Sunday Afternoon, April 15, 2018, at 2:00
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

DREAMWEAVER

Presentation of 2018 DCINY Educator Laureate Award to Milburn Price, Conductor Laureate

JAMES M. MEADERS, DCINY Conductor
OLA GJEILO, Composer-in-Residence and Piano
MEREDITH LUSTIG, Soprano

DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

OLA GJEILO  Dreamweaver
1. Prologue
2. Dreamsong
3. The Bridge
4. Intermezzo
5. Paradise
6. Dominion
7. Epilogue

Song of the Universal

Intermission

(continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
MIRAN VAUPOTIĆ, Guest Conductor
DISTINGUISHED CONCERTS ORCHESTRA

MIRAN VAUPOTIĆ, Guest Conductor
DISTINGUISHED CONCERTS ORCHESTRA

MICHAEL J. EVANS Into the Woods

JOSEPH DEEMS TAYLOR Pavan from Three Century Suite

DWIGHT BECKHAM Memorial Ode

MATEJ MEŠTROVIĆ Danube Rhapsody
Movement 1
Movement 4

PAUSE

MATEJ MEŠTROVIĆ, Piano

JAMES M. MEADERS, DCINY Conductor
MEREDITH LUSTIG, Soprano
JESSICA GRIGG, Alto
DISTINGUISHED CONCERTS ORCHESTRA
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

DAN FORREST Jubilate Deo
1. Jubilate Deo...
2. Ve adthodor vador
3. Ta cao chang de yang
4. Ngokujabula!
5. Bendecid su nombre
6. Song of the Earth
7. ...Omnis Terra!

We Want To Hear From You!
Use #Dreamweaver to post your post-concert and intermission photos and comments to @DCINY on Twitter, Facebook, and Instagram!

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
250 WEST 57TH STREET, SUITE 1610
NEW YORK, NY 10107
(212) 707-8566
Ola Gjeilo (b. 1978)

Dreamweaver

Text by Charles Anthony Silvestri (b. 1965)

(approx. 20 minutes)

The text for *Dreamweaver* is based on parts of the well-known Norwegian medieval folk poem *Draumkvedet*, an epic ballad that has a lot in common with Dante’s *The Divine Comedy*. The protagonist, Olav Åsteson, falls asleep on Christmas Eve and sleeps for thirteen days. He wakes up and rides to church to describe his dreams to the congregation about his brave, beautiful, terrifying, and ultimately redeeming journey through the afterlife. For this composition, the *Draumkvedet* poem has been adapted into a playful interpretation in English penned by Charles Anthony Silvestri. *Dreamweaver* was commissioned by Halgrim Thon and premiered by the Manhattan Chorale at Carnegie Hall in 2014.

—Ola Gjeilo

Ola Gjeilo

Song of the Universal

Text by Walt Whitman (1819–1892)

(approx. 12 minutes)

Walt Whitman has always been one of my favorite poets. I love the unabashed optimism, exuberance, and his unwavering confidence in our deeper humanity – all through the prism of a big, warm, beating heart. These were all qualities I found in his wonderful Song of the Universal poem, from which I chose a few excerpts to form the lyrics for this piece.

—Ola Gjeilo

Michael J. Evans (b. 1964)

Into the Woods

(approx. 6 minutes)

*Into the Woods* is an excerpt from the ballet *Deirdre*. This dance occurs toward the end of Act II, Scene 3. The setting for the entire scene is a celebration on the eve of Beltaine, the last of the three Celtic spring fertility festivals. Traditional activities that occur during Beltaine Eve celebrations include jumping over a bonfire for luck, dancing the Maypole, and young people going into the forest, seeking out a lover, and spending the night making love. When writing the libretto and music for this section, the composer imagined the events unfolding as follows: After a great deal of celebration, (reflected in the dances proceeding *Into the Woods*), a gong sounds, and all the young people assemble. A seductive dance ensues where everyone flirts and tries to show how desirable they are. Finally, they run into the woods to hunt each other out for a night of lovemaking.

—Miran Vaupotić
JOSEPH DEEMS TAYLOR (1885–1966)
Pavan from *Three Century Suite*  
(abbrev. 4 minutes)

*Three Century Suite* is a variant of the Baroque dance suite. It has five sections instead of the usual four, adding an introductory prelude (the *Pavan*). In addition, its final section is a waltz—an unusual and unique variation of the form. The five sections are: *Pavan, Saraband, Jig, Rigadoon, and Bartholomew Fair*. *Bartholomew Fair* is the Waltz, with a double time recapitulation that is almost reminiscent of a Can-Can. *Pavan* is the prelude, and as such has no established formal structure. It is rondo-esque, in that the main theme repeats but changes direction each time it repeats—whether it be melodically, harmonically, instrumentally, or all three—creating a musically integrated movement with complex development. It is a slow, stately movement, which starts in G major, modulates to E flat, then to A flat, and concludes in G as an imposing climactic ending.

—Miran Vaupotić

DWIGHT BECKHAM (b. 1931)
*Memorial Ode*  
(abbrev. 7 minutes)

*Memorial Ode* was written in memory of Harold Romoser. Beckham based his work on Romoser’s favorite hymn tune *Sine nomine* by Ralph Vaughan Williams. The rhythmic figure occurring in the timpani and at other times in the snare drum is International Morse Code for the initials HR.

—Miran Vaupotić

MATEJ MEŠTROVIĆ (b. 1969)
*Danube Rhapsody*  
(abbrev. 14 minutes)

*Danube Rhapsody* is inspired by the river Danube, one of the biggest rivers in the European Union. The Danube flows and connects 10 European countries, more than any other river in the world. It is the same with music. Music connects. While listening to the *Danube Rhapsody*, you will hear some elements of folk music from Croatia as well as from other EU countries. You will also hear a lot of gentle motives and colors, but at the same time furious rhythms with a big orchestral power. It is all connected in a *Rhapsody* for the piano and orchestra, written and composed in a classical/romantic style.

—Matej Meštrović
Dan Forrest’s *Jubilate Deo* brings to life the global aspect of the traditional Psalm 100 text, “O be joyful in the Lord, all ye lands,” by setting it in seven different languages and drawing from a wide spectrum of musical influences. Each movement combines some characteristics of its language-group’s musical culture with the composer’s own musical language. The opening movement sets the ancient liturgical Latin translation of the Psalm in a rather American musical idiom, reflecting various influences from the composer’s native country and introducing key musical motives for the work. The second movement sets the “from age to age” portion of the text in Hebrew and Arabic, evoking ancient cultures from the Middle East. The music intentionally intertwines the two languages in a symbolic gesture of unity between these cultures. Movement three uses Mandarin Chinese in a tranquil setting of the shepherd-sheep metaphor from the traditional text and quotes “the Lord is my shepherd” from Psalm 23, while the orchestra evokes the sounds of traditional Asian instruments. The fourth movement shifts to Africa, setting celebratory portions of the text in Zulu and drawing from African vocal and drumming traditions. Movement five represents Latin America, setting Spanish text to a folk-song style melody and blending traditional folk instrumental sounds with polyphonic textures from the classical choral tradition. The sixth movement, “Song of the Earth,” portrays the Earth itself singing—first wordlessly, but eventually finding its own voice—and leads seamlessly into the final movement. The finale unites many of the key themes and cultures from previous movements with other material, both old and new, as all the earth sings as one, “*omnis terra, jubilate!*”

—Dan Forrest
1. Prologue
I sing the sacred vision
Of the All-Wise Wand’rer,
The Weaver of Dreams.
On Christmas Eve he fell asleep,
So deep, so deep,
And woke upon Epiphany
With tales to tell.
He hurried to the holy Mass
And stood upon the threshold;
The warp and weft of wandering
He wove into his tale.

2. Dreamsong
And this was his dreamsong:
My journey began
In a rugged land,
Hard and fast
And unforgiving.
I made my way.

3. The Bridge
Beasts there were,
And wilder things,
And shades of night
Were in that land;
I was afraid.

The monster’s claws
Tore at my cloak;
With piercing eyes
They saw my soul.
I ran away.

For many leagues
I traveled west
Until at last—
My journey’s end—
I saw the Bridge!
Stretching out
Across the sky,
The way was barred
To all but wise.
I went across.

This bridge was spanned
across a sea of ice—
A silver band, a way to Paradise.
A fair wide land did open up at last;
I stopped to stand where Future reckons
Past.

And in that place the Pilgrim Church did rise
Where, full of grace, our Holy Mother wise
Bade me embrace her heart of gold and red;
And o’er her face a loving smile was spread.

I met a man, whose cloak was stained in
blood,
All mired was he, up to his knees in
mud;
He held a frightened child under his arm,
And bitterly he wept for causing harm.

4. Intermezzo

5. Paradise
She spoke in gentle tone and bade me go
Where every sin is known, where cold
winds blow,
Unto the very throne of God to see
Where sorrow is unknow n, forgiveness,
free.

6. Dominion
And through darkness appeared the Christ,
wreathed in light, flanked by saints and
angels beyond number,
and crowned as King and Judge over all
the earth.
The Deceiver turned in fear,
and fled from before the Glory of the Lord
and the Host of Heaven.

Among the souls
Who trembled there
Burdened down
With sin and fear,
I took my place.
To Christ the Judge
St. Michael spoke,
Defending us
Despite our shame.
I hung my head.

So one by one
We stood alone
Before our Maker
And our Judge.
He called my name.

His burning heart
Loved away my shame,
And forged my soul
Anew by Grace—
I was redeemed!

7. Epilogue
Cloaked all in lead another fell,
Laden with burdens heavy;
She lost her soul in fear of hell
In hope she might be free.

Others there were by pain ensnared
By their grief and tribulation
Hoping that they may yet be spared
And praying for salvation.

He forged their souls
Anew by Grace—
And all were redeemed.

Song of the Universal
OLA GJEILO
Text by Walt Whitman

Come, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.

In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.

By every life a share, or more or less,
None born but it is born – conceal’d or unconceal’d, the seed is waiting.

Give me, O God, to sing that thought!
Give me – give him or her I love, this quenchless faith
In Thy ensemble. Whatever else withheld, withhold not from us,
Belief in plan of Thee enclosed in Time and Space;
Health, peace, salvation universal.

All, all for Immortality!
Love, like the light, silently wrapping all!
Nature’s amelioration blessing all!
The blossoms, fruits of ages – orchards divine and certain;
Forms, objects, growths, humanities, to spiritual Images ripening.
1. Jubilate Deo...

**Jubilate Deo, omnis terra;**

*Introite Domino in laetitia.*

**Introite in conspectu ejus in exsultatione.**

*Scitote quoniam Dominus ipse est Deus; ipse fecit nos, et non ipsi nos:*

**populus ejus, et oves pascuae ejus.**

*Introite portas ejus in confessione;*

**atria ejus in hymnis: confitemini illi.**

*Laudate nomen ejus,*

*quoniam suavis est Dominus: in aeternum misericordia ejus,*

*et usque in generationem et generationem veritas ejus.*

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2. Ve adthdor vador

**From age to age**

*Bless his name. For the Lord is gracious,*

*his mercy is everlasting, and his truth endures from age to age.*

—From Psalm 100:4-5,

—Hebrew and Arabic

3. Ta cao chang de yang

**It is he that has made us, and not we ourselves;**

*we are his people, and the sheep of his pasture.*

*The Lord is my shepherd, I shall not want.*

—From Psalms 100:3 and 23:1,

—Mandarin Chinese

4. Ngokujabula!

**With great rejoicing!**

*Shout with triumph to the Lord, all the earth! Serve the Lord with joy, come before his presence with singing.*

*Know that the Lord is God!*

—From Psalm 100:1-3, Zulu
5. Bendecid su nombre
*Entrad por sus puertas con acción de gracias, a sus atrios con alabanza. Dadle gracias, bendecid su nombre.*

Bless His name
Enter his gates with thanksgiving, his courts with praise.
Be thankful, and bless his name.

—Psalm 100:4, —Spanish

Praise Jehovah.

—Nearly universal transliteration

6. Song of the Earth
*Alleluia.*

7. ...Omnis Terra!
*Omnis terra, jubilate, omnis terra, laudate, Omnis terra, jubilate Deo!*

Sing for joy, dance in gladness, shout for joy, all the earth!

—Adapted from Psalm 100, —Latin Vulgate

**THE Artists**

**MILBURN PRICE, 2018 DCINY Educator Laureate Award Recipient**

Dr. Milburn Price was the Conductor Laureate for DCINY’s production of Brahms Requiem on June 19, 2011, at David Geffen Hall, Lincoln Center. Price served as National President of the American Choral Directors Association from 1999 to 2001. Guest conducting and lecturing engagements have taken him to 28 states, as well as Australia, Brazil, Canada, England, Germany, Hong Kong, Scotland, Switzerland, and Russia. Price has served most recently as Dean of the School of Performing Arts at Samford University in Birmingham, Alabama. Prior to moving to Samford, he served as Dean of the School of Church Music at the Southern Baptist Theological Seminary in Louisville, Kentucky and as the Chair of the Music Department at Furman University. Since retiring from Samford Price has served one-year appointments as Visiting Professor at Stetson University, Mercer University, and Mississippi College. He holds the B.M. from the University of Mississippi, the M.M. from Baylor University, and the D.M.A. from the University of Southern California. One of the editors of the *Celebrating Grace Hymnal*, he is the co-author of two books about worship and church music, as well as numerous articles. For his choral compositions and arrangements Price has...
Dr. James M. Meaders is currently Artistic and Educational Consultant with Distinguished Concerts International New York (DCINY) and a freelance conductor and voice teacher in the United Kingdom. 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, 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. Meaders was honored to conduct the New York premiere of Kim Arnesen’s Requiem in January 2017 at Carnegie 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 US 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.

OLA GJEILO, Composer-in-Residence and Piano

Ola Gjeilo was born in Norway in 1978, and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. He is currently composer-in-residence with Voces8. Mr. Gjeilo’s albums include Ola Gjeilo on the Decca Classics label, a portrait of his choral and piano works featuring Tenebrae and Voces8. His debut recording as a composer and pianist, the lyrical crossover album Stone Rose, was followed by its 2012 sequel Piano Improvisations, both on the 2L label. Phoenix Chorale’s bestselling Northern Lights collection of Ola’s choral music on Chandos was named iTunes Best Classical Vocal Album of 2012. All four recordings are available on iTunes, Amazon, and Google Play. A full-time concert music composer based in New York City, Mr. Gjeilo is also very interested in film, and his music often draws inspiration from movies and cinematic music. His choral works are published by Walton Music, wind band works by Boosey & Hawkes, and piano pieces by Edition Peters.
Acclaimed as “dynamic and knowledgeable” by the Buenos Aires Herald, Croatian conductor Miran Vaupotić performed extensively in Europe, Middle East, the United States, Latin America, and Asia conducting many symphony orchestras and ensembles including London Symphony Orchestra with whom he recorded the album Tchaikovsky for Parma Recordings, St. Petersburg State Symphony Orchestra, State Hermitage Orchestra, St. Petersburg State Capella Symphony, Slovak Radio Symphony Orchestra, Budapest Symphony Orchestra MÁV, Cairo Symphony Orchestra, Belarusian National Philharmonic, Pannon Philharmonic Orchestra, Orquesta Sinfónica Nacional Argentina, Orquesta Sinfónica UNCuyo, Orchestra Sinfonica di Sanremo, Orchestra Filarmonica della Calabria, Malta Philharmonic Orchestra, Prague Philharmonic Orchestra, Moravian Philharmonic Orchestra, North Czech Philharmonic Orchestra, Kaunas City Symphony Orchestra, State Youth Orchestra of Armenia, Schloss Schönbrunn Orchester, Zagreb Philharmonic Orchestra, Zagreb Soloists, and many others. In 2016 he won First Prize and special award at the 12th International Aram Khachaturian Conducting Competition in Yerevan, Armenia. Miran Vaupotić performed at numerous major halls including the famous Carnegie Hall in New York City, Wiener Musikverein in Vienna, Rudolfinum and Smetana Hall in Prague, Cairo Opera House in Cairo, Forbidden City Concert Hall in Beijing, Oriental Art Center in Shanghai, Tchaikovsky Hall and International House of Music in Moscow, CBC Glenn Gould Studio in Toronto.

In the summer of 2011 he made his opera debut in the United States, conducting Mozart’s Le nozze di Figaro at the Atlantic Coast Opera Festival in Philadelphia. Same year he conducted Astor Piazzolla’s rarely performed tango opera Maria de Buenos Aires in a new fully-staged production by Vatroslav Lisinski Concert Hall in Zagreb, Croatia, directed by Mario Kova and performed with the Zagreb Soloists, Ivan Filipović Chamber Choir featuring renowned singers Sandra Rumolino, Jorge Rodriguez and Jose Luis Baretto. In 2012 he conducted the Empire Opera premiere productions of Waundel Saavedra’s Sweet Dreams and John Alan Rose’s Rumpelstiltskin directed by Tyler Bunch (The Muppets) in New York City at The National Opera America Center, while in 2013 he debuted at the Croatian National Opera in Zagreb with Rossini’s Il barbiere di Siviglia. Miran Vaupotić led three large China National New Year Tours, with the St. Petersburg State Hermitage Orchestra in 2013, the Malta Philharmonic Orchestra in 2014, and the Zagreb Philharmonic Orchestra in 2016, performing at most eminent Chinese venues.

A strong advocate for new music, he premiered Carlos Franzetti’s Clarinet Concerto, Peter Machajdík’s Farewell Fanfare, Youngkwang Yang’s Korean Folksongs, Roberto Di Marino’s Guitar Concerto, Primous Fountain’s
Symphony No. 2 commissioned by famous American producer Quincy Jones, and many other works. He also premiered the opera Jelka by Blagoje Bersa, a Croatian composer of substantial influence, his first opera written in 1901.

He recorded his debut album, Elegia, for Classic Concert Records with the Russian Symphony Orchestra Prokofiev featuring works by Di Marano. Recently released on the Naxos label, the album Sensations featuring Di Marano and Piazzolla Bandoneon Concertos recorded with the Croatian Philharmonic Orchestra and Italian virtuoso Cesare Chiacchiaretta was quickly followed by a recording of the album Mediterranean, with the Malta Philharmonic Orchestra for the same label featuring music of Charles Camilleri. Miran Vaupotić is the Chief Conductor of the Croatian Chamber Orchestra and is one of international ambassadors for the EMMA for Peace (Euro Mediterranean Music Academy) under the patronage of UNESCO and honorary presidency of Riccardo Muti.

MATEJ MEŠTROVIĆ, Composer and Piano

Matej Meštrović, born in Zagreb in 1969 into an artistic family, is a pianist and composer. His mother is a pianist and teacher at the Music Academy in Zagreb. His music education started at the age of four followed by his first public musical performance at the age of six. At thirteen, he won his first competition, performing Mozart’s Rondo with the Croatian Music Institute Orchestra. In the Croatian Music Days Festival of 1985, he made history at the age of sixteen as the youngest composer in the festival, performing his composition Toccata.

Considered one of most versatile artists in Croatia, Meštrović has a vast compositional landscape that includes original solo piano works, chamber music, symphonic works, and music for television and theater. In addition to being a composer and pianist, Meštrović is also an internationally acclaimed director of documentaries and travel films, receiving high recognitions and awards in Croatia and across the world. In the nineties, Meštrović was one of the pioneers of New Age music in Croatia. At the Zagreb Music Biennale, Meštrović performed with renowned American harpist Georgia Kelly. At the Expo ’98 in Lisbon, Meštrović was given the City of Zagreb Award for an exquisite realization of the Croatian pavilion and exhibits. He has composed original music for more than a hundred documentaries, collaborating with the alpinist and director Stipe Božić for eighty of them. Two of the compositions have been released on CD.

Matej Meštrović received a special recognition from the Mayor of Karlovy Vary for his film Croatian Dream Dubrovnik. Meštrović’s original composition, Zvuci Velebita, was included inside an issue of the National Geographic magazine, selling 45,000 copies. In the last 10 years he has worked as the piano parts arranger for the classical crossover pianist, Maksim Mrvica. In 2010 Music Information
Centre published Meštrović’s composition for two pianos, *Twenty Fingers*. His film *Zagreb Zagreb*, which displays 50 countries around the world, received recognition as the Best National Tourism Film. From 2012 to 2015, Matej Meštrović worked as a pianist and composer with the ensemble Sudar Percussion. During that time, he created the album *Eat Suite*, which featured his original compositions. *Eat Suite* was the Vox Pop Winner in the instrumental category at the 2014 Independent Music Awards. For two years in a row at the opening ceremony of the Dubrovnik Summer Festival, he composed music made for symphony orchestra, two choirs, percussion ensemble, and more than 200 dancers.

In the first half of 2016, Meštrović wrapped up a few large projects. He wrote original music for the movie *Funne*, a Croatian and Italian co-production. He participated as an author and performer in the opening of the European University Games in Zagreb and released the album *My Face Music Book* for solo piano, in his own independent production. This album won two SoloPiano.com awards in 2016: Classical Album of the Year and Runner-Up Overall Album of the Year. In 2017, Matej recorded the CD *Vivaldi 4 seasons for 3 Pianos* for NAVONA Records, which was described as “a whirlwind transcription of Vivaldi’s masterful string concertos.” NAVONA Records goes on to state, “performing with Hakan A. Toker and Matija Dedić on three pianos (and accordion), Meštrović thoroughly reimagines the four concertos, his work exceeding that of a normal transcription. The collection, in such a radical new form, becomes almost a whole new work.” In 2017, *4 seasons for 3 Pianos* received the Global Music Award for Outstanding Achievement - Piano Trio and Best Album.

**MEREDITH LUSTIG, Soprano**

Ms. Lustig is thrilled to be singing once again with DCINY! Recent appearances include: Musetta in *La Bohème* (Syracuse Opera), Eurydice in Offenbach’s *Orpheus in the Underworld* (Virginia Opera), Fiona in *Brigadoon* (Gulfshore Opera), Megan in Robert Paterson’s *The Whole Truth* (American Modern Ensemble), Papagena in *The Magic Flute*, Zina in *Dark Sisters*, Musetta in *La Bohème*, Carolina in *Il Matrimonio Segreto*, and Clorinda in *Cenerentola* (Virginia Opera); Daisy in *The Great Gatsby* (Aspen Opera Theater); Bella in *An American Tragedy* (The Glimmerglass Festival), Gianetta in *L’Elisir D’Amore*, Cephasia in *Orpheus* (New York City Opera), Lauretta in *Gianni Schicchi*, Tiresias in *Les Mamelles de Tiresias* (Juilliard Opera). An avid recitalist, Ms. Lustig has been a soloist on the stages of Carnegie’s Weill Recital Hall, Alice Tully Hall, Caramoor, and Merkin Hall. Favorite symphonic
appearances include Bernstein’s Mass (Philadelphia Orchestra), Rossini’s Stabat Mater, Orff’s Carmina Burana (Erie Philharmonic), Vivaldi’s Gloria (DCINY), Christmas Pops Headliner with the Dallas Symphony Orchestra, and Vaughn William’s Serenade to Music (Chicago Symphony Orchestra). Ms. Lustig is a passionate advocate of new music, workshopping material with the New York University Graduate Musical Theater program, and the New York Festival of Song’s Next Festival. Ms. Lustig is a 2015 American Traditions Competition Semi-Finalist; 2011 Novick Career Grant Recipient; 2012 Metropolitan National Council Auditions Pittsburgh District Winner, and third place Regional Finalist.

JESSICA GRIGG, Alto

Jessica Grigg is a winner of the Metropolitan Opera Competition’s New York District, a finalist in the National Opera Association Competition, a finalist in the New York City NATS competition and a winner of the Operafest NH! Competition. She recently debuted at Carnegie Hall in Vivaldi’s Gloria, performed in Teatro Grattacielo’s production of Mascagni’s Siberia, and toured with NYC Gotham Chamber Opera’s production of D. Catan’s, Rapaccini’s Daughter. In April and May of 2017, Ms. Grigg debuted with Salt Marsh Opera in Puccini’s Gianni Schicchi. She has been a soloist with the Buffalo Philharmonic Orchestra, Opera Illinois, the Little Opera Theatre of New York, Cape Cod Opera, Five Words in a Line, Boston Landmarks Orchestra Concert Series, Opera Providence, New York City Opera’s VOX 2011 Festival, New Jersey’s Verismo Opera Company, Opera Theatre of Saint Louis, Little Opera Company of New Jersey, Opera Naples, Middlebury Performing Arts Series, Lyric Orchestra of New Jersey, Opera North, Opera Theatre of Connecticut, Anchorage Opera, Mohawk Choral Society, Washington Bach Consort, and Camerata New York, among others. A proponent of contemporary compositions, Jessica premiered Steven Paulus’ opera Summer, in New York City with the Center for Contemporary Opera, as well as Francis Thorne and J.D. McClatchy’s opera, Mario and the Magician. At the request of the composer, she has recorded Stephen Aprahamian’s opera, The Fountain of Youth. She was asked by composer Jorge Martin to record his song cycle Of Fathers and Sons and to premiere his song cycle A Cuban in Vermont at Berklee College of Music. Jessica will be Dr. von Zahnd in Dag Gabrielsen’s upcoming film of his opera The Physicists.
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% of the singers are alumni of DCSI and have sung in 2 or more of the DCINY concert series over the years. DCSI has drawn members from 44 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 DCSI. All singers and/or ensembles are auditioned by by the DCINY Artistic Team in order to receive an invitation to appear on the DCINY concert series. DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

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 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 adventure-some 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 semi-finalist for the 2016 and 2017 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

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 semi-finalist for the 2016 and 2017 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

3 Rivers Chorale (OR), Kate Campbell, Director
Alexandrians (LA), Landon Eugene Scriber, Director
Cardinal Chorale (SC), David J. Cochrane, Director

CHIME Choir - as part of the Choral Institute, Melbourne(Australia), Marten Visser, Director
Columbia High School Concert Choir (MS), Kimberly A. Walley, Director
Cypress Woods High School Varsity Choir (TX), Jason Womack, Director
First United Methodist Church Chancel Choir (KY), David W. Goins, Director

Greenville Chamber Singers (SC), Angela Lemere, Director
The Hamilton Civic Choir (New Zealand), Timothy Carpenter, Director
Johns Creek Chamber Choir (GA), Shannan O'Dowd, Director
Main Street Baptist Church Sanctuary Choir (MS), J.R. Walley, Director
Mays Chorale (FL), Sarah Ruff, Director
*Ola High School Mixed Choir (GA), Mindy L. Forehand, Director
Pawleys Island Presbyterian Church Chancel Choir (SC), Lana Stephens Pollard, Director
Pelion High School Choir (SC), David Stephenson, Director
Raincross Master Chorale (CA), William Brakemeyer, Director
*Ridge View High School Concert Choir (SC), Erin Elizabeth Phillips, Director

South Sound Classical Choir (WA), David LaBerge, Director
*Spokane Falls Community College Chamber Choir (WA), Nathan Lansing, Director
St. Stephen’s Episcopal Church (MN), Clark Duhrkopf, Director
Suffolk Singers (UK), Claire Weston, Director
VOCATUS Chorus of Toronto (Canada), Jenny Crober, Director
And Individuals from around the globe

*Denotes DCINY Alumni

PERFORMING ARTS PARTNERS

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

Distinguished Concerts Singers International

Susie Abbott
Laitha Abdalla
Erin Abely
Anthony Abi Rached
Nicholas Ables
Katy Abramowitz
Trinity Adzobu
Jamal Akum
Loise Aleria
Jillian Alston
Yousef Alzibdeh
Andreas Anderson
Amanda Antion
Tony Antoniadi
Joseph Armstrong
Tessa Arquette
Madison Arrington
Jo Arthur
Anjali Asarpota
Ashlynn Avary
Annabelle Baker
Jessica Bakker
Elon Barbee
Christina Barber
Caroline Barnes
Kevin Barrell
Alissa Barry
Matthew Barton
Joy Barbee-Emerson
Anna Bazemore
Nick Bazemore
Allyson Beam
Janice Beauduy
Chloe Bell
Victor Benavides
MacKenzie Bennett
Kimberly Bibeau
Anna Billing
Zane Blevins
Kathleen Blondel
Ayden Boatwright
Miranda Boettger
Rhianna Bogard
Kathryn Bogue
Julie Bolton
makayla Bolton
Matthew Boney
Jake Borton
Hannah Bostic
Janie Bower
Ted Bower
Nicholas Boyd
Jeremy Brack
Sally Bradshaw
William Brakemeyer
Ethan Brasher
Caitlyn Bray
Jack Bregger
Joan Bregger
Jared Brooks
Alexander Brown
Gil Brown
Jaiden Bryant
Richard Bryce
Leighanna Bunton
Jennifer Burford
Da’sia Burnett
Brenda Burris-Drake
Tony Burton
Ronnie Bynum
Kate Campbell
Colby Cannon
Nina Carlton
Olivia Carney
Claire Carpenter
Emma Carpenter
Liz Carpenter
Rob Carpenter
Timothy Carpenter
Angela Carruthers
The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing or misspelled names should be addressed to the individual directors.
DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

Founded by Iris Derke and Jonathan Griffith, Distinguished Concerts International New York (DCINY) is the leading producer of dynamically charged musical excellence. With its unforgettable concert experiences in renowned venues, empowering educational programs, and its global community of artists and audiences, DCINY changes lives through the power of performance.

For more information about Distinguished Concerts International New York, and upcoming DCINY musical events around the world, please visit: www.DCINY.org.

DCINY ADMINISTRATIVE STAFF

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder, Artistic Director & Principal Conductor
Danuta Gross, Director of Finance & Administration
Kevin Taylor, Director of Program Development
James M. Meaders, Artistic and Educational Consultant
Jason Mlynęk, Associate Director of Program Development
Katie Silvestre, Program Development
Julia Falkenburg, Program Development
Kimberly Wetzel, Program Development
Jeff Binner, Program Development
Jason Arnold, Program Development Assistant
Maggie Latona, Program Development Assistant
Elisabeth Erdmann, Program Development Assistant
Tabitha Glista-Stewart, Production Manager
Nolan Dresden, Production Associate
Andrea Niederman, Director of Marketing, Box Office & Promotions
Malcom Moon, Box Office & Marketing Assistant
DeAnna Choi, Office Operations Manager, Accounting & Billing
Maria Braginsky, Concert Operations Liaison
Marisa Tornello, Concert Operations Associate
Morgan Yachinich, Concert Operations Associate & Executive Assistant
Dennis Wees, Concert Operations Assistant
Seth McCoy, Graphic Design & Website

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

Check out our next concert on the DCINY Concert Series!

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

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