Sunday Evening, February 19, 2017, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

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presents

Mercer University at Carnegie Hall

MERCER SINGERS
STANLEY L. ROBERTS, Conductor
CAROL S. GOFF, Accompanist

KENYAN FOLK SONG
arr. Shawn L. Kirchner
Wana Baraka

ERIC WHITACRE
Lux Aurumque

BRENT PIERCE
Hosanna in excelsis

WILLIAM HENRY HARRIS
Faire Is the Heaven

DAN FORREST
Lead, Kindly Light
arr. Moses Hogan
The Battle of Jericho

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
MCDUFFIE CENTER STRING ENSEMBLE
AMY SCHWARTZ MORETTI, Director and Violin

EDWARD ELGAR  Serenade for String Orchestra, Op. 20
   I. Allegro piacevole
   II. Larghetto
   III. Allegretto

FELIX MENDELSSOHN  String Octet in E-flat Major, Op. 20
   IV. Presto

Pause

MERCER SINGERS, ALUMNI, AND FRIENDS
MCDUFFIE CENTER STRING ENSEMBLE AND FRIENDS
STANLEY L. ROBERTS, Conductor
OLIVIA McMILLAN, Soprano

JOHN RUTTER  Requiem
   1. Requiem aeternam
   2. Out of the deep
   3. Pie Jesu
   4. Sanctus
   5. Agnus Dei
   6. The Lord is my shepherd
   7. Lux aeterna

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
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Kenyans Folk Song  *Wana Baraka*

arr. Shawn L. Kirchner

(approx. 3 minutes)

Composer and songwriter Shawn Kirchner is active in the musical circles of Los Angeles where, most notably, he served as Composer in Residence of the Los Angeles Master Chorale. Long active as a church musician, Kirchner is currently pianist/organist/composer in residence at the La Verne Church of the Brethren in La Verne, CA. He has served as music coordinator for several National Youth Conferences as well as provided leadership for many other Church of the Brethren national and regional events. His setting of the popular religious Kenyan folk song, *Wana Baraka*, is performed worldwide.

**Eric Whitacre  Lux Aurumque**

(approx. 4 minutes)

Eric Whitacre has emerged as one of the most celebrated composers for choir, wind ensemble and orchestra. A Grammy winner, his appeal is global—his music performed by the amateur and professional musicians alike. A band student in high school, Whitacre broadened his musical interests in college and subsequently studied composition as a master’s student with John Corigliano and David Diamond at the Juilliard School. He was recently appointed as Artist in Residence with the Los Angeles Master Chorale. On the writing and performance of his *Lux Aurumque*, Whitacre stated “after deciding upon the poem by Edward Esch, where I was immediately struck by its genuine and elegant simplicity, I had it translated into the Latin by the American poet Charles Anthony Silvestri. A simple approach is essential to the success, and if the tight harmonies are carefully tuned and balanced they will shimmer and glow.”

**Brent Pierce  Hosanna in excelsis**

(approx. 2 minutes)

California composer Brent Pierce is a versatile and prolific composer of music for choral and instrumental ensembles. The former choral conductor and professor of theory and composition has produced over 300 works, including commercial pieces written for Disney and Warner Bros. His compositional choral style ranges from traditional to contemporary to vocal jazz. An accomplished trumpeter and expert in the field of jazz, he has performed with Sammy Davis Jr., Mel Torme, Tex Beneke, Claude Gordon and others. His most popular choral work, *Hosanna in excelsis*, demonstrates his penchant for jazz harmony and rhythmic intensity.
Faire Is the Heaven is perhaps the most-loved choral work of the English organist, composer, and teacher William Henry Harris. The text of the enduring setting is taken from an extended poem by Edmund Spenser, A Hymne of Heavenly Beautie. Written for double choir, the musical writing is sublime and manages to be colorful, calm, deeply reflective, reverent and wonderfully exciting all at once. With great craft, Harris uses frequent yet subtle changes (from major to minor and back) and skillful modulations that firmly establish each new tonality—all with careful attention to the joyous and profound intent of the text. Harris’s distinguished musical career spanned nearly three decades, culminating in his position as Organist and Master of the Choristers of St. George’s Chapel, Windsor.

DAN FORREST  Lead, Kindly Light
(approx. 8 minutes)

The compelling and thought provoking Lead, Kindly Light is a hymn text with a rich history. It was the last hymn to be sung on the Titanic at the final vespers service the afternoon prior to the historic disaster. The text was read to Queen Victoria as she lay dying. The largest mining disaster in the Durham coalfields in England occurred in 1909, when 168 men and boys lost their lives after two underground explosions. However, not all perished. Finding a pocket of clean air, a group sat in almost total darkness. One of the miners began humming the tune associated with the popular hymn. In no time at all, the miners joined in singing “Lead, kindly light, amidst the encircling gloom, lead thou me on. The night is dark, and I am far away from home.” Betsie ten Boom, sister of Corrie ten Boom, sang this text with other women as the S.S. Guards led them to the concentration camp in Ravensbruck during the Holocaust.

Masterfully setting these poignant verses, Dan Forrest brings new illumination to the historically significant text. Forrest has established himself both nationally and internationally as a major composer of choral music widely enjoyed in both the concert hall and the local church. His Requiem for the Living, premiered in 2013, has become his most performed work with hundreds of performances in the US, Canada, South America, Europe, Africa, Asia, and multiple performances here in Carnegie Hall.

arr. Moses Hogan  The Battle of Jericho
(approx. 2 minutes)

Pianist, conductor and arranger Moses Hogan found his musical voice in the blues and jazz roots of his native New Orleans. His choir (the Moses Hogan Chorale) burst onto the national music scene in the mid 1990s. By infusing a more complex rhythmic and harmonic structure to the traditional African-American spiritual, Hogan created a new genre of concert repertoire that has been sung by choirs around the world. In his much-too-short lifetime, Hogan created a significant new voice for the beloved genre. His arrangements sparked a renaissance of the concert spiritual that was of the same magni-
EDWARD ELGAR Serenade for String Orchestra, Op. 20
(approx. 13 minutes)

Edward Elgar (1857–1934) wrote his three-movement Serenade for Strings, op. 20 in 1892. With the Worcester Ladies’ Orchestral Class performing, Elgar conducted the first performance in the same year. Dedicated to the philosopher W. H. Whinfield, the work is accessible and appealing. Evidence suggests the possibility that Elgar drafted sketches for the Serenade in 1888 in a work entitled Three Pieces for Strings. With a keen understanding of string tones and textures, Elgar creates an appealing timbre in this work. Elgar also frequently incorporates contrapuntal patterns such as sequencing—the immediate repetition of a musical motives in a fixed intervallic pattern—often with unexpected harmonic turns. Such harmonic surprises occur in the large-scale structure of the work as well, including the shift from E Minor in the opening movement to G Major (and finally E Major) in the finale. In the third movement, Elgar periodically recalls motives from earlier passages, leading many scholars to describe his orchestration in the Serenade for Strings as not only cyclic but also nostalgically retrospective. Elgar’s Serenade for Strings is thus itself a compositional echo of Mendelssohn’s recursive narrative.

FELIX MENDELSSOHN String Octet in E-flat Major, Op. 20
(approx. 6 minutes)

A landmark composition and Felix Mendelssohn’s first masterpiece, the String Octet in E-flat Major, op. 20 (1825) features a double string quartet. Composers before Mendelssohn (1809–47) wrote for large mixed chamber ensembles including strings and winds, notably a septet (1799) by Ludwig van Beethoven (1770–1827) and an octet (1824) by Franz Schubert (1797–1828). Louis Spohr (1784–1859) is the first known composer before Mendelssohn to have experimented with the texture of a double string quartet.

Dedicated to Mendelssohn’s friend Eduard Rietz (1802–32), a German violinist and composer, the Octet strikes a balance between intimate chamber references and large-scale symphonic gestures. Mendelssohn himself wrote in the score that the Octet “must be played by all instruments in symphonic orchestral style.” He further noted that the players could feel free to exaggerate indicated volumes in the score, giving them permission to emphasize such markings “more strongly . . . than usual.” Orchestras in 1825 probably had about seven to eight times the number of players in an octet, so the numbers help to account for Mendelssohn’s written permission slip for the performers.

Among many stunning features of the Octet, such as the drama of the opening, the interchangeability of melodic material in the slow movement, the brilliant flights of fancy in the Scherzo, and the lively motivic imitations in the
John Rutter's Requiem is without doubt one of the most popular choral works written in the last three decades. The idea to compose a Requiem came to Rutter (b. 1945) in the Bibliothèque Nationale in Paris in November 1983, when he was editing a new edition of the Fauré Requiem. Rutter’s Requiem bears many similarities to Fauré’s which was written in 1887. Rutter discusses his motivations for writing his Requiem in a similar fashion. Rutter states, “I think the seed was sown for writing a Requiem of my own as I sat in the Bibliothèque and handled Fauré’s manuscript. His was the first Requiem in the 19th century to be primarily a liturgical one, rather than a concert work, and to be written on a small scale, with a very partial, deliberate selection of texts. It represents Fauré’s own reflections on life and death and the idea of comfort, consolation, and solace. Fauré’s Requiem is very simple, deliberately simple, and that is what makes it so moving. When I was planning my own Requiem, I thought I could learn from the simplicity of his work and from its liturgical nature, and intimate scale. Each person has his or her own responses and feelings about death, and a Requiem should be as accessible as those feelings.”

The text for Rutter’s setting is a counterpoint of Latin and English texts taken from the Latin of the Requiem Mass (Missa pro defunctis), the 1611 Bible and the 1662 Book of Common Prayer, respectively. The inspiration for blending the two languages arose from Rutter’s experience singing Benjamin Britten’s War Requiem, in January 1963, as a member of the Highgate School Boys’ Choir. The War Requiem, written for the restoration of Coventry Cathedral after World War II, juxtaposes the Latin liturgical text with the war poetry of Wilfred Owen. The seven sections of Rutter’s Requiem form an arch-like meditation of the themes of life and death: the first and last movements are prayers on behalf of all humanity, movements 2 and 6 are psalms, movements 3 and 5 are personal prayers to Christ, and the central Sanctus is an affirmation of divine glory.
Texts and Translations

**Wana Baraka** – Kenyan Folk Song
arr. Shawn L. Kirchner
Translation by Shawn Kirchner

*They have blessings, those who pray;*
*Jesus himself said so. Alleluia!*
*They have peace.*
*They have joy.*
*They have well-being.*

**Lux Aurumque**
ERIC WHITACRE
Text: Edward Esch; translated into Latin by Charles Anthony Silvestri

*Light,*
*Warm and heavy*
*As pure gold,*
*And the angels sing softly*
*To the newborn babe.*

**Hosanna in excelsis**
BRENT PIERCE

**Hosanna in the highest!**

**Faire Is the Heaven**
WILLIAM HENRY HARRIS
Text: Edmund Spenser

Faire is the heaven, where happy soules have place
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the Divine Eternall Majestie;
Yet farre more faire be those bright Cherubins,
Which all with golden wings are overdight,
And those eternall burning Seraphins,
Which from their faces dart out fiery light;
Yet fairer than they both, and much more bright,
Be th’ Angels and Archangels, which attend
On God’s owne Person, without rest or end.
These then in faire each other farre excelling,
As to the Highest they approach more neare,
Yet is that Highest faire beyond all telling,
Fairer than all the rest which there appear,
Though all their beauties joynd together were;
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?
*Lead, Kindly Light*

DAN FORREST
Published originally in 1833 as a poem titled, “The Pillar of Cloud”

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.

Text: John H. Newman (1801-90)

Meanwhile along the narrow rugged path,
Thyself hast trod,
Lead me home in Childlike faith
Home to my God, lead me home.
To rest for ever after earthly strife
In the calm light of everlasting life.

Text: Edward H. Bickersteth, Jr. (1825-1906)

*The Battle of Jericho*

arr. Moses Hogan

Joshua fit the battle of Jericho and the walls come tumblin’ down.

Talk about your kings of Gideon, talk about your men of Saul
But none like good old Joshua at the Battle of Jericho.

That morning, Joshua fit the battle of Jericho
And the walls come tumblin’ down.

Right up to the walls of Jericho, he marched with spear in hand.
“Go blow that ram-horn Joshua cried, ‘cause the battle am in my hand.

(God Almighty) Then the lamb, ram, sheep horns begin to blow and the trumpet begins to sound
Joshua commanded the children to shout and the walls come a tumblin’ down.
Requiem
JOHN RUTTER

1. Requiem aeternam
Requiem aeternam dona
eis Domine:
et lux perpetua luceat
eis.
Te decet hymnus, Deus in Sion: et
tibi reddetur votum in
Jerusalem.
Exaudi orationem meam, ad te omnis
caro veniet.
Kyrie eleison. Christe eleison.
Kyrie eleison.

Grant them rest eternal, Lord our God,
we preay to thee:
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.
Lord, have mercy. Christ, have mercy.
Lord, have mercy.

(from Missa pro defunctis)

2. Out of the deep
Out of the deep have I called unto thee, O Lord: Lord, hear my voice. O let thine ears
consider well the voice of my complaint. If thou, Lord, wilt be extreme to mark what
is done amiss: O Lord, who may abide it? For there is mercy with thee, therefore shalt
thou be feared. I look for the Lord, my soul doth wait for him, and in his word is my
trust. My soul fleeth unto the Lord: before the morning watch, I say, before the
morning watch. O Israel, trust in the Lord, for with the Lord there is mercy and with
him is plenteous redemption. And he shall redeem Israel from all his sins.

(Psalm 130)

3. Pie Jesu
Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine, dona eis sempiternam
requiem.

Blessed Jesus, Lord and God, grant them
rest.
Blessed Jesus, Lord and God, grant them
thine eternal rest.

(from ‘Dies Irae’—Missa pro defunctis)

4. 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 is he
who comes in the name of the Lord.
Hosanna in the highest.

(from Missa pro defunctis)

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

Lamb of God that taketh away the sins
of the world, grant them rest.

Man that is born of a woman hath but a short time to live, and is full of misery.
He cometh up and is cut down like a flower; he fleeth as it were a shadow.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
In the midst of life we are in death: of whom may we seek for succour?

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

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die.

(Latin text from Missa pro defunctis; English text from the Burial Service, 1662 Book of Common Prayer)

6. The Lord is my shepherd
The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me. Thou shalt prepare a table for me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving-kindness and mercy shall follow me all the days of my life: and I shall dwell in the house of the Lord forever. (Psalm 23)

7. Lux aeterna
I heard a voice from heaven saying unto me, blessed are the dead who die in the Lord, for they rest from their labours; even so saith the Spirit.


May light eternal shine upon them, O Lord, in the company of thy saints forever and ever;  
For thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.  

(English text from the Burial Service, alt. Latin text, Missa pro defunctis)
Stanley L. Roberts, conductor, is in his twenty-second year of teaching in the Townsend School of Music of Mercer University, where he is the Arthur Loundes Rich Professor of Choral Conducting. In this position, Dr. Roberts conducts three choirs and teaches undergraduate and graduate courses in conducting. Choirs under his direction have sung on numerous programs for GMEA, Southern Division ACDA, and the Southern Division of NAfME. A passionate educator, Dr. Roberts has been chosen as Mercer University’s Outstanding Faculty Member of the Year, SGA Professor of the Year, the Townsend School of Music Professor of the Year and has lead the Mercer Singers in six highly successful international tours. In high demand as a clinician he has conducted All-State Choirs, Honor Choirs, and Festival Choruses throughout the United States, in England and in Europe, and leads workshops in universities, colleges, churches, and schools.

A church musician and minister for over 35 years, Stanley L. Roberts is an editor of the hymnal Celebrating Grace (2010) and currently serves as Minister of Music at the First Baptist Church of Christ in Macon—a position he has held for 24 years. A native of Alapaha, Georgia, Dr. Roberts is a proud 1984 alumnus of Mercer University. He is married to teacher/soprano and fellow Mercerian Marie Jarriel Roberts. They are the parents of two young adult sons.

The Mercer Singers, an ensemble of 48 voices, is the primary touring choral ensemble of Mercer University. The choir includes undergraduate & graduate students and performs a wide range of choral music spanning from the Renaissance to works written by composers of our time. The Mercer Singers have sung on programs for the GMEA, the Southern Division of MENC, and the Southern Division of American Choral Directors Association. The Mercer Singers tour extensively and have performed throughout the United States and Europe. The choir is widely acclaimed for its spirited performances, breadth of repertoire, and dedication to singing repertoire of the a cappella idiom.
Violinist Amy Schwartz Moretti has a musical career of broad versatility that spans nearly two decades. Recent projects include the international premiere of GRAMMY® winner Matt Catin-gub’s concerto “Three Shades of Blue” in Kobe, Japan, the recording of Schu-bert and Sibelius quartets in England, and performances of the complete cycle of Beethoven String Quartets in Seoul, Korea, as a member of the Ehnes Quartet. Her Prokofiev and Bartók duos with James Ehnes were included in Juno Award recordings in 2014 and 2015. Director of the McDuffie Center for Strings since its inception, Ms. Moretti has developed the Fabian Concert Series on the Mercer University campus and holds the Caroline Paul King Chair in Strings. Former Concertmaster of the Oregon Symphony and Florida Orchestra, she has served as guest concertmaster for the symphony orchestras of Pittsburgh and Atlanta; the New York Pops and Hawaii Pops; and the festival orchestras of Brevard, Colorado and Grand Teton. Her dedication to collaboration and performance complements her directorship and inspires her teaching and coaching of the Center’s gifted young musicians. Through the generous efforts of the Stradivari Society of Chicago, she plays the 1744 G.B. Guadagnini violin known as the “Canadian,” and gratefully acknowledges its extended loan.

The McDuffie Center String Ensemble, comprised of Townsend School of Music majors from Mercer University, features the 24 full-scholarship students of the Robert McDuffie Center for Strings. These musicians, hailing from 11 states and 4 countries, learn from and often perform side-by-side with their faculty mentors who play with some of the country’s top orchestras and world-class ensembles. Distinguished faculty serving as principals for today’s concert are: Amy Schwartz Moretti, violin; Annie Fullard, violin; Rebecca Albers, viola; Julie Albers, cello; Daniel Tosky, bass. The MCS ensemble is the core of the Mercer University Orchestra led by Ward Stare, Music Director of the Rochester Philharmonic Orchestra, and performs regularly in Macon, GA. They have traveled extensively, performing at The Phillips Collection in Washington, D.C.; Le Poisson Rouge in New York City; for Georgia Governor Nathan Deal’s inauguration in 2011; and on the Charlotte (NC) Chamber Music Society and Brevard (NC) Music Festival concert series. They were featured in Georgia Public Broadcasting's 2012 “A Grand Mercer Christmas.” In September 2016, the ensemble recorded R.E.M. founding member Mike Mills’ Concerto for Rock Band, Violin and String Orchestra with Mills and Robert McDuffie, and Philip Glass’ Symphony No. 3. After intermission, winds and brass from NYC will join the string ensemble to perform John Rutter’s Requiem with the Mercer Singers and Dr. Stanley L. Roberts, Director.
Carol S. Goff, collaborative artist, is Associate Professor, Chair of Keyboard Studies and Coordinator of the Collaborative Piano program in the Townsend School of Music, where she holds the Helen Wall Rich Endowed Professorship in Keyboard Performance. She holds a Doctor of Musical Arts degree in Piano Performance and Accompanying from the University of Illinois at Urbana-Champaign, graduating in 2000, where she was a student of renowned pianist and accompanist John Wustman. She actively coaches and concertizes with fellow artists, preparing her students by example. She has been a strong influence in the creation of the graduate Collaborative Piano program which continues to grow and prepare students for Doctoral studies as well as the professional world. She was chosen as a performing Fellow for SongFest 2008, where she performed in the premier of John Musto’s Book of Uncommon Prayer and in the Bach Cantata Institute under the direction of John Harbison.

OLIVIA McMILLAN, Soprano

Olivia McMillan is a proud recipient of a Kovner Fellowship at The Juilliard School where she is currently in her second year studying vocal performance with Edith Bers. She is from Centerville, Georgia where she attended Northside High School. Olivia began singing publicly at age nine with The Mercer University Children’s Choir in Macon, GA. She began her classical vocal training at the age of fourteen with Marie Jarriel Roberts at Mercer University. Olivia was honored to win the title of Miss America’s Outstanding Teen 2015 in August 2014. As Miss America’s Outstanding Teen Olivia traveled the country, performing and speaking to audiences about her personal platform, The National Sibling Support Project, which is a national organization supporting the lifelong needs of brothers and sisters of people with special needs. She also served as the National Teen Goodwill Ambassador for the Children’s Miracle Network Hospitals. She had the honor of being a featured solo performer at such events as the Philadelphia Thanksgiving Day Parade, The National Cherry Blossom Festival Parade, and The U.S. Dream Academy Gala. Olivia was named one of the Top 10 Teens who changed the world in 2014 by Teen Vogue magazine and was a part of American Eagle’s Aerie real campaign.
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Don Wikle
Sarah Wikle
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Megin Williams
Reece Wisner
Clay Young
Victoria Yrizarry
**THE McDUFFIE CENTER STRING ENSEMBLE**

**Violin I**  
Amy Schwartz  
Moretti†  
Harry Ward  
(Sophomore, Sydney, Australia)  
Charissa Leung  
(Sophomore, San José, CA)  
Sarah Abbott (Artist Diploma candidate, St. Lake City, UT)  
Evan Hjort  
(Freshman, Sammamish, WA)  
Tiani Butts  
(Sophomore, Chesapeake, VA)  
Cheyenne King  
(Freshman, Philadelphia, PA)

**Violin II**  
Annie Fullard†  
Bronwyn James  
(Freshman, Seattle, WA)  
Bethany Moss (junior, New Brighton, MN)  
Dustin Wilkes-Kim  
(Junior, Winston-Salem, NC)  
Keoni Bolding  
(Sophomore, Telford, PA)  
Ashley Whittle  
(Junior, Springdale, AR)

**Viola**  
Becca Albers†  
Erik Binkhuysen  
(Junior, Sammamish, WA)

**Cello**  
Julie Albers†  
Mary Grace Bender  
(Junior, Franklin, TN)

Michael Chong  
(Sophomore, Alexandria, VA)  
Philip Hall (Junior, Herndon, VA)  
Julia Swain  
(Sophomore, Oak Park, IL)  
Lukas Shrouth  
(Sophomore, East Northpart, NY)  
Alexander Locke  
(Junior, Columbus, OH)

Atticus Mellor-Goldman  
(Sophomore, Los Angeles, CA)  
Zhihao Wu (Junior, Shanghai, China)  
Calvin Langman  
(Freshman, Lebanon, NJ)

Daniel Tosky†  
Reed Tucker (Senior, Sarasota, FL)  
Chris Yick (Freshman, Honolulu, HI)

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DCINY 2017 Concert Series
Please join us for one of our upcoming events:

Tuesday Evening, February 21, 2017 at 8:00
Weill Recital Hall at Carnegie Hall
The Music of Dinos Constantinides
Dinos Constantinides, 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
Wind Songs
Kingwood High School Band (TX)
Destry Balch, Director
Olathe North High School Wind Ensemble and Symphonic Band (KS)
Justin W. Love, Director

Sunday Evening, March 19, 2017 at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall
I Hear America Singing: The Music of André Thomas and Greg Gilpin
Greg Gilpin: Music for Young Voices (Children’s Choirs and Middle Schools)
Greg Gilpin, Guest Conductor
The Music of André Thomas
André Thomas, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
West Orange High School Concert Choir (FL)
Jeffery Redding, Director

Monday Evening, March 20, 2017 at 7:00
Alice Tully Hall, Lincoln Center
Vocal Colors
DCINY Composer Spotlight – The Music of Eric Barnum, Timothy Takach, and John Conahan
Distinguished Concerts Singers International
University of the Incarnate Word Cardinal Chorale
William Gokelman, Director

Friday Evening, March 24, 2017 at 7:00
Alice Tully Hall, Lincoln Center
An Evening with Troy Colt Bands
The Troy Jazz Ensemble
The Troy Concert Band
The Troy Symphonic Band
Brian Nutting, Director

For DCINY’s full season listing, visit www.DCINY.org
Distinguished Concerts International New York
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