Sunday Evening, April 8, 2018, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY 2008-2018
Changing Lives through the Power of Performance
Celebrating DCINY’s 10th Anniversary Season!

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

WIND SONGS

THE UNIVERSITY OF MISSISSIPPI CONCERT SINGERS
DON TROTT, Conductor
RICHARD CULPEPPER, Collaborative Pianist

REV. J. K. ALWOOD arr. Shawn Kirchner
Unclouded Day (from Three American Songs)

CYRILLUS KREEK
Taaveti laul, Psalm 104
(from Psalms of David)

WARREN MARTIN
Great Day
SERGIO VERGARA, Soloist
DYLAN FINK, Soloist
CARLEY WILEMON, Soloist

LEONARD BERNSTEIN
Edited By Doreen Rao
Gloria in Excelsis (from Mass)

ÉRIKS EŠENVALDS
Magnificat
BRADY BRAMLETT, Soloist

WILLIAM GRANT STILL
Sinner, Please Don’t Let This Harvest Pass

EUGENE SIMPSON
Hold On!

KIM ANDRÉ ARNESEN
Flight Song
DEBRA SPURGEON, Guest Conductor

(continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
VALTS PŪCE  Augu Nakti
VELJO TORMIS  Kanarbik (from Sügismaastikud – Autumn Landscapes)
CRAIG HELLA JOHNSON  All of Us (from Considering Matthew Shepard)

LACEY HINDMAN
MELANIE CULHANE
CAITLIN RICHARDSON, Vocal Trio

Intermission

AMADOR VALLEY HIGH SCHOOL WIND ENSEMBLE
JONATHAN RICHARD GRANTHAM, Director

LOUIS-AIMÉ MAILLART  The Dragoons of Villars Overture
arr. Clifford Barnes

MICHAEL MARKOWSKI  City Trees

AMADOR VALLEY HIGH SCHOOL WIND ENSEMBLE
PATRICK DANDREA, Assistant Director

PERCY GRAINGER  Shepherd’s Hey
Ed. Mark Rogers

AMADOR VALLEY HIGH SCHOOL WIND ENSEMBLE
JONATHAN RICHARD GRANTHAM, Director

DAVID MASLANKA  Testament

MAYHEW LAKE  The Roosters Lay Eggs in Kansas

Pause

RANCHO BERNARDO HIGH SCHOOL
ZACHARY CHRISTY, Director of Orchestras

SATOSHI YAGISAWA  Fanfare – The Benefaction from Sky and Mother Earth

RANCHO BERNARDO HIGH SCHOOL
DUANE OTANI, Director of Bands

FRANK TICHELI  An American Elegy

ALFRED REED  Armenian Dances
We Want To Hear From You!
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Notes ON THE PROGRAM

REV. J. K. ALWOOD (1828-1909)
*Unclouded Day* (from *Three American Songs*)
Arr. Shawn Kirchner (b. 1970)
(2 minutes)

“Unclouded Day,” arranged by Shawn Kirchner, is scored for an unaccompanied choir and is described as a “setting of the treasured gospel tune” by Reverend J.K. Alwood (1828-1909). A straightforward first verse and chorus are followed by two verses in which traditional bluegrass vocal stylings combine with counterpoint and fugue in a crescendo of excitement that peaks in a roof-raising eight-part chord on the phrase “in the city that is made of gold!”

– Shawn Kirchner

CYRILLUS KREEK (1889-1962)
*Taaveti laul, Psalm 104* (from *Psalms of David*)
(3 minutes)

“Psalms of David: Psalm 104” composed by Estonian, Cyrillus Kreek, and is scored for unaccompanied choir. Kreek is known for his interest in collecting Estonian folksongs and has composed numerous choral arrangements, many of which are standard choral repertoire in Estonia today. His psalm settings have a familiar folk quality as found in this setting of Psalm 104.

WARREN MARTIN (1916-1982)
*Great Day*
(2 minutes)

“Great Day” arranged by Warren Martin, is scored for unaccompanied choir. This spiritual begins with the majestic statement on “Great Day,” and builds continuously to a climatic ending. Martin became a student at Westminster Choir College in Princeton, New Jersey in 1932 at the age of fifteen and later would return as a faculty member for thirty-one years, including serving as director of the Westminster Choir. His best-known work is *The True Story of Cinderella*, composed in 1955, which has a traditional performance each year at Westminster Choir College.
LEONARD BERNSTEIN (1918-1990)
*Gloria in Excelsis (from Mass)*
Edited by Doreen Rao (b. 1950)
(2 minutes)

The year 2018 would have marked the 100th birthday of Leonard Bernstein. In celebration of this landmark, *Bernstein at 100* celebrations are occurring all over the world. The Singers tonight have included a performance of “Gloria” from *Mass* to honor the great Leonard Bernstein. *Mass* was commissioned in 1971 by Jacqueline Kennedy for the opening ceremony of the Kennedy Center for the Performing Arts.

ÉRIKS EŠENVALDS (b. 1977)
*Magnificat*
(3 minutes)

*Magnificat and Nunc Dimittis* composed by Ériks Ešenvalds, a Latvian composer, is scored for unaccompanied choir and solo voice. Ešenvalds has gained considerable recognition around the world for his choral compositions, including the official anthem for the 2014 World Choir Games, and his *Whispers on the Prairie Wind* that was premiered at the 2015 ACDA (American Choral Directors Association) National Convention in Salt Lake City, Utah.

WILLIAM GRANT STILL (1895-1978)
*Sinner, Please Don’t Let This Harvest Pass*
(2 minutes)

*Sinner, Please Don’t Let This Harvest Pass* was composed by William Grant Still, a native of Mississippi in 1963. Throughout his career, he composed more than one hundred and fifty compositions. He had many firsts as an African-American composer, including the first opera produced by New York City Opera and was the first to conduct a major orchestra in the South, the New Orleans Philharmonic Orchestra. He became aware of spirituals when he was of school age living in Little Rock, Arkansas, when his grandmother would sing to him.

EUGENE SIMPSON (b. 1932)
*Hold On!*
(2 minutes)

Eugene Simpson, was educated at Howard, Yale, and Columbia Universities. He served in the US Army from 1956-59, where he formed the Melodaires Quartet who gained national attention by appearing on the Ed Sullivan Show. He taught high school for ten years and worked as a studio singer, creating records with major artists such as Harry Belafonte. Simpson continued his teaching career at Virginia State College, Bowie State University, and Glassboro State College.
KIM ANDRÉ ARNESEN (b. 1980)
Flight Song
(4 minutes)

Flight Song composed by Kim André Arnesen, a Norwegian composer, is scored for choir and piano. This work was written as a gift to Dr. Anton Armstrong and the St. Olaf Choir with whom Arnesen had the pleasure of working with in 2013 as they performed his popular Even when He is silent, which was his very first choral commission. Lyricist Evan Tait states that “the idea of flight is a metaphor for the beginning of a young adult’s life; a human life preparing to take off, and the movements of a conductor’s arm like the beating of a soul’s great wings, are images at the heart of this piece.”

VALTS PŪCE (b. 1962)
Augu Nakti
(3 minutes)

Augu Nakti (Throughout the Night) was composed by Valts Pūce, a Latvian composer, scored for unaccompanied choir. Pūce has worked with several Latvian choirs, including Aloja, Ulbroka, and Liesma, and in addition, founded the chamber ensemble Marana.

VELJO TORMIS (1930-2017)
Kanarbik (from Sügismaastikud – Autumn Landscapes)
(1 minute)

Kanarbik (Heather) from Autumn Landscapes composed by Veljo Tormis, an Estonian composer, is scored for unaccompanied choir. Tormis is considered one of the most important composers of the twentieth century and is recognized for his more than five hundred choral compositions, many of which are based on Estonian folksongs. His most popular piece is Curse Upon Iron (Raua needmine) written in 1972.

CRAIG HELLA JOHNSON (b. 1962)
All of Us (from Considering Matthew Shepard)
(6 minutes)

“All of Us” from the oratorio Considering Matthew Shepard, was composed by Craig Hella Johnson and is scored for choir, vocal trio, and piano. The portion of this work being performed is the emotional finale to the almost two-hour work that depicts the 1998 tragic murder of a young University of Wyoming student and a victim of a senseless hate crime. Many people across the globe were deeply affected by this senseless act and resulted in many artists creating beautiful works of art opposing the hate that was involved in Matthew Shepard’s murder. Considering Matthew Shepard was premiered by Conspirare, a professional choir that was created by the composer, in 1991.
LOUIS-AIMÉ MAILLART (1817-1871)
The Dragoons of Villars Overture
Arr. Clifford Paulus Barnes (1897-1967)
(6 minutes)

The Dragoons of Villars is an opéra-comique composed of three acts by Aimé Maillart to a libretto by Lockroy and Eugène Cormon. The story of the opera is said to have been borrowed from La Petite Fadette by Georges Sand and was updated by the librettists during the time of Louis XIV. It was premiered by the Théâtre Lyrique in Paris on September 19, 1856.

– Walsh

MICHAEL MARKOWSKI (b. 1986)
City Trees
(6 minutes)

“For me, “City Trees” is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.”

– Michael Markowski

PERCY GRAINGER (1882-1961)
Shepherd’s Hey
Ed. Mark Rogers
(2 minutes)

Percy Grainger made several different settings of “Shepherd’s Hey,” which is based on a folk tune collected by the British folk song expert Cecil Sharp. The first setting, for “room-music 12-some” (Grainger’s “blue-eyed English” phrase for chamber ensemble) first appeared in 1909. The band version came in 1918. This coincides with the end of Grainger’s stint in the US military, which appears to have been instrumental (no pun intended) in sparking his interest in band music. The tune itself is a Morris dance, a centuries-old tradition of fluid group dancing from England. Still, Grainger insists on his 1913 piano solo score that, “this setting is not suitable to dance Morris dances to.” Ever the contrarian, Grainger also said that, “where other composers would have been jolly setting such dance tunes I have been sad or furious. My dance settings are energetic rather than gay.”

– Southern Music Company
DAVID MASLANKA (1943-2017)  
*Testament*  
(11 minutes)

When I consider the darkness we carry, the pain we inflict - on those close to us, and on those we don’t even know, the death we bring through rage, ignorance, and indifference, I say “Please God, help us to melt the rage into love, and love into understanding and acceptance.” When I consider a world where we are at each other’s mercy, where evil can be done to anyone, by anyone, anywhere, I say “Forgive us our trespasses as we forgive those who trespass against us.” Teach us how to forgive; teach us how to be forgiven, because it is not a simple business…When I consider music, my center, my life, the great harmonizer, the channel of living energy, the open channel of the soul, God’s voice in each of us, bringing souls all over the world to peaceful union, a living past, a living present, a living future, I say “How beautiful it is! How beautiful it is! How beautiful it is!”

– David Maslanka

MAYHEW LAKE (1879-1955)  
*The Roosters Lay Eggs in Kansas*  
Ed. Robert E. Foster  
(2 minutes)

Mayhew Lake wrote *The Roosters Lay Eggs in Kansas*, John Philip Sousa’s favorite encore, while the chief editor at Carl Fischer. The piece is a humorous novelty that utilizes band members singing, several soloists and was a rousing finish. With cinematic flourishes and clever compositional devices, Lake’s charming piece was a treasured favorite of Mr. Sousas.

– Jonathan Grantham

SATOSHI YAGISAWA (b.1975)  
*Fanfare – The Benefaction from Sky and Mother Earth*  
(4 minutes)

This piece was commissioned by Oyama City Symphonic Wind Orchestra in Tochigi Prefecture, Japan, to commemorate its 30th Anniversary. Satoshi Yagisawa was inspired by Oyama City’s slogan, “water, green, and earth” to write the festive fanfare. The composer knows the orchestra’s regular conductor Susumu Hara very well, and has visited them in rehearsal several times and understands the orchestra’s characteristics. Their specialty is to “sing out” in a heartfelt and energetic way, so this style is integrated into this fanfare. This work begins with a gentle introduction, followed by a fanfare that leads to a magnificent chorale, and concludes in an energetic and fast theme composed in irregular meter. This is a short but dramatic piece, reflective of Yagisawa’s writing.

– Satoshi Yagisawa
FRANK TICHELI (b. 1958)

*An American Elegy*

(12 minutes)

“An American Elegy” is, above all, an expression of hope. It was composed in memory of those who lost their lives in Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was motivated and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

ALFRED REED (1921-2005)

*Armenian Dances*

(12 minutes)

*Armenian Dances, Part I and II,* constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomida Vartabed, the founder of Armenian classical music.

Part I, containing the first movement of this suite, is an extended symphonic rhapsody build upon five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance.

Nevertheless, it is hope that the overall effect of the music will be found to remain true in spirit to the work of their brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. It is hoped that this new instrumental setting will prove to be at least a small step in this direction.

Part I of *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian and the University of Illinois Symphonic Band on January 10, 1973 at the CBDNA Convention in Urbana, Illinois.

– Violet Vagramian
Texts & TRANSLATIONS

Unclouded Day (from Three American Songs)
REV. J. K. ALWOOD
ARR. SHAWN KIRCHNER

Verse One:
O they tell me of a home far beyond the skies,
They tell me of a home far away,
And they tell me of a home
Where no storm-clouds rise:
O they tell me of an unclouded day.

Chorus:
O the land of cloudless days
O the land of an unclouded sky,
O they tell me of a home
Where no storm-clouds rise;
O they tell me of an unclouded day.

Verse Two:
O they tell me of a home
Where my friends have gone,
They tell me of a land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day.

Verse Three:
They tell me of a King in his beauty there,
They tell me that mine eyes shall behold
Where He sits on a throne
That is bright as the sun
In the city that is made of gold!

Taaveti laul, Psalm 104 (from Psalms of David)
CYRILLUS KREEK

Küida, mu hing, Issandat!
Kiidetud oled Sina!
Issand, mu Jumal, Sa oled suur.
Kui suured on Sinu teod, Issand!
Sa oled kõik targarst teinud.
Au olgu Sulje, Issand, kes Sa Kõik oled
teinud!
Au olgu Isale, Pojale, Pühale Vaimule au,
nüüd ja igaavest. Aamen.

Bless the Lord, O My Soul!
Praise the Lord!
O Lord my God, Thou art very great.
O Lord, how manifold are thy works!
In wisdom hast thou made them all.
Glory be to Thee, O Lord, who has
made all things!
Glory to the Father, the Son, and the
Holy Spirit, now and evermore, Amen.
Great Day
WARREN MARTIN

Great day, the righteous marching, God's going to build up Zion's walls.
We want no cowards in our band, we call for valiant hearted men.
Great day, the righteous marching, God's going to build up Zion's walls.
Chariot rode on the mountain top, my God spoke and the chariot did stop.
Great day, the righteous marching, God's going to build up Zion's walls.
This is the day of jubilee, the Lord has set His people free.
Great day, the righteous marching, God's going to build up Zion's walls.

Gloria in Excelsis (from Mass)
LEONARD BERNSTEIN
Edited by Doreen Rao

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Adoramus te,
Benedicimus te, Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that taketh away the sins of the world, have mercy upon us.
Thou that taketh away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.
Magnificat
ERIKS ĖSENVALDS

Magníficat anima mea Dominum.
et exultavit spíritus meus in Deo salutari
meo.
Quia respexit humilitatem ancíllae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est, et
sanctum nomen eius.
Et misericordia eius in progenie et proge-
nies timentibus eum.
Fécit potentiam in brachio suo, dispersit
superbos mente cordis sui.
Deposuit potentes de sede et exaltavit
humiles.
Esurientes implevit bonis et divites dimísit
inanes.
Suscepit Ísrael puerum suum: recordatus
misericordiae suae.
sicut locutus est ad patres nostros, Ábra-
ham, et semini eius in saecula secula.
Gloria Patri, et Filio, et Spíritui Sancto,
Sicut erat in princípio, et nunc, et semper,
et in sæcula sæculorum. Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Saviour.
For He hath regarded the lowliness of his
handmaiden:
For behold from henceforth all
generations shall call me blessed.
For He that is mighty hath magnified me;
and holy is His name.
And His mercy is on them that fear him:
throughout all generations.
He hath shewed strength with his arm:
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seat, and hath exalted the meek.
He hath filled the hungry with good
things; and the rich He hath sent empty
away.
He remembering his mercy hath holpen
his servant Israel:
As He promised to our forefathers, to
Abraham and his seed forever.
Glory be the Father, and to the Son, and
to the Holy Spirit,
As it was in the beginning, is now, and
ever shall be, world without end, Amen.

Sinner, Please Don’t Let This Harvest Pass
WILLIAM GRANT STILL

Sinner, please don’t let this harvest pass and die and lose your soul at last.
I know that my Redeemer lives, yes, he lives.
Sinner, please don’t let this harvest pass and die and lose your soul at last.

Hold On!
EUGENE SIMPSON

Keep yo’ han’ doan-a the plow, Hold on!
Noah, Noah, let me come in; de doahs ah shut’n and the winduhs pinned.
Keep yo’ han’ doan-a the plow, Hold on!
Noah said you done lost yo’ track; you can’t plow straight n keep a lookin’ back.
Keep yo’ han’ doan-a the plow, Hold on!
If you wanta go to heaven let me tell you how, jus’ keep yo’ han’ doan the gospel plow.
If that plow stays in yo han’ land you straight in de promise lan’
Keep yo’ han’ doan-a the plow, Hold on!
Mary had a golden chain, ev’ry link spelled my Jesus’ name.
Keep yo’ han’ doan-a the plow, Hold on!
Keep on climin’ an’ don’t you tire, Ev’ry roun’ goes high’r n’ high’r.
Keep yo’ han’ doan-a the plow, Hold on!

Flight Song
KIM ANDRÉ ARNESEN

All we are, we have found in song:
you have drawn this song from us.
Songs of lives unfolding fly overhead, cry overhead:
longing, rising from the song within.

Moving like the rise and fall of wings,
hands that shape our calling voice on the edge of answers
you’ve heard our cry, you’ve known our cry;
music’s fierce compassion flows from you.

The night is restless with the sounds we hear,
is broken, shaken by the cries of pain:
for this is music’s inner voice,
saying, yes, we hear you:
so, our lives sing, sing, sing,
wild in spirit we will fly.

Like a feather falling from the wing,
fragile as a human voice, afraid, uncertain,
alive to love, we sing as love,
fraid, uncertain, yet our flight begins a song.

Augu Nakti
VALTS PÜCE

Augu nakti saulīti kā siera rituli, e!
vēluši un uzvēluši kalna galīnā, e!
Ligo! Ligo!
Jānis un jaņabēni savas dienas rītīnā
nomazgā dvēseli rasas dāvība
Dzirksteļo jestras meičas, dzirksteļo jestri
pušī
Kāliepas kā ozoli šīs zemes visos vējos
Ligo! Ligo! Ligo! Ligo!

All night through they rolled the sun
Like a round cheese up to the top of the hill.
Janis and his people in the morning of their special day
Wash their soul in the dew of life.
The lively maidens sparkle, the lively lads too,
Like lindens, like oak trees in all the winds of this land.
All night through they rolled the sun, rolled it up.
**Kanarbik (from Siigismaastikud – Autumn Landscapes)**
VELJO TORMIS

Kurb lilla kanarbik meeletult lõõskab,
Päikese viimane virvendus silmis.
Muidu kõik on kui ikka,
Need samad on nurmed, need samad on teed,
Ainult nende peal põleb,
Maailma suurune leek. Aa!

Sad purple heatherbell franticly blazes,
Capturing aftermost flickering sunlight and all else is as ever.
As ever the meadows, as ever the roads,
only over them burning,
Flaring a planet aflame. AH!

**All of Us (from Considering Matthew Shepard)**
CRAIG HELLA JOHNSON

What could be the song? Where begin again? Who could meet us there?
Where might we begin? From the shadows climb,
Rise to sing again, where could be the joy?
Never our despair, never the least of us, never turn away,
Never hid your face. Ordinary boy, only all of us, free us from our fear.
Only in the Love, Love that lifts us up,
Clear from out the heart from the mountainside,
Strong as any stream, How can we let go?
How can we forgive? How can we be dream?

Out of heaven rain, rain to wash us free,
Rivers flowing on, ever to the sea.
Bind up ev’ry wound, ev’ry cause to grieve;
Always to forgive.

Most noble light, Creation’s face, how should we live but joined in You?
Remain within Your saving grace through all we say and do;
And know we are the Love that moves the sun and all the stars?
And Love that dwells, O Love that burns in ev’ry human heart!
Only in the Love, Love that lifts us up.

This evergreen, this heart, this soul,
Now moves us to remake our world.
Reminds us how we are to be Your people born to dream;
How old this joy, how strong this call, to sing Your radiant care
With ev’ry voice, to cloudless hope of our belonging here.

Only in the Love, All of us.
Only in the Love, only ever in the Love, All.
Dr. Donald Trott is the Director of Choral Activities at the University of Mississippi (Ole Miss) in Oxford. He conducts the Concert Singers, Men’s Glee, and shares conducting duties for the University Chorus. His choirs have performed on several state, regional, and national conventions of the ACDA (American Choral Directors Association) and the MMEA (Mississippi Music Educators Association). ACDA performances occurred in 1998, 2006, 2007, 2010, and 2016. Choirs under his direction have performed in France, Germany, Czech Republic, and Austria. As coordinator of the graduate choral conducting program, he teaches choral conducting and choral literature and supervises all graduate conducting recitals. Dr. Trott is a past president of the Southern Division of the ACDA and of the Virginia chapter of ACDA. He received his Bachelor of Music Education degree cum laude from Westminster Choir College and both the Master of Music degree in choral conducting and Doctor of Musical Arts degree in choral conducting from the University of Oklahoma, under the direction of Dr. Dennis Shrock. Dr. Trott’s work on late eighteenth century performance practice has resulted in several articles and presentations. He is the author of the ACDA monograph titled *Nineteenth Century Choral Music – An Annotated Bibliography of Music Suitable for College and University Choirs.*

The University of Mississippi Concert Singers is an auditioned ensemble with an established reputation for outstanding choral performance across the United States and in Europe. Under Dr. Trott’s direction, the Singers have made four appearances on American Choral Directors Association (ACDA) conventions, including the 2006 and 2010 Southern Division conventions in Charleston, WV and Memphis respectively, the 2007 National Convention in Miami, and most recently the 2016 Southern Division Convention held in Chattanooga. This choir performs a wide variety of music including newly commissioned works by Eriks Ešenvalds, Ola Gjeilo, Gordon Ring, and Z. Randall Stroope. Several prominent composers and conductors have worked with the choir including Eric Whitacre who stated “Conducting this chorus is like driving a Ferrari. If you ever get the chance to do it, I highly recommend it. It is quite choice.” A recording with the Concert Singers and other choirs at Ole Miss titled *Whitacre Conducts Whitacre,* featuring works composed and conducted by Mr. Whitacre, was released in 2008. In 2009, the choir performed *Messiah* (Parts II and III) with conductor Dennis Shrock focusing on performance practice of the period. Recent European tours included performances in France, Germany, Czech Republic, and Austria. In 2012, the choir was invited to perform in the White House and had the opportunity to meet and sing for President Barack Obama.
Debra Spurgeon is Associate Professor of Music at the University of Mississippi where she conducts the Women’s Glee, teaches choral methods and conducting, and interacts with masters and doctoral students in music education. Prior to moving to Ole Miss she taught at Southwestern Oklahoma State University for eighteen years and in 1999 was named Oklahoma Choral Directors Association’s “Director of Distinction.” Her choirs have been selected to perform on state and division conventions of the American Choral Directors Association. Her teaching career spans over four
decades, influencing students elementary through collegiate levels. She has been actively involved in leadership roles in the American Choral Directors Association including serving as the National Chair (2007-10) for Women’s Choirs. She was also President of the Oklahoma Choral Directors Association and President-elect of the Southwestern Division of ACDA. Dr. Spurgeon’s numerous articles have appeared in the Choral Journal, Teaching Music, The Journal of Singing, and The Journal of Music Teacher Education. Dr. Spurgeon holds the Doctor of Musical Arts degree in vocal performance from the University of Oklahoma where she was a recipient of the Benton Schmidt Voice Award; the Master of Music from the University of Arkansas; and the Bachelor of Music Education from Truman State University in Kirksville, Missouri. She is also an active soprano soloist, her performance highlights include Bach’s Mass in B Minor, Orff’s Carmina Burana, Mozart’s Requiem, Haydn’s Heiligmesse, Faure’s Requiem, Rutter’s Requiem, Monteverdi’s Vespers, and Handel’s Messiah.

JONATHAN RICHARD GRANTHAM, Director

Jonathan Grantham, director of bands at Amador Valley High School in Pleasanton, California, leads a band program of 330 students involved in five concert ensembles, three jazz bands, a competitive marching band, various chamber ensembles, winter percussion, and two winter guards. In his fifteen years at Amador Valley the band program has grown to more than double in size and has the ensembles have earned consistent superior ratings and high honors. Amador Valley’s top wind ensemble performed at the CBD A state conference three times (2007, 2010, 2018), at the 2013 Midwest Clinic in Chicago, and at WASBE in the summer of 2015. Jonathan received his bachelor’s degree in music education/trombone performance from Central Michigan University, graduating magna cum laude, and has affiliations with several professional organizations. He earned his master’s degree in conducting at the American Band College of Sam Houston State University. Honors include receiving the Prudential Realty of California’s Outstanding Educator’s Award and twice earning the Excellence in Education Award from Pleasanton Unified School District (2009, 2016). Mr. Grantham was a recipient of the Crystal Apple Award for Excellence in Education and was chosen as Pleasanton Unified School District’s 2012-2013 Teacher of the Year.

Amador Valley High School’s band program has a long tradition dating back to 1928 and currently serves 330 students across a large comprehensive roster of offerings, including a 300-member competitive marching band, 5 concert bands, 3 jazz ensembles, 2 winter guards, winter percussion as well as multiple chamber ensembles. The ensembles have a long and proud tradition of excellence in all areas. Today’s performing ensemble is a combination of members of the
program’s top two auditioned ensembles. Wind Ensemble 1 is the top auditioned group and has had the privilege of performing at The Midwest Clinic, WASBE, California All-State Music Educator’s Conference (three times), and in London twice. Students regularly work with top conductors and clinicians in the world of wind bands and have been a part of several commissioning projects, helping to champion new music for band. The 94 musicians on stage today are honored to share their talents and hard work with you!

PATRICK DANDREA, Assistant Director

Mr. Patrick Dandrea, assistant director of bands at Amador Valley High School, co-directs three concert bands as well as directing Jazz B and teaching AP Music Theory. He serves as the assistant director of the marching band, as well as the winter percussion and winter guard ensembles. Mr. Dandrea is a Massachusetts native who moved to the Bay Area in 2015 after living and teaching in the Boston area for 10 years. During his time in Massachusetts, Mr. Dandrea taught the middle school and high school concert bands, jazz and chamber ensembles, as well as AP Theory in the Weston Public Schools. During which time, he also served on the MMEA Eastern District board as the Senior Festival Coordinator in addition to the MMEA state board as the High School Representative. He also served as the orchestra manager for the five orchestra ensembles and overall program of the Rivers Youth Orchestra. Mr. Dandrea received his bachelor’s degree in music education with an emphasis on saxophone performance at the College of Fine Arts at Boston University. While finishing his degree, he was awarded the inaugural Promising Future Music Educator award by MMEA. He completed his master’s degree in music education at The Boston Conservatory, studying conducting with Mr. Eric Hewitt. As a performer, Mr. Dandrea is an active saxophone and woodwind player performing jazz and theatre gigs in the area.
Duane Otani serves as Director of Bands at Rancho Bernardo High School. Mr. Otani earned his Bachelor’s Degree in Music Education and Master’s Degree in Instrumental Conducting from California State University, Fresno. During his undergraduate studies, Mr. Otani served as drum major of the Fresno State Bulldog Marching Band. While earning his graduate degree, Mr. Otani was a full ride graduate assistant with the Fresno State Marching Band and co-director of the Fresno State Athletic Bands. He has conducted honor bands throughout the state of California and is active as a clinician and conference presenter.

Zachary Christy serves as Director of Orchestras and Associate Band Director at Rancho Bernardo High School. Mr. Christy earned his Bachelor’s Degree in Music Education and is completing a Master’s Degree in Teaching from Point Loma Nazarene University. During his undergraduate studies, Mr. Christy performed with the Santa Clara Vanguard Drum and Bugle Corps, a world-renowned marching music ensemble.

Both directors are members of local and state music organizations including SCSBOA, CMEA, CBDA, CODA, and NAFME. Under their direction, the Rancho Bernardo High School performing ensembles have consistently earned numerous unanimous superior ratings, sweepstakes, and championships awards.

Rancho Bernardo High School was established in 1990 as the third of five comprehensive high schools in the Poway Unified School District. Nestled in the community of Rancho Bernardo in northern San Diego, Rancho Bernardo High School is home to 2,368 students.

The instrumental music program is comprised of 300 students. Ensembles offered at RBHS include Wind Ensemble, Concert Band 1, Concert Band 2, Marching Band (The Royal Regiment), Jazz Band, Percussion Ensemble, Winter Guard, Chamber Orchestra, Beginning Orchestra, and Symphony Orchestra. The band performing today is comprised of members who elected to participate in this trip.

Students in the Rancho Bernardo High School band program begin instrumental music in the fifth grade. The Rancho Bernardo elementary music team includes: Luke Diebolt, Jack Erb, Joanne Lichtenberg, and Tara Nijhowne. Students continue to Rancho Bernardo High School primarily from Bernardo Heights Middle School (Stuart Holmes) and Meadowbrook Middle School (Alex Holland). The band would like to thank Principal Dave LeMaster, department administrator Yael Bozzay, and the staff at Rancho Bernardo High School.

The band would also like to thank Christine Wojcik, Rancho Bernardo Instrumental Music Booster President and the numerous supportive parent volunteers.
PERFORMING ARTS PARTNERS

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

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Reagan Arnold
Ashley Ashmore
Bradley Ashmore
Ethan Bennett
Langston Boles
Micah Brackett
Brady Bramlett
Cameron Brown
Meghan Brown
Rob Brown
Ian Bumpas
Ariel Burger
Alicia Canterbury
Austin Carter
Colleen Chauncey
Melanie Culhane
Richard Culpepper
Leah Davis
Margaret Espinoza
Dylan Fink

N’kila Garner
Jonathan Gibson
Duncan Graeber
James Hawkins
Wesley Henderson
Kevin Herrera
Lacey Hindman
Mary Margaret Hyer
Eric Johnson
Terrence Johnson
Keely Ann Kelso
Kelsey Knecht
Benjamin Larsen
Leah Lester
Matthew Louis
Ashley Lovorn
Ariana Marasco
Lawson Marchetti
Stellah Mbugua
William Morgan

Cody Morris
Madilyn Morris
Kathrine Pignataro
Caitlin Richardson
Carly Rock
Heath Rooks
Jocelyn Sanabria
Jackson South
Ava Street
Joseph Strode
Keswick Turner
Haley Tyrrell
Abbey Vaughn
Sergio Vergara
John Michael Walker
Carley Wilemon
Abby Wilson
Darius Woodard

Amador Valley High School Wind Ensemble

Flute
Joseph Hong
Jamie Hur
Eunice Jung
Amy Lee
Laura Lentz
Erika Lipscomb
Anjana Manjunath
Wendy McCullough
Rhea Shah
Stephanie Shin
Audrey Sulistio
Cathy Yoo

Kavva Katragadda
Michelle Lee
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Jeremy Steinberg
Colin Wang
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Jonathan Yang
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Gus Wagner
Wynne Velzy
Kevin Zheng

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Kapur Raman
Nico Weinstock

Baritone Saxophone
Patrick Tambunting
Nishaad Trivedi

Horn
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Carly Field
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Robin Hwang
Sam Jo
Sayli Limaye
Austin Naylor
Daniel Zhou
Trumpet
Austin Baker
Niklas Bengtsson
Jared Black
Kyle Cavanaugh
Gio Cerutti
Michael Glenn
Tanaya Gondhalekar
Kahram Jo
Claire Ludwig
Jonathan Pearce
Emma Reddy

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Stephen Dean
Ryan Liou
Andreas Maass
Nikith Patibandla

Justin Shue
Toby Scarborough

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Bryan Luo
Andrew Pereira
Satya Yalamanchi

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Duhita Gondhalekar
Joseph Nazareno
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Paarsa Heidari
Matthew Iverson
Nina Lim
Valorie Low
Anika Mehra
Madison Perez
Shantanu Roy
Joshua Savin
David Shih
Trenton VerKuilen

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Flute
Christinia Amaya
Katherine Hummler
Sierra Knopp
Hannah Stevens
Angie Suh
Mia Wilson
Erin Yoon
John Yu

Clarinet
Jake Anderson
Rodney-Joseph Borg
Erin Bruce
Sarah Christensen
Isabella Fuiks
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Elizabeth Johnsen
Yasmine Mbene
Emiliano Rivera
Tomoya Sano
Cameron Stohls
Olivia Tasbas

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Connor Bruce
Lorrian Elad
Brendan Lockie
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Emerson Bowles
Genevieve Burye
Nicholas McNew
Michael Provoast

Tenor Saxophone
Robert Ozturk

Bass Trombone
Andrew Perez
Cameron Timbol

Baritone Saxophone
Zachary Skalak
Alexandra Wojcik

Trumpet
Elijah Blanton
Philip Bruce
Samuel Fiorino
Ryan Greenberg
Andrew Jordan
Eddy Lanois
Evelyn Sechrist

French Horn
Enrico Del Vecchio
Matthew Lorentz
Tyler Manning
Daniel Ota
Audrey Wojcik

Trombone
Kota Athay
Benjamin Bodien
Austin Root

Tuba
Spencer Gimlin
Kyle Hammerness
Ryan Phillips
Daniel Smith

Euphonium
Sana Seif
Brian Walkley

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Chase Bentley
Daniel Chen
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Ola Gjeilo, Composer-in-Residence and Piano
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The Music of Evans, Taylor, Beckham, and Meštrović
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Simon Carrington, Guest Conductor
The King’s Singers, Special Guests
Distinguished Concerts Singers International

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Vocal Colors
The Music of Reese Norris and Others
Reese Norris, Composer/Conductor
Barnum: A Thousand Red Birds
Barnum, Composer/Conductor
Distinguished Concerts Singers International
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The Arcadian Chorale (NJ) & Richmond Choral Society (NY)

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, Soloist, and Narrator
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
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Spirit Journey
Choplin: Our Father: A Journey through the Lord’s Prayer
Pepper Choplin, Composer/Conductor
Hayes: Spirit Suite I, II, and other works
Kevin McBeth, Guest Conductor
Andy Waggner, Guest Conductor
Mark Hayes, Composer-in-Residence
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Song Play:
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Francisco J. Núñez, Composer/Conductor
Grases: La Cigarra y La Hormiga (World Premiere: Courtesy of the DCINY Premiere Project)
Cristian Grases, Composer/Conductor
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