Monday Evening, January 16, 2017, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY
DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
Changing Lives through the Power of Performance

Iris Derke, Co-Founder and General Director
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presents

Reflections of Peace

PYOTR ILYICH TCHAIKOVSKY
Finale from Symphony No. 4 in F minor, Op. 36
arr. MASATO SATO

CLAUDE DEBUSSY
L’isle joyeuse
arr. TOSHIO MASHIMA

ALFRED REED
Armenian Dances (Part I)

ERIC WHITACRE
Lux Aurumque

Jennifer Lapple, Director
Flutopia Wind Ensemble

Intermission

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

FRANZ JOSEPH HAYDN
Missa In Angustiis (Nelson Mass)
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Agnus Dei

CATHERINE SAILER, Guest Conductor
ANGELA MANNINO, Soprano
KIRSTEN ALLEGRI, Mezzo-Soprano
JEREMY LITTLE, Tenor
STEVEN TAYLOR, Bass

Please switch off your cell phones and other electronic devices.
KIM ANDRÉ ARNESEN

Requiem (NYC Premiere)
1. Requiem aeternam
2. Dies Irae
3. Not in Vain
4. Lacrimosa
5. Rex tremendae
6. Pie Jesu
7. Sanctus
8. We Remember Them

JAMES M. MEADERS, DCINY Associate Artistic Director and Conductor

KIM ANDRÉ ARNESEN, Visiting Composer

VIOLA DACUS, Mezzo-Soprano

ARIA MANNING, Youth Soprano Soloist

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Notes ON THE PROGRAM

by Jennifer Lapple and Kim André Arnesen

Armenian Dances, (Part I) (12 minutes)
Alfred Reed (1921–2005)
arr. Masato Sato

Armenian Dances (1972) is based on authentic Armenian folk songs from the collected works of Komitas Vartabed, the founder of Armenian classical music. Part I is an extended symphonic rhapsody built upon five different Armenian folk songs, freely treated and developed in terms of the modern concert band or wind ensemble.

In the Finale, Tchaikovsky incorporates a famous Russian folk-song, “In the Field Stood a Birch Tree,” as one of its themes. This explosive finale, a symphonic band favorite, is similar to the first movement with its burst of energy and a blaze of sound. Marked Allegro con fuoco (with fire), the music races by like a raging inferno. The Fate motif abruptly returns and the symphony concludes with a wild frenzy of sound, accented with numerous cymbal crashes.

L’isle joyeuse (6 minutes)
Claude Debussy (1862–1918)
arr. Toshio Mashima

Debussy was inspired by "The Embarkation for Cythera" of Watteau, French Rococo painter of the 18th century, and so titled the piece. The island of Cythera had a shrine of Aphrodite (Venus) that lovers eagerly visited in ancient days. In fact, Watteau’s picture is considered to depict the debarkation from Cythera, because the lovers are on the island, ready to leave. The vivid imagery of undulating waves is a prominent musical theme throughout the composition.

Finale from Symphony No. 4 in F minor, Op. 36 (9 minutes)
Pyotr Ilyich Tchaikovsky (1840–93)

Russian composer of the late-Romantic period, Pyotr Ilyich Tchaikovsky composed Symphony No. 4 in F minor in 1878, and it is often referred to as “Fate.” The symphony’s opening fanfare is a metaphor for “Fate” or “the fatal power which prevents one from attaining the goal of happiness” as the composer explained it. He went on: “No haven exist... Drift upon that sea until it engulfs and submerges you in its depths.”
expressive. “The Partridge’s Song” is an original song by Vartabed, which was originally arranged for solo voice and children’s choir. It has a simple, delicate melody that depicts the tiny steps of the partridge. “Hoy, Nazan Eem” is a lively, lyric love song that depicts a young man singing the praises of his beloved Nazan. The song has dance rhythms and ornamentation that make it an impressive, catchy tune. “Alagyaz” (the name of a mountain in Armenia) is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. “Go, Go” is a humorous, light-textured tune. In performance, Vartabed coupled it with a contrasting slower song, “The Jug.” Its repeated note pattern musically depicts the expression of laughter, and is in recitative style.

This work is a true testament to the gifted composer, Alfred Reed, who was one of North America’s most prolific and frequently performed composers. With more than two hundred published works for concert band, wind ensemble, orchestra, chorus, and chamber ensemble to his name.

**Lux Aurumque** (15 minutes)  
Eric Whitacre (b. 1970)

Eric Whitacre is one of the most popular and performed composers of our generation. An accomplished composer, conductor, and lecturer, many of Whitacre’s works have entered the standard choral and symphonic repertoires. His works *Water Night*, *Cloudburst*, *Sleep*, and *Lux Aurumque* are among his most popular contemporary choral works, and *Godzilla East Las Vegas*, and *Ghost Train* among his most popular instrumental works. *Lux Aurumque* (2000), originally a choral work, is based on the following poem by Edward Esch:

> “Light, warm and heavy as pure gold and angels sing softly to the new-born babe.”

Whitacre wanted a simple approach to reflect these words in sound, and his words, “I waited patiently for the tight harmonies to shimmer and glow.”

**Missa In Angustiis (Nelson Mass)** (42 minutes)  
Franz Joseph Haydn (1732–1809)

The so-called “Lord Nelson Mass” was composed in the summer of 1798, a bad year for the Austro-Hungarian Empire, with large parts of it under French rule. It is probably this grim situation that made Haydn title the mass *Missa in Angustiis* (Mass in Time of Anxiety).

The grim circumstances are immediately reflected in the anguished Kyrie, which composers seldom set in the minor mode. The Gloria is a celebratory dialogue between soloists and chorus. Yet, even in this sprightly Allegro, Haydn introduces the minor far more than is customary. The tempo slows and the mood sobers for the plea, “*Qui tollis piccata mundi, miserere nobis*” (Thou that takes away the sins of the world, have mercy upon us). The conclusion repeats the music of the opening, creating a large symphonic structure, a hymn of praise, surrounding a supplication.

The opening of the Credo is famous for its canon between the sopranos and
tenors, followed closely by the altos and basses. Since the Renaissance, settings of the Credo have traditionally made a musical distinction between the statement of belief and the narration of the key events in the life of Jesus to reflect the mystery of the incarnation, the tragedy of the crucifixion, and the joy of the resurrection. Haydn pays special attention to Christ’s birth and passion, expanding them into a tender dialogue between soloists and chorus.

The Sanctus begins with unusual solemnity, leading into a brighter Allegro on the words “Pleni Sunt coeli et terra gloria tua” (Heaven and earth and full of thy glory). The Benedictus, usually a warm, meditative piece distinguished musically from the jubilant singing of the two Hosannas, here returns to the somber D minor of the Kyrie. Haydn makes this short text into an extended dramatic dialogue between chorus and soloists, shifting to the major only for the soprano solo. The Agnus Dei, like the Kyrie, is a tripartite invocation. Haydn sets the first two statements for the ensemble of soloists. When the chorus returns for the concluding plea for peace, the tempo increases to Allegro to lift the Mass out of the gloom into a triumphant D major.

**Requiem** (NYC Premiere), (50 minutes)
Kim André Arnesen (b. 1980)

My first experience with a Requiem was as a boy soprano at the age of 12 singing Mozart’s Requiem. It was my favorite work in the choir and I remember sitting at the piano many times at my home, playing the whole work myself. Later I discovered the Requiems by Fauré, Duruflé, Lloyd-Webber, Schnittke, and many others and had some great experiences with them. In fact I started to buy recordings of every Requiem I could find.

With my fascination of Requiems I have wanted to write one myself for many years, and when commissioned to write a big work for the boys choir I had performed Mozart’s Requiem with as a child, I was certain that I wanted to write a Requiem dedicated to them. Although I knew it was going to be challenging, I had overcome the fear of writing a work with a text that so many of the great composers had used before me. I felt ready to make a Requiem that could be different and in my own idioms and reflections.

To make room for a couple of new texts, I didn’t use the complete text of the Requiem Mass. I wanted a text that could be inspiring for people who can’t find a meaning to their life. I found Emily Dickinson’s *Not in Vain* and decided to make it a part of my Requiem. It’s a text that tells us that in helping others, we can give our life meaning. We too often measure success in recognition, achievements, social status, etc., and I think this poem is showing us instead how to feel successful by what we do for others.

My Requiem is not dedicated to the memory of any particular person or group. I wanted to write a Requiem that could provide some solace to people who are in pain and grieving, or to assist in a moment of remembrance and honoring the loved ones who we are missing.
Text & Translations

Text of Missa In Angustiis
by Franz Joseph Haydn

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

II. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedictimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tua;

Domine Deus, Rex coelestis,
Deus Pater Omnipotens.

Domine Fili unigenite Jesu Christe;
Dominie Deus, Agnus Dei,
Filius Patris, qui tollis peccata mundi,

miserere nobis, suscipe deprecationem nostram.

Qui sedes ad denteram Patris, miserere nobis, quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe,
cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory be to God on high,
and on earth peace to men of good will.

We praise thee, we bless thee,
we worship thee, we glorify thee.
We give thanks to thee for thy great glory;

Lord God, heavenly King,
God the Father Almighty,
Lord the only-begotten Son, Jesus Christ;
Lord God, Lamb of God,
Son of the Father, thou that takes away the sins of the world,
have mercy upon us, receive our prayer.

Thou that sittest at the right hand of the father,
have mercy upon us, for thou only art holy, thou only art the Lord,

thou only, Christ,
art most high, with the Holy Ghost
in the glory of God the Father.
Amen.

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilibum omnium et invisibilibum;
et ex Patre natum ante omnia saecula,

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiam Patri,
per quem omnia facta sunt;

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible;

and begotten of his Father before all worlds,

God of God, light of light,
true God of true God,
begotten, not made,
of one substance with the Father,
by whom all things were made;
qui propter nos homines et propter nostram
salutem descendit de coelis,
et incarnatus est de Spiritu Sancto ex
Maria Virgine,
et homo factus est;
crucifixus etiam pro nobis,
sub Pontio Pilato, passus et sepultus
est;
et resurrexit tertia die secundum scripturas,
et ascendit in coelum, sedet ad dexteram Patris,
et iterum venturus est cum gloria
cujus regni non erit finis;
et in Spiritum Sanctum,
Dominum et vivificantem,
qui cum Patre et Filio
simul adoratur et conglorificatur,
quid locutus est per Prophetas;
et unam sanctam catholicam et apostolicam ecclesiam.
Confiteor unum baptismam in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

IV. Sanctus
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth;
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts;
heaven and earth are full of thy glory.
Hosanna in the highest.

V. Benedictus
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Blessed is he that cometh in the name
of the Lord.
Hosanna in the highest.

VI. Agnus Dei
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Lamb of God,
that takes away the sins of the world,
have mercy upon us.
Grant us peace.
Text of Requiem
by Kim André Arnesen

1. Requiem aeternam

Requiem aeternam, dona eis, Domine:
et lux perpetua luceat eis,
Te decet hymnus Deus in Sion,
et tibi redetur votum in Jerusalem:
exude oration meam,
ad te omnis caro veniet.

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.

2. Dies Irae

Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando judex est venturus.

Liber scriptus proferetur,
In quo foenum continetur
Judex ergo cum sedebit,
Quid-quid latet apparebit.

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Day of wrath, that day,
shall dissolve the world into embers,
as David prophesied with the Sybil.
How great the trembling will be,
when the Judge shall come.

A written book will come forth, in
which all will be contained
When therefore the judge is seated,
whatever lies concealed will be revealed.

The trumpet spreading its wondrous
sound
through the tombs of every land,
will summon all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgement.

What am I a poor wretch to say?
What protector shall I ask for?

3. Not In Vain

If I can stop one heart from breaking
I shall not live in vain:
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.
— Emily Dickinson

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.
4. Lacrimosa

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus.

O how fearful that day,
on which the guilty shall rise
from the embers to be judged
Spare them then, O God.

5. Rex Tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare, Jesu pie,
Quod sum causa tue viae:
Ne me perdas illa die.

King of tremendous majesty,
Who freely saves the saved,
save me, fount of pity.
Remember, merciful Jesus,
That I am the cause of your sojourn:
Do not cast me out on that day.
Protect me in my final hour.

Quaerens me, sedisti, lassus,
Redemisti cruces passus;

Seeking me, you sat down weary,
having suffered the cross, you
redeemed me,
May such great labor not be in vain.
Just judge of remission,
grant the gift of remission,
before the day of reckoning.

Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis.
Ante diem rationis.

I groan, like one who is guilty,
my face blushes with guilt.
Spare thy supplicant, O God.
You who absolved Mary Magdalene,
have also given hope to me.

Ingemisco, tamquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus,
Qui Mariam absolvisti,
Mihi quoque spem dedisti.

My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires,
Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter oves Iocum praesta,

When the cursed are confounded,
consigned to the fierce flames,
call me to be with the blessed.
I pray, suppliant and kneeling,
My heart contrite as if it were ashes,
protect me in the final hour.

Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis
Flammis cceribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis.
Gere curam mei finis.
6. Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

Merciful Lord Jesus,
grant them everlasting rest.

7. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis!

Holy, Holy, Holy
Lord God of Hosts,
heaven and earth are full of thy glory.
Hosanna in the highest!
Blessed in he who comes in the name
of the Lord.
Hosanna in the highest!

8. We Remember Them

In the rising of the sun,
in the blowing of the wind,
in the blueness of the skies,
in the rustling of the leaves.

In the beginning of the year,
And when it ends,
When we are weary and lost,
And in need of strength,
We remember them.

So long as we live, they too shall live.
We remember them.
Amen.
Dr. Jennifer Lapple is Adjunct Professor of Flute at George Mason University in Fairfax, Virginia, where she is also the director of the George Mason University Flute Choir, former director of the George Mason University Symphonic Band, and lecturer for several undergraduate courses in musicianship, performance, and pedagogy. In addition to her responsibilities at GMU, Dr. Lapple maintains a large private studio in the Northern Virginia area, is director of Flutopia Wind Ensemble, and the Judith Lapple Summer Woodwind Camp, a two-week intensive music festival with master classes, workshops, instrumental choirs, large ensembles, and chamber music.

Dr. Lapple maintains an active performance career as a flutist in addition to her teaching responsibilities. Performance experience includes AgAu Flute Quartet, VA; The Ecole de Musique de Differdange Flute Choir, Differdange, Luxembourg; Rome Festival Orchestra, Rome, Italy; Echtemach Festival Orchestra, Echtemach, Luxembourg; American Pops Orchestra at George Mason University, Fairfax, VA; The Pan American Symphony, Washington, D.C., and FUSE New Music Ensemble. Her solo appearances have included the Pan American Symphony Orchestra, Miami University Chamber Orchestra, and the Fairfax Symphony Orchestra. Dr. Lapple dedicates her work to the memory of her mother, Judith Lapple, her greatest inspiration.

Flutopia Wind Ensemble is in its 16th season, and continues to raise the bar, both musically and artistically with its outstanding members, numerous performance opportunities in venues across northern Virginia, and through workshops that are distinctly unique to Flutopia, such as the “Distinct Band Workshop” and “Flutopia Fest.” Flutopia is comprised of high school wind, brass, and percussion players from the Northern Virginia area. Members of Flutopia are active in their high school bands, community youth orchestras, and area competitions. Rehearsals are held on Sundays so that students can maintain their school and community obligations, as well as participate in the high level musical experience that is offered in Flutopia. Flutopia performs three concerts a year, including a “destination concert,” which has included concerts at the Strathmore Music Center, Maryland (2012) and Carnegie Hall, NYC (2011, 2015, 2017).

Additionally, Flutopia members are offered supplementary experiences including workshops, chamber performances, sectional, and master classes with renowned artists and teachers. Cumulatively, the mission of Flutopia is to promote musical excellence and dedication.
Catherine Sailer, Director of Choral Studies at the University of Denver, conducts the Lamont Chorale, Lamont Women's Chorus, and the Evans Choir. She is also the Associate Conductor of the Colorado Ballet Orchestra. She was named the winner of the Robert Shaw Fellowship in 2005, chosen by Chorus America and supported by Warner Brothers and the National Endowment for the Arts.

Ms. Sailer won first place at the American Choral Director's Association Conducting Competition. Catherine Sailer has collaborated as conductor or chorus master with singers William Warfield, Marilyn Home, and Josh Groban, and conductors Bramwell Tovey, Ed Spanjaard, Eric Whitacre, Victor Yampolsky, Marius Szmolij, Stephen Alltop, David Amram, Tan Dun, David Fanshawe, and Marin Alsop, and prepared choruses for performances with the Dallas Symphony Orchestra, New York Philharmonic, Colorado Symphony Orchestra, and Cheyenne Symphony Orchestra. Other conducting credits include the Atlanta Symphony Chorus and Orchestra, the Northeastern Pennsylvania Philharmonic, Santa Fe Symphony Orchestra, Beijing Symphony Orchestra, the National Opera of China, the Cabrillo Festival of Contemporary Music Orchestra, and Central City Opera. Ms. Sailer has been a conducting fellow with the Dale Warland Singers, the Kansas City Chorale, the Chicago Symphony Chorus, the Carnegie Hall Workshop Chorus, and the Orchestra of St. Luke's.

Catherine Sailer received her Doctor of Music with honors in conducting from Northwestern University and the Bachelor and Master of Music degrees in piano performance and conducting from the University of Denver. Further studies were with Helmuth Rilling at the Oregon Bach Festival and Leonard Slatkin at the National Conducting Institute with the National Symphony Orchestra. Prior appointments have been as Music Director of The Musica Sacra Chamber Orchestra, and Associate Conductor of the Cheyenne Symphony Orchestra and the Denver Young Artists Orchestra.

She is an active guest and festival conductor for choir and orchestra and her collegiate ensembles have appeared at Colorado Music Educator's Association and Southwest divisional conferences of the American Choral Director's Association. She is currently the state chair for Collegiate Repertoire and Standards for ACDA, and was selected by ACDA to represent the Southwest division on the International Choral Exchange Program to Shanghai, China. This is Ms. Sailer's second appearance on the DCINY Concert Series.
ANGELA MANNINO, Soprano

Soprano Angela Mannino has performed a wide variety of repertoire from opera, concerts, and recitals to musical theater and cabaret. At the Metropolitan Opera, she recently sang two performances of Elvira in *L’Italiana in Algeri* conducted by Maestro James Levine. Currently in her fourth season there, she has been involved in numerous productions and sang the 15 Year Old Girl in *Lulu*.

Ms. Mannino is an alumna of Lyric Opera of Chicago’s Ryan Opera Center. Among her many performances in Chicago last season she stepped in for a performance of Valencienne in *The Merry Widow* alongside soprano Renée Fleming and baritone Thomas Hampson. She has performed with numerous companies around the country, including New Orleans Opera, Opera Santa Barbara, Mobile Opera, Cincinnati Chamber Orchestra, Bar Harbor Music Festival, Madison Opera, Dallas Opera, Wolf Trap Opera, Kentucky Opera, Santa Fe Opera, Central City Opera, and Opera Grand Rapids.

In concert Ms. Mannino has performed Mahler’s Symphony No. 4 with the Louisiana Philharmonic Orchestra and the Montgomery Symphony Orchestra. She’s also sung with the Northwest Indiana Symphony, Missoula Symphony, and New Philharmonic Orchestra.

KIRSTEN ALLEGRI, Mezzo-Soprano

Hailed by *The New York Times* as a “highlight” in performance, Kirsten Allegri, mezzo-soprano, brings engaging vocalism, dynamic stage presence, and sincere musical interpretation to the concert stage. With an expressive voice and compelling acting ability, her repertoire encompasses Bellini, Bizet, Britten, Handel, Mozart, Massenet, and Strauss. Critical acclaim from National Public Radio declares, “If Allegri keeps this up, it won’t be long before she garners a reputation as the first great mezzo of the 21st century!”

Premier concert performances with DCINY include Carnegie Hall solo engagements in the Ellingboe Requiem, Haydn *Missa In Angustiis*, world premiere of James Eakin’s *Flowers Over the
Graves of War, as well as the Mozart Requiem at Avery Fisher Hall Lincoln Center, as well as Rossini’s Stabat Mater with the Amor Artis Orchestra. Her Carnegie Hall Weill Recital Hall debut on the DCINY Concert Series was performed with “sincerity and elegance” as proclaimed by New York Concert Review. Aspen Music Festival highlights include Fauré’s La Bonne Chanson with piano quintet, as well as the title role of Cendrillon, singing "splendidly," according to The Aspen Times. Prior to receiving a Masters in music from the Manhattan School of Music, Ms. Allegri lived in Paris, France, studying the French language and repertoire. A native of Gresham, Oregon, she also holds degrees in political science and music from Santa Clara University. Ms. Allegri resides in New York. Please visit www.kirstenallegri.com.

**JEREMY LITTLE, Tenor**

Described as a “first-rate tenor” with “a clarion lyric” voice (*The New York Times*), tenor Jeremy Little has performed throughout the United States with such companies as The Metropolitan Opera, New York City Opera, Opera Theater of St. Louis, Des Moines Metro Opera, Florentine Opera, Anchor-
STEVEN TAYLOR, Bass

Known for his beautiful, expressive singing and dramatic interpretations, Steven Taylor’s versatile professional singing career ranges from opera and oratorio, to musical theatre, gospel and jazz. He has appeared with major symphonies throughout the West, including the Fresno Philharmonic, San Antonio Symphony, Cheyenne Symphony, the Colorado Symphony, and the Denver Brass to name a few; and has performed onstage with Boulder’s Dinner Theatre, Central City Opera, Opera Theatre of the Rockies, Crested Butte Theatre, Aspen Theatre, and 15 seasons with Opera Colorado.

Recent engagements include Vaughan Williams’ *Dona Nobis Pacem* with Stratus Chamber Orchestra, the Verdi Requiem with the Jefferson Symphony, the Mozart Requiem with the Pro Musica Colorado Chamber Orchestra, Mendelssohn’s *Elijah* with Littleton United Methodist Church Fine Arts Series, the Brahms Requiem with the Jefferson Symphony, Beethoven’s Symphony No. 9 with the Arapahoe Philharmonic, and Handel’s *Messiah* with Musica Sacra.

As a member of the internationally acclaimed Gospel Quartet, LEGACY (with eight CDs to their credit), Mr. Taylor has performed concert tours in Australia, Canada, Cuba, and South Korea. Significant performances have included Britten’s *War Requiem* with Rhodes College in Memphis, Tennessee. Mr. Taylor made his Carnegie Hall debut in April of 2015, singing the baritone soloist in both Mozart’s “Coronation Mass” and Vaughan Williams’ *Dona Nobis Pacem* in a concert titled, “Grant Us Peace” presented by DCINY (Distinguished Concerts International New York).
JAMES M. MEADERS, *DCINY Associate Artistic Director and Conductor*

Dr. James M. Meaders, DCINY Associate Artistic Director and Conductor, moved to New York in July 2014 to accept a position with Distinguished Concerts International New York (DCINY) after 16 years on faculty at Mississippi College. As Professor and Director of Choral Activities in the Department of Music, Dr. Meaders’ choirs performed multiple invitational performances for conventions of the American Choral Directors Association at the state, divisional, and national level. He led the Mississippi College Singers on four international tours and concerts in such venerable venues as Washington National Cathedral, St. Peter’s, Vienna, Canterbury Cathedral, Lincoln Center, and Carnegie Hall. He has also presented multiple sessions on varied choral topics to state and divisional ACDA conventions. In February 2015 Meaders, along with Dr. Alicia Walker from the University of South Carolina, presented a session on the integration of service learning and music education for national ACDA in Salt Lake City, Utah.

Dr. Meaders appeared as a guest conductor with DCINY on many occasions, including with the Distinguished Concerts Orchestra and Distinguished Concerts Singers International in the 2014 New York premiere of *Requiem for the Living* by Dan Forrest. Recent conducting engagements include a reprise of *Requiem for the Living* in January 2016 and Ola Gjeilo’s *Sunrise Mass* in March 2016, both in Carnegie Hall. Dr. Meaders is honored to be conducting the New York City premiere of Kim Arnesen’s *Requiem* in January 2017 at Carnegie Hall.

Dr. Meaders has taught undergraduate and graduate conducting, applied voice, and chaired a university department of music. He was a practicing church musician for more than 25 years before moving to New York and has conducted community choirs, numerous honor choirs, and many festivals. Dr. Meaders, in partnership with several U.S. choral colleagues, created The International Partnership for Choral Music Education, an annual service learning-based symposium in Johannesburg, South Africa, that is dedicated to promoting the development of the choral arts of South Africa. He is past-president of Mississippi ACDA and has served as College and University R&S Chair for Southern Division ACDA.
VIOLA DACUS, Mezzo-Soprano

Viola Dacus, mezzo-soprano, has appeared throughout the Southeast, as well as Israel, Jordan, and Greece, as a recitalist and as a soloist in opera, oratorio, and concert venues. She has performed with such organizations as Baton Rouge Opera, Ohio Light Opera, Mississippi Opera, and the Louisiana Philharmonic. In 2005, she performed at Carnegie Hall in a performance of Verdi’s Requiem.

She has sung frequently with the Mississippi Symphony Orchestra including performances of Mahler’s Ruckert Lieder, Britten’s Phaedra, and Reflections in the Mirror of Childhood, a song cycle composed for her by the highly awarded Mississippi composer, James Sclater. She is currently on the voice faculty of Mississippi College.

DISTINGUISHED CONCERTS ORCHESTRA

Founded in 2008 by esteemed choral and orchestral conductor Dr. Jonathan Griffith, Distinguished Concerts Orchestra (DCO) is the resident orchestra for Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. The DCO is comprised of the top NYC-area orchestral musicians, including graduates of Julliard, The Manhattan School of Music, The New England Conservatory, and Boston Conservatory. Many DCO players who have left New York have gone on to permanent posts in orchestras such as the Boston Symphony, Los Angeles Philharmonic, and the London Philharmonic.

Under the direction of Dr. Griffith and DCINY’s roster of renowned guest conductors, the DCO has been lauded by conductors and reviewers alike for its fresh interpretations, musical subtlety, and virtuosic ensemble playing in performances of choral/orchestral masterworks, as well as adventurous new compositions. Dr. Griffith and the DCO have been awarded the prestigious American Prize in the professional orchestra category in both 2014 and 2015, and are semi-finalists in 2016. Distinguished Concerts Orchestra is driven by passion, innovative vision, a total belief in its artists, and an unwavering commitment to bringing forth an unforgettable musical experience for performer and audience alike.
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Distinguished Concerts Singers International (DCSI) forms the backbone of Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. DCSI is comprised of singers and chorus members from professional, semi-professional, and dedicated amateur ensembles, who have been invited by DCINY to appear on their concert series following a rigorous audition process with DCINY’s Artistic Team. DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire, and has drawn members from around the world, with 43 countries and 6 continents represented to date.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

A Cappellissimo (Norway), Grete Daling, Director
Bothell High School Choir (WA), Sheryl Erickson, Director
Chamber Singers of Southeast Iowa (IA), Elaine Reding, Director
Church by the Sea Chancel Choir (FL), Harold Dioquino, Director
*Colorado Christian University Choir (CO), Steven T. Taylor, Director
Concert Choir Lumine Choral Images (CO), Kirsten A. Carpenter, Director
Coro Filarmonico di Brescia (Italy), Massimo Mazza, Director
Eaton High School Troubadours (CO), Christina Contreras, Director
Maynooth & St Muredach’s Schola (Ireland), Thérèse Gaughan, Choral Coordinator
*New York Chamber Choir (NY), Alistair Hamilton, Director
Pascagoula High School Bravura and Amabile (MS), Nancy Leigh Strum, Director
Plainfield High School (CT), Brian Stevenson, Director
Resurrection Christian School (CO), Stephanie Herrera, Director
Rheinland Pfalz International Choir (Germany), Justin Lewis, Director
*Savannah Country Day School Chorus (GA), Michael R. Ray, Director
*St. Francis of Assisi Roman Catholic Church Choir, Castle Rock (CO), Donald J Billings, Director
The Festival Singers of Atlanta (GA), Keith H. Walker, Director
The Highland Park Community Chorus (NJ), Benjamin T. Berman, Director
The Opus Chorale of West Virginia (WV), David F. Donathan, Director
The Rockridge Chorale, Oakland (CA), Devi Lazar-Jameson, 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.

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Diane Althoff  Hans Walter Beil  Bergamaschi  Kendra Brand
Lorene Andersen  Lothar Otto Bendel  Donald Billings  Pierce Brannen
Madelyn Anderson  Alexander Markus  Hannah Boarman  Alex Brito-Amador
Margarida Anderson  Benra  Terje Bongard  Ingrid Brouwer

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Dakota Newth
Rose Newton
Andrew Nguy
Eileen O’Donnell
Raymond O’Donnell
Svend Ostmo
Niamh Owens
Ruth Palmer
Lauren Pankratz
Elena Panzitta
Sydney Papera
Donjun Park
Kaitlyn Parker
Jasmine Pearce
Luisa Pedretti
Matt Peek
Sherry Pernice
Emily Perry
Theresa Petner
Ingunn F. Pettersen
Helmut Pflanz
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Luke Pickett
Mimi Pink
Lawrence Plourd
Andrea Polo
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Austin Rechcygl
Arceli Redilla
Elaine Reding
Benjamin Rhodes
Payton Richter
Alhan Rodriguez
Randi Roesbak
Emily Roher
Trine Ronning
Oyvind Ronningstad
Ted Rose
Patricia Rossiter
Hannah Rost
Anais Rostad
Silje V. Rostad
Cecilia Roweder
Katie Sadler-
Stephenson
Alexis Sangillo
Gavrielle Santovena
Skye Savage
Mauro Savoldi
Maria Scheffel
Felicia Schneiderreit
Carol Schoch
Bernd Schoel
Clifton Schor
Cathy Schulze
Kate Schwarz
Hans-Werner
Seeberger
Heidi Seibold
Jessica Sentman
Kaley Shimogawa
Heesoo Shin
Katie Sims
Raffaela Sirani
Jake Skarin
Bodil Skrindo
Kourtney Slowik
Chelsea Smith
Alan Smithee
Gabriela Solomon
Courtney Solsten
Adele Songini
David Speechley
Meagan Stackpold
Richard Staniland
Johanna Steele
Brian Stevenson
Sydney Stewart
Titus Stimpson
Bryce Streett
James Strength
Angelika Gabriele
Stritzke
Pety Stuermann
Daisy Su
Cj Suprenant
Yoko Tashiro
Kate Templeton
Blake Thacher
Pete Thangavvekool
Christiane
Thompson
Jennifer Tiel
Caleb Tiffan
Anne Marie Tighe
Thalia Timoteo
Skye Tobias
Suzanne Todd
Nix Tori
Marisa Tornello
Emily Tran
Maggie Tucker
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Silke van Dyken
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Ashlie Weitzmon
Elizabeth Eagan
Whalen
Ethan White
Jay White
Richard Alan White
Robert Wiegert
Cori Wilcox
Noah Williams
Corey Willits
Nance Wilson
Iris Wilzer
Amanda Winchester
Gwyn Wolfe
Roger Wolfe
Jordan Young
Maria Zani
Sushen Zhuang
Jessica Zirker
FLUTOPIA WIND ENSEMBLE

Flute 1
Audrey Kim
Allison Lane
Leaya Ma
Kathryn Nei

Flute 2
Charlotte Cai
Anne Kickert
Lara Kulkarni
Martha Molinaro
Ashley Tillman
Grant Wang
Jackie Yang
Andrea Zhang

Clarinet 1
Aaron Chai
Asher Levy-Myers
Kristen Spiridon

Clarinet 2
Leigh El-Hindi
Cassidy McKee
Saanvi Reddy

Clarinet 3
Olivia Skye Austin
Megan Byrne
Ankit Gupta
Nirav Jannupreddy
Andrew Meighan

Saxophone 1
Joseph Kwartin

Saxophone 2
Nishanth Anand
Graham Harper

Baritone Saxophone
Melissa Williams

Bass Clarinet
Justin Choi
Zack Thomas

Trumpet
Aislin Carpenter
Andrew O'Grady
Geethan Ramesh

French Horn
Michael Wharff
Rebecca Whitten

Trombone
Mike Ottaviano

Euphonium
Sean Tillman
Chris Truiano

Tuba
Isabella Tice
Ed Vinson

Percussion
Rachel Hall
Gopika Ramesh
Anna Thamasett

Oboe
Diane Lesser, principal
Nicole Decker
Lili Mathews
Ria Singh

Bassoon
Blair Shepperd

Clarinet 1
Aaron Chai
Asher Levy-Myers
Kristen Spiridon

The Performing Arts Partners list includes names supplied by directors as of December 8, 2016. Any questions regarding missing names or misspelled names should be addressed to the individual directors.

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

Found 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
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Andrea Niederman, Associate Director of Marketing, Box Office & Promotions
Katherine Shen, Box Office & Marketing Assistant
DeAnna Choi, Office Operations Manager, Accounting & Billing
Marisa Tornello, Concert Operations Associate
Thomas Reinman, Concert Operations
Gary Crowley, Graphic Design & Website

For PR and media inquiries, please contact Andrew Ousley of Unison Media at Press@DCINY.org or (212) 707-8566 Ext. 316.
DCINY 2017 Concert Series
Please join us for one of our upcoming events:

Sunday Afternoon, February 19, 2017, at 1:00
Stern Auditorium/Perelman Stage, Carnegie Hall
The Glory of Freedom: A Concert to Honor Our Veterans
The Music of Marquez, Mahler & Wagner
James Mick, Director
The Rochester Philharmonic Youth Orchestra (NY)
Francis Poulenc: Gloria
Erin Freeman, DCINY Debut Conductor
Randall Thompson: The Testament of Freedom
Lee Nelson, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Evening, February 19, 2017, at 8:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Mercer University at Carnegie Hall
John Rutter: Requiem
Stanley L. Roberts, Guest Conductor
Mercer Singers (GA), and Distinguished Concerts Singers International, McDuffie String Ensemble

Tuesday Evening, February 21, 2017 at 8:00
Weill Recital Hall at Carnegie Hall
The Music of Dinos Constantineides
Dinos Constantineides, Composer

Friday Evening, February 24, 2017 at 8:00
Weill Recital Hall at Carnegie Hall
Keys to Romance
Christina Kobb, Pianist

Sunday Afternoon, March 12, 2017 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Windsongs
Destry Balch, Director
Kingwood High School Band (TX)
Justin W. Love, Director
Olathe North High School Bands (KS)

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

Distinguished Concerts International New York
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