Sunday Evening, November 19, 2017, at 8:30
Isaac Stern Auditorium / Ronald O. Perelman Stage

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

presents

The Suite Sounds of Christmas

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
JONATHAN GRIFFITH, DCINY Artistic Director & Principal Conductor
RANDOL BASS, Composer-in-Residence, Narrator

RANDOL BASS
Gloria
Seasonal Sounds
The Night Before Christmas
A Feast of Carols

Intermission

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
MARK HAYES, Composer/Conductor
LAURA SUTTON FLOYD, Soprano
JESSICA BEST, Mezzo-Soprano
SCOTT JOINER, Tenor
MARK GILGALLON, Baritone/Bass

MARK HAYES
International Carol Suites
I. Carols of Western Europe
   Good Christian Men, Rejoice
   He Is Born, the Holy Child
   The Son of Mary
   Still, Still, Still
   Gesu Bambino
   Break Forth, O Beauteous, Heavenly Light
   Angels We Have Heard on High

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
II. Carols of Eastern Europe
   Ukrainian Bell Carol
   O, Come Rejoicing
   Infant Holy, Infant Lowly
   Rocking Carol
   Come, Hear the Marvelous News
   Carol of the Russian Children

III. Carols of the British Isles
   What Child Is This?
   God Rest You Merry, Gentlemen
   Deck the Hall
   The Wexford Carol
   Baloo, Lammy
   The Snow Lay on the Ground
   Joy to the World

IV. Carols of Central and South America
   The Journey
   Going to Bethlehem
   The Babe
   At the Hour of Midnight
   Song of the Wise Men

V. Carols of North America
   The Huron Carol
   Brightest and Best
   Behold That Star
   Rise Up, Shepherd, and Follow
   Go, Tell It on the Mountain

WE WANT TO HEAR FROM YOU!

Use #SuiteSounds to post your post-concert and intermission photos and comments to @DCINY on Twitter, Facebook, and Instagram!

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Use of orchestral materials for the performance of Mr. Hayes’ compositions during this concert have been donated by Mark Hayes (www.markhayes.com) and Heritage Music Press (www.heritagemusicpress.com).

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Notes ON THE PROGRAM
by Randol Bass

RANDOL BASS (b.1953)  
Gloria  
(approx. 7 minutes)

This composition was written for the New York Pops Orchestra in 1990 and has subsequently been extensively programmed by professional and non-professional musical ensembles in a variety of performance venues and concert situations. It is a rhythmic, yet lyrical, setting of the liturgical Latin text and has been used with much success on both sacred and secular programs.

RANDOL BASS  
Seasonal Sounds  
(approx. 9 minutes)

This arrangement was created for use in the 1999 Dallas Symphony Christmas Pops concerts. It consists of 4 well-known secular Christmas songs, designed to be performed without pause. After a brief orchestra introduction, the carols appear as follows: Gloucester, Il est née, le divin enfant, O Come, O Come Emmanuel, The Holly and the Ivy, God Rest Ye, Merry Gentlemen, and We Wish You a Merry Christmas.

RANDOL BASS  
The Night Before Christmas  
(approx. 7 minutes)

This setting of the famous Christmas poem A Visit from St. Nicholas (attributed to Clement Clarke Moore but, in actuality, probably written by an Englishman, Major Henry Livingston, Jr.) was commissioned by the Cleveland Orchestra. The first performance of the work took place in that city during the Orchestra’s Holiday concerts in 1988, under the baton of Robert Page. The piece is cinematically conceived, and each poetic image of the narration is imaginatively colored in such a way that audiences can clearly visualize the happenings from passage to passage. Some rehearsal is required to properly align a live performance with the narration, in such a way that the orchestral framing is synchronized moment-by-moment with the text of the poem.

RANDOL BASS  
A Feast of Carols  
(approx. 17 minutes)

This arrangement was written for the Dallas Symphony Orchestra in 1985 and has been extensively programmed on holiday programs throughout the United States and in Europe. The following six carols appear, without interruption, in this manner: Gloucester Wassail, Il est née, le divin enfant, O Come, O Come Emmanuel, The Holly and the Ivy, God Rest Ye, Merry Gentlemen, and We Wish You a Merry Christmas.
The term “carol” is derived from the French word carole, which means “a circle dance accompanied by singers.” This perfectly captures the essence of these festive songs we traditionally sing to celebrate the Advent and Christmas seasons.

Originating from village festivals, weddings, and birthday celebrations, Saint Francis of Assisi is credited with ushering carols into the more formal church worship setting. Carols also became an integral part of the medieval mystery plays. As the carol continued to evolve, it actually mirrored the history of the Christian church itself, moving from a largely Latin text to the use of native languages after the Protestant Reformation. This allowed the common people the world over to embrace carols as part of their seasonal observances. And surely this is the heartbeat of the carol today – the experience of caroling, as joyous groups of neighbors, family, and even strangers join together to sing with the angels, “Glory to the newborn King!” “I grew up playing Christmas carols around the piano with my family and accompanying carols in church services,” writes Mark Hayes, arranger and orchestrator of *International Carol Suites*. “What a joy it was to discover new carols and see how cultures around the world celebrate the season with their own unique perspective on this timeless story.”

*International Carol Suites* is an exuberant, diverse choral celebration that weaves 30 carols from 20 countries into a seamless, artistic tapestry. The work is arranged in a group of five geographically-themed suites that capture the indigenous musical character of each unique culture. The first suite features the carols of Western Europe, where the tradition of the noel – a French term meaning “Christmas” that also refers to the popular songs of the season – first began. A spirited arrangement of the 14th century German carol “Good Christian Men, Rejoice” opens the suite, which also includes a lush setting of the Austrian lullaby “Still, Still, Still” and a haunting alto solo on the traditional Catalonian song, “The Son of Mary.” A rousing 2/2 setting of the perennial French favorite “Angels We Have Heard on High” provides a powerful finale, highlighting the rising and falling melismatic sequence, “Gloria! In excelsis Deo!”

The carols of Eastern Europe comprise the second suite. Graced by a certain plaintive and reflective tone, the selections recall the Slavic carolers who for centuries have walked from house to house on Christmas Eve. The opening “Ukrainian Bell Carol” with its famous four-note ostinato motif has been given a dynamic new vocal setting with an original sacred text by the arranger. The gentle rhythms of “Infant Holy, Infant Lowly” resemble the mazurka, a traditional Polish folk dance made famous by Frédéric Chopin. The poignant melodic strains of the Czech “Rocking Carol” and the Bohemian “Come, Hear the Marvelous News” provide a fitting prelude to the closing solemnity of the 16th century “Carol of the Russian Children” which features the original Russian lyrics.

Many of the vibrant carols from the British Isles are well-known on this side of the pond, in particular the haunting *Greensleeves* (“What Child Is This?”) and the robust “God Rest You Merry, Gentlemen.” But perhaps less familiar are the charming 17th century Scottish “Baloo, Lammy” (“Lullaby, Little
and “The Snow Lay on the Ground,” a spirited Irish air which retains its original Latin refrain “Venite adoremus Dominum.” Mr. Hayes brings the third suite to a festive conclusion with the beloved anthem “Joy to the World,” featuring its famous melodic descending scale and lyrics by the master of English hymnody, Isaac Watts.

A unique rhythmic ambience characterizes the carols in the fourth suite from Central and South America. The prominent role of Mary and the beautiful cadence of the Spanish lyrics further distinguishes these seasonal songs. Both the Venezuelan folk carol “The Journey” and the lilting “Going to Bethlehem” from Chile recall Mary and Joseph’s journey to Bethlehem, which is often reenacted during the nine-day parranda in various Latin American communities. Mary’s love and protection of her Son are reflected in the Mexican lullaby “The Babe” with its lyrical mezzo-soprano solo and the evocative “At the Hour of Midnight” from Puerto Rico. The suite concludes with the traditional “Song of the Wisemen,” reflecting the Puerto Rican celebration of Three Kings Day, or “Dia de Reyes,” where children put boxes of grass under their beds for the kings’ camels on the evening of January 5th and awake to find gifts in their place the next morning.

The fifth and final suite celebrates carols from North America. The sequence opens with the rich, sonorous tenor of the French-Canadian “The Huron Carol,” perfectly capturing the dark northern winter and the light of blazing Yule logs. This more meditative mood then explodes into a joyous celebration from the heart of the African-American spiritual tradition. From the soulful “Brightest and Best” and “Behold That Star” to the swing-infused “Rise Up, Shepherd, and Follow,” the lyrical message is always positive and proactive, compelling the listener to become part of the celebration. Mr. Hayes’ exuberant setting of the traditional favorite “Go, Tell It on the Mountain,” provides a perfect finale to this uniquely American observance of the Christmas season, with a proclamation – and a challenge: “Jesus Christ is born! (Now) go tell it on the mountain!”

—Note by Deborah Craig-Claar
Texts and Translations

Gloria
RANDOL BASS

Gloria.  
Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Gloria in excelsis Deo.  
Laudamus te.  
Benedicimus te.  
Adoramus te.  
Glorificamus te.  

Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex coelestis.  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Jesu, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostrum.  
Qui sedes ad dexteram Patris, miserere nobis, Jesu.  
Quoniam tu, tu solus sanctus.  
Tu solus Dominus.  
Tu solus altissimus, Jesu, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei, Patris.  
Amen.

We give thanks to Thee, for Great is thy Glory.  
Lord God, in Heaven.  
God the Father Almighty.  
O Son, Jesus Christ.  
God, Lamb of God, Jesus, Son of God.  
He takes away the sins of the world.  
You, who take away the sins of the world, receive our prayer.  
You are seated at the right hand of the Father, have mercy on us, O Jesus.  
For you, you alone are holy.  
You alone are Lord.  
You alone are Jesus Christ.  
With the Holy Spirit in the glory of God the Father.  
Amen.

A Feast of Carols
RANDOL BASS

Il est né le divin Enfant, jouez hautbois résonnez musettes;  
il est né le divin Enfant, chantons tous son avènement.  
Depuis plus de quatre mille ans nous le promettaient les prophètes,  
depuis plus de quatre mille ans nous attendons cet heureux temps.  
Il est né le divin Enfant...

He is born the Holy Child, play the oboe and bagpipes merrily;  
He is born, the Holy Child, sing we all of the Savior mild.  
For more than four thousand years we have been promised a prophet,  
and for four thousand years we have awaited this happy time.  
He is born, the Holy Child...
Veni, veni Emmanuel, captivum solve Israel.
Qui gemit in exilio privatus Dei filio.
Gaude, gaude, Emanuel nascetur pro te Israel.

International Carol Suites
MARK HAYES

I. Carols of Western Europe

He Is Born, the Holy Child
Il est né, le divin Enfant.
Jouez hautbois, résonnez, musettes!
Il est né, le divin Enfant.
Chantons tous son avènement!
Ab! qu’il est beau, qu’il est charmant,
Ab! que ses grâces sont parfaites.
Ab! qu’il est beau, qu’il est charmant,
Qu’il est doux, ce divin Enfant.

The Son of Mary
Què li darem a n’el Noi de la Mare?
Què li darem que li sàpiga bon?
Li darem panses en unes balances,
Li darem figues en un paneró.
Li darem panses en unes balances,
Li darem figues en un paneró.

Still, Still, Still
Still, still, still,
Weil’s Kindlein schlafen will!
Maria tut es niedersingen,
Ihre keusche Brust darbringen.
Still, still, still,
Weil’s Kindlein schlafen will.

Gesu Bambino
Venite adoremus,
Venite adoremus, Dominum.
Venite adoremus,
Adoremus Dominum
Venite,
Venite adoremus,
Adoremus Dominum.

Angels We Have Heard on High
Les anges dans nos campagnes
Ont entonné l’hymne des cieux,
Et l’écho de nos montagnes,
Redit ce chant mélodieux

O come, o come Emmanuel and ransom captive Israel.
That mourns the lonely exile here until the son of God appear.
Rejoice, rejoice, Emmanuel shall come to thee, O Israel.

He is born, the Holy Child.
Play the oboe and bagpipes merrily!
He is born, the Holy Child.
Sing we all of the Savior mild.
O how lovely, O how pure
Is this perfect Child of Heaven.
O how lovely, O how pure
Gracious gift of God to man.

What shall we give to the Son of the Virgin?
What can we give that the Babe will enjoy?
First, we shall give Him a tray full of raisins,
Then we shall offer sweet figs to the Boy.
First, we shall give Him a tray full of raisins,
Then we shall offer sweet figs to the Boy.

Still, still, still
The night wind softly blows.
The night wind softly blows.
With mother, Mary, safely keeping,
Now in peace the Babe is sleeping.
Still, still, still
This holy night long ago.

Angels we have heard on high
Sweetly singing o’er the plains,
And the mountains in reply,
Echoing their joyous strains.
II. Carols of Eastern Europe

Infant Holy, Infant Lowly
_Wlobie le y, ktoz pobie y_
_Kol ndowa malemu._
_Jezu sou, Chrystusowiu,
Dzi nam narodzonemu._
_Pastuszkowie przybywajcie_
_Jem pieknie przygrywajcie,_
_Jako Panu naszemu,_
_Jako Panu naszemu._

Rocking Carol
_Hajej, nyniej, Jezišku, Jezišku,_
_Pu ime ti kožišku._
_Budeme te kolibati_
_Abys moh' libe pospati,_
_Hajej, nyniej, Jezišku,_
_Pu ime ti kožišku._

Carol of the Russian Children
Снежны горы, снежны холмы
_Плосокгорье белое,_
_Мужики в мехах, дворяне в мехах,_
_Дети в мехах видят свет._
_Мохнатые кони, мохнатые волы_
_Нежные пастиры ждут да свет._
_Малый Иисус, малая матъ_
_Благой Иосиф придут в ночь._
_Мужики в мехах, дворяне в мехах,_
_Дети в мехах ждут да свет._

IV. Carols of Central and South America

The Journey
_Din, din, din, Es hora de partir,_
_Din, din, din, Camino de Belén._
_Los esposos van des de Nazaret,_
_Los esposos van des de Nazaret._

_Los buenos amigos De José y María_
_Llegan a porfia a decirle adios._
_Largo es el camino; Aire sofocante;_
_Mas es importante cumplir el deber._

_Infant holy, infant lowly_
_For His bed a cattle stall;_
_Oxen lowing, little knowing,_
_Christ the Babe is Lord of all._
_Swift are winging, angels singing,_
_Noels ringing, tidings bringing;_
_Christ the Babe is Lord of all,_
_Christ the Babe is Lord of all._

_Little Jesu, close your eyes, close your eyes,_
_As I sing you a lullaby._
_Lovingly I rock you, rock you._
_Closely to my heart I rock you._
_Little Jesu, close your eyes,_
_As I sing you a lullaby._

_Snowbound mountains, snowbound valleys,_
_Snowbound plateaus, clad in white,_
_Fur-robed moujiks, fur-robed nobles,_
_Fur-robed children, see the Light._
_Shaggy pony, shaggy oxen,_
_Gentle shepherds, wait the Light._
_Little Jesu, little mother,_
_Good Saint Joseph, come this night._
_Fur-robed moujiks, fur-robed nobles,_
_Fur-robed children, wait the Light._

_Din, din, din, the journey must now begin,_
_Din, din, din, the journey to Bethlehem._
_See the Holy Family leaving Nazareth,_
_See the Holy Family leaving Nazareth._

_Joseph and his Mary saying their farewells to_
_All their friends and loved ones, leaving all behind._
_Hot and dusty journey trudging down that long road_
_Faithful to the promise, on to Bethlehem._
The Babe

A la rururu, niño chiquito
Duérmasse ya mi Jesúsito.
Del elefante hasta el mosquito,
Guarden silencio, no le hagan ruido.
A la rururu, niño chiquito
Duérmasse ya mi Jesúsito.
Noche venturosa, noche de alegría.
Bendita la dulce, divina María.
A la rururu, niño chiquito
Duérmasse ya mi Jesúsito.

Song of the Wise Men

O brillante estrella
Que anuncias la aurora
No nos falte nunca
Tu luz bienhechora.
Gloria en las alturas
Al Hijo de Dios,
Gloria en las alturas
Y en la tierra amor.

THE Artists

JONATHAN GRIFFITH, DCINY Artistic Director and Principal Conductor

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, Australia, and Asia. Maestro Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY’s mentoring program for conductors. He made his Carnegie Hall conducting debut in 1989 and has conducted well over 100 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins’ Stabat Mater, The Armed Man, and Te Deum; Sergei Taneyev’s Upon Reading a Psalm; Miloš Bok’s
Mr. Bass holds degrees in choral conducting from The University of Texas, the College-Conservatory of Music in Cincinnati, and did post-graduate study at the Robert Shaw Institute of Ohio State University. As composer-arranger, he has achieved an impressive array of commissions and performances by many prestigious ensembles – among these, the Chicago Symphony Orchestra, the National Symphony of Washington, DC, the Philadelphia Orchestra, the New York Philharmonic, the Los Angeles Master Chorale and the Mormon Tabernacle Choir. In 2008, he completed a recording project as guest conductor of the Buffalo Philharmonic Orchestra and Chorus. The resulting album is a collection of his arrangements and compositions, including a largescale commissioned work entitled: Passage Into Spirit – an expansive 30-minute oratorio for large orchestra, solo baritone and chorus, based on poetry selected by the composer from Leaves of Grass, by Walt Whitman. He has also performed as solo pianist with the Orchestre Maîtrise de Saint Leonard in Fougères, France, performing Dohnanyi’s Variationen über ein Kinderlied and Gershwin’s Rhapsody in Blue. Mr. Bass’s Gloria setting, now performed extensively worldwide, was premiered at Carnegie Hall in 1990 by the New York Pops under the baton of Skitch Henderson, and his holiday arrangement Joy To the World; A Fanfare for Christmas Day has been recorded by the Boston Pops Orchestra and Tanglewood Chorus under the baton of Keith Lockhart. This artist’s Christmas music can also be heard on his own CD album release: A Feast of Carols, featuring the National Symphony of London and Tallis Chamber Choir.
MARK HAYES, Composer/Conductor

Mark Hayes is an award-winning concert pianist, composer, arranger, and conductor of international renown. His personal catalog, totaling over 1,000 published works, includes works for solo voice, solo piano, multiple pianos, orchestra, jazz combo, small instrumental ensembles, and choruses of all kinds. Hayes wrote the musical score for Civil War Voices, which won 6 awards at the Midtown International Theatre Festival in July 2010. He has conducted at Carnegie Hall, featuring his Te Deum, Magnificat, and Spirit Suites. Hayes conducted the world premiere of his Requiem in 2013 and The American Spirit in 2012 at Lincoln Center. In November 2014 Hayes conducted his Requiem at St. Ignatius Basilica in Rome, as part of the Festival Pro Musica E Arte Sacra, sponsored by the Vatican. In January 2015 he launched his new publishing company, Holmes Street Publishing. Whether concertizing on the other side of the globe or composing at his home office in Kansas City, Missouri, Mark is blessed to live out his mission “to create beautiful music for the world.” He is honored to be conducting the East Coast premiere of his International Carol Suite. This is Mark Hayes’ sixth appearance on the DCINY Concert Series.

LAURA SUTTON FLOYD, Soprano

Soprano Laura Sutton Floyd enjoys an active and varied career in oratorio, opera, operetta, and musical theatre as well as solo recitals of art songs, sacred music and even bossa nova. Critics rave “An irresistible electricity and energy, both controlled and thrilling” and “The audience [is] in complete thrall every moment Laura is on stage.” She has appeared as soloist with symphony orchestras, opera companies, choruses, and chamber ensembles in the South-eastern U.S., Michigan, and Brazil. Favorite performed roles/works include Lucia in Donizetti’s Lucia di Lammermoor, Micaëla in Bizet’s Carmen, Pamina in Mozart’s Die Zauberflöte, Ravel’s Schéhérazade, Orff’s Carmina Burana, Mahler’s Symphony No. 4, Brahms’ A German Requiem, Barber’s Knoxville: Summer of 1915, Villa Lobos’ Bachiana Brasileira No. 5, the Mother in Menotti’s Amahl and the Night Visitors, Eliza in Lerner and Loewe’s My Fair Lady, and Handel’s
Messiah. Raised in Rio de Janeiro, Brazil, Ms. Floyd holds degrees in vocal performance from the University of Louisville and Michigan State University and joined the voice faculty of Hope College (Holland, MI). In 1999, she and her conductor/clarinetist/guitarist husband, Russell Floyd, moved to Hilton Head Island, SC where Laura maintains a private voice studio. While keeping up with their daughter Samantha, she tutors the Abecedarian class of the Classical Conversations Homeschool Community in Hilton Head. Laura relishes every opportunity to “lift her voice in song.”

**JESSICA BEST, Mezzo-Soprano**

Jessica Ann Best (Mezzo-Soprano) is known for her interpretations in modern opera; recently singing the role of Mrs. Otis in Gordon Getty’s The Canterville Ghost with The Center for Contemporary Opera in New York. Best will make her LA Opera premiere in this same production in June 2018. Best recorded the roles of Bessie and Mary Rivers for the Naxos label in Jane Eyre. Composed by Louis Karchin, Jane Eyre was premiered by The Center of Contemporary Opera in October 2016. Best also created the title role in Alice Ryley by Michael Ching, at the Savannah Voice Festival in 2016. Best returned to The Savannah Voice Festival in 2017 to present Funny Girl in Concert, with the gypsy jazz ensemble, Velvet Caravan. Best will be featured on a new EP with Velvet Caravan in 2017. She returns to The Savannah Voice Festival in 2018 to sing Anna in La Traviata and direct Camp Voice. Best will perform the mezzo soli in Handel’s Judas Maccabaeus with The Rochester Oratorio Society in December 2017, followed by the Mother in Menotti’s Amahl and the Night Visitors in 2018. Best will also return to the Savannah Music Festival in 2018 in several concerts. Best premiered the role of Mrs. Foster in Shot! with Nickel City Opera, where she also sang Marcellina in Le Nozze di Figaro and the Mother in Amahl and the Night Visitors. Other credits include: Gotham Chamber Opera, The Florida Orchestra, The Buffalo Philharmonic, The Rochester Chamber Orchestra, The Rochester Bach Festival, and Geva Theatre Center. www.jessicaannbest.com.
Scott Joiner has been lauded for his “lovely tenor” (Classical Review) and performances described as “splendid” (SF Examiner) and “flawlessly sung” (American Record Guide). Joiner made his San Francisco Opera debut as Dickon in the premiere of Gasser’s The Secret Garden. In the 2016–17 season he made his Carnegie Hall debut in Strauss’ Friedenstag with the American Symphony Orchestra followed by appearances at the National Opera Center and concerts with the Helena Symphony and the Center for Contemporary Opera. This March, Joiner was featured on National Public Radio for his role in the popular internet sensation, Connection Lost (The Tinder Opera). This season, Joiner performs as Edoardo in the North American premiere of Zandonai’s Il Grillo del Focolare with Teatro Grattacielo, the title roles in Victoria Bond’s Gulliver’s Travels and Eric Salzman’s Big Jim & the Small-Time Investors at NY Symphony Space and in concert with Mexico’s Orquesta Filarmonía de Xalapa. Recent appearances have included Pedrillo (Die Entführung aus dem Serail) for St. Petersburg Opera, the NY premiere of Howard Goodall’s Eternal Light with DCINY at Carnegie Hall, Fenton in Verdi’s Falstaff, and Chevalier Danceny in Susa’s Dangerous Liaisons, conducted by George Manahan. A past winner of the Heafner/Williams Vocal Competition and a Metropolitan Opera Regional Finalist, Joiner has also performed with Opera Colorado, Central City Opera, Knoxville Opera, Teatro Magnani di Fidenza, Colorado Music Festival, Asheville Symphony; Choral Societies of Greenwich, Harrisburg and New Jersey; the Wintergreen Music Festival, Garden State Philharmonic, the Escher String Quartet, and many others.
Mark is delighted to be returning to the Perelman Stage of the Isaac Stern Auditorium where he first sang in 1999 as the baritone soloist with the National Children’s Choir under the direction of Henry Leck. A versatile singing actor, Mr. Gilgallon’s roles range from Henry Higgins in My Fair Lady to Giorgio Germont in Verdi’s La Traviata. He has made his solo debuts with the Detroit, Pittsburgh, and Baltimore symphonies under the baton of Jack Everly; the Kansas City Symphony with Sandi Patty and with the Cincinnati Pops under the direction of Erich Kunzel. In addition to Mark’s performing career, he serves as Director of Music at North United Methodist Church Indianapolis, Vocal Coach to five-time Grammy winner, Sandi Patty, and a studio musician recording for Beckenhorst, Shawnee Press, Hal Leonard, Hope, Lorenz, Alfred music publishers, and others.

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 some of the top orchestral musicians in the area including numerous graduates of Juilliard, The Manhattan School of Music, The New England Conservatory and Boston Conservatory. While the vast majority of these players have performed in every DCINY production since its inception, those players who have left the New York area have gone on to permanent posts in orchestras such as the Boston Symphony, Los Angeles Philharmonic and the London Philharmonic. Under the direction of Jonathan Griffith and DCINY’s roster of notable guest conductors, the DCO performs at Carnegie Hall and Lincoln Center. Whether performing choral/orchestral masterworks or premiering adventurous new compositions, the DCO has been lauded by conductors and reviewers alike for its fresh interpretations, musical subtlety and virtuosic ensemble playing. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra category, awarded in 2014 and 2015, and a semi-finalist for the 2016 competition. Distinguished Concerts Orchestra is driven by passion, innovative vision, a total belief in its artists, and an unwavering commitment to bring forth an unforgettable musical experience for performer and public alike.
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 around the world. Between 30-40 percent of the singers are alumni of DCSI and have sung in 2 or more of the DCINY concert series over the years. The DCSI has drawn members from 42 countries and 6 continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

Distinguished Concerts Singers International

Acton UMC Chancel Choir (TX), Ken McDonald, *Director
Arcadian Chorale (NJ), Marina Alexander, *Director
Bitterroot Valley Chorus (MT), Peggy Buchett, *Director
The Chancel Choir of Beymer Memorial United Methodist Church (FL), Jason P. Locker, *Director
Eagle Song (ID), Stephen P. Kuykendall, *Director
First Christian Church Chancel Choir, Las Vegas (NV), Timothy Cooper, *Director
First Presbyterian Church Sanctuary Choir, Hilton Head Island (SC), S. Russell Floyd, III, *Director
Glen Cove High School Select Chorale (NY), Edward P. Norris III, *Director
The Hampton Choraliers (FL), Marty Pieper, *Director
Hope Lutheran Church Chancel Choir (CA), Priscilla Silver, *Director
Johnston County Chorus (KS), Anita Cyrier, *Director
Jubilate - Orange County Youth Choir (NY), David Crone, *Director & Steven Wing, Assistant *Director
Loch Raven United Methodist Church Chancel Choir (MD), Samuel Chin, *Director
Lynnewood United Methodist Church Chancel Choir (CA), Donna Kirch, *Director
New York Chamber Choir (NY), Alistair Hamilton, *Director
Plainfield High School Chamber Choir (CT), Brian Stevenson, *Director
The Presbyterian Church in Morristown Chancel Choir (NJ), Matthew Webb, *Director
Richmond Choral Society (NY), Marina Alexander, *Director
Severna Park United Methodist Chancel Choir (MD), Chris Dillard, *Director
Southport Christian Church Chancel Choir (IN), Karri Lynn York, *Director
Spectrum Singers of West Kelowna (Canada), Kim Kleineberg, *Director
St. John The Evangelist Catholic Church Choir (FL), Gabriel Wanous, *Director
The United Methodist Church of the Palm Beaches Chancel Choir (FL), Cary L. Collins, *Director

And Individual Singers from around the globe

*Denotes DCINY Alumni

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DCINY 2017–2018 Concert Series

Sunday Afternoon, November 26, 2017 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall

Messiah...Refreshed!
Handel: Messiah (Gooossens’ Edition)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, November 27, 2017 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

Appalachian Winter: A Bluegrass Christmas
Martin: Appalachian Winter
Martin: Rhapsody in Bluegrass (WORLD PREMIERE)
Joseph Martin, Composer/Conductor
Award-winning Bluegrass Ensemble, Dailey & Vincent
Distinguished Concerts Singers International

Celebrating DCINY’s 10th Anniversary Season:
Monday Evening, January 15, 2018 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

The Music of Sir Karl Jenkins
Jenkins: The Armed Man: A Mass for Peace
Jenkins: Sing! The Music was Given (WORLD PREMIERE, Courtesy of the DCINY Premiere Project)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Sir Karl Jenkins, DCINY Composer-in-Residence
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Monday Evening, February 19, 2018 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall

Perpetual Light: The Requiems of Mozart and Duruflé
Mozart: Requiem
James M. Meaders, DCINY Conductor
Duruflé: Requiem
Jean-Sébastien Vallée, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Saturday Evening, March 17, 2018 at 7:00
David Geffen Hall, Lincoln Center

**Reflections of Light**
Cherubini: Requiem in C minor
Hilary Apfelstadt, *Conductor Laureate*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Martha Shaw, *Director*
Distinguished Concerts Singers International
Constantinides: Concerto for Flute, Harp and Orchestra
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Iris Derke, *Flute*
Distinguished Concerts Orchestra

Sunday Afternoon, March 25, 2018 at 2:00
David Geffen Hall, Lincoln Center

**Total Vocal**
Deke Sharon, *Guest Conductor and Creative Director*
Distinguished Concerts Singers International and surprise celebrity Guest Artists

Monday Evening, April 2, 2018 at 8:00
Weill Recital Hall at Carnegie Hall
Warren Lee, *Piano*

Sunday Afternoon, April 8, 2018 at 1:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**The Music of Eric Whitacre**
Eric Whitacre, *Composer/Conductor*
Distinguished Concerts Singers International

Sunday Evening, April 8, 2018 at 8:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Don Trott, *Director*
The University of Mississippi Concert Singers (MS)
Duane Otani & Zachary Christy, *Directors*
Rancho Bernardo High School (CA)
Jonathan Richard Grantham, *Director*
Amador Valley High School Wind Ensemble 1 (CA)

Sunday Afternoon, April 15, 2018 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall

**Dreamweaver**
The Music of Ola Gjeilo
Forrest: Jubilate Deo
James M. Meaders, *DCINY Conductor*
Ola Gjeilo, *Composer-in-Residence and Piano*
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Evening, April 15, 2018 at 8:00
David Geffen Hall, Lincoln Center

**The Music of Eric Whitacre**
Eric Whitacre, *Composer/Conductor*
Distinguished Concerts Singers International
Sunday Evening, April 22, 2018 at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall
Celebrating the King’s Singers 50th Anniversary
Bob Chilcott, Guest Conductor
Simon Carrington, Guest Conductor
The King’s Singers, Special Guests
Distinguished Concerts Singers International

Friday Evening, May 25, 2018 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Vocal Colors
The Music of Reese Norris and Others
Reese Norris, Composer/Conductor
Barnum: A Thousand Red Birds
Eric Barnum, Composer/Conductor
Distinguished Concerts Singers International

Monday Evening, May 28, 2018 at 7:00
David Geffen Hall, Lincoln Center
The Sacred and Profane: Carmina Burana
Rosephanye Powell: Gospel Trinity
William Powell, Guest Conductor
Orff: Carmina Burana
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Evening, June 17, 2018 at 8:30
Stern Auditorium/Perelman Stage, Carnegie Hall
Spirit Journey
Choplin: Our Father: A Journey through the Lord’s Prayer
Pepper Choplin, Composer/Conductor
Hayes: Spirit Suite I, II, & III
Kevin McBeth, Guest Conductor
Andy Waggoner, Guest Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, June 24, 2018 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall
The Music of Grases & Núñez
World Premiere work by Francisco J. Núñez
Francisco J. Núñez, Composer/Conductor
World Premiere work by Cristian Grases
Cristian Grases, Composer/Conductor
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