Sunday Evening, April 22, 2018, at 8:30
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

THE KING’S SINGERS:
50TH ANNIVERSARY CELEBRATION

BOB CHILCOTT, Guest Conductor
SIMON CARRINGTON, Guest Conductor
THE KING’S SINGERS, Special Guests
Patrick Dunachie, Countertenor
Timothy Wayne-Wright, Countertenor
Julian Gregory, Tenor
Christopher Bruerton, Baritone
Christopher Gabbitas, Baritone
Jonathan Howard, Bass
Distinguished Concerts Singers International

OUR LIFEBOOBD

BOB CHILCOTT We are
BOB CHILCOTT, Guest Conductor

(continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
RENAISSANCE PIONEERS
Selections featuring The King’s Singers

LUDWIG SENFL  
Das G’läut zu Speyer

JUAN VÁSQUEZ  
Lágrimas de mi Consuelo

ORLANDUS LASSUS  
Dessus le marché d’Arras

THE STORYTELLER

ERIC WHITACRE  
Alone

ERIC WHITACRE  
The Stolen Child
SIMON CARRINGTON, Guest Conductor

BOB CHILCOTT  
Thou, my love, art fair
BOB CHILCOTT, Guest Conductor

HUBERT PARRY  
My Soul, There Is A Country
SIMON CARRINGTON, Guest Conductor

THE JOYS OF FOLKSONG
Selections featuring The King’s Singers

TRAD. ARR. GOFF RICHARDS  
Lamorna

TRAD. ARR. PETER KNIGHT  
Danny Boy

TRAD. ARR. GORDON LANGFORD  
Bobby Shaftoe

Intermission

THE VISIONARY

BOB CHILCOTT  
High Flight
BOB CHILCOTT, Guest Conductor

ERIC BARNUM  
Moonlight Music
SIMON CARRINGTON, Guest Conductor
We Want To Hear From You!
Use #KingsSingers50 to post your intermission and post-concert photos and comments to @DCINY on Twitter, Facebook, and Instagram!

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For information about performing on DCINY’s series or about purchasing tickets, e-mail Concerts@DCINY.org, call (212) 707-8566, or visit our website at www.DCINY.org.
Notes ON THE PROGRAM

Notes by Jonathan Howard (The King’s Singers’ Bass)

Tonight’s concert at Carnegie Hall charts a unique and far-reaching journey through the world of a cappella choral music, with works from the Renaissance all the way through to the present day. Many of these pieces have their roots in New York City. One of them is Bob Chilcott’s We are – the first piece in tonight’s programme written specifically for The King’s Singers’ 50th anniversary – which sets a poem called The Human Family by Dr. Maya Angelou, who lived in Harlem for much of her life. We are is a powerful affirmation of how similar we all are as humans, in spite of our physical or cultural differences. Another brand new work is Nico Muhly’s To stand in this House, which looks at the world through a number of different lenses, past and present. The four movements combine prayers from the turmoil of medieval England with modern-day reflections on the state of our world and our place within it by pre-eminent alumni from our spiritual home, King’s College, Cambridge. It is our great pleasure to perform this work in Nico’s home city, to show how ancient prayers and contemporary thoughts from our birthplace are just as resonant in your home as they are in ours. These two very recent works sit alongside two pieces commissioned for the 40th anniversary of The King’s Singers ten years ago. Bob Chilcott’s High Flight is an ode to the realms of possibility typified by flight, as we travel upwards and into the unknown; and Eric Whitacre’s The Stolen Child sets William Butler Yeats’ poem of the same name, that imagines fairies tempting human children away from their weary world to a fantastic pastoral idyll, full of magic and bounty.

These commissions join music from the Renaissance in Germany, Spain, and France, by Ludwig Senfl, Juan Vásquez, and Orlandus Lassus, as well as folksongs that span the USA, Ireland, and England. And of course, true to The King’s Singers continuing commitment to celebrate the diversity of music there is for all of us to enjoy, we’ll be surprising you with some of our favourite songs from across our close-harmony repertoire, many of which also have links to New York City.

We are absolutely thrilled to be sharing the stage with so many singers from across the world this evening, through the support of DCINY. We are particularly delighted that they are being directed by two of our illustrious predecessors in The King’s Singers: Bob Chilcott and Simon Carrington. We cannot think of a better way to celebrate our 50th anniversary than being here with you at Carnegie Hall this evening.
**We are**

BOB CHILCOTT (b. 1955)

Text: The Human Family, Maya Angelou (1928 - 2014) (3 minutes)

I note the obvious differences
In the human family.
Some of us are serious,
Some thrive on comedy.

Some declare their lives are lived
As true profundity,
And others claim they really live
The real reality.

The variety of our skin tones
Can confuse, bemuse, delight,
Brown and pink and purple,
Tan and blue and white.

I've sailed upon the seven seas
And stopped in every land,
I've seen the wonders of the world,
Not yet one common man.

I know ten thousand women
Called Jane and Mary Jane,
But I've not seen any two
Who really were the same.

Mor're alike, my friends,
Than we are unalike.

**Das G’läut zu Speyer (The Ringing at Speyer)**

LUDWIG SENFL (1486 - 1543)

Text: Anonymous (2 minutes)

Nun kumbt hierher all
und helft mir einmal
in diesem Saal,
wer's Läuten g’fall,
und ziecht an bald,
treibt wenig G’schall.
GLING GLANG GLING

Ziecht an, ziecht an,
der mag und kann.
Muir, maun, muir, maun

Zue dem Fest
tue das Best.

Now everyone come here
and help me once
in this hall,
whoever likes ringing,
Soon start pulling,
make a little noise.
GLING GLANG GLING

Start pulling,
whoever can and likes to.
MUR, MAUN, MUR, MAUN

At the Feast
Do your best.
Drumbich bitt,
spar euch nit.
Jedermann soll hergon.
Nun kumbt, ihr Knaben all,
greift an und läutt einmal,
daß Glock schall.
Mar, mir, mur.

Ziecht an, lieben Gesellen,
die mit mir läuten wollen.
Laßt aufgahn,
nicht klagt an,
noch nicht fliecht,
Nun irret mich,
sunst hör' auf ich.
Flux fu der dich.

Laßt mehr angehn,
da müßt ihr zue mir her stehn.
Nu zue diesem Fest tuct allsambt das Best,
nehmt hin Strick und Seil ziecht an resch mit Eil.

Streck an, was ein je der mit der Macht kann.
So tuet zammstehn
lasts wohl auf gehn,
daß so viel zwen.

So Hans und Paul,
zieht, seid nit faul.
Bitt ich mir sag,
wan ist für Tag,
was hab' wir heut,
daß man so läut.

Mit unsern Glocken
läßt zammen locken
zieht unerschrocken.

Wie schnauft ihr mit dem Maul?
Jetzt klingt's wohl und geht ganz recht.
Seht zue mit
und klenkt mit.

Wiewohl zwar Andacht bloß,
Gott's dienst ist groß,
geht über's Glät
am Kirchtag heut.
Solch Glät mach mich betör
ich mag mich selbst nit hörn.

So I'm asking you,
Not sparing you.
Everyone should come here.
Now come on, all you boys,
Get a hold and just have a ring,
So the bell sounds out!
MAR, MIR, MUR

Start pulling, my dear fellows,
You who want to ring with me.
Let's rise (the sound),
No complaining,
Don't run away yet!
Don't confuse me,
Otherwise I'm stopping.
Quick, hurry up!

If you let more have a go,
Then you must stand by me.
Now at this celebration all do your best.
Take it, let the rest start pulling quickly.

Stretch out, whatever your strength allows.
Do it together like this,
Let it indeed go up,
So that it swings a lot like this.

So Hans and Paul
Pull like this, don't be lazy.
Please tell me:
What sort of day is this
What have we got today
That people are ringing like this.

With our bells
Let's draw people together
Let's pull fearlessly.

Why are you gasping for air?
Now it's sounding good and it's going really well.
Watch with me
And ring with me.

Although it's only a Service,
The worship is great.
It goes out through the ringing
Today at the Festival.
Such ringing beguiles me.
Schau eben auf, 
zueh gleich mit auf.

Nit ziecht so schnell, 
so klingts baß hell.
So fein greift rein 
So, so, mein Knecht.
Hui, nun läut zusamm 
in Gottes Nam.
Wer kumbt der kumbt, 
Hans, tue dich munter umb, 
daß Glock' entbrunn, 
und schau mit zue, 
daß's Seil nit brechen tue.

So läutt guet Ding, 
daß's tapfer kling, 
Maus, her an Ring, 
das Opfer bring, 
weil man das Amt singt.

Nun läutt zam 
in Gottes Nam.
Wer kommen will, 
darf G'läuts nit viel, 
mag her treten ungebeten, 
zue der Metten.
Die Schüler kommen schon, 
Glocken brummen, 
habt viel Singens, 
gilt Anbringens, 
so Pfarrer aufsteht, 
gen Opfer geht.

Nun läutt zammen 
in Gott's namen.
Wer will kummen, 
hats vernommen. 
An dem Fest heut 
hab wir lang glätt 
Mur maun.
Lágrimas de mi Consuelo
JUAN VÁSQUEZ (1500 - 1560)
Text: Garci Sánchez de Badajoz (1460 – 1526) (5 minutes)

Lágrimas de mi consuelo
Que aveys hecho maravillas,
Y hazeys,
Salid, salid sin recelo
Y regad estas mexillas
Que soley.

Dessus le marché d’Arras
ORLANDUS LASSUS (1532 - 1594)
Text: Anonymous (2 minutes)

Dessus le marché d’Arras
Mire li, mire la bon bas
Je trouvais un espagnard.
Sentin, senta, sur la bon bas
Mire li, mire la bon bas
Mire li, mire la bon bas

Il m’a dit: “Fille écoute,”
Mire li, mire la bon bas
“De l’argent on vous don’ra.”
Sentin, senta, sur la bon bas
Mire li, mire la bon bille
Mire li, mire la bon bas

Alone
ERIC WHITACRE (b. 1970)
Text: Edgar Allan Poe (1809 – 1849) (4 minutes)

From childhood’s hour I have not been
As others were — I have not seen
As others saw — I could not bring
My passions from a common spring —
From the same source I have not taken
My sorrow — I could not awaken
My heart to joy at the same tone —
And all I lov’d — I lov’d alone —
Then — in my childhood — in the dawn
Of a most stormy life — was drawn
From ev’ry depth of good and ill
The mystery which binds me still —
The Stolen Child
ERIC WHITACRE
Text: William Butler Yates (1865 – 1939) (9 minutes)

Where the wandering water gushes
From the hills above Glen-Car,
In pools among the rushes
That scare could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams;
Leaning softly out
From ferns that drop their tears
Over the young streams.

Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world’s more full of weeping
than you can understand.

Away with us he’s going,
The solemn-eyed:
He’ll hear no more the lowing
Of the calves on the warm hillside
Or the kettle on the hob
Sing peace into his breast,
Or see the brown mice bob
Round and round the oatmeal chest.

For he comes, the human child,
To the waters and the wild
With a faery, hand in hand,
For the world’s more full of weeping
than he can understand.

Thou, my love, art fair
BOB CHILCOTT
Text: Christ to his spouse, William Baldwin (1515 - 1563) (4 minutes)

Lo, thou, my love, art fair;
For fair, because thine eyes
Myself hath made thee so:
Are like the culvers white,
Yea, thou art fair indeed,
Whose simpleness in deed
Wherefore thou shalt not need
All others do exceed:
In beauty to despair;
Thy judgement wholly lies
For I accept thee so,
In true sense of sprite
For fair.
Most wise.
My soul, there is a country far beyond the stars, where stands a winged sentry, all skilful in the wars:

There, above noise and danger, sweet peace sits crowned with smiles and, one, born in a manger commands the beauteous files.

He is thy gracious friend, and o my soul awake!
dis in pure love descend to die here for thy sake.

Lamorna

Way down to Lamorna
Take her down to Lamorna
I'll sing to you a song
It's about a lady fair
I met the other evening
At the corner of the square
She'd a dark and roving eye
She was a charming rover
We rolled all night in the pale moonlight
Way down to Lamorna

'Twas down in Albert Square
I never shall forget
Her eyes they shone like diamonds
And the evening it was wet
Her hair hung down in curls
She was a charming rover
We rolled all night in the pale moonlight
Way down to Lamorna

As she got in the cab
I asked her for her name
(Now what's your name?)
And when she gave it me
Well, mine it was the same
So I lifted up her veil
Her face was covered over
To my surprise, it was my wife
I took down to Lamorna!

If thou canst get but thither,
There grows the flow'r of peace,
The Rose that cannot wither,
Thy fortress and thy casw.
Leave then thy foolish ranges,
For none can thee secure
But one who never changes
Thy God thy life thy cure.
We rolled all night in the pale moonlight
Way down to Lamorna
We rolled all night in the pale moonlight
Way down to Lamorna

**Danny Boy**
Trad. arr. PETER KNIGHT (b. 1947)
Text: Frederic Weatherly (1848 – 1929) *(4 minutes)*

Oh Danny boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer's gone, and all the flowers are dying
'Tis you, 'tis you must go and I must bide.

But come ye back when summer's in the meadow
Or when the valley's hushed and white with snow
'Tis I'll be here in sunshine or in shadow
Oh Danny boy, oh Danny boy, I love you so.

And if you come, when all the flowers are dying
And I am dead, as dead I well may be
You'll come and find the place where I am lying
And kneel and say an "Ave" there for me.

And I shall hear, tho' soft you tread above me
And all my dreams will warm and sweeter be
If you'll not fail to tell me that you love me
And I shall sleep in peace until you come to me.

**Bobby Shaftoe**
Trad. arr. GORDON LANGFORD (1930 - 2017) *(2 minutes)*

Bobby Shaftoe's gone to sea,
Silver buckles at his knee;
He'll come back and marry me,
Bonny Bobby Shaftoe!
Bobby Shaftoe's bright and fair,
Panning out his yellow hair;
He's my love for evermore,
Bonny Bobby Shaftoe!
High Flight
BOB CHILCOTT
Text: Henry Vaughan (1621 - 1695) and John Gillespie Magree (1922 - 1941)
(6 minutes)

I saw Eternity the other night
Like a great ring of pure and endless light,
All calm, as it was bright;
And round beneath it, Time in hours, days, years
Driv’n by the spheres
Like a vast shadow moved; in which the world
And all her train were hurl’d.
I saw eternity.
Dance(d) the skies,
Oh! I have slipped the surly bonds of Earth
And danced the skies with laughter-silvered wings;
Sunward I’ve climbed, and joined the tumbling mirth

Of sun-split clouds, and done a hundred things
You have not dream’d of - wheeled and soared and swung
High in the sunlit silence. Hov’ring there,
I’ve chased the shouting wind along, and flung
my eager craft through footless halls of air.
Up, up, the long, delirious, burning blue,
I’ve topped the windswep’t heights with easy grace
Where never lark, nor even eagle flew.
And while, with silent, lifting mind I’ve trod
the high, untrespassed sanctity of space, put out my hand and touched the face of God.

Moonlight Music
ERIC BARNUM (b. 1979)
Text: William Shakespeare (1564 – 1616) (6 minutes)

Text From: The Merchant of Venice, Act V, Scene 4
Lorenzo:
How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.

Text From: The Tempest, Act I, Scene 2
Ferdinand:
This music crept by me upon the waters, Allaying both their fury and my passion With its sweet air. Thence I have followed it, Or it hath drawn me rather. But ‘tis gone.
No, it begins again.
En la Macarenita (Down in Macarena)
Trad. Andalusian
Arr. Bob Chilcott (3 minutes)

En la Macarenita me dieron agua,
En la Macarenita me dieron agua,
Más fría que la nieve en una talla.

La Macarena.
Buena capa, buen sombrero,
Buena mña “pa un” torero.

Yo no se aquella agüita lo que tenía,
Yo no se aquella agüita lo que tenía,
Que me abrasaba el alma estando fría.

La Macarena...

Me la dio una mocita de filigrana,
Me la dio una mocita de filigrana,
La más fina y “pulía” de “toa” Triana.

La Macarena...

To Stand in this House
NICO MUHLY (b. 1981) (11 minutes)

I. Amicabilis Concordia
Text: King Henry VI (1421 - 1471)

Domine, Jesu Christe, qui me creasti, redemisti, et preordinasti ad hoc quod sum, tu scis quid de me facere vis; fac de me secundum voluntatem tuam cum misericordia.

O Lord Jesus Christ, Who hast created and redeemed me, and hast foreordained me unto that which now I am; thou knowest what thou wouldst do with me; do with me according to thy will, in thy mercy.

II. The Door of this House
Text: Bishop Thomas Ken (1637 - 1711)

O God, make the door of this house wide enough to receive all who need human love and fellowship, and a heavenly Father's care; and narrow enough to shut out all envy, pride and hate. Make its threshold smooth enough to be no stumbling block to children, nor to straying feet, but rugged enough to turn back the tempter's power: make it a gateway to thine eternal kingdom.
III. In Later Life
Text: Salman Rushdie (b. 1947)
In later life he often spoke of the happiness of his Cambridge years, and agreed with himself to forget the hours of howling loneliness when he sat alone in a room and wept, even if King’s Chapel was right outside his window blazing with beauty. To stand in this house is to be reminded of what is most beautiful about religious faith: its ability to give solace and to inspire, its aspiration to these great and lovely heights, in which strength and delicacy are so perfectly conjoined.

IV. A Finer Music
Text: Zadie Smith (b. 1975)
Individual citizens are internally plural: they have within them the full range of behavioural possibilities. They are like complex musical scores from which certain melodies can be teased out and others ignored or suppressed, depending at least in part on who is doing the conducting. … All over the world, … the conductors standing in front of this human orchestra have only the meanest and most banal melodies in mind. … Those of us who remember a finer music must now try to play it, and encourage others, if we can, to sing along.
As a composer, conductor, and singer, Bob Chilcott has enjoyed a lifelong association with choral music, as chorister and choral scholar in the choir of King’s College, Cambridge, and for 12 years as a member of the King’s Singers. He became a full-time composer in 1997, and his extensive catalogue is published by Oxford University Press. His most popular pieces include Can you hear me?, A Little Jazz Mass, Requiem, and St. John Passion.

Bob has conducted choirs in more than 30 countries worldwide and worked with thousands of amateur singers in a continuing series of Singing Days. For seven years he conducted the Chorus of The Royal College of Music in London and since 2002 he has been Principal Guest Conductor, BBC Singers. In 2017 Bob was awarded an Honorary Fellowship by The Royal School of Church Music.

His music has been widely recorded by leading choirs including The King’s Singers, King’s College, Cambridge, Wells Cathedral, Westminster Abbey, The Sixteen, Tenebrae, and The BBC Singers. In 2016 he collaborated with Katie Melua on the album In Winter and in 2017 two new discs were released by Commotio and Choralis – All Good Things (Naxos), and In Winter’s Arms (Signum), his first recording collaboration with an American choir. Forthcoming recordings are with Gloucester Cathedral Choir, Houston Chamber Choir, and Wroclaw Philharmonic Choir. This is Bob Chilcott’s third appearance with DCINY.
SIMON CARRINGTON, Guest Conductor

Prior to coming to the US, he was a creative force for 25 years with The King’s Singers, which he co-founded whilst at Cambridge University. With The King’s Singers he gave 3,000 performances in the world’s most prestigious concert halls, made more than 70 recordings, and appeared on television and radio. In the early days of The King’s Singers he had a lively career as a freelance bassist, playing in the major symphony and chamber orchestras in London.

Now based in Europe he maintains an active schedule as a conductor, leading workshops and master classes worldwide. He has taught young conductors at the Royal Academy of Music, the Liszt Conservatorium, the University of the Andes, the World Symposium in Argentina, and the Schools of Music at Eastman, Indiana, Michigan, Temple, and USC. In 2014 he received an honorary doctorate from New England Conservatory and is now also Visiting Professor of Conducting at the University of Birmingham, UK.

www.simoncarrington.com

Simon Carrington, Yale Professor Emeritus, has enjoyed a distinguished career as singer, double bassist, and conductor. From 2003 to 2009 he was professor of choral conducting at Yale and director of the Yale Schola Cantorum, which he brought to international prominence, and he led the introduction of a graduate degree for singers specializing in oratorio, early music and chamber ensemble. Previous positions include director of choral activities at the New England Conservatory, Boston, and University of Kansas.
The King’s Singers were officially born on May 1, 1968, formed by six recently-graduated choral scholars from King’s College, Cambridge. Their vocal line-up was (by chance) two countertenors, a tenor, two baritones, and a bass, and the group has never wavered from this formation since. 2018 marks the 50th birthday of the group, and to celebrate, The King’s Singers are presenting their anniversary season: G O L D. Everything in this G O L D season, from triple-album to book and concert tour, celebrates the amazing musical heritage of The King’s Singers, and also looks at the bright future of vocal music in all its forms.

The group has consistently been welcomed on the world’s great stages – from London’s Royal Albert Hall to the Opera House in Sydney or New York’s Carnegie Hall. Two Grammy® Awards, an Emmy® Award, and a place in Gramophone magazine’s inaugural Hall of Fame sit among the accolades bestowed upon the group.

This love of diversity has always fuelled The King’s Singers’ commitment to creating new music. A panoply of commissioned works by many of the supreme composers of our times – including Sir John Tavener, John Rutter, Luciano Berio, Nico Muhly, and Eric Whitacre – sits alongside countless bespoke arrangements in the group’s extensive repertoire.

The world may have changed a lot in the fifty years since the original King’s Singers came together, but today’s group is still charged by the same lifeblood – one that wants to radiate the joy singing brings every day.

Official website: www.kingssingers.com
Facebook: King’s Singers
Twitter: @kingssingers
Instagram: kingssingers
Spotify: The King’s Singers
YouTube: kingssingersvideos
The Former and Current King’s Singers
(And years of participation)

Patrick Dunachie, Countertenor I (2016-Present)
Julian Gregory, Tenor (2014-Present)
Christopher Bruerton, Baritone I (2012-Present)
Jonathan Howard, Bass (2010-Present)
Timothy Wayne-Wright, Countertenor II (2009-Present)
Christopher Gabbitas, Baritone II (2004-Present)
Robin Tyson, Countertenor II (2001-2009)
Paul Phoenix, Tenor (1997-2014)
Gabriel Crouch, Baritone II (1996-2004)
Nigel Short, Countertenor II (1994-2000)
Philip Lawson, Baritone I (1993-2012)
David Hurley, Countertenor I (1990-2016)
Stephen Connolly, Bass (1987-2010)
Bob Chilcott, Tenor (1986-1997)
Bill Ives, Tenor (1978-1985)
Simon Carrington, Baritone II (1968-1993)
Alastair Hume, Countertenor II (1968-1993)
Brian Kay, Bass (1968-1982)
Alastair Thompson, Tenor (1968-1978)
Martin Lane, Countertenor I (1968-1968)
Richard Salter, Baritone I (1968-1968)

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Distinguished Concerts Singers International (DCSI) forms the backbone of Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. DCSI is comprised of singers and chorus members from 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. The DCSI has drawn members from 45 countries and 6 continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Bel Canto Chorale (IA), Jacob Yochum, Director
BOUNDLESS vocal ensemble (ID), Vicki Blake Thompson, Director
*Cantare Chorale of the Sierra Foothills (CA), Mariia Pechenova, Director
CAPA Concert Choir (TX), Lora Maeurer, Director
The CharlieChords (MA), Utsav Bhargava, Director
*Choir of the University of Duisburg-Essen (Germany), Hermann Kruse, Director
Chorus of East Providence (RI), Beth Armstrong, Director
Christ Episcopal Church Chancel Choir (FL), Rachel Root, Director
The Christopher Wren Singers (VA), Halla Walcott, Director
Cony High School Madrigals (ME), Jacob Whitaker, Director
Eastwood Chamber Choir (Canada), Tammy McMath, Director
Holland Park School Choir (UK), Nicholas Robson, Director
Les Petits Chanteurs de Laval / Le Choeur des Jeunes de Laval (Canada), Philippe Ostiguy, Director
*Ozark’s Technical Community College Choral Ensemble (MO), Alberta L. Smith, Director
Pilgrim Choir of First Congregational Church, Riverside (CA), Linda Susan Corbitt, Director
Prosper High School Varsity Mixed Choir (TX), Aaron Tombrella, Director
Rythmos Choir (Australia), Jonathan Paxman, Director
*Sounds of the Southwest Singers (AZ), Matt Deller, Director
St. Louis University High School Varsity Chorus (MO), Addie Akin, Director
Stellenbosch Madrigal Singers (South Africa), Elsje Kemp, Director
Swansea University Choral Society (UK), Catrin John, Director
Toronto Youth Choir (Canada), Matthew Otto, Director
Yreka High School Vocal Ensemble (CA), Eric James Seiler, Director
And Individual Singers 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

Caroline Abbott
Camille Acker
Samuel Addison
Chris Adomshick
Omar Ait El Caïd
Zach Alfred-Levow
Samantha Amaton
Lauren Andrus
Emily Angrisano
Beth Armstrong
Stewart Armstrong
Tyler Ashcraft
Troy Bahenbourg
Felicia Baker
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Jonathon Battista
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DCINY 2018 Concert Series

**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
Marina Alexander, *Director*
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, Narrator & Soloist*
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, and other works
Kevin McBeth, Guest Conductor
Andy Waggoner, Guest Conductor
Mark Hayes, Composer-in-Residence
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Sunday Afternoon, June 24, 2018 at 2:00
Stern Auditorium/Perelman Stage, Carnegie Hall

|| Song/Play ||
Núñez: Liminality (World Premiere: 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)
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