Sunday Afternoon, November 27, 2016, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

**Messiah...Refreshed!**
(Approx. 2 hours 22 minutes)

George Frideric Handel
*Messiah*
Thomas Beecham/Eugene Goossens’
1959 Re-Orchestration for Full Symphony Orchestra

JONATHAN GRIFFITH,
DCINY Artistic Director and Principal Conductor

PENELOPE SHUMATE, Soprano

CLAUDIA CHAPA, Mezzo-Soprano

JOHN MCVEIGH, Tenor

CHRISTOPHER JOB, Bass

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Part One

1. Orchestra                                             Sinfonia (Overture)
2. Recit. (Tenor)                                         Comfort ye my people
3. Air (Tenor)                                             Ev’ry valley shall be exalted
4. Chorus                                                 And the glory of the Lord
5. Recit. (Bass)                                           Thus saith the Lord
6. Air (Bass)                                              But who may abide the day of his coming?
7. Chorus                                                  And he shall purify
8. Recit. (Mezzo)                                          Behold, a virgin shall conceive
9. Air (Mezzo)                                             O thou that tellest good tidings to Zion
   and Chorus
10. Recit. (Bass)                                          For behold, darkness shall cover the earth
11. Air (Bass)                                             The people that walked in darkness
12. Chorus                                                 For unto us a child is born
13. Orchestra                                             Pifa (“Pastoral Symphony”)
14. Recit. (Soprano)                                       There were shepherds abiding in the field
15. Recit. (Soprano)                                       And the angel said unto them
16. Recit. (Soprano)                                       And suddenly there was with the angel
17. Chorus                                                 Glory to God
18. Air (Soprano)                                          Rejoice greatly, O daughter of Zion
19. Recit. (Mezzo)                                         Then shall the eyes of the blind
20. Air (Mezzo/Soprano)                                   He shall feed his flock
21. Chorus                                                 His yoke is easy, and his burthen is light

Please hold your applause until the end of each part.

Intermission
Part Two

22. Chorus Behold the Lamb of God
23. Air (Mezzo) He was despised
24. Chorus Surely he hath borne our griefs
25. Chorus And with his stripes we are healed
26. Chorus All we like sheep have gone astray
27. Recit. (Tenor) All they that see him laugh him to scorn
28. Chorus He trusted in God
29. Recit. (Tenor) Thy rebuke hath broken his heart
30. Air (Tenor) Behold, and see if there be any sorrow
31. Recit. (Tenor) He was cut off out of the land of the living
32. Air (Tenor) But thou didst not leave his soul in hell
33. Chorus Lift up your heads, O ye gates
34. Chorus The Lord gave the word
35. Air (Soprano) How beautiful are the feet
36. Chorus Their sound is gone out
37. Air (Soprano) Why do the nations so furiously rage together?
38. Chorus Let us break their bonds asunder
39. Recit. (Tenor) He that dwelleth in heaven
40. Air (Tenor) Thou shalt break them
41. Chorus Hallelujah

Part Three

45. Air (Soprano) I know that my redeemer liveth
46. Chorus Since by man came death
47. Recit. (Bass) Behold, I tell you a mystery
48. Air (Bass) The trumpet shall sound
53. Chorus Worthy is the lamb that was slain

We Want to Hear from You!
Upload your pre-concert and intermission photos and post-show feedback to Twitter, Instagram, and Facebook! #messiahrefreshed | @DCINY

DCINY thanks its kind sponsors and partners in education: Artist Travel Consultants, VH-1, Save the Music, Education Through Music, and High 5.

A Special Thank You to BBC Culture and our many partners in sharing our live webcast today: WRTI 90.1 FM Philadelphia, Columbia Arts Initiative and NewYorkMinuteMagazine.com - empowering women in a New York Minute. Please visit www.DCINY.org to enjoy today's performance webcast live or after the event.

For information about performing on DCINY’s series or about purchasing tickets, e-mail Concerts@DCINY.org, call (212) 707-8566, or visit our website at www.DCINY.org.
GEORGE FRIDERIC HANDEL (1685–1759) Messiah
Re-orchestrated for full symphony orchestra by Eugene Goossens

Messiah is a collection of biblical extracts compiled as a complement and response to the story of Christ’s incarnation, death and resurrection. There are no dramatic characters, the soloists adopt a primarily prophetic voice and the chorus responds as a kind of universal congregation.

The first part of Messiah deals primarily with the prophecies of Christ’s birth, mainly from the Book of Isaiah, and more meditative psalm texts. The texts are optimistic, focusing on redemption through acceptance of a merciful and gentle savior. The actual Christmas story is told only in the three central numbers, the chorus, “For unto us a child is born,” the recitative, “There were shepherds abiding in the fields,” and the chorus “Glory to God,” in which the soprano soloist serves as “Evangelist” and the chorus as “Mankind” and the, “heavenly Host” respectively.

Part Two is distinct from the Passion oratorios in that it does not tell the story of the crucifixion but is rather a meditation of Christ’s death and mankind’s need for redemption. Once again, the texts are taken primarily from the Hebrew Scriptures, in which the events of Christ’s sacrifice are believed to be anticipated. Part Two ends with the “Hallelujah” chorus, celebrating the redemption of man rather than the tragedy of Christ’s death. Equally non-dramatic is Part Three, a musical consideration of the significance of the resurrection for mankind.

Handel composed Messiah in a little over three weeks, typically dipping into earlier compositions when it suited his taste and probably his schedule: “And He shall purify,” “For unto us a child is born” and “His yoke is easy” were originally Italian secular cantatas for two voices. Remnants of moribund opera seria style can be heard in the da capo aria Rejoice greatly,” but the repeat of the first part is by no means exact, driving to an emotional and musical climax that ends the aria. Another distinction in this aria is that Handel notated the ornamentation instead of allowing the singer carte blanche to improvise, as was the custom with the castrati who dominated the operatic stage.

Always attentive to matching words and music, Handel, like Bach, frequently used tone painting to accentuate important textural elements: Note the melisma on the word “shake” in the bass recitative, “Thus saith the Lord” and the twisting chromatic vocal line in the bass aria to portray, “The people that walked in darkness.” On the other hand, note how difficult it is for the chorus to sing the word “easy” in “His yoke is easy.” The instrumental “Pastoral symphony” portrays the shepherds through the use of the drone in the bass, representing a simple rural bagpipe and the lilting rhythm of traditional Italian folk music.

Messiah was commissioned by the Lord Lieutenant of Dublin and was
an enormous success at its premiere performance in 1742, but it fell flat the same year in London. Only after it had been revised and presented in concert for the benefit of the Foundling Hospital in London (which continued to make over 600 pounds at each of its annual benefit performances) did it take off on the way to its current popularity. But nothing boosted the work so much as its adoption every Christmas by traditional English civic choral societies, in which “casts of thousands” continue to belt out the choruses that at its premiere comprised only 33 instrumentalists and 32 singers.

About this Orchestration

Handel’s original modest orchestration did not remain pristine for long. Handel himself had performed it using an enlarged orchestra. Mozart and various others have re-orchestrated it for their own times and orchestral forces. In 1959 conductor Sir Thomas Beecham (1879–1961), nearing the end of his career, decided that he wanted to conduct and record Handel’s Messiah one more time, taking advantage of the full force of his Royal Philharmonic Orchestra. He hired conductor and composer Eugene Goossens (1893–1962) for €1,000 (a tidy sum at the time) to do the re-orchestration, explaining reasonably that over the years Messiah had played to larger and larger houses, and that proportionately larger forces were needed to push the sound out.

Goossens’ Messiah was not performed again in Britain until 1999. DCINY presented the Lincoln Center premiere of this orchestration on November 27, 2011, under the baton of Jonathan Griffith and the Distinguished Concerts Orchestra.
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 since conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins’ *Stabat Mater* and *Te Deum*, Sergei Taneyev’s *Upon Reading a Psalm*, Miloš Bok’s *Missa Solemnis*, Luigi Boccherini’s *Villancicos*, and Eugene Goossens’ 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 Martin 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 Maestro 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 Re’it Rey Orchestra and in Ankara and Eskinehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Maestro 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.

PENEOLE SHUMATE, Soprano

Penelope Shumate received critical acclaim for her recent performance in *Messiah* with DCINY at Avery Fisher Hall: “Penelope Shumate sang the soprano solos with appealing bell-like clarity and surpassing sweetness (*The New York Times*), and “the clear tones were true and expressive, one of the best “Rejoice greatly, O daughter of Zion” that I have ever heard live.” (*New York Concert Review*). She has also performed in Alice Tully Hall as well as her many appearances at Carnegie Hall. This spring she was the recipient of the 2016 Chicago Oratorio Award. Her recent soloist debuts include performances with Quincy Symphony Orchestra Association, Chicago Bar Association Symphony Orchestra and Chorus, Waynesboro Symphony Orchestra, Lynchburg Symphony Orchestra, The Virginia Consort, Acadiana Symphony Orchestra, Rapides Symphony Orchestra, Oklahoma City Philharmonic, Hilton Head Symphony Orchestra, and the Canterbury Choral Society. She has also performed with opera companies and orchestras across America, including Opera Company of Philadelphia, Opera Roanoke, Lake George Opera, Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, Santa Fe Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, and the Kennett Symphony Orchestra, among others. She has also been an award winner with the Gerda Lissner Foundation, Marie E. Crump Vocal Arts Competition, MacAllister Awards, New Jersey Association of Verismo Opera Vocal Competition, Annapolis Opera Vocal Competition, Kennett Symphony Orchestra Vocal Competition, and the Altamura/Caruso International Vocal Competition. In addition to her active performance career, she serves as assistant professor of voice at Western Illinois University. (www.PenelopeShumate.com).
Mexican mezzo-soprano Claudia Chapa has recently been seen in such theatrically dynamic roles as Azucena (Il Travatore) with Winter Opera St. Louis and Opera in Williamsburg, Madame Flora (The Medium), and the Witch (Hänsel Und Gretel) with Opera in the Heights. Upcoming engagements include Azucena (Il Travatore) with the St. Petersburg Opera Company, Mary (The Flying Dutchman) with Austin Opera, ConcertOH! de Invierno with Opera in the Heights, Verdi’s Requiem with the Alabama Symphony, and Dryade (Ariadne auf Naxos) with Austin Opera. Other recent engagements include Dame Quickly (Falstaff) with Winter Opera St. Louis and Opera in the Heights, Marthe (Faust) with Indianapolis Opera, the Third Lady (Die Zauberflöte) with the Glimmerglass Festival in 2015, Portland Opera To Go, and Ms. Chapa’s professional operatic debut in 2011 with Austin Lyric Opera, and covering the Old Lady (Candide) with Glimmerglass Festival 2015.

Other roles in Ms. Chapa’s operatic repertoire include Dryade (Ariadne auf Naxos), Alisa (Lucia Di Lammermoor), Gertrude (Roméo et Juliette), and Aunt Cecilia (Little Women). Her performance of Madame de Croissy in Les Dialogues des Carmélites earned her the prestigious Silverman Award from the International Vocal Arts Institute, Tel Aviv. On the concert platform, Ms. Chapa has been heard in the Verdi Requiem, Manuel de Falla’s El Amor Brujo, and Handel’s Messiah, including performances at Carnegie Hall with the Distinguished Concerts International New York series.

She received her training from the Butler School of Music at the University of Texas-Austin, where she performed Beatriz (La Hija De Rappaccini) in the world premiere of the late Daniel Catán’s revised version. Her other roles included La Zia Principessa (Suor Angelica), the title role of Rodriguez’s La Curandera, Gertrude (Hänsel Und Gretel), and Mrs. Herring (Albert Herring). She is an alumnus of the prestigious young artist programs, including the International Vocal Arts Institute (both in Blacksburg, VA and Tel Aviv, Israel), Des Moines Metro Opera, and the Glimmerglass Festival, for which she was chosen as a young artist for two consecutive seasons.
JOHN MCVEIGH, Tenor

Acclaimed for his “fresh-toned and touching portrayal” by Opera News, John McVeigh continues to garner attention for his countless world-class performances at the most revered houses throughout the United States and worldwide. This season, Mr. McVeigh will perform the tenor solo in Beethoven’s Symphony No. 9 with Portland Symphony Orchestra, and Händel’s Messiah with Indianapolis Chamber Orchestra, Evansville Philharmonic Orchestra, and DCINY. Additionally, he will perform the role of the Footman in Der Rosenkavalier with Boston Symphony Orchestra and will return to The Metropolitan Opera for their production of Eugene Onegin.

Mr. McVeigh is in high demand as a concert artist, bringing his strong stage presence and dynamic characterizations to oratorio repertoire nationwide. Most recent concert engagements include The Blind at Lincoln Center Festival; Händel’s L’allegro with Mark Morris Dance Group at the Kennedy Center and Lincoln Center; Lackey in Der Rosenkavalier with National Symphony Orchestra; Haydn’s Creation with the Portland Symphony; Mozart’s Mass in C minor with St. Catherine of Siena Concert Series; Händel’s Messiah with Philadelphia Orchestra, Carnegie Hall, Boston Baroque, Winston Salem Symphony, and Charlotte Symphony Orchestra; Acis in Acis and Galatea with Macau International Music Festival, Glimmerglass Opera, Detroit Oratorio Society, and Concert Radio Kamer Filharmonie in Amsterdam; Bach’s St. Matthew’s Passion under the baton of Jaap van Zweden with Dallas Symphony; Bach’s St. John’s Passion with Winston-Salem Symphony; Orff’s Carmina Burana with Memphis Symphony; and Vaughan Williams’ On Wenlock Edge with Arizona Music Festival and Portland Chamber Music Festival.

CHRISTOPHER JOB, Bass

Praised for his “commanding sonority” (Opera News) and described as “handsome, agile, and with a voice to match” (Boulder Daily Camera), Bass-baritone Christopher Job is a “rising star on the American opera scene” (Grand Junction Free Press). This season, Mr. Job takes on the roles of Leporello in Don Giovanni at Bar Harbor Music Festival, Alidoro in La Cenerentola with Opera Fort Collins, Basilio in Il barbiere di Siviglia with Virginia Opera, and Petr Fedoroviči Basmanov in Dvořák’s Dimitrij with Odyssey Opera; sings
Händel’s Messiah at Carnegie Hall and Verdi’s Requiem with DCINY in Barcelona; and returns to The Metropolitan Opera for the roles of Brühlmann in Werther and 4th Waiter in Der Rosenkavalier and for their productions of Roméo et Juliette and Eugene Onegin.

Recently, Mr. Job appeared in productions of some of opera’s best-known titles throughout the country. Some highlights include his debut in the title role of Le nozze di Figaro with Fargo-Moorhead Opera, his debut as Escamillo in Carmen with Lyric Opera Virginia, the creation of the role of Senator Thomas Jordon in the world premiere of Pulitzer Prize-winner Kevin Putz’ The Manchurian Candidate with Minnesota Opera, Angelotti in Tosca with New York City Opera and Des Moines Metro Opera, Hobson in Peter Grimes at the Princeton Festival, Colline in La bohème and a production of Nabucco with Lyric Opera Baltimore, Baron Douphol in La Traviata in his debuts with Syracuse Opera and Lyric Opera Virginia, and Fifth Jew in Salome with Palm Beach Opera.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

*Appleton Thorn Village Choir (UK), Sally Peterken, Administrator
Cantare Chorale of the Sierra Foothills (CA), Maria Pechenova, Director
D.M. Davis Choirs (OH), Rick D. Noel, Director
Fort Walton Beach Community Chorus (FL), Katie Jo McGuire Menges, Director
Golden Isles Community Messiah Chorus (GA), Christopher D. Goodson, Director
Great Lakes Chamber Orchestra Messiah Chorus (MI), Peter D. Sims, Director
Holy Family Cathedral Choir (OK), Ernest R. Neal, Director
Hope Chancel Choir (MT), Carol Mathew, Director
Le Choeur de la Cité (Canada), Carole Bellavance, Director
Lincoln-Way Area Chorale (IL), Gregory L. Day, Director
Masterworks Choir of Enterprise (AL), Roy Hoobler, Director
*Phoenix Singers (Hong Kong), Celia Leong, Director
St. Helena Chamber Choir (CA), Craig R. Bond, Director
*The Joyful Band of Singers (NC), Finley Woolston, Director
The New Tecumseth Singers/The Dufferin Concert Singers (Canada), Johannes S. Wervers, Director
The Orem Chorale (UT), Russell Oliphant, Director
The Washington International Chorus (MD), Joshua Brown, Director
Utah Conservatory Choral Society (UT), Debra Cook, Director
Valley Voices Community Choir (MT), Allyson Kuechmann, Director
And Individual Singers from around the globe

*Denotes DCINY Alumni

PERFORMING ARTS PARTNERS

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

Susan Albor
Joseph Alfini
Charlotte Allen
Lisa Marie Andersen
Annika Andersson
Brenda Knowlton
Ann
Larry Applegate
Shayna Armer
Linda Babik
Nathalie Bacon
Miryma Baeza
Dan Bailey
Joseph Bailey
Bethe Baravetto
Calvin Barrett
Evelyn Barrett
Keith Barrett
Aicha Bartly
Richard Baumann
Cynthia Bayne
Tamara Beardall
Laura Beatty
Kirk Beckstrom
Carole Bellavance
William Benjamin
Judith Bennett
Linda Benton
Angie Berglund
Sylvia Bergman
Larry Bettinelli
Robin Biggs
Kim Blecke
Rosemarie Bloomer
Carolyn Bond
Craig Bond
Eileen Booth
Assunta Borrelli
Claude Bourret
Laura Bowman
Mary D. Bowman
Nicky Bradley
Taeho Brett
Wilene Bridger
Donna Brisby
Angela Broeckel
Deborah Bruning
Brenda Butts
Joy Bynum
Michael Calderola
Regina Carlisle
Bethe Carpenter
Barb Castaneda
Charlene Caughman
Charlene Caughman
Giguère Céline
Richard Chabot
Martine Chaulet
Mary Anna
Christensen
Pamela Church
Nancy Claridge
Tom Claridge
Kevin Cobb
Cindy Cockerell
Marielle Coeytaux
Britton
Mary E. Cole
Debra Mitchell
Cook
Rachel Cook
Mary Cooper
Lauren Corbett
Darlene Corey
Gisèle Côté
Sue Cottrell
Diane Cowan
Debbie Cox
Jack Cummings
Judy Cummings
Barbara Damon
Keith Robert
Damon
Cailly Danahy
Paula Darby
William Dawson
William Dawson
Greg Day
Jane Day
Gretchen De Limur
Carmelina
De Lorenzo-Crowe
Donald Deschênes
Louise Deschênes
Daniel Dickman
Rebecca Dickman
Carmen Disho
Mary Dixon
Priscilla Dominguez
Lily Douglas
Sylvie Dubé
Myriam Dupont
Dawnine Dyer
Marilyn Eberly
Debbie Ernisse
Dorothy Evans
John Evans
Jane Favor
Nanette Fahter
James Favor
Randy Favoro
Timothy Felchle
Felipe Feldmar
Suzanne Ferland
Douglas S. Fleeton
Jesse Flores
Tammy Fode
Pascale Forgues
Majorique Fortin
Jean Fought
Sandra Fowler
John Franklin
Dianne Fraser
Pat Friday
Jeff Furlong
Kyle Gallien
August Garritano
Laura Gasborno
Andrew Gerber
Matthew Gerlach
Robert Gibbs
Susan Gibbs
Celine Gluth
Sarah Gluth
Sue Goetz
Rebecca Goff
Evie Goltz
Elly de Graaff
Kath Gradwell
David Graham
Jim Graves
John Griffin
Arnell Grimm
Daniel Hadley
Margi Hafer
Chris Hall
Dan Hall
Gladys Haney
Lori Hanzelka
Christina Hardaway
Mary Hartl
Imants Hausmanis
John Hawkins
Marianna Hawkins
Mary Haydon
Sue Heathon
Nadine Hendricks
Angles Hermanson
Angles Hermanson
Melissa Hilton
Angela Hodge
Nicole Holt
Maureen Holzknecht
Robin Holzner
Kim Hobler
Roy Hobler
Lynn Hooper
Suzanne Houde
Linda Hughes
Al Huizinga
Mary Huizinga
Carol Huulcoop
Nancy Humphrey
Tom Hunter
Ingrid Iverson
Millie Janka
Julie Johnson
Kerri Johnson
Tim Johnson
Allyson Johnston
Kathleen Johnston
François Jolicoeur
Paula Jones
Angela Jordan
Sherry Jourdan
Janice Jowers
Gerry Lou Kania
Jan Kappmeyer
Jenny Karnezis
Joe Keefner
Kathy Keleshan
Bec Kimpton
Joan Kimpton
Dave Knol
Christopher Koenig
Junko Komatsubara
Kate Krause
Vicki Kreis
Sarah Krumbach
Allyson Kuechmann
James Kuechmann
Glenn Kuetzlo
Shannon Kuleto
Carol Lambert
Michel Langvin
Louise Laprise
Sue Leavy
R. Lee
Larry LeFaiver
John Lemke
Mary Leonard
Martine Lévesque
Joan Libsack-Maynard
Jennifer Benson
Lopansri
Tami Losoncy
Debbie Luff
Curtis Lund
Joan Lundy
Harvey Lyon
Marsha Maggio
Anne Mahoney
David Mahoney
Pierre Marcoux
<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Martin</td>
<td>Lindsey Ostermiller</td>
<td>Jean-Yves Roy</td>
<td>Darren Thomson</td>
<td></td>
</tr>
<tr>
<td>Carol Mathew</td>
<td>Shelley Ostermiller</td>
<td>Andris Rubenis</td>
<td>Bonnie Thureen</td>
<td></td>
</tr>
<tr>
<td>Sue Mathews</td>
<td>Karen Osuch</td>
<td>Teresa Ryan</td>
<td>Laura Thorne</td>
<td></td>
</tr>
<tr>
<td>Marjorie Mathieu</td>
<td>Judith Overbeek</td>
<td>Steve Sargent</td>
<td>Melissa Thornock</td>
<td></td>
</tr>
<tr>
<td>Sylvain Matte</td>
<td>Lisa Owens</td>
<td>Lina Sawaqad</td>
<td>Erik Torkelson</td>
<td></td>
</tr>
<tr>
<td>Joyce McClurg</td>
<td>Steve Parrish</td>
<td>Rachel Scanlon</td>
<td>Denise Tousignant</td>
<td></td>
</tr>
<tr>
<td>Jeanne McConnell</td>
<td>Mary Helen Parsons</td>
<td>Wanda Scharmen</td>
<td>Donna Trevino</td>
<td></td>
</tr>
<tr>
<td>Daniel McFee</td>
<td>Maria Pechenova</td>
<td>Ryan Schmidt</td>
<td>Valerie Tripp</td>
<td></td>
</tr>
<tr>
<td>Michael McGinn</td>
<td>Bob Pechinski</td>
<td>Annette Schmit</td>
<td>Jennifer Trottmans</td>
<td></td>
</tr>
<tr>
<td>Katie McGuire Menge</td>
<td>Jenny Penttila</td>
<td>Alexander Schwein</td>
<td>Diane Turnbourgh</td>
<td></td>
</tr>
<tr>
<td>Heather McInnes</td>
<td>Sally Peterken</td>
<td>Andrea Schwein</td>
<td>Karen Tustin</td>
<td></td>
</tr>
<tr>
<td>Melissa McInnes</td>
<td>Dorothy Petersen</td>
<td>Randy Seiss</td>
<td>Sharon Tuttle</td>
<td></td>
</tr>
<tr>
<td>Weedell McIntosh</td>
<td>Edith Picard</td>
<td>Julie Sellers</td>
<td>Janet Ulrich</td>
<td></td>
</tr>
<tr>
<td>Carole McNab</td>
<td>Vivian Pirchner</td>
<td>Stephen Shoff</td>
<td>Bob Utter</td>
<td></td>
</tr>
<tr>
<td>Cathy McLain Drury</td>
<td>Jamie Platte</td>
<td>Cindy Shrader</td>
<td>Carolyn Vale</td>
<td></td>
</tr>
<tr>
<td>Elizabeth McNair</td>
<td>Jackie Pletsch</td>
<td>Peter D. Sims</td>
<td>Vivian Van Donk</td>
<td></td>
</tr>
<tr>
<td>Elayne Merla</td>
<td>Tonya Plummer</td>
<td>Kendra Slatten</td>
<td>France Villeneuve</td>
<td></td>
</tr>
<tr>
<td>Lisa Messaglia</td>
<td>Barbara Pollari</td>
<td>Mary Smigulec</td>
<td>Lorainne Villeneuve</td>
<td></td>
</tr>
<tr>
<td>Eric Meyer</td>
<td>Chantal Poulot</td>
<td>Marcia Smiley</td>
<td>Mary Jo Vinkist</td>
<td></td>
</tr>
<tr>
<td>Dave Mezykowski</td>
<td>Taylor Powell</td>
<td>Chauncey Smich</td>
<td>Michael Vivrette</td>
<td></td>
</tr>
<tr>
<td>Katherine Mierop</td>
<td>Maria Wirkus</td>
<td>Deborah Smith</td>
<td>Jodee Vragel</td>
<td></td>
</tr>
<tr>
<td>Toni Miller</td>
<td>Priesley</td>
<td>Jonathan Smith</td>
<td>Deborah Wagoner</td>
<td></td>
</tr>
<tr>
<td>Denis Milanos</td>
<td>Ann Pritchard</td>
<td>Linda Smith</td>
<td>Caroline Waldmarn</td>
<td></td>
</tr>
<tr>
<td>Jan Minardi</td>
<td>Sharon Proudfoot</td>
<td>Pamela C. Smith</td>
<td>Mary Wallace</td>
<td></td>
</tr>
<tr>
<td>Collin Mohney</td>
<td>Debra Pylypiw</td>
<td>Phyllis Smith</td>
<td>Mary Lou Warfield</td>
<td></td>
</tr>
<tr>
<td>Beverly Moon</td>
<td>Aline Racine</td>
<td>Sharon Smith</td>
<td>Kathy Warner</td>
<td></td>
</tr>
<tr>
<td>Deloma Moore</td>
<td>Frank Rago</td>
<td>Alan Smithe</td>
<td>Callie Welstead</td>
<td></td>
</tr>
<tr>
<td>Jacqueline Moore</td>
<td>Helen Rago</td>
<td>Maria Snow</td>
<td>Bryce Wernitz</td>
<td></td>
</tr>
<tr>
<td>Denis Morin</td>
<td>Martha Rago</td>
<td>Caroline Sparks</td>
<td>John Wervers</td>
<td></td>
</tr>
<tr>
<td>Kay Mosher</td>
<td>Jason Randall</td>
<td>Linda Stagg</td>
<td>Jason Weston</td>
<td></td>
</tr>
<tr>
<td>Diane Muller</td>
<td>Ally Randolph</td>
<td>Lily Staker</td>
<td>Don Whittaker</td>
<td></td>
</tr>
<tr>
<td>Abigail Nase</td>
<td>Ken Reed</td>
<td>Debbie Steele</td>
<td>Jeannine Whittaker</td>
<td></td>
</tr>
<tr>
<td>Mary Ellen Naumczik</td>
<td>Marianna Reed</td>
<td>Cindy Stetins</td>
<td>Mary Wieter-Hord</td>
<td></td>
</tr>
<tr>
<td>Earnest Neal</td>
<td>Sarah Reilly</td>
<td>Gary Stewart</td>
<td>Sandy Wilkin</td>
<td></td>
</tr>
<tr>
<td>Ann Nelson</td>
<td>Catherine Ann Reyes</td>
<td>Sue Stewart</td>
<td>Heather Will</td>
<td></td>
</tr>
<tr>
<td>Isidore Neubecker</td>
<td>Wirkus</td>
<td>Mary Stockwell</td>
<td>Kathleen Williams</td>
<td></td>
</tr>
<tr>
<td>Josephine Neubecker</td>
<td>Barry J. Rice</td>
<td>Deanna Strother</td>
<td>Lynn Williams</td>
<td></td>
</tr>
<tr>
<td>Bob Nieland</td>
<td>Teresa Richards</td>
<td>Michelle Sutter</td>
<td>Robert Williams</td>
<td></td>
</tr>
<tr>
<td>Jeanne Nitz</td>
<td>Shelley Rink</td>
<td>Cynthia Swanson</td>
<td>Beclee Wilson</td>
<td></td>
</tr>
<tr>
<td>Rick Noel</td>
<td>Bob Robertson</td>
<td>Timothy Swanson</td>
<td>Cathy Wilson</td>
<td></td>
</tr>
<tr>
<td>Terri Normand</td>
<td>Cody Marshall</td>
<td>David Sydluk</td>
<td>Katherine Anne</td>
<td></td>
</tr>
<tr>
<td>Jennifer Nugent</td>
<td>Robinson</td>
<td>Sussanna Taarea</td>
<td>Wintersgill</td>
<td></td>
</tr>
<tr>
<td>Daniel Oakes</td>
<td>Mackenzie Robinson</td>
<td>Tanya Taylor</td>
<td>Ken Witowski</td>
<td></td>
</tr>
<tr>
<td>JoAnna Odom</td>
<td>Carrie Rock</td>
<td>Suzette Tenefrancia</td>
<td>Noreen Wood</td>
<td></td>
</tr>
<tr>
<td>Diana Ohlson</td>
<td>Donna Roesel</td>
<td>John Texter</td>
<td>Sylvie Wood</td>
<td></td>
</tr>
<tr>
<td>Mike Oliver</td>
<td>Joseph Romano</td>
<td>Tracy Texter</td>
<td>Al Woods</td>
<td></td>
</tr>
<tr>
<td>Mary Ellen Organ</td>
<td>Judy Romano</td>
<td>Denis Thériault</td>
<td>Erma Woolsey</td>
<td></td>
</tr>
<tr>
<td>Marilyn O’Rourke</td>
<td>Fran Ross</td>
<td>Hannah Thomas</td>
<td>Finley Woolston</td>
<td></td>
</tr>
<tr>
<td>Ruth O’Shea</td>
<td>John Rothenberger</td>
<td>Michelle Thomas</td>
<td>Julie Worthington</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Andrea Thompson</td>
<td>Hal Yarbrough</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rosella Thompson</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*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)

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 artists and audiences, DCINY changes lives through the power of performance.

For more information about Distinguished Concerts International New York, and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

DCINY ADMINISTRATIVE STAFF

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director & Principal Conductor
Danuta Gross, Director of Finance & Administration
Kevin Taylor, Director of Program Development
James M. Meaders, Associate Artistic Director & Conductor
Jason Mlynek, Associate Director of Program Development
Mark Riddles, Program Development
Katie Sims, Program Development
Julia Falkenburg, Program Development
Maria Braginsky, Program Development Assistant

Kimberly Preiss, Program Development Assistant
Jeff Binner, Program Development Assistant
Andrea Niederman, Associate Director of Marketing, Box office & Promotions
Katherine Shen, Box Office & Marketing Assistant
DeAnna Choi, Office Operations Manager, Accounting & Billing
Samm Vella, Interim Production Manager
Marisa Tornello, Concert Operations Associate
Thomas Reinman, Concert Operations
Gary Crowley, Graphic Design & Website
Hannah Damron, Intern

For PR and media inquiries, please contact Andrew Ousley of Unison Media at Press@DCINY.org or (212) 707-8566 Ext. 316.

By entering this concert venue you consent to being filmed at this event. You hereby grant permission to DCINY and its affiliated companies to use video of your appearance at this event in connection with the live broadcast of Messiah...Refreshed!.

Published by Paladin media www.paladinomusic.at
DCINY 2016–2017 Concert Series
Please join us for one of our upcoming events:

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 International

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 International

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
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Flutopia Wind Ensemble
Jennifer Lapple, Director

Sunday Afternoon, February 19, 2017 at 1:00 p.m.
Stern Auditorium/Perelman Stage, Carnegie Hall
The Glory of Freedom
Randall Thompson: The Testament of Freedom
Lee Nelson, Guest Conductor
Francis Poulenc: Gloria
Erin Freeman, DCINY Debut Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International
The Rochester Philharmonic Youth Orchestra
James Mick, Director

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

Distinguished Concerts International New York
250 W. 57th Street, Suite 1610, New York, NY 10107
(212) 707-8566 | DCINY.org