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

DCINY
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Iris Derke, Co-Founder and General Director
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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 clanxit
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
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


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


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.

IV. Veni, Sancte Spiritus


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 septenarium. Da virtutis meritum, Da salutis exitum, Da perenne gaudium.

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.

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


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 cælo

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

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

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

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

Primus igitur angelus clanxit, et facta est grando et ignis, mista sanguine, projectaque sunt in terram: et tertia pars arborum exusta est, et omne græmen 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 clanxit, et quasi mons magnus igne ardens projectus est in mare: factaque est tertia pars maris sanguis. Et mortua est tertia pars creaturarum quæ erant in mari, animantia dico, et tertia pars navium perit.

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


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

May everlasting light shine upon them, Lord, 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
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

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...
repertoire, conducting highlights includes the U.S. premieres of Karl Jenkins’ *Stabat Mater, The Armed Man*, and *Te Deum*, Sergei Taneiev’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, Karlový 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 cho- ruses 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 the 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 Leïla 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, Chicago - land 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
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 (Cosi 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.

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*Pennsburry High School Concert Choir & Pennsburry 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
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Stern Auditorium/Perelman Stage, Carnegie Hall

**Messiah…Refreshed!**
George Frideric Handel: *Messiah*
Thomas Beecham/Eugene Goosens’ 1959 Re-Orchestration for full symphony orchestra
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Live webcast on the DCINY Facebook page:

**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*
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**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)
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Karl Jenkins, *DCINY Composer-in-Residence*
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**Monday Evening, January 16, 2017 at 7:00**
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Joseph Haydn: *Missa In Angustiis (Lord Nelson Mass)*
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