Friday Evening, May 25, 2018, at 7:00
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

VOCAL COLORS

J. REESE NORRIS, Composer/Conductor
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
JENNIFER RUSHTON, Accompanist

LISA YOUNG thulele mama ya
Traditional Venezuelan Folk Song
La Paloma
arr. Cristian Grases

JACOB NARVERUD Sisi ni moja

HOAGY CARMICHAEL Georgia on My Mind
arr. Ken Berg

J. REESE NORRIS Endless Song
Paper Crane
We Sing of Love
Ukuthula
This Is Your Time

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
ERIC BARNUM, *Composer/Conductor*
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL
KRISTEN KEMP, *Accompanist*

ERIC BARNUM  Afternoon on a Hill
A Thousand Red Birds
1. Grounding
2. In the Silence
   NATHAN KRUEGER, *Soloist*
3. A Thousand Red Birds
Evensong

Ed. Eric Barnum  Den blomstertid nu kommer

*Pause*

MARINA ALEXANDER, *Conductor*
THE ARCADIAN CHORALE AND RICHMOND CHORAL SOCIETY
AHRAM LEE, *Accompanist*

KIM ANDRÉ ARNESEN  Norwegian Alleluia
   (World Premiere Orchestration)

OTTO OLSSON  Te Deum

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK
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Notes ON THE PROGRAM

LISA YOUNG  thulele mama ya  
(b. 1959)  
(3 Minutes)

Lisa Young is a renowned Australian contemporary composer whose works are known worldwide. Young is also the founder of Coco’s Lunch, an all-female vocal quartet that has toured to sold-out houses around the planet. She is an expert in the craft of vocal techniques and vocal percussion based in the languages and dialects of South India and Africa. In this evening’s performance of the award-winning “thulele mama ya” or “don’t worry, Mama,” you will hear her expertise at work in Zulu, the native language of South Africa, Zimbabwe, and Mozambique.

—J. Reese Norris

La Paloma, Traditional Venezuelan Folk Song  
arr. Cristian Grases  
(b. 1973)  
(3 Minutes)

“La Paloma” (“The Dove”) is an example of a “drum gaita” (gaita de tambura), a type of folk music from Zulia state in the western part of Venezuela which combines elements of Iberian, African, and Indigenous music. Typically they include a fixed refrain which gives the name of the song, and are usually sung in a call and response style, with a chorus alternating verses with a soloist. They are also usually accompanied by two drums, large and small, maracas, and cuatro (a four-stringed guitar, Venezuela’s national instrument) and become more popular during the Christmas celebrations.

While the origins of the many gaita forms have not been precisely established, they are thought to have derived from chants introduced by Catholic missionaries. Initially of primarily religious character, and used in particular to celebrate the cult of Santa Lucia and later, Easter, more recently gaita has become a means of social protest and criticism. To this day, the gaita remains a vibrant, unique musical form much esteemed in Venezuela.

This arrangement was originally written for the Cantoria Juvenil de la Schola Cantorum de Caracas, a youth chorus in Venezuela.

—Walton Music
JACOB NARVERUD  Sisi ni moja  
(b. 1986) 
(4 Minutes)  
We all love. We all hate. We all want. We all need. We all feel pain. In Jacob Narverud’s “Sisi ni moja,” we celebrate the idea that we are all much more alike than we are different. Set to a Zulu text meaning “we are one,” Narverud takes us on a subtly rhythmic journey of celebrating that no matter how diverse we are, how different we may be from the people in this hall tonight, we can all come together to celebrate togetherness, as opposed to divisiveness. Narverud has recently accepted positions as director of the Molloy College Chamber Singers and will be teaching conducting in the fall.  
—J. Reese Norris  
Ed. Dresden  

HOAGY CARMICHAEL  Georgia on My Mind  
(1899-1981)  
arr. Ken Berg  
(b. 1955)  
(3 Minutes)  
Once deemed the “most talented, inventive, sophisticated, and jazz-oriented of all the great craftsmen” of early pop music, Hoagy Carmichael was an Indiana-born composer, performer, and bandleader. Most recognized by the industry during the Tin Pan Alley days of the 1930s, Carmichael was one of the first singer-songwriters to delve into the electronic world of television, microphones, and studio recording. Written in 1930, “Georgia on My Mind” is now recognized as the official song of the state of Georgia. The tune came to popularity in 1960 when recorded by the one and only Ray Charles.  
—J. Reese Norris  
Ed. Dresden  

J. REESE NORRIS  Endless Song  
(b. 1973)  
(3 Minutes)  
After the tragic events of 9/11, we all were at a loss for what to do. Jessica Cantreras, the Commissioning Conductor of the Lewisburg High School Capricio Women’s Choir, shared her story with me:  
“I was in college on September 11, 2001. Following the tragedy, no one really knew what to do. We went to band rehearsal, and we were sent away, the director saying he ‘couldn’t make the music make sense.’ When we went to choral rehearsal the next day, the director walked in and without a word held up a copy of a song we had been working on called ‘How Can I Keep From Singing.’ We sang it together, and then she simply set it back on the piano, nodded, and said, ‘Let’s rehearse.’ It always stuck with me... music is how we make sense of tragedy.”  
—Jessica Cantreras, Commissioning Conductor
J. REESE NORRIS  Paper Crane (Heiwa)
(3 Minutes)

Sadako Sasaki was born in Hiroshima, Japan, during the throws of WWII. When the bomb detonated nearby, she became secretly ill with radiation sickness. When she finally became hospital-bound, she learned of the custom of the origami paper crane. The tradition was that if you fold 1,000 paper cranes that a wish would be granted to you. Disregarding her personal situation and certain fate, her only wish was for peace in the world. She died at the age of 12, after folding more than 1,400 paper cranes from pill bottle labels, candy wrappers, and paper scrounged from other patients’ get-well presents. Her selfless desire created a legacy that continues today. She is memorialized in the Hiroshima Peace Park, thanks to the funding efforts of her former classmates. The engraving on the statue reads: “This is our cry. This is our prayer. Peace for the world.” “Paper Crane” tells the story of this powerful young teen.

—J. Reese Norris

J. REESE NORRIS  We Sing of Love
(5 Minutes)

Originally written as a gift to my wife for our wedding day in 2005, tonight’s performance of “We Sing of Love” is a reimagined choral setting of that piece for women’s voices. While occasionally quoting the text of the “Song of Solomon,” the music is a dramatic and passionate exploration—and at times exploitation—of the power, glory, and strength that love can have on the human heart. This one is for Joelle.

—J. Reese Norris
Ed. Dresden

J. REESE NORRIS  Ukuthula
(3 Minutes)

In 2016 the children’s chorus that my wife and I co-founded, CoroRío, hosted the Nairobi Chamber Chorus from Kenya. They were truly inspirational both in spirit and in their message of peace that they infused into us. They ended the concert that night with a piece titled “Ukuthula,” Swahili for “peace,” that left us full of love and joy—and left most of us in tears. It goes without saying that we were inspired and motivated to join their cause.

—J. Reese Norris
Ed. Dresden

J. REESE NORRIS  This Is Your Time
(3 Minutes)

As prime minister of Great Britain and Spr. Com. of the Allied Forces, Sir Winston Churchill set his sights on challenging, engaging, and inspiring the minds of young people as a social reformer and writer during the trying times of World War II. His Nobel Prize earning text is just as relevant today as it was 75 years ago. “You are needed now more than ever
before. Take up the mantle of change, for this is your time.” If lasting change and goodness are to come, this ideal will have to be embraced by the youth of today.

—J. Reese Norris
Ed. Dresden

**ERIC BARNUM**  *Afternoon on a Hill*
(b. 1979)
(5 Minutes)

Set to Edna St. Vincent Millay’s timelessness poem, this work examines pastoral themes while focusing on concepts of transience, transformation, and nostalgia. A day is spent with sun and warmth high atop a windy hill, and as evening approaches, the radiant lights of home guide one home.

—Eric Barnum

**ERIC BARNUM**  *A Thousand Red Birds*
(21 Minutes)

1. Grounding

The text of “Grounding,” by Jane Oakes, gives one a visceral look at the natural world, and how ordinary, mundane life and simple actions can tether the spirit and may keep fear, pain, and discouragement at bay.

2. In the Silence

“In the Silence” is another look at the natural world. In this poignant poem by Robert Bode, watching the gentle, falling snow instills great wonder and longing. Guided by a soaring baritone soloist throughout, we are left wanting life and its mystery and blessing.

3. A Thousand Red Birds

Phil Porter’s “A Thousand Red Birds” describes the often troubling and fearful relationship with faith every human must manage. When the beauty, art, and service that we have fearfully kept to ourselves is released upon those around us, there is a shimmering explosion of energy and joy.

—Eric Barnum

**ERIC BARNUM**  *Evensong and Den blomstertid nu kommer*
(6 Minutes) and (2 Minutes)

Ridgely Torrence’s evocative poem of beauty, hope, and transformation is set with vivid colors, rich textures, and long, expansive musical lines. The conclusion of beauty’s call is to rise from slumber and keep the light. It is a call to see beauty, to serve others, and experience deep joy. “Den blomstertid nu kommer” is an extension of “Evensong” uniting both works.

—Eric Barnum
Kim André Arnesen’s delightful “Norwegian Alleluia” is a short joyous piece inspired by the folk music and natural beauty of his native Norway. The composer sets the word “Alleluia!” initially with dance-like melodies, followed by a contrasting lyrical section, and then returns to the initial idea, all colored by beautiful 20th-century harmonies.

—Marina Alexander

KIM ANDRÉ ARNESEN Norwegian Alleluia
(b. 1980)
(3 Minutes)

Considered one of Sweden’s finest composers, and a master organist, Otto Olsson ranked his choral music very highly. He combined a strong background in counterpoint and plainchant with an affinity for French organ music to create his late-Romantic style of composition.

All this can be heard plainly in his beautiful “Te Deum,” completed in 1906. The work received its premiere in 1910, performed by the Musikföreningen (The Concert Association)—forerunner of the Stockholm Philharmonic Choir and Orchestra—under its leader Franz Neruda. It has maintained its popularity ever since, and is Olsson’s best-known work.

Based on the “Te Deum” Gregorian chant incipit, the principal musical idea is powerfully presented in opening expressions of praise. It then reappears throughout the work in different guises, often in complex counterpoint, or in unified petitions for mercy. Olsson’s genius fundamentally lies in his sensitivity to the text, which is in three parts, and his rich harmonic language.

In the initial section, an ancient hymn to God the Father, the composer’s praises are expressed in broad declamatory passages depicting the jubilant songs of angels, seraphim, apostles, and saints, with changes of harmony on every downbeat providing the equivalent of divine light. The next portion of text is a hymn to Christ the Redeemer, whose human metamorphosis is treated in hushed descending figures, followed by celebratory shouts acknowledging Christ’s divinity and defeat of death.

The final text is a series of petitions taken from passages in the Psalms, climaxing with a contrapuntal tour-de-force, an extended miserere for eight voices. Olsson slows the tempo to a measured adagio, with twisting pleas for mercy that start in the depths of D minor. Via a series of plaintive suspensions, the figures finally ascend as a unified appeal from God’s faithful for his compassion. The closing clearly reprises the “Te Deum” melody, now a universal statement of praise and trust in the opening key of C major, confirming that believers will “never be confounded.”

Almost 50 years after the composition of the “Te Deum,” Otto Olsson said: “I have never wanted to change anything
We all laugh, we all cry, we all feel hunger, we all feel pain. We all love, we all hate, we all hope, and we all dream. We are one world, one people. And we all breathe the same. A tribe of many languages, a group of many heartaches.

Don’t worry mama

The Dove

Where did the dove that the sparrow hawk caught go?
Where is the dove that the sparrow hawk caught?
At Ramona’s gate, Oh! look, I found it plucked.
All in life is false, death is the only truth.
For there is where pomp and vanity run out.
Why wouldn’t I cry when my mother dies?
I wish I could bring her back to life.
I’m leaving, Maria, I leave the dove there for you,
Open its beak and make it eat, I’m leaving the food there.
I’m leaving, I say goodbye even though the gaita is very good.
Beat this drum hard so my sorrow cheers up.
fighting for peace among the land.
Heja, heja, sisi ni moja. Heja, heja, we are one.

We all want, we all need, we all seek passion, we all seek joy.
We all bruise, we all scar, we all fail, but learn to thrive.
We are one world, one people. And we all breathe the same.
In the darkness of the night and in the glory of the morning,
we walk along the path and find our way.

Now we stand here together and lift our hearts in song
to the rhythm of this moment in our lives:
Heja, heja, sisi ni moja. Heja, heja, we are one.

Georgia on My Mind
HOAGY CARMICHAEL
arr. Ken Berg

Georgia! Georgia! The whole day thru,
Just an old sweet song keeps Georgia on my mind!
O, Georgia! Georgia! A song of you,
Comes as sweet and clear as moonlight thru the pines.
Other arms reach out to me,
Other eyes smile tenderly,
Still, in peaceful dreams I see
The road leads back to you!
Back to Georgia! Georgia, no peace I find.
Just an ol' sweet song keeps Georgia on my mind!
Other arms reach out to me,
Other eyes smile tenderly
Still, in peaceful dreams I see
The road leads back, yes, the road leads back,
Right back to Georgia!
Georgia! Georgia! No peace I find
Just an ol' sweet song keeps Georgia on my mind, on my mind,
Just an ol' sweet song keeps Georgia on my mind!
Georgia, Georgia!

Endless Song
J. REESE NORRIS

My life flows on in endless song,
Above earth’s lamentation,
I hear the sweet, though far off hymn,
That hails a new creation.

Through all the tumult and the strife,
I hear the music ringing,
It finds an echo in my soul,
How can I keep?

No storm can shake my inmost calm,
While to that rock I’m clinging,
Since Christ is Lord of hea’vn and earth,
How can I keep from singing?

My life flows on in endless song.
Paper Crane (Heiwa)
J. REESE NORRIS

Paper Crane, I will write peace on your wings,
And you’ll fly,
Heiwa, heiwa, heiwa...

You will fly all over this world,
Peace upon your wings,
I will write peace on your wings
And you will fly
Heiwa, heiwa, heiwa...

This is our cry. This is our prayer.
Peace for the world,
Oh paper crane you’ll fly.

We Sing of Love
J. REESE NORRIS

Its passion, unyielding as unto the grave,
It’s fire consuming in white, hot blaze,
It’s tireless endurance,
It draws and allures us,
We sing in its honor today.

Set me as a seal upon your heart,
As a seal upon your arm,
For love is strong as death.

To love, we must first learn to receive.
Love is boundless, love surpasses the sands of the sea,
At the highest of highs,
And the lowest of lows,
It boldly goes there with me.

Set me as a seal upon your heart,
As a seal upon your arm,
For love is strong as death.

Ukuthula
J. REESE NORRIS

Ukuthula, ukuthula, alleluia.
Ukubonga, ukubonga, alleluia.
Ukunqoba kulomhlaba wezono,
Igazilika Jesu Linyenyez’: ukuthula.

In this sinful world,
Through the blood of Jesus,
We find peace,
We are saved,
We are filled with gratitude,
We will conquer,
We are consoled,
We find peace.

This Is Your Time
J. REESE NORRIS

This is your time, proclaim it far and wide.
Here this young men and women everywhere,
And proclaim it far and wide,
The earth is yours, and the fullness thereof.

This is your time, proclaim it far and wide,
Lift your voices high, for this is your time.

You are needed now more than ever before,
Take up the mantle of change,
For this is your time.

This is your time, proclaim it far and wide,
Lift your voices high, for this is your time.

Be kind, be fierce!
This is your time, Proclaim it far and wide.

This is our time, we proclaim it far and wide.
We lift our voices high for this is our time.
This is our time.

Afternoon on a Hill
ERIC BARNUM
Text: Edna St. Vincent Millay

I WILL be the gladdest thing
Under the sun!
I will touch a hundred flowers
And not pick one.

I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.

And when lights begin to show
Up from the town,
I will mark which must be mine,
And then start down

A Thousand Red Birds
ERIC BARNUM

1. Grounding
Text: Jane Oakes

Our spirits flee the body.
Fear or trum a, even thrill
Spills us out.
What calls us back?

Knees in the dirt,
Feet on stones,
Eyes to the hawk’s dip,
Hands in the dough bowl,
Fingers on keys,
Hum in our throats.
Kneading cat,
Simmering pot,
A poem’s words.

And until the last,
The breath filling,
Emptying.

2. In the Silence
Text: Robert Bode

Give me this life,
Give me this life, too:

That I may hear you, blessed world,
That I may hear your secret life,
That I may hear the snow as it nears,
That I may hear the snow as it kisses the earth.

3. A Thousand Red Birds
Text: Phil Porter

We clutch our tiny bits of faith
In tight fists.
We clutch our tiny bits of faith,
Shoved firmly in our pockets.
We clutch it suspiciously,
So unwilling to let it go,
We don’t want to lose it.
We clutch it fearing
That once it is spent
We will be without hope,
Cast adrift,
Out of luck.

Help us loosen our grip,
To pull our hands out of our pockets.
Help us uncurl our fingers
Stiffened over time,
To grow,
To shimmer,
To pulse,
To explode in the air,
Like a thousand red birds.
Den blomstertid nu kommer
ERIC BARNUM
Text: Israel Kolmodin

Den blomstertid nu kommer med lust och fägring stor.
Du nalkas, ljusa sommar,
da gräs och gröda gror.
Med blid och livlig värmätill allt som varit dött,
sig solens strålar närma,
och allt blir återfött.

Te Deum
OTTO OLSSON

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.

Tibi omnes Angeli,
tibi caeli et universae Potestates
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,

We praise thee, O God;
we acknowledge thee to be the Lord.
All the earth doth worship thee,
the Father everlasting.

To thee all Angels cry aloud:
the Heavens, and all the Powers
the Cherubim and Seraphim
continually do cry:
Holy, Holy, Holy,
Lord God of Sabaoth;
the heavens and earth
are full of the majesty of thy glory.

The glorious chorus of the Apostles,
the admirable company of the Prophets

Evensong
ERIC BARNUM
Text: Ridgely Torrence

Beauty calls and gives no warning,
Shadows rise and wander on the day.
In the twilight, in the quiet evening,
We shall rise and smile and go away.
Over the flaming leaves
Freezes the sky.
It is the season grieves,
Not you, not I.
All our spring-times, all our summers,
We have kept the longing warm within.
Now we leave the after-comers
To attain the dreams we did not win.
O we have wakened, Sweet, and had our birth,
And that's the end of earth;
And we have toiled and smiled and kept the light,
And that's the end of night.

The time of blossom now comes
With lust and great beauty.
Now sweet summer approaches,
When grass and crops grow
With gentle and bearable warmth
To all that was dead.
The rays of the sun approach
And all is reborn.

We have wakened, Sweet, and had our birth,
And that's the end of earth;
And we have toiled and smiled and kept the light,
And that's the end of night.
te Martyrum candidatus laudat exercitus.

Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae maiestatis;
Venerandum tuum verum et unicum
Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruitii Virginis uterum.

Tu devicto mortis aculeo,
aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus,
tuis famulis subveni:
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et rege eos, et extolle illos
usque in aeternum.
Per singulos dies benedicimus te;
et laudamus nomen tuum in saeculum,
et in saeculum saeculi.

Dignare, Domine, die isto
sine peccato nos custodire.

Miserere nostri Domine.
Fiat misericordia tua, Domine, super nos,
quamadmodum speravimus in te.

In te, Domine, speravi:
non confundar in aeternum.

the white-robed army of Martyrs praise thee.

Throughout the whole world
the holy Church gives praise to thee,
the Father of infinite majesty;
they praise your admirable, true and
only Son;
and also the Holy Spirit: our Advocate.

Thou art the King of Glory, O Christ.
Thou art the eternal Son of the Father.
To deliver us, you became human,
and did not disdain the Virgin’s womb.

Having blunted the sting of death:
you opened the kingdom of heaven to
all believers.

You sit at the right hand of God,
in the glory of the Father.

You are believed to be the Judge who
will come.

Therefore, we beseech you,
come to the aid of your servants,
whom you have redeemed with your
precious blood.

Make them to be numbered with thy Saints
in glory everlasting.

Save thy people, O Lord,
and bless your inheritance.

Govern them and extol them
from now into eternity.

Day by day we bless thee;
and we praise your Name forever,
and into ages of ages.

Vouchsafe, O Lord, this day
to keep us without sin.

Have mercy upon us, O Lord.
Let thy mercy be upon us, O Lord,
as we have trusted in thee.

In thee, O Lord, have I trusted:
let me never be confounded.
J. REESE NORRIS, Composer/Conductor

J. Reese Norris (b. 1973) is director of choirs at Hernando Middle School and co-founder and co-artistic director of CoroRío, both in Northwest Mississippi. Mr. Norris received degrees from Delta State University and Florida State University, and in 2005 was named Delta State University Music Alumnus of the Year. Mr. Norris was the 2017 recipient of MMEA’s Music Educator of the Year, the Ernestine Ferrell Lifetime Achievement Award given by the Mississippi Chapter of ACDA, and the Delta State University Educator of the Year Award.

Mr. Norris has served in several leadership capacities for state-level NAfME and ACDA, and at the division level for ACDA. Choirs under his direction have performed at Carnegie Hall, the National Conference for Middle School Choirs, twice for Mississippi ACDA’s State Conference, twice for ACDA’s Southern Division Conference, and the OAKE National Conference. Mr. Norris has been honored to serve as guest clinician across the Eastern U.S.

Mr. Norris has been commissioned by children’s choirs, middle schools, high schools, colleges and universities, church, and adult community choirs. Mr. Norris’ compositions have been performed in all-states, ACDA Regional Conferences, all across the U.S., and abroad. His compositions and arrangements are published by Lawson-Gould, Santa Barbara, Colla Voce, G. Schirmer, and MusicSpoke.
Conductor and composer Eric William Barnum continues to passionately seek new ground in the choral field. Working with choirs of all kinds, his collaborative leitmotif endeavors to provide intensely meaningful experiences for singers and audiences. His voice and vision continues to gain popularity around the globe with performances from choral ensembles of all types, from professional to youth choirs internationally. As a composer, he has held residencies with such ensembles as Cantus (Trondheim, Norway), Choral Arts NW (Seattle, WA), The Rose Ensemble (St. Paul, MN), Kantorei (Denver, CO), Madison Choral Project (Madison, WI), as well as with many collegiate and high school choirs.

NATHAN KRUEGER, Soloist

Nathan Krueger, baritone, is assistant professor of voice at the University of Wisconsin Oshkosh where he is coordinator of the voice area and opera theater director. He holds degrees from University of New Mexico (M.M.), the University of Arizona (D.M.A.), as well as UW Oshkosh (B.M.). Most recently he appeared as a guest vocalist with the group Pulseoptional in recital at Sonoma State University. This season also included appearances in the Milwaukee Florentine Opera’s Baroque Double Bill and with the Madison Choral Project. He was a cast member of the world premiere production of Robert J. Aldridge and Herschel Garfein’s opera Sister Carrie at the Florentine Opera and can be heard on the recording that was released this past fall on Naxos Records. He has recently appeared as concert soloist at the Green Lake Music Festival, the Peninsula Music Festival, and at the Token Creek Music Festival with composer John Harbison. Dr. Krueger has appeared in recital at the Vancouver International Song Institute and SongFest in Los Angeles. He has also performed with the Lyric Opera of Chicago Chorus, Santa Fe Opera, Madison Bach Musicians, Milwaukee Opera Theatre, Arizona Opera, the Santa Fe Desert Chorale, the Tucson Chamber Artists, and Opera Southwest. In addition to his busy performance and teaching schedule, Dr. Krueger is
an active proponent for arts integration and serves as the chair of the ArtsCore grant at UW Oshkosh, an arts integration initiative that provides support for teachers who strive to integrate the arts into their curriculum.

MARINA ALEXANDER, Conductor
THE ARCADIAN CHORALE AND RICHMOND CHORAL SOCIETY

Marina Alexander founded the Arcadian Chorale (NJ) in 1993, and has been music director of Richmond Choral Society (NYC) since 1995. Noted for her scholarship and innovative programming, she has resurrected rarely heard masterpieces and presented U.S. or New York–area premieres of many works, including her own compositions. Many of those were with the Metropolitan Greek Chorale, an ensemble she led for 12 years. In 2002 Ms. Alexander made her Carnegie Hall debut with the Dvořák Te Deum, and has appeared as guest conductor with many New York–area orchestras. Her ensembles have performed on numerous occasions at Lincoln Center, Carnegie Hall, and the NJ Performing Arts Center. Ms. Alexander has been adjunct assistant professor at the College of Staten Island-CUNY for 19 years, teaching conducting, vocal performance, and music history. She often appears as a clinician at choral workshops, open sings, and music festivals, and is president of the NJ Choral Consortium. Honors include recognition as a “Woman of Achievement” by the Business & Professional Women of Staten Island, and the 2011 Honoree of the Daughters of Penelope as “a woman that has achieved a high level within her profession and is an excellent role model and inspiration to all, men and women alike.” Please visit her website: www.MarinaAlexander.com.

Founded in 1993, The Arcadian Chorale is celebrating 25 years of bringing high-quality performances to the greater Monmouth County, New Jersey, area. The all-volunteer ensemble of 70 singers has presented a wide range of repertory, singing everything from small-scale gems, international selections in at least 20 different languages, masterworks, and countless premieres of new music. The ensemble has appeared at many major New York–area venues, including Carnegie Hall, Lincoln Center, NJPAC, Symphony Space, NYU Skirball Center, Tribeca PAC, and Count Basie Theater. It also undertakes a very active program of educational outreach.

Richmond Choral Society was founded in 1951 for the purpose of providing the Staten Island community with the understanding and appreciation of the classical and contemporary choral repertory in the regular performance of masterpieces and lesser-known works of famous composers. Since its inception, RCS has enjoyed a changing roster of volunteer choristers representing every profession,
religion, ethnicity, and age group. Exploring new repertory for its two concerts per year in a variety of settings across Staten Island, Manhattan—including Carnegie Hall and Lincoln Center—and New Jersey, collaborating with other community organizations, RCS has continued to grow, evolve, and excel.

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 percent of the singers are alumni of DCSI and have sung in two or more of the DCINY concert series over the years. The DCSI has drawn members from 45 countries and six continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Chanticleer Women’s Choir Petal Middle School (MS), Tammy Carney, Director
Columbus Girlchoir (MS), Cherry Dunn, Director
CoroRio (MS), Joelle Norris, Director
Eisenhower Middle School Women’s Choir (KS), Eli Jones, Director
Hernando Middle School Girls Choir (MS), J. Reese Norris, Director
Kentwood High School Concert Choir (WA), Daisy Li Emans, Director
Troy University Concert Chorale (AL), Diane D. Orlofsky, Director
University of Wisconsin Oshkosh Chamber Choir (WI), Eric Barnum, Director

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

Winter Aldridge
Shelly Alexander
Skyler Alviz
Wyatt Anderson
Nadia Baker
Hope Bassett
Claire Baumann
Calista Bayless
Angela Beato
Boulin Beck
Matthew Beecher
William Bentley III
Anslee Billingsley
Shelley Blanchard
Jada Bledsoe
Bellana Bogar
Kennedy Bowles
Amaia Bowman
Riley Kate Box
Alexandra Bradbury
Ashley Branniff
Declan Brennan
Susan Busch
Hannah Buse
Allison Cantrell
Trevor Carlson
Caroline Carter
Emma Carter
Emma Cason
Alex Childress
Lauren Cincurak
Bertha Cisneros
Christina Clark
Gracyn Clark
Sydney Coates
Alton Coker
Nadia Coleman
Skyler Coleman
Cassandra Coronel
Erik Cota
Shannon Couillard
Matthew Cox
Hannah Grace Crain
Amanda Cravens
Mikayla Cromwell
Madison Cummings
Ansley Dale
Devin Daniels
THE ARCADIAN CHORALE AND RICHMOND CHORAL SOCIETY

Tina Advocat
Hal Albenberg
Rosemarie Alcamo
Eric Alexeff
Sashin Aluwihare
Celia Baruchin
Gale Bellafiore
Gloria Blake-Stirton
Diane Blum
Melissa Casertano
Thomas Clark
Jay Cohen
Jim Conover

Louise Cottone
Ellen Crimi
Kathy Cross
Mercedes Dalomba
Richter
Demitry E. Hope
Rosemary Fitzmaurice
Anita Gould
Carolyn Gray
Celia Gruyman
Kate Hartley
Emily Hastings Keene
Lori Hayes
Grace Henn
Dee Hoban
Adar Johnson
Daniel Johnson
Katina Kehayas
Ellen Lafargue
Elle LaForge
Janet Langstaff
Carole Larsen
Kolb Laura
Saundra Lautenberg
Westervick Linnet
Lynch Mary Catherine

Dorothy Matthews
Joseph McIlvaine
Jeanette Merola
Argyrios Milonas
Carey Nash
Leigh Nash
Mary Nocerino
Meike Paulsen
Seth Pollack
Bob Pritchard
Dave Ripple
Louis Riva
Jesse Rosen

Abigale Hurt
Amelia Hurt
Benjamin Huston
Jessica Hyder
Chesney Ivy
McKinley Jackson
Miguel Jocum
James Johnson
Brady Jones
Olivia Jones
Ashlyn Joyner
Hayden Joyner
Andrew Karr
Preston Kennedy
Addison Kuykendall
Regan Langholz
Emily Lee
Madeline Lee
Elena Lerwick
Chloe Lindley
James Lloyd
Alyssia Lopez
Benjamin Ludens
Mary Ludwig
Starla Lunde
Thien Thien Ly
Emily Machen
Kahlia Mafua
Addison Mahony
Michaela Marks
Grace Mast
Janna Masters
Taylor Matsche
Emily Kate
McAlexander
Norah McCauley
Garrett Meadows
Adrianna Meggs
Shayla Menter
Gabrielle Miller
DNasa Mitchell
Alexandria Mixon
Paxton Moeller
Sophie Moyers

Briana Nelson
Irby Norris
Liv Norris
Kelly O'Bryan
Shane O'Bryan
Grace O'Grady
Hannah Olsen
Justin Ortmann
Max Oswalt
Abby Overstreet
Adam Padgett
Kexi Padgett
Cody Pahang
Jacob Parauka
Caroline Perkins
Sarah Perry
Mekia Pickett
Anna Pierre
Sarah Pierre
Leon Plant
Emily Porter
Michael Pounders
Mackenzie Presley
Nicole Pronger
De’Ja Rashid
Haylee Ray
Jillian Riede
Amanda Roberts
Abigail Rochester
Hunter Rochester
Nathaniel Rodriguez-Calderon
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Lauren Rusk
Mattson Sanders
Sophia Schnell
Lorren Shaffer
Jake Sharp
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Kayley Stephens
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Nathan Stroud
Hannah Stroud
Catherine Sullivan
Briania Szewczyk
Shelby Tackett
Sarah Taggart
Jordan Taylor
Catryce Thompson
Leighla Thompson
Amanda Thrasher
Tuong Tu
Madison Turnage
Matthew Tyree
Lanie Uppdegraff
Jessica Vacek
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Logan Vonada
Julie Wagner
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Jordyn Williams
Matthew Winkel
Kendra Witak
Nate Wolkoff
Maggie Womble
Li Xiaodong
Jadyn Yu
Amanda
Zimmerman
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

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