Monday Evening, March 20, 2017, at 7:00

DCINY
DISTINGUISHED CONCERTS
INTERNATIONAL
NEW YORK

Changing Lives through the Power of Performance

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

presents

Vocal Colors

TIMOTHY C. TAKACH One Boy Told Me
TAKACH Epitaph
LISA HEFFTER, Viola Soloist
TAKACH Goodbye Then
TAKACH Fragile
ERIC A. JOHNSON, Conductor
TIMOTHY C. TAKACH, DCINY Visiting Composer
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

ERIC BARNUM Afternoon on a Hill
BARNUM Sweetheart of the Sun
BARNUM Summer’s Ocean
BARNUM Human Heart
BARNUM After Music
ERIC BARNUM, Composer/Conductor
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Intermission

JOHN CONAHAN Wade in the Water
CONAHAN Love of Light
CONAHAN cl a p / b a n g
CONAHAN Pie Jesu
CONAHAN Non Capisco Niente
CONAHAN Libera Me
CONAHAN I Dreamed I Saw the Sky
JOHN CONAHAN, Composer/Conductor
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

(program continued)

Alice Tully Hall

Please make certain your cellular phone, pager, or watch alarm is switched off.
Notes on the Program

One Boy Told Me
TIMOTHY C. TAKACH (b. 1978)
Duration: 4 minutes

When, out of the four or five texts I submitted for this commission, we landed on this one, I had no idea how I was going to turn it into a compelling piece of music. But, not knowing how to do something can produce really neat contributions to the creative process. So this piece ended up being only a selection of the individual lines from Naomi’s original poem, and since they are each their own sort of punchline, the phrases are repeated in a way that allows each to develop on its own mood and character. But, there are a few that only are said once, so keep your ears open!

—Timothy C. Takach
Lincoln Center

**Epitaph**  
TIMOTHY C. TAKACH  
*Duration: 5 minutes*

A meditative setting of an ancient tomb inscription, the lines are as honest and straightforward today as they were then. The viola runs nonstop, a busy life filled with eighth notes, while the singers ask us to stop and listen a moment. Rhythmically buoyant and harmonically honest, the vocal lines are almost always in pairs, playing off each other.

—Eric A. Johnson

**Goodbye, Then**  
TIMOTHY C. TAKACH  
*Duration: 4 minutes*

This poem talks about saying goodbye to someone to whom you are close. It could be about a friend moving away, about leaving home to go to college, about losing a loved one. The context is never stated, but the emotions are all very real and palpable. In my writing I always hope that the singers embrace the song and jump in headfirst and here, I hope that the singers will let their guards down and sing or express what they want without fear of being vulnerable. There is great power in being able to say these words out loud.

—Eric A. Johnson

**Fragile**  
TIMOTHY C. TAKACH  
*Duration: 5 minutes*

On fictional television, in video games, and in movies we often see images and stories of destruction, violence, oppression, abuse, the list goes on. And we pay to see it. Unfortunately, though, the world has mirrored this with actual, true accounts of the same kind of tragedies. In Fragile we are reminded that this stuff can be real.

Our actual lives include these same events we see so often in fiction. And so we have to decide: as we accept this new reality, inclusive of tragedy, what is our role? Whom do we choose to be? With whom do we surround ourselves?

—Timothy C. Takach

Notes by Eric Barnum

**Afternoon on a Hill**  
ERIC WILLIAM BARNUM (b. 1979)  
*Duration: 5 minutes*

Set to Edna St. Vincent Millay's timeless poem, this work examines pastoral themes while focusing on concepts of transience, transformation, and nostalgia. A day is spent with sun and warmth high atop a windy hill, and as evening approaches, the radiant lights of home guide one home.

**Sweetheart of the Sun**  
ERIC WILLIAM BARNUM  
*Duration: 5 minutes*

This rich setting captures Thomas Hood's masterful retelling of the biblical story of Ruth and Boaz. Pastoral and calm, the sun shines warmly on the scene as Boaz, amid a ray of light, stretches forth his hand to Ruth saying "lay thy sheaf adown and come, share my harvest and my home."

**Summer's Ocean**  
ERIC WILLIAM BARNUM  
*Duration: 6 minutes*

Lord Byron's dreamy and passionate poem of personified beauty displays the rich and prismatic imagery of ocean waves and moonlit nights. Placid seas and deep swells of emotion weave magically together when looking and listening in adoration to one found so desperately beautiful.
**Human Heart**  
ERIC WILLIAM BARNUM  
*Duration: 6 minutes*

With text taken from Wordsworth’s celebrated *Ode: Intimations of Immortality from Recollections of Early Childhood*, this joyful and vivid setting highlights not only the poignant nature of memory and nostalgia, but also the wondrous heights of love a human heart can attain with its tenderness, joys, and fears. So sublime is the heart of man that even the smallest flower can bring one to tears.

**After Music**  
ERIC WILLIAM BARNUM  
*Duration: 5 minutes*

American poet Josephine Preston Peabody richly captures the essence of how music speaks deeply to us, how it helps us remember, and how it calls us forth. Singing can provide meaning to our wandering lives in ways language could never express. Though we often stray like children, music of the heart will always guide us home once again.

*Notes by John Conahan*

**Wade in the Water**  
JOHN CONAHAN (b. 1974)  
*Duration: 3 minutes*

This is a setting of a traditional melody, commissioned and premiered by Jeffrey Brillhart and Singing City in Philadelphia, Pennsylvania. *Wade in the Water* is a melody that I grew up singing throughout my life, so when Jeff asked me to set it, it was very much like connecting with an old friend. However, instead of presenting a slow and languorous performance of the melody, I wanted to create an active, almost urgent impression—one where the choir tries to grip the attention of its listener and communicate the idea with vigor. The choir is required to clap, stomp, and sing out as loud as it can.

**Love of Light**  
JOHN CONAHAN  
*Duration: 6 minutes*

I have always had a fascination with light, and most specifically, the different ways artists represent light in music. In this original text, I refer to many of the qualities of light that I find most fascinating: its weightlessness, its constant presence required for sight, the undefined comfort it can provide; these things may seem simple and granted, but give me great pause in meditation. This piece is a part of a “Love of…” study in choral music that I am pursuing via composition, including *Love of Fire* (poem by Sarah Hudlow) and *Love of Water* (poem by Euan Tate).

*clap/bang* (World Premiere)  
JOHN CONAHAN  
*Duration: 3 minutes*

This piece is an exploration for choir. As vocalists, we have the opportunity to access our bodies, like our hands and feet, without holding an instrument. *clap/bang* requires the performer to sing only one or two pitches (depending on the voice part), but execute a dynamic “melody” and some variations through clapping. There are three micro-movements: the first introducing the clapped “melody,” the second creating a very different texture with sustained pitches and introducing the piano (requiring some extended techniques by the pianist), and finally a return to the clapped “melody.” Although it may not be considered a traditional choral work, it takes full advantage of the musical expertise available from a large group of experienced choral singers, simply in a different manner.
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**Pie Jesu**  
JOHN CONAHAN  
*Duration: 6 minutes*

This is a lyric setting of two Latin texts, both of which are found in the traditional Requiem. My initial thought when I began writing this work was to play with the relationship between the *Pie Jesu* (which is a request to grant rest/peace to others), and the *Agnus Dei* (which is a request to be granted it ourselves). Although this work doesn’t require any particular dogma to communicate meaning, the melody is meant to evoke a yearning and appeal to know peace and to help share it with others. You will notice the coupling of definitive references to traditional chant with rather romantic homophonic passages—all plaintive in nature.

**Non Capisco Niente**  
JOHN CONAHAN  
*Duration: 2 minutes*

I was thrilled to have the opportunity to set a text by Tony Silvestri (notable for his collaborations with choral composers Eric Whitacre and Ola Gjeilo), especially one so festive in nature! This text was originally a tweet written in Italian, and thusly, I wanted to preserve its concise nature (a tweet existing commonly as a quick, limited statement). These 140 characters seemed to have three distinct moments within it, and I tried to reflect them in the music. The writer states his “not knowing anything,” then refers to his growing awareness of “family, good friends, love,” concluding humorously by including the importance of “fiber.”

**Libera Me**  
JOHN CONAHAN  
*Duration: 4 minutes*

This is a movement from my larger work *The Three Doors – A Requiem*. I have always been fascinated by the strength and intensity of this text; the Requiem settings by Mozart, Verdi, Durufle, and others had rather formative impressions on me in my youth. Although my Requiem setting is in Latin and uses a number of the traditional texts, the overall work does not require the listener to relate to a particular doctrine, but rather reflect on the experience of death as a passage to somewhere undefined. In *Libera Me*, my desire was to write a work of intensity for both the singers and the pianist that would communicate the idea of desperate restraint followed by eventual euphoric freedom.

**I Dreamed I Saw the Sky**  
JOHN CONAHAN  
*Duration: 7 minutes*

This piece plays with the idea of opposites as it relates to the sea and the sky. It was inspired very much by standing on the edge of the ocean and looking straight out at the horizon. In addition to the almost indeterminate division that occurs (especially on humid days), there exists this truly beautiful symbiosis of blues, the sky and sea—both so deep and mysterious, meeting in this nebulous horizon. I imagined a dream-like perspective of reversing these two entities and how that might be perceived. Commissioned by my dear friend, Von O’Dea, who allowed and encouraged me to write a wholly unique and unusual work, *I Dreamed I Saw the Sky* had its premiere at Carnegie Hall. The concluding moment of the piece is the “forearm sinistra” (or left forearm), requiring the pianist use the right hand to depress a number of keys without sounding them and then heavy-handedly attacking the piano’s lower register with the left forearm, yielding a sympathetic ring of the right hand’s pitches (...the conclusion of the dream).
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*Notes by William Gokelman*

**Doluri**

ALEXI MATCHAVARIANI (1913–95)
*Duration: 2 minutes*

Alexi Matchavariani was one of the most prominent Georgian composers of the Soviet period. *Doluri,* or “drum dance,” was written at a time when official controls on Soviet composers were very stringent. In it, Matchavariani displays his own individuality in combining the imitative sounds of the doli, a two-sided drum similar to a field drum, with the melodic structures taken from folk music, and a rich harmonic palette. The singers use differently colored phonemes to imitate the many timbres of the drum.

**To The Mothers in Brazil: Salve Regina**

LARS JANSSON (b. 1951)
*Duration: 4 minutes*

Children are not the only ones who sometimes cry out for their mothers. Almost all of us, at some point, feel the desire to cry out for our “mama” like children. Mothers all over the world travel to the frontlines of war and violence to bring their children home to themselves. Here, Lars Jansson’s composition is paired up with the traditional “Salve Regina” text because Mary, Mother of Jesus, represents well the loving, mothering qualities that draw people throughout the world to continually turn to her for comfort and aid.

**Job, Job**

STEPHEN HATFIELD (b. 1956)
*Duration: 6 minutes*

Composer, conductor, educator, and clinician, Stephen Hatfield is known for his exciting and engaging choral compositions and arrangements. His music is interesting to both performers and audiences, and often includes elements from diverse cultures. *Job, Job* is adapted from a traditional African-American slave chant, centered around the biblical story of Job. The music is bluesy, moaning, and—in Hatfield’s words—a “soulful pile driver with a monster backbeat.”

**Even When He is Silent**

KIM ANDRÉ ARNESEN (b. 1980)
*Duration: 6 minutes*

Norwegian composer Kim André Arnesen wrote this piece on a commission by the St. Olaf Choir. The text was found on a wall at a concentration camp after World War II. Arnesen writes, “as I read [the text], it was a Credo—when everything is dark and difficult in life you might wonder where God is, or if God is there at all. This is about keeping faith in God, love, and hope…. Even if people take away your freedom, your friends, the people you love—they cannot take God away from you.”

**El Guayaboso**

GUIDO LÓPEZ-GAVILÁN (b. 1944)
*Duration: 4 minutes*

Guido López-Gavilán is a well-known Cuban composer and educator whose compositions have been widely recognized in elite national competitions. *El Guayaboso* is a choral guaguancó, a type of Cuban rumba. The nonsense words come from poems and stories told to the composer in childhood, and strewn together as the text of the piece. In this music the
voices provide the percussive parts, as well as the four-seven part harmonization of the text. The music combines rich harmonies with Afro-Cuban rhythms, creating a dizzying complexity, and making it one of the most popular choral works in Cuba.

**Texts & Translations**

*One Boy Told Me*
TIMOTHY C. TAKACH

Music lives inside my legs,
It’s coming out when I talk.

There’s a stopper in my arm
that’s not going to let me grow any bigger.
I’ll be like this always, small.

I’ll invite a bee to live in your shoe.
What if you found your shoe full of honey?

My tongue is the car wash
for the spoon.

Just think—no one has ever seen inside this peanut before!

When I grow up my old names will live in the house where we live now.

I’ll come and visit them.

What does minus mean?
I never want to minus you.

I do and don’t love you – isn’t that happiness?
—Naomi Shihab Nye

*Epitaph*
TIMOTHY C. TAKACH

Stranger, my message is short.
Stand by and read it through.

Here is the unlovely tomb of a lovely woman.
Her parents called her Claudia by name.
She was charming in converse, yet gentle in bearing. 
She loved her husband with all her heart. 
She bore two sons; 
of these she leaves one on earth; 
the other she has placed under the earth. 
She kept house, she made wool.

That’s my last word. 
Go your way. 
- Ancient Roman Tomb Inscription (c. 130 BC)

**Goodbye, Then**
TIMOTHY C. TAKACH

We said goodbye then 
With people there 
So it wouldn’t be quite so hard. 
And we had said what we wanted to say 
Or at least we knew by then 
What didn’t need to be said, 
So it wasn’t so hard.

We would see each other again 
Thought we didn’t know when 
And we could call and talk 
Across the thousands of miles between us. 
After all we had known each other 
All this time 
And would know each other 
always and anywhere. 
So it wasn’t hard.

But – both of us – our eyes were tears 
And the world and the people were not there, 
And that last hug – 
How could I not hold you? 
How could we separate our hearts 
When we felt them beating together? 
And how – God, how – could I let go? 
—Doug Wilhide

**Fragile**
TIMOTHY C. TAKACH

You now know that anything could happen; 
things that never happened before, 
things that only happened 
in movies and nightmares
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are happening now,
as if nothing could stop them.

You know now that you are not safe,
you know you live in fragile skin and bones,
that even steel and concrete can melt away,
and that the earth itself can come unhinged,
shaken from its orbit around the sun.

You know, now that anything can happen,
it’s hard to know what will,
and what will you do
now that you know?
What words will you say
now that you could say anything?
What hands will you hold?
Whose heart will beat inside you?
—Joyce Sutphen

Afternoon on a Hill
ERIC WILLIAM BARNUM

I will be the gladdest thing
    Under the sun!
I will touch a hundred flowers
    And not pick one.

I will look at cliffs and clouds
    With quiet eyes,
Watch the wind bow down the grass,
    And the grass rise.

And when lights begin to show
    Up from the town,
I will mark which must be mine,
    And then start down!
—Edna St. Vincent Millay (1892–1950)

Sweetheart of the Sun
ERIC WILLIAM BARNUM

She stood breast-high amid the corn,
Clasp’d by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.

On her cheek an autumn flush,
Deeply ripen’d;—such a blush
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In the midst of brown was born,
Like red poppies grown with corn.

Round her eyes her tresses fell,
Which were blackest none could tell,
But long lashes veil’d a light,
That had else been all too bright.

And her hat, with shady brim,
Made her tressy forehead dim;
Thus she stood amid the stooks,
Praising God with sweetest looks:—

Sure, I said, Heav’n did not mean,
Where I reap thou shouldst but glean,
Lay thy sheaf adown and come,
Share my harvest and my home.
—Thomas Hood (1798–1845)

Summer’s Ocean
ERIC WILLIAM BARNUM

There be none of Beauty’s daughters
With a magic like thee;
And like music on the waters
Is thy sweet voice to me:
When, as if its sound were causing
The charmèd ocean’s pausing,
The waves lie still and gleaming,
And the lull’d winds seem dreaming:

And the midnight moon is weaving
Her bright chain o’er the deep;
Whose breast is gently heaving,
As an infant’s asleep:
So the spirit bows before thee,
To listen and adore thee;
With a full but soft emotion,
Like the swell of Summer’s ocean.
—George Gordon Byron, Lord Byron (1788–1824)

Human Heart
from Ode: Intimations of Immortality from Recollections of Early Childhood
ERIC WILLIAM BARNUM

O joy! that in our embers
Is something that doth live,
That nature yet remembers  
What was so fugitive!  
The thought of our past years in me doth breed  
Perpetual benediction: not indeed  
For that which is most worthy to be blest –  
Delight and liberty, the simple creed  
Of childhood, whether busy or at rest,  
With new-fledged hope still fluttering in his breast: –

Hence in a season of calm weather  
Though inland far we be,  
Our souls have sight of that immortal sea  
Which brought us hither,  
Can in a moment travel thither,  
And see the children sport upon the shore,  
And hear the mighty waters rolling evermore.

Thanks to the human heart by which we live,  
Thanks to its tenderness, its joys, and fears,  
To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.  
—William Wordsworth (1770–1850)

After Music  
ERIC WILLIAM BARNUM

I saw not they were strange, the ways I roam,  
Until the music called, and called me thence,  
And tears stirred in my heart as tears may come  
To lonely children straying far from home,  
Who know not how they wandered so, nor whence.

If I might follow far and far away  
Unto the country where these songs abide,  
I think my soul would wake and find it day,  
Would tell me who I am, and why I stray,—  
Would tell me who I was before I died.  
—Josephine Preston Peabody (1874–1922)

Pie Jesu  
JOHN CONAHAN

Pie Jesu Domine,  
Domine eis Requiem  
Dona eis sempiternam requiem

Agnus Dei,  
qui tollis peccata mundi,

Pious Lord Jesus,  
Give to them rest.  
Give to them everlasting rest.

Lamb of God,  
Who takes away the sins of the world,
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miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
Dona nobis pacem.

have mercy on us.
Lamb of God,
Who takes away the sins of the world,
Give us peace.

Non Capisco Niente
Text by Charles Anthony Silvestri
JOHN CONAHAN

Non capisco niente, non nulla.
Ma comincio a conoscere il valore
della famiglia, degli amici gentile,
e dell’amore... oh, e della fibra.

I don’t understand anything, nothing at all.
But I’m beginning to know the value
of family, of good friends,
and of love...oh, and fiber!

Libera Me
JOHN CONAHAN

Libera me, Domine,
De morte aeterna,
in die illa tremenda.
Quando coeli movendi sunt et terra.
Dum veneris iudicare saeculum
per ignem.
Tremens factus sum ego,
in timeo, dum discussio venerit,
atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris iudicare saeculum
per ignem.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Free me, Lord
from eternal death
On that fearful day.
When the heavens and earth are moved.
When the world is judged
by fire.
I am made to tremble
in time when judgment comes
And the wrath to come
When the heavens and earth are moved.
This day, a day of wrath
calamity and misery
Day of great bitterness
When the world is judged
by fire.
Grant to them eternal rest
Lord, and ligh eternal shine upon them.

Doluri
ALEXI MATCHAVARIANI

I have conquered 100 castles with my sword and I shade my eyes. How can it be that I
can no longer conquer your heart? Oh my lovely one, enchantress of the magic wind,
open your heart’s door!

To The Mothers in Brazil: Salve Regina
LARS JANSSON

Hail holy Queen, Mother of mercy, to thee do we cry, poor banished children of Eve.
Queen of heaven, rejoice, alleluia. O clement, O loving, O sweet Virgin Mary. And
Jesus the blessed fruit of thy womb.
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**Ukuthula**
ANDRÉ VAN DER MERWE

We find peace! In this sinful world, through the blood of Jesus. We are filled with gratitude! In the sinful world…We will conquer! In this sinful world…

**Even When He is Silent**
KIM ANDRÉ ARNESEN

I believe in the sun even when it’s not shining. I believe in love even when I feel it not. I believe in God even when He is silent.

**El Guayaboso**
GUIDO LÓPEZ-GAVILÁN

Translation: I saw dance a danzón on the edge of a knife a mosquito wearing trousers and a fly dressed in a shirt. I saw a crab plowing, a pig blowing a whistle, and an old growling woman sitting in an armchair. And a skinny calf die laughing upon seeing a one-eyed goat mending a sandal.

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**Meet the Artists**

Eric A. Johnson, *Conductor*

Eric A. Johnson is the founding artistic director of Cor Cantiamo and director of choral activities at Northern Illinois University. Ensembles under his direction have performed at national and division conventions for the National Collegiate Choral Organization, American Choral Directors Association, and the Music Educator’s National Conference. He has served as a guest conductor in Avery Fisher Hall, Lincoln Center with DCINY (2009, 2013), toured internationally (England 2006 and 2010, Sweden and Denmark 2004, Poland 2002), and prepared choruses for collaborations with professional orchestras. Internationally, Dr. Johnson has served as a guest conductor of the Clare College Chapel Choir, Cambridge, England, taught at Makumira University, Tanzania, the Universidade do Estado do Rio Grande do Norte, Brazil, and directed guest choral residencies at Canterbury and Worcester Cathedrals. As the artistic director of Cor Cantiamo, Dr. Johnson has recorded commercial CDs released on Centaur Records and the Divine Arts record labels. He has collaborated with many leading composers of our time including Morten Lauridsen, Libby Larsen, Sir John Tavener, Jaakko Mäntyjärvi, James Whitbourn, and Timothy C. Takach. Dr. Johnson has published music with Santa Barbara Music Publishing and has published articles in the Choral Journal. He is active nationally as a clinician and guest conductor.

Timothy C. Takach, *DCINY Visiting Composer*

Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach has risen
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fast in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Mr. Takach has received commissions from various organizations including the the St. Paul Chamber Orchestra, St. Olaf Band, Cantus, Pavia Winds, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous high school and university choirs. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs, and at venues such as the Library of Congress, the Kennedy Center, and Royal Opera House Muscat. Mr. Takach has received grants from the American Composers Forum, Meet the Composer, Minnesota State Arts Board, Metropolitan Regional Arts Council, and ASCAP. He is a co-creator of the theatrical production of All is Calm: the Christmas Truce of 1914, by Peter Rothstein. The critically adored show has had more than 100 performances since its premiere in 2006. He was also selected for the 2014 Nautilus Music-Theater Composer-Librettist Studio. Mr. Takach studied music composition at St. Olaf College, Northfield, Minnesota, where he graduated with honors. He has frequent work as a composer-in-residence, presenter, clinician, and lecturer for conventions, schools, and organizations across the country. He is a full-time composer and lives in Minneapolis with his wife and two sons.

Eric Barnum, Composer/Conductor

A conductor and composer, Eric William Barnum continues to passionately seek new ground in the choral field. Working with choirs of all kinds, his collaborative leitmotif endeavors to provide intensely meaningful experiences for singers and audiences. Mr. Barnum is currently the director of choral music at the University of Wisconsin, Oshkosh. He holds a D.M.A. in choral conducting from the University of Washington, under the direction of Dr. Geoffrey Boers. He has an advanced degree in conducting from Minnesota State University, primary study with Dr. David Dickau, as well as B.A.s in composition and vocal performance from Bemidji State University. He has appeared as a conductor across the United States, and has had the opportunity to work with some of the most innovative minds in the choral field. His compositional voice and vision continues to gain popularity around the globe with performances from choirs internationally. He composes for choral ensembles of all types, from professional to youth choirs, and has received numerous awards and prestigious grants such as a Bush Foundation Artist Fellowship and a McKnight Foundation Grant. He has also held residencies with such ensembles as Choral Arts (Seattle, WA), The Rose Ensemble (St. Paul, MN), Kantorei (Denver, CO), Magnum Chorum (Minneapolis, MN), Coro Vocal Artists (Tucson, AZ), as well as with many high schools and collegiate choirs.

John Conahan, Composer/Conductor

John Conahan is a composer, conductor, performer, and educator. As a composer, Mr. Conahan’s choral and instrumental works have received much acclaim and are performed frequently all over the world. His works have been premiered by an array of artists including Lorin Maazel, Marin Alsop, Denyce Graves, Donald Nally & The Crossing, Deborah Voigt, Antioch Chamber Ensemble, Jeffrey Brillhart & Singing City, Lyric Fest, and Sir James Galway—at venues including Carnegie Hall, the Kennedy Center for the
Performing Arts, and Lincoln Center. Mr. Conahan is a frequently featured guest conductor and visiting clinician for a number of ensembles, including state music education festivals, choral unions, and numerous academic institutions. In addition to his life as a composer and conductor, Mr. Conahan is an active performer and recording artist, maintaining a number of albums as a singer-songwriter, as well as with an experimental improvisation trio, and as a solo pianist focusing on his spontaneous piano works. His recordings are featured both on television and in film, recently including PBS’ Great Performances.

William Gokelman, professor of music and chair of the UIW Department of Music, directs the Cardinal Chorale, the Cardinal Singers, teaches accompanying, vocal coaching, and diction. Mr. Gokelman was keyboard artist with the San Antonio Symphony for eight years, and accompanist and assistant director of New Jersey’s Pro Arte Chorale, performing with the New York Philharmonic, New Jersey Symphony, Philadelphia Orchestra, and for Pope John Paul II while touring in Italy. Mr. Gokelman is a presenter and performer for the National Association of Pastoral Musicians. His Mass of Renewal, co-composed with David Kauffmann, won first place in the new Mass settings national competition in 2010. As a musical theater director, Mr. Gokelman earned a GLOBE Award for Best Musical Direction for UIW’s production of Cottonpatch Gospel. He and David co-wrote Moses and the Burning Within, a musical performed regionally throughout the United States and Canada. Mr. Gokelman’s CD of original piano/orchestral compositions, Steal Away, reached no. 69 on the Top 100 New Age chart, and continues to be played on satellite radio. Mr. Gokelman earned a B.M. in piano, and an M.M. from Westminster Choir College. In 2006 he received the UIW Presidential Teaching Award, and was voted the 2011–12 UIW Moody Professor.

University of the Incarnate Word
Cardinal Chorale

The Cardinal Chorale is the primary vocal ensemble of the University of the Incarnate Word Department of Music. It is comprised of students from many different academic disciplines, all across the campus. The Chorale has performed in various festivals, community, and school events, in venues such as Carnegie Hall (2000, 2010), San Antonio’s Tobin Center for the Performing Arts (2015), San Fernando Cathedral, and on numerous radio and television programs, especially during the Christmas season. The Chorale was invited to sing for the 25th anniversary Mass of San Antonio Archbishop Patrick Flores in 1995. In 1996 the Chorale was asked to sing the “Star-Spangled Banner” (arranged by William Gokelman) with Tejano star Emilio Navaira at the NBA All-Star Game, held in the Alamodome. The Cardinal Chorale has performed on two CDs of liturgical choral music, Behold, and Mirad, both published and distributed by Good For The Soul Music (available on iTunes and Amazon). A major ensemble in the UIW Department of Music, the Chorale is also the largest student organization on campus. UIW is a Catholic, liberal arts university that was founded by the Sisters of Charity of the Incarnate Word.

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 six continents repre-
sented to date.

Distinguished Concerts Singers International
Bellevue High School Chamber and Treble Choir (WA), Andrew Jacobson, Director
*Bexley High School Vocal Ensemble (OH), Amy Johnston Blosser, Director
Catalina Foothills High School Concert Chorale (AZ), Leah Seitz, Director
Glenpool High School Warrior Singers (OK), Kristen Womack-Hayes, Director
*NIU Concert Choir (IL), Eric A. Johnson, Director
Norristown Area High School Select Choir (PA), Lynne Danoff, Director
Souderton Area High School Advanced Choir (PA), Teresa Washam, Director
Springfield Township High School Concert Choir (PA), Andrew Puntel, Director
*Wissahickon Camerata (PA), John Conahan, Director

*Denotes DCINY Alumni

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

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Lincoln Center


University of the Incarnate Word Cardinal Chorale

Lincoln Center

Connor Sharp  Noah Slavin  Rebecca Villarreal  Kiae Waite
Matthew Shavers  Clarissa Soto  Victoria Villarreal  Teresa Vincent
Ceranda Silva  Dominic Trevino

The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing names 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.

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For PR and media inquiries, please contact us at Press@DCINY.org or (212) 707-8566 Ext. 307.

DCINY 2017 Concert Series

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
Lincoln Center

The Troy Symphonic Band  
Brian P. Nutting, Director

Sunday Afternoon, April 9, 2017, at 2:00  
Stern Auditorium/Perelman Stage, Carnegie Hall  
**Total Vocal**  
Deke Sharon, Guest Conductor and Creative Director  
Cast Members of *Pitch Perfect* and Broadway’s *In Transit*  
Distinguished Concerts Singers International

Monday Evening, April 10, 2017, at 7:00  
Alice Tully Hall, Lincoln Center  
**Green Valley High School Band and Hershey Symphony**  
Green Valley High School (NV)  
Diane Koutsulis, Director  
Hershey Symphony (PA)  
Sandra Dackow, Director

Sunday Evening, April 30, 2017, at 7:00  
David Geffen Hall, Lincoln Center  
**Viva La Musica de Argentina**  
Martin Palmeri: Tango Credo (World Premiere)  
Saul Zaks, Guest Conductor  
Ariel Ramirez: Misa Criolla  
Jonathan Griffith, DCINY Artistic Director and Principal Conductor  
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Friday Evening, May 26, 2017, at 7:00  
Stern Auditorium/Perelman Stage, Carnegie Hall  
**Celebration & Reflection**  
Dieter Wagner, Guest Conductor  
Distinguished Concerts Singers International  
The Hudson Festival Chorus (OH)  
Thomas Scott, Director  
Danilo Guanais: Missa de Alçacuz (20th Anniversary)  
Vladimir Silva, Director

Sunday Evening, May 28, 2017, at 8:30  
Stern Auditorium/Perelman Stage, Carnegie Hall  
**Brahms’ Requiem**  
Jonathan Griffith, DCINY Artistic Director and Principal Conductor  
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, May 29, 2017, at 7:00  
David Geffen Hall, Lincoln Center  
**With Strength & Joy**  
Antonio Vivaldi: Gloria
Lincoln Center

William Powell, Guest Conductor
Pepper Choplin: Psalm 23: A Journey with The Shepherd
Pepper Choplin, Composer/Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Tuesday Evening, May 30, 2017, at 7:00
Weill Recital Hall, Carnegie Hall
Ian Gindes, Pianist

Sunday Afternoon, June 4, 2017, at 2:00
David Geffen Hall, Lincoln Center
Portraits of Healing
Tyler's Suite
Tim Seelig, Guest Conductor
Ann Hampton Callaway, Soprano
Kellan Christopher, Tenor
The Music of Ola Gjeilo
James M. Meaders, DCINY Associate Artistic Director and Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, June 11, 2017, at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
The Music of Vaughan Williams
Vaughan Williams: Sancta Civitas
Craig Jessop, Guest Conductor
Vaughan Williams: Dona Nobis Pacem
Nina Nash-Robertson, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Saturday Evening, June 17, 2017, at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Song/Play
Alberto Grau: La Doncella
Cristian Grases, Guest Conductor
Alberto Grau: La Avispa Brava (World Premiere)
Maria Guinand, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Charlotte Symphony Youth Orchestra (NC)
Ernest Pereira, Director

For DCINY's full season listing, visit www.DCINY.org

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