te, Domine, Speravi

*Tu ad liberandum suscepturus  
hominem  
non horruisti Virginis uterum. Tu  
devicto  
mortis aculeo, aperuisti credentibus  
regna  
coelorum. Exortum est in tenebris  
lumen  
rectis. Miserere nostril, Domine,  
miserere  
nostril. Fiat Misericordia tua, Domine,  
  
super nos quemadmodum speravimus  
in  
te. In te Domine, speravi: non  
confundar  
in aeternum.*

To deliver us, you became human, and  
did  
not disdain the Virgin's womb. Having  
  
blunted the sting of death, You  
opened the  
kingdom of heaven to all believers. A  
light has  
risen in the darkness for the upright.  
Have  
mercy upon us, O Lord, have mercy  
upon us.  
Ley mercy be upon us, O Lord, as we  
  
have trusted in thee. In thee, O Lord, I  
have  
trusted: let me never be confounded.

*(Please turn the page quietly.)*





### III. O Nata Lux

*O nata lux de lumine, Jesu redemptor  
saeculi,  
dignare Clemens supplicum laudes  
preces que sumere. Qui came quondam  
contegi dignatus es pro perditis. Nos  
membra  
confer effici, tui beati corporis.*

O born light of light, Jesus, redeemer  
of the  
world, mercifully deem worthy and  
accept  
the praises and prayers of your  
supplicants.  
Thou who once deigned to be to be  
clothed in  
flesh for the sake of the lost ones, grant  
us  
to be made members of your holy body.

### IV. Veni, Sancte Spiritus

*Veni, Sancte Spiritus, Et emitte coelitus  
Lucis tuae radium. Veni, pater  
pauperum,  
Veni, dator munerum, Veni, lumen  
cordium. Consolator optime, Dulcis  
hospes  
animae, Dulce refrigerium. In labore  
requies, In aestu temperies, in fletu  
solatium. O lux beatissima, Reple codis*

*intima Tuorum fidelium. Sine tuo  
numine,  
Nihil est in homine, Nihil est innoxium.*

*Lava quod est sordidum, Riga quod est  
aridum, Sana quod est saucium.  
Flecte quod est rigidum, Fove quod est  
frigidum,  
Rege quod est devium. Da tuis  
fidelibus,*

*In te confidentibus, Sacrum septenari-  
um.  
Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.*

Come, Holy Spirit, send forth from  
heaven  
the ray of thy light. Come, father of the  
poor,  
come, giver of gifts, come, light of hearts.  
Thou best of consolers, sweet guest of  
the  
soul, sweet refreshment. In labor, thou  
art  
rest, in heat, the tempering, in grief,  
the consolation. O light most blessed,  
fill  
the inmost heart of all thy faithful.  
Without  
your grace, there is nothing us.  
Nothing that  
is not harmful. Cleanse what is sordid,  
moisten what is arid, heal what is hurt,  
flex what is rigid, fire what is frigid,  
  
Correct what goes astray. Grant to thy  
faithful,  
  
those trusting in thee, thy sacred seven-  
fold gifts.  
Grant the reward of virtue.  
Grant the deliverance of salvation,  
Grant everlasting joy.





## V. Agnus Dei – Lux Aeterna

*Agnus Dei, qui tollis peccata mundi,  
dona  
eis requiem. Agnus Dei, qui tollis  
peccata*

*mundi, dona eis requiem. Agnus Dei,  
qui tollis  
peccata mundi, dona eis requiem sem-  
piternam.*

*Lux aeterna luceat eis, Domine:  
Cum sanctis tuis in aeternum: quia  
pius es.*

*Requiem aeternam dona eis, Domine,  
et lux  
perpetua luceat eis. Alleluia. Amen.*

Lamb of God, who takest away the  
sins of the world,  
grant them rest. Lamb of God, who  
takest away the sins of the world,  
grant  
them rest. Lamb of God, who takest  
away  
the sins of the world, grant them rest  
everlasting. May light eternal shine  
upon them,  
O Lord, in the company of thy Saints  
for ever  
and ever; for thou art merciful. Rest  
eternal  
grant to them, O Lord, and let  
perpetual  
light shine upon them. Alleluia. Amen.

## Eternal Light: A Requiem

Howard Goodall

### I. Requiem: Kyrie: Close now thine eyes

Text by Francis Quarles (1592–1644)

Requiem aeternam dona eis,  
Domine: et lux perpetua.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Grant them an everlasting peace,  
Lord, and perpetual light.

Close now thine eyes and rest secure;  
Thy soul is safe enough, thy body  
sure;  
he that loves thee, He that keeps  
And guards thee, never slumbers,  
never sleeps.  
the smiling conscience in a sleeping  
breast  
Has only peace, has only rest;  
the music and the mirth of kings  
Are all but very discords, when she  
sings;  
Then close thine eyes and rest secure;  
No sleep so sweet as thine, no rest so  
sure.

Requiem aeternam dona eis Domine

Grant them everlasting rest, Lord

*(Please turn the page quietly.)*





## II. Revelation: Factum est silentium

St. John the Divine, Book of Revelation & Apocalypse Chapter 8, Translation  
by William Tyndale (in 1534)

Factum est silentium in cœlo

There was silence in heaven

Et vidi septem illos angelos qui adstant  
in conspectu Dei, quibus datæ sunt  
septem tubæ.

And I saw angels standing before God,  
and to them were given seven trumpets.

Et septem angeli, qui habebant septem  
tubas, præparaverunt se ut clangerent.

And the seven angels which had the seven  
trumpets prepared themselves to blow.

Primus igitur angelus clauxit, et facta  
est grando et ignis, mista sanguine,  
projectaque sunt in terram: et tertia  
pars arborum exusta est, et omne gra-  
men viride exustum.

The first angel blew, and there was  
made hail and fire, which were mingled  
with blood, and they were cast in to the  
earth: and the third part of trees was  
burnt, and all green grass was burnt.

Deinde secundus angelus clauxit, et  
quasi mons magnus igne ardens projec-  
tus est in mare: factaque est tertia pars  
maris sanguis. Et mortua est tertia pars  
creaturarum quæ erant in mari, ani-  
mantia dico, et tertia pars navium  
periiit.

And the second angel blew: and as it  
were a great mountain burning with  
fire was cast into the sea, and the third  
part of the sea turned to blood, and  
the third part of the creatures which  
had life, died, and the third part of  
ships were destroyed.

## III. Litany: Belief

Text by Ann Thorp

I have to believe  
That you still exist  
Somewhere,  
That you still watch me  
Sometimes,  
That you still love me  
Somehow.

I have to believe  
That life has meaning  
Somehow,  
That I am useful here  
Sometimes,  
That I make small differences  
Somewhere.





I have to believe  
 That I need to stay here  
 For some time,  
 That all this teaches me  
 Something,  
 So that I can meet you again  
 Somewhere.

#### IV. Hymn: Lead, kindly light

Text by John Henry Newman (1801–1890)

LEAD, Kindly Light, amid the encircling gloom  
 Lead Thou me on!  
 The night is dark, and I am far from home—  
 Lead Thou me on!  
 Keep Thou my feet; I do not ask to see  
 The distant scene—one step enough for me.

I was not ever thus, nor pray'd that Thou  
 Shouldst lead me on.  
 I loved to choose and see my path, but now  
 Lead Thou me on!  
 I loved the garish day, and, spite of fears,  
 Pride ruled my will: remember not past years.

So long Thy power hath blest me, sure it still  
 Will lead me on,  
 O'er moor and fen, o'er crag and torrent, till  
 The night is gone;  
 And with the morn those angel faces smile  
 Which I have loved long since, and lost awhile.

#### V. Lacrymosa: Do not stand at my grave and weep

Mary Elizabeth Frye (1905–2004) modified by Howard Goodall

Lacrymosa, dies illa  
*That day will be one of weeping*

Do not stand at my grave and weep,  
 I am not there, I do not sleep.  
 I am a thousand winds that blow,  
 I am the softly falling snow.  
 I am the gentle showers of rain,  
 I am the fields of ripening grain.  
 I am in the morning hush,  
 I am in the graceful rush  
 Of far-off birds in circling flight.  
 I am the starshine of the night.

*(Please turn the page quietly.)*

I am in every flower that blooms,  
 I am in still and empty rooms.  
 I am the child that yearns to sing,  
 I am in each lovely thing.

Do not stand at my grave and cry,  
 I am not there – I did not die.

### VI. Dies Irae: In Flanders Fields

Text by John McCrae (1872–1918)

Dies irae, dies illa.  
 Calamitatis et miseriae, dies magna et amara valde.  
*That day, the day of wrath, calamity and wretchedness*  
*That great and bitter day*

In Flanders fields the poppies blow  
 Between the crosses, row on row,  
 That mark our place; and in the sky  
 the larks, still bravely singing, fly  
 Scarce heard amid the guns below.

We are the Dead. Short days ago  
 We lived, felt dawn, saw sunset glow,  
 Loved and were loved, and now we lie,  
 In Flanders fields.

Take up our quarrel with the foe:  
 To you from failing hands we throw  
 The torch; be yours to hold it high.  
 If ye break faith with us who die  
 We shall not sleep, though poppies grow  
 In Flanders fields.

### VII. Recordare: Drop, drop slow tears

Text by Phineas Fletcher (1582–1650)

Recordare Jesu pie,  
 Quod sum causa tuae viae,  
 Ne me perdas illa die. Recordare Jesu pie  
*Remember, dear Jesus, that I am the reason for your journey*  
*Do not abandon me on that final day*

Drop, drop, slow tears,  
 And bathe those beauteous feet  
 Which brought from Heaven  
 The news and Prince of Peace:  
 Cease not, wet eyes,



His mercy to entreat:  
 To cry for vengeance  
 Sin doth never cease  
 In your deep floods  
 Drown all my faults and fears:  
 Nor let his eye  
 See sin, but through my tears.

### VIII. Revelation: Tum angelus tertius clanxit

St. John the Divine, Book of Revelation & Apocalypse, translation by William Tyndale.

Tum angelus tertius clanxit, et cecidit e cœlo stella magna, ardens velut lampas, ceciditque in tertiam partem fluminum, et in fontes aquarum. Nomen autem stellæ dicitur Absinthium: versa est igitur tertia pars aquarum in absinthium, et multi homines mortui sunt ex aquis, quod amaræ factæ essent.

Deinde quartus angelus clanxit, et percussa est tertia pars solis, et tertia pars lunæ, et tertia pars stellarum: ita ut obscuraretur tertia pars eorum, et diei non luceret pars tertia, et noctis similiter.

Et vidi, et audivi unum angelum volantem per medium cœli, dicentem voce magna, Væ, væ, væ incolis terræ a reliquis sonis tubæ trium illorum angelorum qui clangent!

And the third angel blew, and there fell a great star from heaven burning as it were a lamp, and it fell into the third part of the rivers, and into fountains of waters, and the name of the star is called Wormwood. And the third part was turned to wormwood. And many men died of the waters because they were made bitter.

And the fourth angel blew, and the third part of the sun was smitten and the third part of the moon, and the third part of stars: so that the third part of them was darkened. And the day was smitten that the third part of it should not shine, and likewise the night.

And I beheld and heard an angel flying through the midst of heaven, saying with a loud voice: Woe, woe, woe to the inhabitants of the earth because of the voices to come of the trumpet of the three angels which were yet to blow.

*(Please turn the page quietly.)*





## IX. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Lamb of God, that takes away the  
sins of the world, have mercy on us.  
Lamb of God, that takes away the sins  
of the world, grant them rest.

## X. In Paradisum: Lux aeterna

In paradisum deducant te angeli,  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam  
Jerusalem.

Into paradise may angels lead you, on  
your arrival may the martyrs greet you  
And bring you to the holy city of  
Jerusalem.

Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

May choirs of angels receive you, and  
with Lazarus, once a poor man,  
May you have eternal rest.

Lux aeterna luceat eis, Domine,

May everlasting light shine upon them,  
Lord,

Cum sanctis tuis in aeternum, quia  
pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Together with the saints throughout  
eternity, for you are merciful.  
Grant them everlasting peace and an  
eternal light.

Libera me, Domine, de morte aeterna,  
in die illa tremenda, quando coeli  
movendi sunt et terra.

Deliver me, Lord, from an endless  
death on that dread day,  
When the heavens and the earth will  
quake.

Recordare Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Remember, sweet Jesus, that I am the  
reason for your journey  
Do not abandon me on that final day.

LEAD, Kindly Light, amid the encircling  
gloom  
Lead Thou me on!  
The night is dark, and I am far from  
home—  
Lead Thou me on!  
Keep Thou my feet; I do not ask to see  
The distant scene—one step enough  
for me.



So long Thy power hath blest me, sure  
it still  
Will lead me on,  
O'er moor and fen, o'er crag and  
torrent, till  
The night is gone;  
And with the morn those angel faces  
smile  
Which I have loved long since, and  
lost awhile.

Do not stand at my grave and weep  
I am not there

No rest so sure

One step enough for me

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them everlasting peace, Lord,  
and an eternal light.

## THE Artists

### **BRADLEY ELLINGBOE**, *Guest Conductor*

Bradley Ellingboe has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar and teacher. As a choral conductor he has led festival choruses in 40 states and 14 foreign countries. He made his operatic conducting debut in December, 2011, leading the world premiere of Stephen Paulus' opera *Shoes for the Santo Niño* in a joint production by the Santa Fe Opera and the UNM. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmuth Rilling, and Sir David Willcocks. Mr. Ellingboe has over 130 pieces of music in print, including the Requiem for chorus and orchestra, which has been performed more than 300 times in this country and Europe, and his newest work, *Star Song*, which



premiered in December of 2013. *Star Song* had its New York debut (Lincoln Center) in May of 2014 on the DCINY Concert Series, and its European debut (London, Oxford, Bath) in July of that year. For his scholarly work in making

the songs of Edvard Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni Association named him Faculty of the Year in 2008.

Mr. Ellingboe retired in 2015 after serving on the faculty of the University of New Mexico for 30 years, where he was director of choral activities, professor of music, and regents lecturer. During his three decades at UNM he also served at various times as chairman of the department of music and coordinator of vocal studies. He is a graduate of Saint Olaf College and the Eastman School of Music and has done further study at the Aspen Music Festival, the Bach Aria Festival, the University of Oslo and the Vatican.

Mr. Ellingboe has won annual awards for his choral compositions from ASCAP, the American Society of Composers, Arrangers and Publishers

since 2000. His choral music is widely sung and is published by Oxford, Augsburg, Walton, Hal Leonard, Mark Foster, Choristers Guild, Alliance, Concordia, Selah, and particularly the Neil A. Kjos Music Company, for whom he edits two series of choral octavos. His music has been performed and recorded by such groups as the Santa Fe Desert Chorale, Philip Brunelle's VocalEssence, the Saint Olaf Choir, the Harvard Glee Club, Craig Hella Johnson's Conspirare, and the choirs of the University of Michigan and Luther College, among many others.

He has prepared choirs for such luminaries as Dave Brubeck, Moses Hogan, Alice Parker, Morten Lauridsen, René Clausen, and Robert Ray. At the request of composer Libby Larsen the UNM Women's Chorus, "Las Cantantes," recorded all Larsen's music for treble chorus. He was guest conductor of the Santa Fe Desert Chorale in a series of concerts in December, 2011.

## **JONATHAN GRIFFITH, DCINY Artistic Director and Principal Conductor**



An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro Griffith is

co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY's mentoring program for conductors.

He made his Carnegie Hall conducting debut in 1989 and has conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical

repertoire, conducting highlights includes the U.S. premieres of Karl Jenkins' *Stabat Mater*, *The Armed Man*, and *Te Deum*, Sergei Taneyev's *Upon Reading a Psalm*, Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugene Goossens' re-orchestration of Handel's *Messiah*, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; the European Symphony Orchestra in Spain; Bohuslava Martinu Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987,

has made its mark internationally. In recent years Dr. Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina; to the People's Republic of China, premiering Karl Jenkins' *The Armed Man: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Resit Rey Orchestra and in Ankara and Eskinehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Dr. Griffith along with the Distinguished Concerts Orchestra is the 2014 winner of the American Prize in Conducting, professional orchestra division, and a semi-finalist in the 2015 competition. Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a master's in music education from Wichita State University, and bachelor of music education from the University of Kansas.

## HOWARD GOODALL, DCINY Composer-in-Residence

Howard Goodall is an award-winning composer of choral music, stage musicals, film, and television scores, is well known as a television and radio broadcaster, and from 2007–11 was England's first-ever, leading a program (*Sing Up*) to improve the provision of group singing for all primary-age children. His best-known themes and scores include *Blackadder*, *The Gathering Storm*, *The Borrowers*, *Red Dwarf*, *Q.I.*, *Mr Bean*, *Bean: The Ultimate Disaster Movie*, *Mr. Bean's Holiday*, *Island Parish*, and *The Vicar of Dibley*. His score for the HBO film *Into the Storm* won him the Primetime Emmy award for Original Dramatic Score in 2009. In the theater,



Mr. Goodall's works from *The Hired Man* with Melvyn Bragg in 1984 to

*Love Story* in 2010 have been performed in the West End, Off-Broadway, and throughout world, winning many international awards, including Ivor Novello (1985), TMA (2006 and 2010), and Off-West End (2012) Awards for Best Musical. *Love Story* received its U.S. premiere in Philadelphia in September 2012, followed by successful tours in The Netherlands and the Russian Federation. *The Kissing-Dance* (1998) and *The Dreaming* (2001), both written with Charles Hart, were commissioned and first performed by The National Youth Music Theatre.

His music has been commissioned to mark national ceremonies and memorials and his Psalm 23: *The Lord is my shepherd* and *Love divine* are amongst the most performed of all sacred music, featuring on several platinum-selling CDs. His *Eternal Light: A Requiem*, has had nearly 400 live performances since its premiere in 2008 and won him a Classical BRIT Award for Composer of the Year. His 2009 *Enchanted Voices*, a setting of the Beatitudes, was number one of the Specialist Classical CD chart for six months, winning him a Gramophone award. In November 2011 Mr. Goodall conducted the premiere in Westminster Abbey of his *Every Purpose Under the Heaven: The King James Bible Oratorio*, to mark the 400th anniversary of its publication. In June 2012 his *Rigaudon* formed part of

the *New Water Music* that accompanied Queen Elizabeth II on her Diamond Jubilee Regatta, and he was musically responsible for Rowan Atkinson's memorable performance at the Opening Ceremony of the 2012 London Olympics. On August 4, 2014 his choral work *Sure of the Sky-Des Himmels sicher*, specially commissioned for the occasion by HM Govt was performed at the St. Symphorien Military Cemetery to mark the start of the First World War.

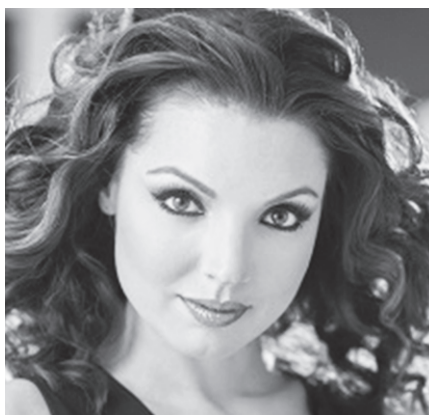
For the past 15 years Mr. Goodall has written and presented his own series on the theory and history of music. For these he has been honored with a BAFTA, an RTS Judges' Prize for Outstanding Contribution to Education in Broadcasting, and over a dozen other international broadcast awards. For six years he was host of *Saturday Night at the Movies*, on *Classic fm*, and also composer-in-residence. He is recipient of the Sir Charles Grove/Making Music Prize for Outstanding Contribution to British Music, the Naomi Sargant Memorial Award for Outstanding Contribution to Education in Broadcasting, the MIA/Classic fm Award for Outstanding Contribution to Music Education, and in January 2011 he was appointed CBE in the Queen's New Year's Honours for services to music education. He is married to classical music agent Val Fancourt.



## SARAH JOY MILLER, *Soprano*

Sarah Joy Miller, praised by *The New York Times* as “vivacious and fearless” is widely acknowledged as one of the industry’s foremost emerging talents. Ms. Miller began turning heads at her New York City Opera and BAM debuts to great critical acclaim singing the title role in the Royal Opera House commissioned opera *Anna Nicole* by Mark-Anthony Turnage. This season, she performs Juliette in *Roméo et Juliette* at Opera Tampa, Mabel in *Pirates of Penzance* at Palm Beach Opera, and Roxanne in David DiChiera and Bernard Uzan’s *Cyrano* with Michigan Opera Theatre. Ms. Miller also performs as a featured soloist in a “Puccini to Pop” concert with Tulsa Opera, and in Howard Goodall’s *Eternal Light* with DCINY at Carnegie Hall.

Highlights of Ms. Miller’s previous seasons include her debut at Michigan Opera Theater singing Gilda in *Rigoletto*, with subsequent returns as Leila in *Les pêcheurs de perles* and Marguerite in *Faust*; Musetta in *La bohème* at New York’s Symphony Space; Micaëla in *Carmen* with New York Lyric Opera; performances of *Carmina Burana* with Dallas Symphony



Orchestra; Violetta in *La Traviata* with Palm Beach Opera; selections from *Faust* at St. Bart’s Music Festival; and Juliette in *Roméo et Juliette* at Opera Grand Rapids, Opera Carolina, and Lyric Opera Baltimore. Ms. Miller is a frequent guest artist on international concert stages, including the Bolshoi Theater, Slovak Sinfonietta, Chicagoland Pops Orchestra, New York Choral Society, and in Verona, Italy in collaboration with the Veronalirica Associazione, Marcello Giordani Foundation, and Sergio Franchi Music Foundation, and is a frequent soloist with the St. Bart’s Music Festival.

## SCOTT JOINER, *Tenor*

Scott Joiner has been lauded for his “lovely tenor” (*Classical Review*), “high, arching lines delivered in thrilling fashion,” (*Classical Voice of NC*) and performances that have been called “splendid” (*SF Examiner*) and “flawlessly sung” (*American Record Guide*). This season he makes his Carnegie Hall debut in Strauss’ *Friedenstag* with the American Symphony Orchestra followed by appearances at the National Opera Center and in concert with the Helena Symphony and the Center for Contemporary Opera. Mr. Joiner made his San Francisco Opera



debut as Dickon in the 2013 premiere of Gasser's *The Secret Garden*. Recent appearances have included Ivan in Giordano's *Siberia* with Teatro Grattacielo, Pedrillo (*Die Entführung aus dem Serail*) for St. Petersburg Opera, and Danceney in *Dangerous Liasons* at Manhattan School of Music, conducted by George Manahan.

Mr. Joiner's recent concert activity includes appearances with the Colorado Music Festival, Asheville Symphony, Greenwich Choral Society, Harrisburg Choral Society, Wintergreen Music Festival, Hendersonville Symphony, Garden State Philharmonic, and Escher String Quartet. He created the role of

Captain Scott in the 2014 world premiere of *The Boston Tea Party Opera* at the NY International Fringe Festival and made role debuts as Fenton (*Falstaff*) and Pang (*Turandot*), conducted by Emmanuel Plasson. Winner of the Heafner/Williams Vocal Competition and a Metropolitan Opera Regional Finalist, Mr. Joiner has performed with Opera Colorado, Central City Opera, Knoxville Opera, Opera Company of Middlebury, Asheville Lyric Opera, NYC's Center for Contemporary Opera, Cinnabar Opera Theater, Opera Company of Brooklyn, American Opera Projects, and his international debut at Teatro Magnani di Fidenza.

## STEVEN EDDY, *Baritone*



An avid concert performer and Baroque music specialist, Steven Eddy has appeared with Seraphic Fire, American Classical Orchestra, Handel Choir of Baltimore, New York Virtuoso Singers, Bach Vespers at Holy Trinity, The Choralis Foundation, Columbia Pro Cantare, Ensemble VIII, Saginaw Choral Society, and Kalamazoo Bach Festival. His wide range of oratorio and concert works include Handel's *Messiah*, Bach's Mass in B minor, *St. Matthew Passion*

and cantatas, Monteverdi's *Vespro della Beata Vergine*, Mozart's Mass in C minor, *Carmina Burana*, the Requiems of Mozart, Fauré and Duruflé, and Mahler's *Lieder eines fahrenden Gesellen*. His upcoming performances include soloist with the American Symphony Orchestra in Richard Strauss' *Friedenstag*, soloist with Seraphic Fire; *Messiah* soloist with Handel Choir of Baltimore, recitalist with Brooklyn Art Song Society, and the role of Charlie in *Three Decembers* with Opera Birmingham.

He has worked with Fort Worth Opera, Opera Saratoga, LoftOpera, Aspen Opera Theater Center, Tanglewood Music Center, Center for Contemporary Opera, and Arbor Opera Theater and includes the roles of Dandini (*La Cenerentola*), Figaro (*The Barber of Seville*), Aeneas (*Dido & Aeneas*), Nick Shadow (*The Rake's Progress*), John Brooke (*Little Women*), Belcore (*L'elisir d'amore*), Raimbaud in Rossini's *Le Comte Ory* and Guglielmo (*Così fan tutte*). He has been honored by the

Metropolitan Opera National Council Auditions, Dallas Opera Guild, Connecticut Opera Guild, Joy in Singing, and the Oratorio Society of New York. In addition to his B.M. Ed and M.M degrees from the Indiana University, he holds an advanced degree from the University of Michigan.

## DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Billericay Choral Society (UK), David Todd, *Director*

Coro Lux (NM), Bradley Ellingboe, *Director*

Eccles Community Choir (UK), Angela Rowley, *Director*

Helensburgh Oratorio Choir (UK), Jonathon Swinard, *Director*

Hook Choral Society (UK), Nicholas Woods, *Director*

Loyola University (LA), Meg Frazier, *Director*

\*Methodist College Chapel Choir (Northern Ireland), Ruth McCartney, *Director*

\*Pennsbury High School Concert Choir & Pennsbury Community Chorus (PA), James D. Moyer, *Director*

Rio Rancho High School Concert Choir (NM), Becky Talbott, *Director*

St. Andrew United Methodist Church Chancel Choir (TX), Taylor Scott Davis, *Director*

St. John's Lutheran Church of Lakeville (MN), Jonathan Kopplin, *Director*

St. Luke's Chancel Choir, St. Luke's United Methodist Church Houston (TX), Sid Davis, *Director*

The Grove Singers of London & The Heathfield Choral Society (UK), Brian Newman & Tim Rhys Morgan, *Directors*

The Sanctuary Choir from Salem First United Methodist Church (OR), Kerry Burtis, *Director*

University United Methodist 40th Anniversary Choir (CA), John W. Carpenter, *Director*

Weymouth Choral Society & Barclays House Choir (UK), Helen Brind, *Director*

Zion Lutheran Church Choir (MN), Roselyn Hanson Weber, *Director*

*\*Denotes DCINY Alumni*

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

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Marge Anderson	Lois Clotworthy	Catherine Evans	Elizabeth Hollows
Rolan Anderson	Contessa Cobb	John Farris	Mitzi Holmes
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Kathy Austin	Delsia Corps	Maurice Flude	Catharine Hull
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Cierra Beebe	Terry Davis	Bridget George	Kawamura
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*The Performing Arts Partners list includes names supplied by directors as of October 19, 2016. Any questions regarding missing or misspelled names should be addressed to the individual directors.*



## DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

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Founded by Iris Derke and Jonathan Griffith, Distinguished Concerts International New York (DCINY) is the leading producer of dynamically charged musical excellence. With its unforgettable concert experiences in renowned venues, empowering educational programs, and its global community of

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## DCINY 2016–2017 Concert Series

Please join us for one of our upcoming events:

*Sunday Afternoon, November 27, 2016, at 2:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Messiah...Refreshed!**

George Frideric Handel: *Messiah*

Thomas Beecham/Eugene Goosens' 1959 Re-Orchestration for full symphony orchestra

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers  
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Live webcast on the DCINY Facebook page:

[www.facebook.com/DistinguishedConcertsInternationalNewYork](http://www.facebook.com/DistinguishedConcertsInternationalNewYork)

*Monday Evening, November 28, 2016, at 7:00*

Alice Tully Hall, Lincoln Center

### **Go Sing It on the Mountain**

Gabriel Fauré: *Requiem*

James D. Moyer, *Director*

Featuring Pennsbury High School Concert Choir (PA)

Pepper Choplin: *Go Sing It on the Mountain* (NY Premiere)

Pepper Choplin, *Composer/Conductor*

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers  
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*Sunday Afternoon, January 15, 2017, at 2:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Sir Karl Jenkins: Aberfan, Cantata Memoria** (North American  
Premiere)

Karl Jenkins: *Requiem*

Karl Jenkins: *Cantata Memoria For the Children* (North American Premiere)

Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*

Karl Jenkins, *DCINY Composer-in-Residence*

Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers  
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*Monday Evening, January 16, 2017 at 7:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

### **Reflections of Peace**

Joseph Haydn: *Missa In Angustiis (Lord Nelson Mass)*

Catherine Sailer, *Guest Conductor*

Kim André Arnesen: *Requiem*

James M. Meaders, *DCINY Associate Artistic Director and Conductor*

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Flutopia Wind Ensemble

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