Monday Evening, February 19, 2018, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

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Changing Lives through the Power of Performance
Celebrating DCINY’s 10th Anniversary Season!

Iris Derke, Co-Founder and General Director
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presents

PERPETUAL LIGHT:
THE REQUIEMS OF
MOZART AND DURUFLÉ

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
JAMES M. MEADERS, DCINY Conductor

WOLFGANG AMADEUS MOZART
Requiem, KV 626
I. Introitus
II. Kyrie
III. Sequenz
i. Dies irae
ii. Tuba mirum
iii. Rex tremendae
iv. Recordae
v. Confutatis
vi. Lacrimosa
IV. Offertorium
i. Domine Jesu
ii. Hostias
V. Sanctus
VI. Benedictus
VII. Agnus Dei
VIII. Communion

MARIBETH CRAWFORD, Soprano
CECELIA STEARMAN, Mezzo-soprano
SHAWN MLYNEK, Tenor
PATTON RICE, Bass

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Distinguished Concerts Orchestra
Distinguished Concerts Singers International
Jean-Sébastien Vallée, Guest Conductor

Maurice Duruflé

Requiem, Op. 9
I. Introït
II. Kyrie
III. Domine Jesu Christe
IV. Sanctus
V. Pie Jesu
VI. Agnus Dei
VII. Lux æterna
VII. Libera me
IX. In Paradisum

Cecelia Steerman, Mezzo-soprano
Patton Rice, Bass

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WOLFGANG AMADEUS MOZART  Requiem, KV 626
(1756–91)
(50 minutes)

Mozart composed the Requiem for Franz Count von Walsegg, who wanted a special memorial in honor of his late wife: a Requiem to be played annually on the anniversary of her death. Aware of the tremendous talent he was hiring, von Walsegg paid well and gave Mozart free rein. The superstitious and overworked Mozart, in turn, procrastinated. He never managed to finish the work and was dictating portions of it to his student, Franz Xavier Süßmayr, even on the day of his death. His last act of composition was to write out the first eight bars of the \textit{Lacrymosa} and gather his friends together to sing with him what he had written so far, but he collapsed and died several hours later. After Mozart’s death, his widow Constanze needed the rest of the money from the unfinished commission. It was left to Süßmayr to finish the manuscript, after a number of other composers turned it down. Claiming to be very familiar with Mozart’s ideas about the work, he finished the missing parts. But since no original manuscript pages of the \textit{Sanctus}, \textit{Benedictus}, and \textit{Agnus Dei} have been found, there remains a running argument among scholars as to where Mozart ends and Süßmayr begins. Süßmayr provided more than the ending. Mozart had skipped around in his composition of the piece; while we have the complete autograph of the Offertory (the \textit{Domine Deus} and \textit{Hostias}), he left incomplete the last four lines of the \textit{Dies irae} text—only eight measures of the \textit{Lacrymosa} are in Mozart’s hand. Süßmayr, who was with Mozart at the end, probably knew what the composer had intended for the completion of the \textit{Lacrymosa}, and perhaps for the other unfinished movements as well. For the \textit{Lux aeterna} and \textit{Cum sanctisuis fugue}, he reused the introit and \textit{Kyrie}. The work contains section after section of high drama and grippingly poignant music. Notably absent is any sense of optimism about a better life hereafter. Mozart’s unusually dark, bottom-heavy orchestration reinforces the grim message of the text. Mozart wrote for both the chorus and soloists as if the future of their own souls were at stake. With terrifyingly accurate tone painting, the chorus describes the tortures of hell, at times demanding, at others pleading for mercy and redemption. We can credit the composer with setting a standard for subsequent settings of the Requiem Mass, particularly for its centerpiece, the spine-chilling \textit{Dies irae}. The Requiem was finally performed in memorial for the Countess von Walsegg on December 14, 1793, but not before it had been performed in January of the same year as a benefit for Constanze Mozart and her sons— with proper attribution.

—Joseph and Elizabeth Kahn
MAURICE DURUFLÉ Requiem, Op. 9
(1902–86)
(38 minutes)

French organist and composer Maurice Duruflé began his musical career in the choir of the cathedral of Rouen. He composed orchestral, organ, and church music, but the Requiem is considered his finest work, composed in 1947 on commission from the French publishing company Durand. The Requiem combines the medieval chant melodies with modern orchestration and harmony. In his notes the composer wrote, “...I have attempted to penetrate to the essence of the Gregorian style, and have tried to reconcile as far as possible the very flexible Gregorian rhythms... with the exigencies of modern notation.”

At the end of the liturgical requiem mass, the Responsory “Libera me, Domine, de morte aeterna” (“Free me from eternal death”), with its opening horn blast representing the call to judgment, portrays the trembling soul in judgment before God. The baritone soloist takes the role of the terrified soul. Unwilling to end this gentle work on a note of terror, Duruflé, like Fauré, added an additional movement from the burial service, the antiphon In Paradisum, which gently sets the soul on its journey to eternal peace.

—Joseph and Elizabeth Kahn

Texts and Translations

Requiem, KV 626
WOLFGANG AMADEUS MOZART

I. Introitus

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 care veniet.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to
You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrië, eleison.
Christe, eleison.
Kyrië, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequenz

i. Dies irae

Dies irae, dies illa
Solvet saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
quando judex est venturus, cuncta stricte discussurus!

ii. Tuba mirum
Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

Judex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit.

Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?

iii. Rex tremendae
Rex tremendae majestatis, qui salvandos savas gratis, salve me, fons pietatis.

iv. Recordare
Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die.

Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Juste judex ultionis, donum fac remissionis ante diem rationis.

Ingemisco, tamquam reus: culpa rubet vultus meus; supplicantis parce, Deus.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.

Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra, 
Statuens in parte dextra.

v. Confutatis 
Confutatis maledictis, 
flamnis acribus addictis, 
voca me cum bendictus.

Oro suppless et acclinis, 
cor contritum quasi cinis, 
gere curam mei finis.

vi. Lacrimosa 
Lacrimosa dies illa, 
qua resurget ex favilla 
judicandus homo reus. 
Huic ergo parce, Deus, 
pie Jesu Domine, dona eis requiem.

IV. Offertorium 
i. Domine Jesu 
Domine Jesu Christe, Rex gloriae, 
libera animas omnium fidelium 
defunctorum de poenis inferni et de profundo lacu.

Libera eas de ore leonis, 
ne absorbant eas tartarus, 
ne cadant in obscurum.

Sed signifer sanctus Michael 
repraesentet eas in lucem sanctam. 
Quam olim Abrahae promisisti et semini ejus.

ii. Hostias 
Hostias et preces tibi, Domine, 
laudis offerimus. 
Tu sucipe pro animabus illis, 
quaram bodie memoriam facimus.

Fac eas, Domine, 
de morte transire ad vitam, Quam olim Abrahae promisisti et semini ejus.

V. Sanctus 
Sanctus, Sanctus, Sanctus 
Dominus Deus Sabaoth! 
Pleni sunt coeli et terra gloria tua. 
Osanna in excelsis

VI. Benedictus 
Benedictus qui venit in nomine Domini.
Osanna in excelsis

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

VIII. Communio
Lux æterna luceat eis,
Domine, cum sanctis tuis in æternum,
quia pius es.

Requiem æternum dona eis,
Domine, et Lux perpetua luceat eis,
cum Sanctus tuis in æternum, quia pius es.

Requiem, Op. 9
MAURICE DURUFLÉ

I. Introit
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.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

II. Kyrie
Kyrie eleison,
Christe eleison.
Kyrie eleison.

III. Domine Jesu Christe
Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbent eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abraham promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.

Hosanna in the highest.

Lamb of God,
who takes away the sins of the world,
grant them eternal rest.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.

Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity, because
You are merciful.

Eternal rest grant them,
O Lord, and let eternal light shine upon
them.

A hymn to you is fitting,
O God in Zion,
and a vow made to you in Jerusalem;

Hear my prayer,
all flesh comes to you.
Eternal rest grant them,
O Lord, and let eternal light shine upon
them.

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

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from the punishments of hell
and from the deep abyss.
Deliver them from the lion’s mouth
so that Tartarus does not swallow them,
and that they do not fall into darkness.

But holy Michael,
describes them as being
in the holy light, which long ago
to Abraham and his offspring
you promised.
Offerings and prayers to you, Lord,
praise we offer.
Tu suscipe pro animabus illis, quarum hoc die memoriam facimus, fac eas, Domine, de morte transire ad vitam quam olim Abrahae promisisti et semini ejus.

Hear them for the sake of those souls which today we remember, grant, Lord, that they may pass from death to life, which long ago to Abraham and his offspring you promised.

IV. Sanctus
Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua.

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory,

Hosanna in excelsis!
Benedictus, qui venit in nomine Domini.

Hosanna in excelsis!

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

Gracious Lord Jesus, grant them eternal rest.

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

Lamb of God, who takes away the sin of the world, grant them eternal rest.

VII. Lux æterna
Lux æterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

May eternal light shine on them, Lord, with your saints forever, because you are gracious. Eternal rest grant them, O Lord, and let eternal light shine upon them.

VIII. Libera me
Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem. Tremens factus sum ego et timeo dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.

Deliver me, Lord, from eternal death on that tremendous day when the heavens and the earth are disturbed, when you will come to judge the world through fire. I am forced to tremble and I fear, when the destruction comes and the impending wrath, when the heavens and the earth are disturbed. That day, the day of wrath, of calamity, of misery, day immense and most bitter. Eternal rest grant them, O Lord, and let eternal light shine upon them.

IX. In Paradisum
In Paradisum deducant Angeli, in tuo adventu suscipiant te Martyres

Into Paradise
May the angels lead you,
Dr. James M. Meaders is currently an artistic and educational consultant with Distinguished Concerts International New York (DCINY) and a freelance conductor and voice teacher in the United Kingdom. Dr. Meaders moved to New York in July 2014 to accept a position with DCINY after 16 years on faculty at Mississippi College. As professor and director of choral activities in the department of music at MC, Dr. Meaders’ choirs performed multiple invitational performances for conventions of the American Choral Directors Association at the state, divisional, and national level. He led the Mississippi College Singers on four international tours and concerts in such venerable venues as Washington National Cathedral, St. Peter’s, Vienna, Canterbury Cathedral, Lincoln Center, and Carnegie Hall. He has also presented multiple sessions on varied choral topics to state and divisional ACDA conventions. In February 2015 Dr. Meaders, along with Dr. Alicia Walker from the University of South Carolina, presented a session on the integration of service learning and music education for national ACDA in Salt Lake City, Utah. He presented a session on rehearsal technique to the annual convention of the Association of British Choral Directors in Glasgow, Scotland, in August 2017.

Dr. Meaders appeared as a guest conductor with DCINY on many occasions, with credits including Rene Clausen’s Memorial, Rutter’s Mass of the Children, and Leonard Bernstein’s Chichester Psalms. In 2014 Dr. Meaders, in collaboration with the Distinguished Concerts Orchestra and Distinguished Concerts Singers International, conducted the New York premiere of Requiem for the Living by Dan Forrest. Recent conducting engagements include a reprise of Requiem for the Living in January 2016 and Ola Gjeilo’s Sunrise Mass in March 2016, both at Carnegie Hall. Dr. Meaders was honored to conduct the New York premiere of Kim Arnesen’s Requiem in January 2017 at Carnegie Hall.
Hall, followed up by a collaboration with Norwegian composer Ola Gjeilo at David Geffen Hall, Lincoln Center in June 2017. He is returning to the Carnegie Hall stage in 2018 with performances of Mozart’s Requiem, Dreamweaver by Ola Gjeilo, and Jubilate Deo by Dan Forrest.

Dr. Meaders has taught undergraduate and graduate conducting, applied voice, and chaired a university department of music. He facilitates and serves on the faculty of DCINY’s annual Conductors’ Mentoring Workshop, held each January in New York City. He was a practicing church musician for more than 25 years before moving to New York and has conducted community choirs, numerous honor choirs, and many festivals. Dr. Meaders, in partnership with several U.S. choral colleagues, created The International Partnership for Choral Music Education, an annual service learning–based conducting symposium in Johannesburg, South Africa, that is dedicated to promoting the development of the choral arts of South Africa. He is past-president of Mississippi ACDA and has served as college and university R&S chair for Southern Division ACDA.

MARIBETH CRAWFORD, Soprano

Soprano Maribeth Crawford is described by the Green Bay Press as “nimblely expressive of countenance and voice.” Praised for her “bright tone, ample vibrato, and careful diction” (Cleveland Classical), Dr. Crawford’s performance experiences include areas of opera, oratorio, musical theater, and art song. She is the recipient of numerous awards, including first place in the Voices of Mississippi voice competition, artist category, and winner of the 2012 Great Lakes Regional NATSAA voice competition. She has appeared with musical organizations such as Cincinnati Opera, Opera Per Tutti, Lebanon Symphony Orchestra, Bowling Green Symphony Orchestra, New Stage Collective, Natchez Festival of Music, CCM Spoleto, and West Virginia Symphony Orchestra. Roles that Dr. Crawford has performed include Josephine in HMS Pinafore, Virginia Poe in Voyage of Edgar Allen Poe, the Sandman in Hansel and Gretel, Musetta in La bohême, Alice Ford in The Merry Wives of Windsor, Echo and the Nightingale in Ariadne auf Naxos, Susanna in The Marriage of Figaro, Mrs. Nordstrom in A Little Night Music, and Fruma-Sarah in Fiddler on the Roof. Dr. Crawford is a music educator and currently serves as assistant professor of voice and opera at Murray State University in Murray, Kentucky. A native of Mississippi, she received her bachelor of music degree from Mississippi College and her master of music and doctoral of musical arts degrees from the University of Cincinnati’s College-Conservatory of Music.
CECELIA STEARMAN, Mezzo-soprano

Cecelia Stearaman spent 14 years living and singing in Germany and France and now resides in New York City. A native of Mississippi, Ms. Stearaman has performed opera, oratorio, and recitals in theaters and concert stages on four continents and in numerous countries including such venues as the Uspinov Palace of St. Petersburg, Alte Oper in Frankfurt, and the Odeon Herod Atticus of Athens. In addition, Ms. Stearaman has recorded African-American spirituals for German Public Radio. Music critics have praised Ms. Stearaman as “commanding both vocally and physically” (KDHX Theater Review) and as possessing “a pure alto sound...rarely heard.... Her voice was rich, dark, and liquid” (The Clarion Ledger). Some of her favorite opera performances have included Prince Orlofsky in Die Fledermaus, the Sorceress in Dido and Aeneas, The Countess in Pikovaya Dama, Jade Boucher in Dead Man Walking, Erda in Das Rheingold, Waltraute in Die Walkuere, the mother in Menotti’s Amahl and the Night Visitors, and the role of Erda in Siegfried. Most recent New York City appearances include the mezzo solos in Palmeri Tango Mass and a presentation of the music of Mark Hayes, with composer-arranger at the piano. Ms. Stearaman holds a master’s in vocal performance.

SHAWN MLYNEK, Tenor

Praised for his “clear and projected” voice (New York Concert Review), “colorful, lyrical tenor” (OperaPlus) as well as his “seamless mastery of vocal technique” (Opera Slovakia), American tenor Shawn Mlynek has been gaining attention both nationally and internationally as an “upcoming star singer” (Nocturnes in the City, Toronto). Mr. Mlynek debuted with DCINY in 2014 as the tenor soloist in Mozart’s Coronation Mass at Lincoln Center.

Recent and upcoming worldwide debuts include: Slovak National Theater, Estates Theater Prague, Stadtheater Giessen, Teatro Principal de Burgos (Spain), Orquestra do Norte (Portugal), Dallas Chamber Symphony, Haymarket Opera Company, Konzertchor Darmstadt,
Patton Rice is in his 13th year as the director of vocal music at MSA and holds a degree in music education from Auburn University and a master’s in vocal performance from Florida State University. While at MSA he has prepared the chorale for performances with DCINY at Carnegie Hall and Avery Fisher Hall. Mr. Patton’s solo experience includes *Memorial* by René Clausen with DCINY at Carnegie Hall, Escamillo to Denyce Graves’ *Carmen* with the Southern Festival Orchestra, and Polonius opposite Sherill Milnes’ *Hamlet* with Greater Miami Opera.

**PATTON RICE, Bass**

In addition to his singing, Mr. Mlynek has co-founded and served as artistic director for Cincinnati Chamber Opera, and currently serves as general and artistic director of operCHRISTUS, an organization which he began to serve communities worldwide through the combination of music and humanitarian efforts. For more information on Mr. Mlynek, please visit www.shawnmlynek.com.

**JEAN-SÉBASTIEN VALLÉE, Guest Conductor**

Maestro Jean-Sébastien Vallée is a rapidly rising conductor on today’s concert music stage and an internationally recognized scholar and pedagogue. Dr. Vallée is director of choral studies and chair of the conducting area at the Schulich School of Music of McGill University in Montréal. Prior to his appointment at McGill University, he served as director of choral studies at California State University in Los Angeles, and was on the choral faculty of the University of Redlands. In addition to his interest in choral, operatic, and orchestra music, Dr. Vallée is an outstanding pedagogue and has taught at numerous international workshops. He is an accomplished organist, harpsichordist, and conductor, and is also active as a composer and musicologist.
Found 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 Dr. Jonathan Griffith and DCINY’s roster of notable guest conductors, the DCO performs in Carnegie Hall and in 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. Dr. Griffith and the DCO are past winners of the prestigious American Prize in the professional orchestra category, awarded in 2014 and 2015, and a semifinalist for the 2016 and 2017 competitions. 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 two or more of the DCINY concert series over the years. The DCSI has drawn members from 42 countries and six 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.

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- **Melton Mowbray Choral Society (UK)**, James Gutteridge, *Director*
- **Mississippi School of the Arts Chorale (MS)**, Patton Rice, *Director*
- **Orchestre Philharmonique et Choëur des Mélomanes (OPCM) (Canada)**, Francis Choinière, *Director*
- **Ottawa Choral Society (Canada)**, Jean-Sébastien Vallée, *Director*
- **Portland Choir & Orchestra (OR)**, David M. Thomas, *Director*
- **Rideau Chorale (Canada)**, Roland Graham, *Director*
- **Southland Symphony Orchestra Chorus (CA)**, Sylvia Lee Mann, *Director*
- **Sutton Valence Choral Society (UK)**, Bryan Gipps, *Director*
- **Taunton Choral Society (UK)**, Edward Goater, *Director*
- **Vocaal Ensemble Cantate (The Netherlands)**, Niels Kuijers, *Director*
- **And Individual Singers from around the globe**

*Denotes DCINY Alumni*

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Fiona Harding
Shirley Harris
John Hartman
Chloe Hawkins
Regine Heck
Fran Hemmings
Clement Henry
Sam Hermelin
Sara Hernandez
Elizabeth Hewitt
Kaia Hicks
Jane Hill
Geoff Hilton
Pen Hollin
Sydney Hoover
Victoria Houle
Jen Howes
Hans-Florian Hoyer
Christina Humphries
Vana Hurst
Paula Hurtig
George Hutchinson
Rachel Ives
Mia Jackson
Tyler Jacobs
Gover James
Barbara Janssen
Kelsey Jenks
Don Jensen
Kathy Jensen
Graham Johnson
Iva Joiner
Ronald Joiner
Christopher Jones
Emma Jones
Pip Jones
Nyla V. Juliano
Alexavier Kelly
Mitchell Kelly
Clive Kirkbride
Renate Klass
Brent Kneipp
William Kohnen
Helga Kuhnt-Moore
Adrian Kurbegovic
Linda Larson
Kerrie Lawn
Ava Leathers
Enya Leger
Joy Leslie
Addison Lewis
Rhea Lewis
Roy Lidstone
Christine Elisabeth Limburg
Kathy Logan
Jenna Longhini
Celeste Lowery
Bernard Lupien
Sylvia Lee Mann
Anita Manning
Lucia Marc
Judy Marshall
Mary Martel-Cantelon
Alexia Martins
Evon Martins
Emily Anne Matthews
Dr. Harald Georg
Martin Mayer
Ronni McBride
Margaret McCoy
Isabelle McCue
Grace McGaha
Joseph McGowan
Emily McKenzie
Juliet Meadowcroft
Erin Mefford
Katherine Mercer
Stephen Mercer
Lynda Middleton
Leon Miller
Rhonda Miller
Virginia Miller
Ashley Mills
James Minter
Caroline Mohr
Jacinth Molina
Gabe Morehouse
Anderson
Rachel Morris
Stephanie Mover
Arnaud Muguet
Emma Murphee
Caila Murphy
Paul Muset
Arnold Natalie
Thomas Nelson
Kali Nelthorpe-Demi
Alan Neville
Seonald Newell-
Macintosh
Avery Neyland
Naiomi Nichols
Wolfgang Peter Alfred
Niebling
Katie Norris
Se'lah Norwood
David Oborne
Karen O’Connor
Briana Ogan
Frank Oliver
Annette Osnos
David Palframan
Naomi Pastrana
Natalie Peterson
Lopes
Bruce Pettipas
Gabriele Gisela Pflug
Malcolm Phillips
Hannah Pinney
Alan Pippin
Jack Pippin
Nicolas Poisson
George Potts
Gudrun Potts
Carol Preshong
Ciera Presley
Jonathan Pryor
Sue Pyle
Myesha Randolph
Sarah Ransom
Mary Anna Replogle
George Risennay
Carroll Ritter
Fred Roberson
Kimball Roberts
Emmett Robertson
William Robertson
Kathryn Robinson-
Burge
Andrew Rodger
Kirsten Root
Sophie Rosenbaum
Babins
Stefanie Elisabeth
Round
Olivia D. Royster
The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing or misspelled names should be addressed to the individual directors.

Yvonne Ruecker
Brant Russell
Amy Russian
Barnebee Ryan
Terttu Marjatta Saari
Rachel Salassi
Anna Sauer-Hofer
Nancy Savage
Birgit Scherer
Maria Renate Schindler
Alexandra Schmidt
Nina Schmidt
Angelika Schmitz-Susseck
Van Schuntz
Miriam Schurman
Silvia Sebald
Stephanie Servin
Sue Skidmore
Kathrin Skillings
Brian Small
Liz Smith
Alan Smithee
David Smither
Lori Smither
Richard Snyder
Uzonka Solyom
Ella Sparling
Jacob Spears
Patricia Sprung
Maria Magdalena Stanek
Elke Ilse Stei
Kayla Syrkes
Alan Taliaferro
Carolyn Talkes-Nichols
Henry Tete
David Thomas
Emily Thomas
Dr. Jens Peter Thomasser
Shirley Tomlinson
Alex Torres
Daya Tracy
Johane Tremblay
Lisa Trubiano-Arnold
Ellen Tsai
Daphne Tucker
Ross Turpin
Valerie Turpin
Manfred August Turtles
Sarah Underwood
Jade Vachon-Côté
Elisabeth Van Leeuwen
Becky Vaughn
Fabrice Vienne
Dr. Stefanie von Werder
Helen Wait
Elsie Wamsley
Jenny Wan Yi Jiao
Tian Ai Wang
Naimah Washington
Linda Waterman
Julian Watson
Tina Watson
Kathleen Westhora
Susan Wey
Elizabeth Whitehurst
Sheila Whitfield
Eve Whittacre
Heather Williams
James Williams
Matthew Williams
Sandie Williamson
Amy Windam
James Wyche III
Sarah Wynne
Stuart Wynne
Boran Zaza

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James M. Meaders, Artistic and Educational Consultant
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Julia Falkenberg, Program Development
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Jeff Binner, Program Development
Jason Arnold, Program Development Assistant
Maggie Latona, Program Development Assistant
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Malcom Moon, Box Office & Marketing Assistant
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Morgan Yachinich, Concert Operations Associate
Dennis Wees, Concert Operations Assistant

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DCINY 2018 Concert Series

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
The Music of Thompson, Hamilton, and Others
Martha Shaw, *Director*
Distinguished Concerts Singers International

Constantinides: Concerto for Flute, Harp, and Orchestra (World Premiere: Courtesy of the DCINY Premiere Project)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Iris Derke, *Flute*
Kirsten Agresta Copley, *Harp*
Dinos Constantinides, *Composer-in-Residence*
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

**Wind Songs**
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
The Music of Evans, Taylor, Beckham, and Meštrović
Miran Vaupotić, *Guest Conductor*
Distinguished Concerts Orchestra
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  
The King’s Singers: 50th Anniversary Celebration  
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  
Rosephanye Powell, Composer-in-Residence  
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 (World Premiere: Suite 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 (Courtesy of the DCINY Premiere Project)
Francisco J. Núñez, Composer/Conductor
Grases: La Cigarrera y La Hormiga (World Premiere: Courtesy of the DCINY Premiere Project)
Cristian Grases, Composer/Conductor
Distinguished Concerts Orchestra and Distinguished Concerts Singers International
Heide Evans, Director
Florida Symphony Youth Orchestra (FL)

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