

Sunday Afternoon, June 12, 2016, at 2:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage



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presents

# ETERNAL LIGHT

JONATHAN GRIFFITH, *DCINY Artistic Director*  
*and Principal Conductor*

*Featuring*  
Distinguished Concerts Orchestra  
Distinguished Concerts Singers International

MORTEN LAURIDSEN *Lux Aeterna*

- I. Introitus
- II. In Te, Domine, Speravi
- III. O Nata Lux
- IV. Veni, Sancte Spiritus
- V. Agnus Dei – Lux Aeterna

*Intermission*

*(program continued)*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

CRISTIAN GRASES, *Composer/Conductor*

*Featuring*  
Distinguished Concerts Orchestra  
Distinguished Concerts Singers International

CRISTIAN GRASES *Nocturnos y Adivinanzas (World Premiere)*  
Courtesy of the DCINY Premiere Project

I. Las Cuatro Letras (Four Letters)

II. La Luna (The Moon)

III. Negrita Duerme

(Sleep, My Sweet Love)

IV. La Bellota y El Cerdo

(The Acorn and The Pig)

V. Canción de Arrullo (Lullaby)

VI. Las Estrellas (The Stars)

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# Notes ON THE PROGRAM

## LUX AETERNA

Morten Lauridsen (b. 1943)

Duration: 27 minutes

For the complex and moving five movement non-liturgical requiem *Lux Aeterna*, Lauridsen selected and set five sacred Latin texts, the opening and closing of the *Requiem Mass* and three sections of the *Te Deum*, all of which contain references to light. In this work, Lauridsen combines compelling melodies with tonal harmonic structure and his characteristic use of dissonance. The accessible *Lux Aeterna* was composed for the Los Angeles Music Center on April 13, 1997. Lauridsen commented in the published score: "The instrumental introduction to the Introitus softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Que*, Rose from *Les Chansons des Roses*, and *O Magnum Mysterium*)

which recur throughout the work in various forms. Several new themes in the Introitus are then introduced by the chorus, including an extended canon on *et lux perpetua*. *In Te, Domini*, and *Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* and a lengthy inverted canon on *fiat Misericordia*. *O Nata Lux* and *Veni Sancte Spiritus* are paired songs, the former a central a cappella motet, and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the introitus and concludes with a joyful Alleluia.

—Morten Lauridsen

## NOCTURNOS Y ADIVINANZAS (WORLD PREMIERE) COURTESY OF THE DCINY PREMIERE PROJECT

Cristian Grases (b. 1973)

Duration: 35 minutes

I have always been fascinated by regional traditions. Whether it is architecture, music, sculpture, dance, food, or poetry; artists find a way to codify cultural commonalities and idiosyncrasies that represent societies in different geographic locations. In this suite entitled *Nocturnos y Adivinanzas* (Nocturnes and Riddles), my intention was to explore this ideal of artistic traditions in an eclectic multicultural setting.

One of the literary expressions that collects the essence of regional traditions are riddles. These questions or statements are typically closely linked to locations or societies with a common language. Thus, they represent folkloric ingenuity passed from generation to generation. I chose to set four riddles that come from the Spanish traditions and that I particularly liked, especially because of the interesting rhythmic patterns and combinations that I could

extract from the text and for the fun stories or scenes they described. The other two texts are short lullabies from my penmanship.

I wanted to set these texts to dances from different countries in Latin America, promoting a sort of cross-pollination of cultural influences to create a new and rich repertoire. My intention was to create new music for the young treble choral ensemble with orchestral accompaniment, which is a combination of vocal and instrumental forces that is not very common—perhaps representing yet another layer of mixture of traditions.

The suite starts with an upbeat Puerto Rican *Bomba* entitled “Las Cuatro Letras” (Four Letters), which is a wordplay in a form of a riddle defining four different items using the same four letters. This is followed by “La Luna” (The Moon), which is a setting of a combination of several traditional riddles describing the moon. I decided to set this text to a Cuban *Habanera* given its traditionally slow cadence which reminded me of a slow, intimate dance in the night. It felt appropriate to fol-

low it with the first lullaby of the set. “Negrita Duerme” (Sleep, My Sweet Love) is a tune I had written many years ago for my children. ‘Negrita’ is a term of endearment used for all loved ones in Latin American countries like Venezuela (in this case referring to a girl). This text was set to a playful Cuban *Danzón*.

The fourth piece in the suite is a Cuban *Cha Cha Chá* entitled “La Bellota y El Cerdo” (The Acorn and The Pig), which paints the scene of a hungry pig awaiting the ripe acorn to fall from the tree to eat it. I added some text to enhance the good humor and light-hearted character of the original riddle. This song is followed by the other lullaby entitled “Canción de Arrullo” (Lullaby) set to music in the style of a *Serenade*. In this song the string instruments are featured as soloists. The suite closes with “Las Estrellas” (The Stars), which is also a combination of various riddles that describe the stars. This cheerful and relaxed text is set to an up-tempo and contagious Brazilian *Samba Reggae*.

—Cristian Grases

# Texts AND Translations

## Lux Aeterna

MORTEN LAURIDSEN

### I. Introitus

*Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord, and let perpetual light shine upon them. A hymn befits thee, O God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come. Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

### II. In Te, Domine, Speravi

*Tu ad liberandum suscepturus hominem non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Exortum est in tenebris lumen rectis. Miserere nostri, Domine, miserere nostri. Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te. In te Domine, speravi: non confundar in aeternum.*

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. A light has risen in the darkness for the upright. Have mercy upon us, O Lord, have mercy upon us. Let thy mercy be upon us, O Lord, as we have trusted in thee. In thee, O Lord, I have trusted: let me never be confounded.

### III. O Nata Lux

*O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere. Qui came quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.*

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

### IV. Veni, Sancte Spiritus

*Veni, Sancte Spiritus, Et emitte coelitus Lucis tuae radium. Veni, pater pauperum, Veni, dator munerum, Veni, lumen cordium. Consolator optime, Dulcis hospes animae, Dulce refrigerium. In labore requies, In aestu temperies, in fletu solatium. O lux beatissima, Reple cordis intima Tuorum fidelium. Sine tuo numine, Nihil est in homine, Nihil est innoxium.*

Come, Holy Spirit, send forth from heaven the ray of thy light. Come, father of the poor, come, giver of gifts, come, light of hearts. Thou best of consolers, sweet guest of the soul, sweet refreshment. In labor, thou art rest, in heat, the tempering, in grief, the consolation. O light most blessed, fill the inmost heart of all thy faithful. without your grace, there is nothing us. Nothing that

*Lava quod est sordidum, Riga quod est aridum, Sana quod est saucium. Flecte quod est rigidum, Fove quod est frigidum, Rege quod est devium. Da tuis fidelibus, In te confidentibus, Sacrum septenarium. Da virtutis meritum, Da salutis exitum, Da perenne gaudium.*

is not harmful. Cleanse what is sordid, moisten what is arid, heal what is hurt, flex what is rigid, fire what is frigid, correct what goes astray. Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts. Grant the reward of virtue. Grant the deliverance of salvation, grant everlasting joy.

## V. Agnus Dei – Lux Aeterna

*Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Alleluia. Amen*

Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest everlasting. May light eternal shine upon them, O Lord, in the company of thy Saints for ever and ever; for thou art merciful. Rest eternal grant to them, O Lord, and let perpetual light shine upon them. Alleluia. Amen.

## Nocturnos y Adivinanzas (Nocturnes and Riddles)

### CRISTIAN GRASES

#### I. Las Cuatro Letras (Four Letters)

*Based on a traditional riddle. Additional text by Cristian Grases.*

En cuatro letras verás  
Cuatro cosas diferentes.  
Si con ojo perspicaz,  
Al derecho y al revés,  
Las meditas, las lees, y las ves.

In four letters you will see  
Four different things.  
If with perceptive eye,  
The right way or in reverse,  
You can think of them, read them, and see them.

Cota, Toca, Taco, y Oca

Coat, Vanity, Block, and Goose

La armadura de un guerrero,  
Un adorno femenino,  
Un instrument de juego,  
Y un pájaro bien gentil  
De los que en Francia hallas mil.

A warrior's armor,  
A woman's ornament,  
An instrument to play with,  
And a very gentle bird  
Of which you can find thousands in France

Solo cuatro letras.  
Son solo cuatro letras.  
Son cuatro nada más.

Only four letters.  
There are only four letters.  
There are no more than four.

## II. La Luna (The Moon)

*Based on a traditional riddle and a poem by Hilda Feo Figarella. Additional text by Cristian Grases.*

¿Quién será, será,  
Que sale de noche,  
En largo vuelo,  
Y de día se vá?

Who could it be,  
That comes out at night,  
In long flight,  
And leaves by day?

Mira la Luna,  
Que bella se vé,  
Su cara parece,  
De azúcar y miel.

Look at the Moon,  
How beautiful it looks,  
It's face appears to be,  
Made out of sugar and honey.

La Luna es una doncella  
Vestida de azul.

The Moon is a maid  
Dressed in blue.

La Luna se pasea  
Como bella doncella  
Vestida de azul.

The Moon is strolling  
Like a beautiful maid  
Dressed in blue.

## III. Negrita Duerme (Sleep, My Sweet Love)

*Text by Cristian Grases*

Duerme Negrita, duerme, vete soñando,  
Duerme que ya Morfeo te va arrullando,  
Duerme, que las estrellas ya están bailando,  
Que ya la luna les va cantando.  
Negrita, duerme, mi corazón.

Sleep Love, sleep, leave dreaming,  
Sleep because Morpheus is lulling you,  
Sleep, because the stars are already dancing,  
And the moon is singing to them.  
Love, sleep, my heart.

Duerme Negrita, duerme, vete sonriendo,  
Duerme y ponte a jugar en el firmamento,  
Duerme, que tus amores vienen corriendo,  
Que los cometas irás tejiendo,  
En sueño dulce de corazón.

Sleep Love, sleep, leave smiling,  
Sleep and start playing in the firmament,  
Sleep, because your loves will come running,  
And you will be knitting comets,  
In a sweet dream from your heart.

Pero que duerme sonriendo,  
Duérmete ya.

Sleep smiling again and again,  
Sleep now.

Duerme Negrita, duerme, mi dulce anhelo,  
Duerme, que tu deseo ya está en el cielo,  
Que todos los planetas dan caramelos  
A los niñitos de terciopelo  
Que viven siempre en mi corazón.

Sleep Love, sleep, my sweet longing  
Sleep, because your wish is already in the sky,  
Because all the planets give out candy  
To children made out of velvet  
Who live forever in my heart.



#### IV. La Bellota y El Cerdo (The Acorn and The Pig)

*Based on a traditional riddle. Additional text by Cristian Grases.*

Tínguli-tínguli está arriba,  
Tóngolo-tóngolo está abajo;  
Si tínguli-tínguli se cayera pa bajo  
Tóngolo-tóngolo se lo comiera.

¡Ay, tínguli!  
¡Ay, tóngolo!  
¡Cuida o!

Ay, tínguli, ten cuida o,  
que tóngolo viene hambrea o!

Ay, corre que ya viene, mira,  
Ese tóngolo que tongo,  
Ay, no, te va a comer.

Si tínguli se cae de allá,  
Yo no quiero saber si se lo va a comer.

¡A comer! Dice el tóngolo,  
y llama a t os pa que coman bien sabrosón.

¡Oye tínguli, agárrate bien.  
No sueltes esa rama, por favor!

“Tínguli” (the acorn) is up,  
“Tóngolo” (the pig) is down;  
If “Tínguli” were to fall down  
“Tóngolo” would eat it.

Oh, “tínguli”!  
Oh, “tóngolo”!  
Be Careful!

Oh, “tínguli,” be careful,  
Because “tóngolo” is coming and is hungry!

Oh, run because it is coming, look,  
That big “tóngolo”  
Oh, no, he will eat you.

If “tínguli” falls from up there,  
I don’t want to know if it will be eaten.

Let’s eat! Says “tóngolo,”  
And he calls everybody so they can eat  
plentifully.

Listen, “tínguli,” hang on well enough.  
Don’t let go of that branch, please!

#### V. Canción de Arrullo (Lullaby)

*Text by Cristian Grases*

¡Duérmeme ya!  
La Luna al Sol repite.

¡Duérmeme ya!  
Que el cielo en ti palpite.

¡Duérmeme ya!  
Que el sueño ya te invite.

¡Duérmeme ya!  
Dormite amor, dormite.

Go to sleep now, for me!  
The Moon repeats to the Sun.

Go to sleep now, for me!  
I wish the sky will throb in you.

Go to sleep now, for me!  
I wish sleep will invite you now.

Go to sleep now, for me!  
Sleep love, sleep.





## VI. Las Estrellas (The Stars)

*Based on traditional riddles. Additional texts by Cristian Grases.*

Mira las estrellas  
que bailando siempre están,  
Bailando, soñando,  
Mira las estrellas  
que bailando alumbrarán  
tus sueños desde lo alto.

Siempre quietas, siempre inquietas,  
Durmiendo de día,  
De día durmiendo, oye,  
De noche despiertas.

Salimos cuando anochece,  
Nos vamos al cantar el gallo,  
Y hay quien dice que nos ve  
Cuando le pisan el cayo.

Mira. Mira las estrellas.  
Míralas bailando en el firmamento  
Nos alumbrarán.

Look at the stars  
They are always dancing,  
Dancing, dreaming,  
Look at the stars  
They are dancing and shining  
Over your dreams from up high.

Always still, always restless,  
Sleeping by day,  
During the day they sleep, I tell you,  
And awake by night.

We come out at dusk  
We leave with the cockcrow,  
And some people say they see us  
When someone steps on their toes.

Look. Look at the stars.  
Look at them dancing in the firmament  
They will shine upon us.

# THE Artists

## **JONATHAN GRIFFITH**, *DCINY Co-Founder, Artistic Director and Principal Conductor*

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro Griffith is cofounder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under his artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center, and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also



oversees DCINY's mentoring program for conductors.

He made his Carnegie Hall conducting debut in 1989 and has since conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights includes the U.S. premieres of Karl Jenkins' *Stabat Mater*, *The Armed Man*, and *Te Deum*, Sergei Taneyev's *Upon Reading a Psalm*, Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugene Goossens' re-orchestration of Handel's *Messiah*, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery. His additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City; Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall; The European Symphony Orchestra in Spain; Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber Orchestra, Karlovy Vary Symphony Orchestra, and Dvorák Chamber Orchestra in the Czech Republic; and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years Dr. Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina; to the People's Republic of China, premiering Karl Jenkins' *The Armed Man: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Dr. Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Re it Rey Orchestra and in Ankara and Eskişehir with the Presidential Orchestra at the invitation of the TURKSOY governmental agency. Dr. Griffith along with the Distinguished Concerts Orchestra is the 2014 winner of the American Prize in Conducting, professional orchestra division, and a semi-finalist in the 2015 competition.

Dr. Griffith received his DMA in conducting from the Conservatory of Music/University of Missouri-Kansas City, a master's in music education from Wichita State University, and bachelor of music education from the University of Kansas.

## CRISTIAN GRASES, *Composer/Conductor*

Cristian Grases joined the USC Thornton faculty in the Fall 2010 semester as assistant professor of choral music and conductor of the USC Thornton Concert Choir. Born in Venezuela, he earned degrees from the Simón Bolívar University (MM) in Caracas, Venezuela, and the University of Miami (DMA). He has previously served as interim director of choral activities at Central Washington University; assistant professor in choral music at California State University, Los Angeles; and national coordinator of choirs for EL SISTEMA under Maestro José Antonio Abreu. He also served as conductor for the Women's Chamber Ensemble of the University of Miami, was the assistant conductor of the Miami Symphony Orchestra under Maestro Eduardo Marturet, and the conductor of the Young Musician's Orchestra. Additionally, he is an award winning conductor and composer, and has been commissioned to write for several prestigious organizations such as the Piedmont Children's Chorus and the Santa Fe Desert Chorale. Numerous ensembles including the Los Angeles Master Chorale have performed his works.

Dr. Grases has participated in numerous festivals, workshops, and events as a guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, and Asia. He has also presented sessions in the World Choral Symposia in Denmark, Argentina, and South Korea. Additionally he has presented at several ACDA regional and national conventions and conducted the National Latin American Honor Choir at the Salt Lake City national convention.



Dr. Grases was elected into the Board of Directors of the International Federation for Choral Music in 2008 and remains active in this position, and was recently appointed as one of the vice presidents for the World Youth and Children Choral Artists Association based in Hong Kong. In addition, Grases is currently chair of the Ethnic and Multicultural Repertoire and Standards Committee for the Western Division of the American Choral Directors Association, he is part of the editorial board of the International Choral Bulletin, has been the editor of the Children's and Youth Column for the bulletin since 2005, and is the Artistic Director for the Esperanza Azteca Los Angeles Orchestra. Most recently, Dr. Grases has started a new Choral Series entitled "The Choral Music of Latin America and the Caribbean" published by Gentry Publications as an editorial outlet for new Latin American choral repertoire.

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Ronald George	Julia Kay	Emily McCraw	Taryn Pistor
Averi Gibson	Daria Khajavi	Lydia McCraw	Cara Pitts
Bethany Gibson	Zaynab Khawaja	Miranda McCraw	Hailey Poelker
Laurence Gillespie	Garrett Kilpatrick	Emily McCroskey	Luke Ponce
Julie Golosky	Barbara Kitagawa	Glenn McCroskey	Olivia Preshong
Aaliyah Goodall	Robert Klakowich	Megan McDowell	Rebekah Preshong
Brianna Goodwin	Asha Klang	Sophia Meadows	Steve Pringle
Kathleen Gowers	Crystal Kolt	Rachel Mehl	Isabel Pruitt
Camila Grases	Julian Kolt	Chris Meintzer	Owen Purcell
Gabriel Greco	Katryn Kolt	Judy Meintzer	Sophia Purcell
Katy Grunstra	Mark Kolt	Claire Melton	Valeria Ramos
Lydia Grunstra	Faith Krahn	Margaret Melton	Madison Ratliff
Kevin Gue	Sydney Kulo	Peter Meredith	Heather Rea
Sean Hagarty	Makayla Ladd	Sylvia Meredith	Nicolas Rea
Andrew Hagberg	Alexandria Ladnier	Pat Meyer	Katherine Reith
Ella Hannesson	Selina Ladnier	Kristan Miller	Skye Reynolds
Katrin Hannesson	Hannah Lahr	Alejandro Moncada	Segen Rodriguez
Laura Hansen	Angela Larimer	Taylor Moorefield	Tony Rodriguez
Matthew Hardin	Nathan Latka	Jane Morison	Benjamin Roker
Rylie Hardin	Jessica Law	Peter Morison	Kadee Rolkosky
Maria Harman	Lori Lawrence	Elizabeth Morrey	Rylie Romero
Haley Harris	Daniel Lee	Evelyn Morrey	Aidan Ross
Ella Harrison	Sierra Lee	Myndi Morris	Alyna Ross
Rosie Hart	Andrew Legeny	Tammy-Jo	Logan Rowley
Rebecca Hartman	Alaria	Mortensen	Savannah Royston
Alan Harvey	Lessard-Northrup	Jenna Nemmet	Kari Rutherford

Audrey Ruttan-Ryan	Marina Smith	Kylie Telfer	Glen Warren
Michael Ryan	McKenzie Smith	Teagan Thomas	Audrey Watson
Mykha Safford	Timari Smith	Rebecca Jane Thorne	Raegan Weaver
Helen Elizabeth Salter	Alan Smithee	Peter Thrasher	Callie Weidman
Georgia Sanders	Maria Smyth	Grace Titus	Bryonna Whalen
Lauren Sarney	Tayse Solla	Brytan Todd	Rebecca White
Emily Scharf	Ana Soriano	Rosanna Tonner	Ashley Williams
Alexis Schwartz	Leah Soto	Aurora Triplett	Brenna Williams
Susan Shairp	Tim Spencer	Gregory Albert	Sarah Willis
Marian Shakespeare- Young	Andrea Stachow	Turnbull	Ellie Wilson
Aditi Shankar	Laura Stachow	Sara Tuscher	Tara Wilson-Moola
Sarah Shipp	John Charles Steer	Josée Vaillancourt	Katrina Windjack
Dylan Shore	Marilee Stephens	Kristina Vakulich	Tara Wongkee
Charmaine Sims	Sheridan Stevens	Mariana Valenzuela	Abbee Wood
Karina Singh	Stella Strader	Laci Varner	Jacqueline Joan Wright
Domenic Skelcher	Sophie Strawn	Audrey Vazquez	Catheryn Mary Wurmel
Hope Skinner	Kayla Strong	Payton Vermeer	Joanne Wyman
Emery Smashey	Abbi Stuart	Teddy Vescio	Zoe Yuill
Chad Smith	Erin Sullivan	Julia Victor	Kira Zaman
Deanna Smith	Jacob Surber	Adrian Walker	Anna Zheng
Ellie Smith	Alysa Swanson	Rodney Walker	Sean Zheng
Hannah Smith	Andrew Szumigala	Tim Walker	Anna Zrelloff
Kinsey Smith	Lina Tauro	Rachel Walley	
	Alecia Taylor	Tyler Walling	

*The Performing Arts Partners list includes names supplied by directors as of April 21, 2016. Any questions regarding missing or misspelled names should be addressed to the individual directors.*

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*Friday Evening, June 17, 2016 at 7:00 pm*

Alice Tully Hall, Lincoln Center

**Show Me LOVE: Bringing Beauty & Love To A Hurting World**

*An Evening With Lincoln Gospel Choir*

Darcy Reese, *Director*

The Remnant, *Special Guests*

Darnell Davis, *Soloist*

*Sunday Afternoon, June 26, 2016 at 2:00 pm*

Stern Auditorium/Perelman Stage, Carnegie Hall

**Songs of Inspiration and Hope**

*Music for Treble Voices*

Lori Loftus, *DCINY Debut Conductor*

Featuring Distinguished Concerts Singers International

*Spivey Hall Children's Chorus (GA)*

Martha Shaw, *Director*

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