Sunday Afternoon, June 22, 2014, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

**Under the Western Sky**

Hometown Praise: Music from Utah

UTAH VOICES and THE LEGACY BRASS ENSEMBLE

MICHAEL D. HUFF, Director
CARRIE MORRIS, Accompanist

WILLIAM WALKER  
*arr. Mack Wilberg*  
“Saints Bound for Heaven” from *The Southern Harmony* (1835)

KURT BESTOR  
*arr. Andrea S. Klouse*  
“Prayer of the Children”

LEROY ROBERTSON  
“The Lord’s Prayer” from *Oratorio from the Book of Mormon*

Music by J. ELLIS  
Lyrics by ROBERT KEEN  
*arr. Mack Wilberg*

“How Firm a Foundation”

Music by CRAWFORD GATES, Lyrics by ARNOLD SUNDBAARD  
Selections from *Promised Valley*

WILLIAM CLAYTON  
*arr. Mack Wilberg*  
“Come, Come Ye Saints”

SAMUEL A. WARD  
*arr. Michael D. Huff*  
“America, the Beautiful”

IRISH FOLK SONG  
*arr. Michael D. Huff*  
“Be Thou My Vision”

ENGLISH FOLK SONG  
*arr. Mack Wilberg*  
“Thou Gracious God, Whose Mercy Lends”

*Intermission*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
MARIACHI ESPUELAS DE PLATA
NORTH SIDE HIGH SCHOOL (TX)
RAMON NIÑO III, Director
IMELDA MARTINEZ, Director

PEPE GUIZAR
"Tema y Guadalajara"
arr. Crescencio Hernández/
Carlos Martinez

TRADITIONAL
"Trompetas del Diablo” Polka
arr. José Hernández

VERACRUZ FOLK SONG
"El Alegre"
arr. José Hernández /
Eduardo López

DISTINGUISHED CONCERT SINGERS INTERNATIONAL
CRISTIAN GRASES, DCINY Debut Conductor
CARLOS CUervas, Piano
WALDO CHAVEZ, Bass
AARON SERFATY, Percussion
DAWN DRAKE, Percussion

ALBERTO GRAU
"El Viento” from Opereta Ecológica

ALBERTO GRAU
"La Cucaracha"

LARRY FARROW
"Jamaican Market Place”

CRISTIAN GRASES
Gloria (World Premiere)
Gloria
Te Alabama
Señor Dios
Porque Solo Tú
Amén

CRISTIAN GRASES
"Tottoyo”

CRISTIAN GRASES
"Calypso “

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Notes ON THE PROGRAM

Hometown Praise: Music from Utah

Evidence of Utah's rich history reaches back about 12,000 years, as the area now known as Utah was inhabited by Paleolithic peoples (10,000–8,000 B.C.), and Desert Archaic people (ca. 8,000 B.C.). The land was unoccupied for thousands of years as the Great Basin was covered with water. The Fremont and Puebloan cultures flourished separately for hundreds of years thereafter. And in about A.D. 1200, the Shoshone, Goshutes, Utes, and Paiutes inhabited the land. In the 16th century, the Navajo and Apache lived in parts of what is now Utah.

Spanish explorers during the 16th and 17th centuries passed through but did not settle in Utah. Fur trappers, including Jim Bridger, explored the area. But it wasn't until 1847—when early members of the Church of Jesus Christ of Latter-day Saints (LDS), also known as Mormon pioneers, entered the valley of the Great Salt Lake—that the land was permanently settled.

The Mormon settlers were people of deep faith, and it was a combination of their distinctive doctrine and flourishing population that led to troubles with their neighbors in Missouri and Illinois. The Mormons were driven at gunpoint from their frontier homes, and ultimately the decision was made by church leaders to leave the United States and seek safety among the mountain valleys of what was then Mexican territory. They travelled by covered wagon and on foot, many pulling handcarts, from Iowa to Utah in, what historians call, the great Mormon migration. From these troubled beginnings, Utah has flourished to become a center of culture and commerce. The population is still LDS-dominant, and Utahans celebrate their unusual heritage each July 24 by commemorating Mormon leader, Brigham Young's entrance into the Salt Lake Valley. The first half of today's program seeks to capture some of the fervor and faith of Utah's present-day inhabitants by offering music created by Utah composers that connect history with present-day life.

WILLIAM WALKER “Saints Bound for Heaven” from The Southern Harmony

“Saints Bound for Heaven” comes from The Southern Harmony, a shape-note hymn and tune book compiled by William Walker, originally printed in 1835 and in regular use by American church-goers during the 19th century. Arranger Mack Wilberg (b. 1955) has taken four of the original seven verses to create a thrilling anthem that speaks of deliverance and rejoicing.
KURT BESTOR “Prayer of the Children”

As a young man, Kurt Bestor (b. 1958), a Utah composer best known for his work in film and commercial music, served as a missionary for the LDS Church in the former Yugoslavia. After he returned, and then witnessed the tragedy of war in that land, his deep emotional connection with those people led him to write “Prayer of the Children,” a poignant plea for peace in a troubled world.

LEROY ROBERTSON “The Lord’s Prayer” from Oratorio from the Book of Mormon

Leroy Robertson (1896–1971) was perhaps one of Utah’s best-known 20th century composers, having studied with Ernest Bloch at the San Francisco Conservatory of Music, and later with Hugo Leichtentritt in Berlin. Among his best-known works is “The Lord’s Prayer,” taken from his Oratorio from the Book of Mormon (1953), and recorded by the Mormon Tabernacle Choir (the “flip side” of this single was The Battle Hymn of the Republic).

J. ELLIS “How Firm a Foundation”

Mack Wilberg’s setting of the Christian hymn, “How Firm a Foundation” was a favorite of Confederate General Robert E. Lee, and is a staple in the LDS Hymnal. It is one of the few hymn texts in which Our Lord speaks in the first person, offering words of hope: “I’ll never, no never, no never forsake!”

CRAWFORD GATES Selections from Promised Valley

In 1946, then 25-year-old Utah composer, Crawford Gates (b. 1921) was asked to write a musical to commemorate the 100th anniversary of the Mormon settlement of the Salt Lake Valley. His instructions were to create “the Oklahoma of the Mormons.” The resulting musical production, Promised Valley, with book and lyrics by Arnold Sundgaard, told the story of the Mormon migration across the Great Plains to Utah through the eyes of a young couple. Alfred Drake, who had been singing and starring on Broadway for four years in Oklahoma, was signed as the lead in Promised Valley, along with Jet McDonald and a strong cast of local actors in supporting roles. Lowell Lees directed the show, with Utah Symphony conductor Maurice Abravanel directing the music. The performance was staged at the University of Utah stadium to audiences that exceeded 10,000, and the show ran for more than a month in 1947. It subsequently played for 19 summers at the Promised Valley Playhouse in Salt Lake City, and has enjoyed countless revivals among LDS communities and congregations.
**WILLIAM CLAYTON** *“Come, Come, Ye Saints”*

William Clayton was an early English convert to the LDS Church, and migrated with the Mormons to Utah. In April 1846, while camped near Locust Creek on the plains of Iowa, Clayton wrote the words to the LDS hymn, now known as “Come, Come, Ye Saints” which is sung to the music of a traditional English song, “All is Well.” The hymn was in response to good news from Mormons still living in Nauvoo. One of his plural wives, Diantha, had given birth to a healthy baby boy, William Adriel Benoni Clayton. In his journal, he wrote “… [I] composed a new song, ‘All is Well.’ I feel to thank my heavenly father for my boy and pray that he will spare and preserve his life and that of his mother and so order it so that we may soon meet again.” For today’s Latter-day Saints, this hymn is a much-loved anthem of faith and hope.

**SAMUEL A. WARD** *“America, the Beautiful”*

Utah celebrates two major holidays in July: the 4th of July commemorates the signing of the Declaration of Independence and the 24th of July commemorates the Mormon Exodus from the United States to the Valley of the Great Salt Lake. Utahans are proudly patriotic, and Michael Huff’s setting of “America, the Beautiful” gives voice to Utah’s hometown pride.

**IRISH FOLK SONG** *“Be Thou My Vision”*

Folk and hymn tunes from the British Isles permeate Utah’s hymnody. The original Old Irish text of “Be Thou My Vision” is often attributed to Saint Dallán Forgaill in the 6th century. The English text was first versified by Eleanor Hull in 1912. Michael D. Huff has set the text to an old Irish Folk tune.

**ENGLISH FOLK SONG** *“Thou Gracious God, Whose Mercy Lends”*

Oliver Wendell Holmes penned the text, “Thou Gracious God, Whose Mercy Lends,” which speaks of home, fidelity, friendship, loving ties, and the love of God. Mack Wilberg has set the text to the English folk tune, “O Waly, Waly,” more popularly known as “The Water is Wide”. With words of thanks, and a resounding Amen, we end our program of hometown praise, music of faith by Utah composers, sung by Utah Voices.

—*Program notes by Michael D. Huff*
Alberto Grau was born in Spain in 1937 and relocated to Venezuela at an early age. A distinguished composer, conductor, and teacher, Grau has earned a place of honor among the most prominent contemporary Venezuelan musicians. He is best known for his work as a choral conductor; however, as a composer he has become one of the leading figures in Latin America. In his earlier years, Grau’s choral compositions were characterized by dense and complex harmonies and the use of some extended compositional techniques such as glides, whispers, spoken text, and clusters. As in the case of many Venezuelan choral composers, this compositional output was complemented with numerous arrangements of popular and traditional Latin American tunes that were simpler in construction. In the latter part of the 1980s he began to incorporate eurhythmics in his works, which would quickly become one of his stylistic signatures.

For more than a decade, Grau has been writing music that fuses four fundamental elements: his initial European-based complex harmonic constructions, the rich and occasionally complex rhythmic textures from Latin America and the Caribbean, rhythmic motives that derive from the natural prosodic accentuation of the text, and eurhythmic patterns of body movements and body percussion. Altogether, Grau’s music has quickly transcended national borders and is recognized as a fundamental part of the a cappella choral repertoire.

El Viento (“The Wind”) is the first of a four-part suite entitled Opereta Ecológica, an award-winning composition that sets four texts by Venezuelan poet Jesús Rosas Marcano. The text depicts the various parts of nature (the wind, the river, the tree, and the sea) in an anthropomorphic way and together with the music brings these elements of nature to life. The music has a strong Latin American influence, and Grau includes many elements of eurhythmics in this series of songs. Stomps and claps are performed by the chorus members while singing. The composition starts and ends with the choir imitating the wind in various ways, and the audience is asked to perform with the choir at certain moments so as to create an effect involving everybody in the hall.
Larry Farrow is a composer and a versatile musical entertainer. He studied piano as a child and later pursued his studies at the University of Southern California. As a teenager, he made two world tours with the Albert McNeil Jubilee Singers, an affiliation he continues today. His composing, arranging, and producing skills have been used in radio, recordings, television, and film. Mr. Farrow has collaborated with such notable entertainers as Harry Belafonte, Ann Margret, The Jacksons, Gladys Knight, Peter Nero, Bill Cosby, and Nancy Wilson. He made his “pops” symphony debut with the San Francisco Symphony and has appeared as guest conductor with the Denver, Rochester, Buffalo, and New Orleans orchestras. His compositions were used in a PBS series entitled Los Angeles History Project—Ode to Central Avenue. He has served as an arranger for Disney as well as keyboardist for Aretha Franklin.

“Jamaican Market Place” was originally composed for the National Children's Choir of Jamaica. It is a memorable reggae tune that whimsically describes a day in a marketplace in Kingston, Jamaica, and the multitude of people who come to buy and sell their goods. With a piano arrangement by Cristian Grases, this catchy tune creates the feel of ease and wellbeing proper of the lifestyle in the Caribbean.

Cristian Grases joined the University of Southern California’s 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 advanced degrees in music from the Simón Bolivar University and the University of Miami. He studied composition under Antonio Mastrogiovanni, Emilio Mendoza, Beatriz Bilbao, and his most influential mentor, Alberto Grau. Grases has composed and arranged a large number of choral works for his choirs throughout the years, many of which have been published by Earthsongs, Boosey & Hawkes, Walton, Pavane, Gentry, and A Cœur Joie. In 2002 he joined efforts with Alberto Grau to write a work commissioned by the Songbridge Festival and the Tapiola Choir. He was also commissioned a work for the anniversary celebration of the Piedmont Children's Choir in 2006. In 2008 he won first prize at the Emerging Composer Competition at Yale University for his work Visiones del Llano, “Amanecer.” His latest commission by the Santa Fe Desert Chorale, Three Women Walking, was premiered in the summer of 2012.

Dr. Grases set the text of the Gloria from the Mass ordinary in five movements, a style that can be traced back to the Baroque period, in which the text of a single unit of the mass is divided and set to different musical movements. The five movements of Grases’ Gloria form an arc, and its main characteristic is that the text is set in Spanish and the composer uses a different Latin American folk rhythm in each of the movements. The first movement, Gloria, sets the joyful and playful spirit for the entire work. Based on the Colombian Cumbia, the movement starts with the choir imitating the indigenous flute and then creating an atmosphere of happiness and dance, in which everybody can sing praises to God. In the second movement, Te Alabamos, Grases uses one of the most popular dances of Puerto Rico: the Bomba; a very energetic dance which is
ideal to set the words, “We praise you. We bless you. We adore you. We glorify you. We give you thanks.”

The third movement, Señor Dios, is the midpoint and is the most intimate section of the entire work. The movement sets the prayer for forgiveness in almost like a circle-song style, and uses no particular folk tradition or any percussion instruments. Instead, Grases writes an inspired violin solo that performs throughout the movement as a sort of call and response duo with the choir. The fourth movement, Porque Solo Tú, is based on one of the traditional dances from the central coast of Venezuela. Many African slaves were brought to this area of the country throughout the colonial period to work on the coffee and cocoa plantations. All the rhythms and dances in this geographic area are deeply rooted in different sets of drums with particular rhythmic patterns. One of these dances, the Sangueo, is particularly popular in coastal villages for its upbeat and festive nature. It combines a low drum and wooden sticks, which create a rhythmic platform for a high-pitched drum to freely improvise. The excitement created in this movement gives way to the fifth and final movement, Amén, based on the Cuban Son. Using congas, bongos, and an intricate piano part, Grases brings the entire work into a final celebration.

CRISTIAN GRASES “Tottoyo”

Tottoyo is a musical mischief that describes a scene in the life of Tottoyo, a young boy who likes playing outside until late hours, enjoying the warmth of the Caribbean tropical weather, perhaps living on the coast of Venezuela or any of the Caribbean Islands. When Tottoyo’s mother calls him to come into the house, he refuses, arguing that he just wants to play and have fun outside. After calling him several times, the mother becomes annoyed and frustrated and calls him more forcefully. Tottoyo reacts by hiding behind a bush, leaving his mom waiting at the doorsteps. The text is based on nonsensical phonemes, elaborated based on the rhythmic quality of the syllables. The eurhythmics and body motions that accompany the song help engage the choristers in the singing process, also adding to the narrative of the story.

CRISTIAN GRASES “Calypso”

Calypsos are widely spread throughout the Caribbean, especially in the southern region, where the Lesser Antilles are located. It originated in Trinidad and Tobago during the early twentieth century, and its rhythms can be traced back to West Africa and the arrival of French planters and their slaves from the French Antilles in the 1600s. The calypso is characterized by highly rhythmic and harmonic vocals, with instrumental accompaniment of Bumbac (calypso drum), metal percussion (usually triangle or bell), and eventually the steel drum. In this arrangement of one of the many traditional calypso tunes, Grases incorporates eurhythmics to finish the concert with a party.
Texts and Translations

“Saints Bound for Heaven” from The Southern Harmony
WILLIAM WALKER

Our bondage it shall end by and by.
From Egypt’s yoke set free,
Hail the glorious jubilee,
And to Canaan we’ll return by and by.

Our Deliv’rer He shall come by and by.
And our sorrows have an end,
With our three-score years and ten,
And vast glory crown the day by and by.

And when to Jordan’s floods we are come,
Jehovah rules the tide,
And the waters He’ll divide,
And the ransom’d host shall shout,
“We are come.”

Then with all the happy throng we’ll rejoice.
Shouting glory to our King,
Till the vaults of heaven ring,
And through all eternity we’ll rejoice.

“Prayer of the Children”
KURT BESTOR

Can you hear the prayer of the children
On bended knee, in the shadow of an unknown room?
Empty eyes with no more tears to cry,
Turning heavenward toward the light.

Crying Jesus, help me
To see the morning light of one more day
But if I should die before I wake,
I pray my soul to take.

Can you feel the hearts of the children
Aching for home, for something of their very own?

Reaching hands, with nothing to hold on to,
But hope for a better day.

Crying Jesus, help me
To feel the love again in my own land,
But if unknown roads lead away from home,
Give me loving arms, ‘way from harm
Can you hear the voice of the children
Softly pleading for silence in a shattered world?

Angry guns preach a gospel full of hate,
Blood of the innocent on their hands.

Crying Jesus, help me
To feel the sun again upon my face,
For when darkness clears I know you’re near,
Bringing peace again.

Dali cujete sve djece molitve? (“Can you hear all the children’s prayers?”)
Can you hear the prayer of the children?

“The Lord’s Prayer” from Oratorio from the Book of Mormon
LEROY ROBERTSON

Our Father, which art in heaven,
Hallowed be thy Name.
Thy Kingdom come.
Thy will be done on earth,
As it is in heaven.
Give us this day our daily bread.
And forgive us our debts,
As we forgive our debtors.
And lead us not into temptation,
But deliver us from evil.
For thine is the kingdom,
And the power, and the glory,
Forever.
Amen.

(Please turn the page quietly.)
“How Firm a Foundation”  
J. ELLIS  
Text: Robert Keen

How firm a foundation, ye Saints of the Lord,  
Is laid for your faith in his excellent word!  
What more can he say than to you he hath said,  
Who unto the Savior, who unto the Savior,  
Who unto the Savior for refuge have fled?

In ev’ry condition—in sickness, in health,  
In poverty’s vale or abounding in wealth,  
At home or abroad, on the land or the sea—  
As thy days may demand, as thy days may demand,  
As thy days may demand, so thy succor shall be.

Fear not, I am with thee; oh, be not dismayed,  
For I am thy God and will still give thee aid.  
I’ll strengthen thee, help thee, and cause thee to stand,  
Upheld by my righteous, upheld by my righteous,  
Upheld by my righteous, omnipotent hand.

The soul that on Jesus hath leaned for repose  
I will not, I cannot, desert to his foes;  
That soul, though all hell should endeavor to shake,  
I’ll never, no never, I’ll never, no never,  
I’ll never, no never, no never forsake!

Could you hear me singing as I waited?  
Ev’ry song I sang, I sang for you.  
‘Cause

Love is my song!  
Oh I sing it at the break of day and deep in the night.  
Love is my song,  
And the melody within my heart makes rainy days bright.

I hear it when I rise at dawn,  
And when I work by day.  
I hear it when my love is gone.  
Or when she’s near to say:  
“You are my song,  
And the music of our love so true will always be strong.”

I need you near, and I’ll keep you near,  
Beside me you belong,  
‘Cause love is my song!

“Valley Home”  
WILLIAM CLAYTON

Oh this is our Promised Valley,  
And now we will call it home.  
This is our Promised Valley,  
No more need we ever roam.  
We pushed out across the prairie,  
We walked across the plain,  
And here we’ve found our promised home,  
And forever we will remain,  
Our thanks be to God again!

Come, come, ye Saints, no toil nor labor fear;  
But with joy wend your way.  
Though hard to you this journey may appear,  
Grace shall be as your day.  
‘Tis better far for us to strive  
Our useless cares from us to drive;  
Do this, and joy your hearts will swell—All is well! All is well!

Why should we mourn or think our lot is hard?  
‘Tis not so; all is right.  
Why should we think to earn a great reward  
If we now shun the fight?  
Gird up your loins; fresh courage take.
Our God will never us forsake;
And soon we'll have this tale to tell—
All is well! All is well!

We'll find the place which God for us prepared,
Far away in the West,
Where none shall come to hurt or make afraid;
There the Saints will be blessed.

We'll make the air with music ring,
Shout praises to our God and King;
Above the rest these words we'll tell—
All is well! All is well!

And should we die before our journey's through,
Happy day! All is well!
We then are free from toil and sorrow, too;
With the just we shall dwell!
But if our lives are spared again
To see the Saints their rest obtain,
Oh, how we'll make this chorus swell—
All is well! All is well!

“America the Beautiful”
SAMUEL A. WARD

Oh, beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

Oh, beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare of freedom beat
Across the wilderness!
America! America!
God mend thine ev'ry flaw,
Confirm thy soul in self-control,
Thy liberty in law.

Oh, beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America!

May God thy gold refine,
Till all success be nobleness,
And ev'ry gain divine.
Oh, beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

“Be Thou My Vision”
IRISH FOLK SONG

Be thou my vision, O Lord of my heart,
Be all else but naught to me,
save that thou art;
Be thou my best thought in the day and the night
Both waking and sleeping,
Thy presence my light.

Be thou my wisdom,
be Thou my true word
Be thou ever with me,
and I with thee, Lord;
Be thou my great Father, and I,
Thy true son;
Be thou in me dwelling,
and I with Thee one.

Be thou my breastplate,
my sword for the fight;
Be thou my whole armor,
be thou my true might;
Be thou my soul's shelter,
be thou my strong tow'r;
O raise thou me heavenward,
great Pow'r of my pow'r

High King of heaven,
Thou heaven's bright sun,
O grant me its joys after vic'try is won;
Great Heart of my own heart,
whatever befall,
Still be thou my vision, O Ruler of all.

(Please turn the page quietly.)
“Thou Gracious God, Whose Mercy Lends”  
ENGLISH FOLK SONG  
Text: Oliver Wendell Holmes

Thou gracious God, Whose mercy lends  
The light of home, the smile of friends,  
Our gathered flock Thine arms enfold,  
As in the peaceful days of old.  
Wilt thou not hear us while we raise,  
In sweet accord of solemn praise,  
The voices that have mingled long  
In joyous flow of mirth and song?  
For all the blessings life has brought,  
For all the sorrowing hours have taught,  
For all we mourn, for all we keep,  
The hands we clasp, the loved that sleep.  
The noontide sunshine of the past,  
These brief, bright moments fading fast,  
The stars that gild our dark’ning years,  
The twilight ray from holier spheres.

We thank Thee Father; let Thy grace  
Our loving circle still embrace,  
Thy mercy shed its heav’nly store,  
Thy peace be with us evermore.

“El Viento”  
ALBERTO GRAU  
Text: Jesús Rosas Marcano

Yo soy el viento de la montaña  
pongo en la fronda mi remolino,  
yo hago que danzen todos los juncos,  
que cada caña tenga un silbido,  
soy el transporte de los rumores,  
soy el aliento del bosque vivo.  
Soplo en las olas de los océanos,  
soplo en la velas de los navíos,  
y al mar le pongo pañuelos blancos,  
y pongo arena por todo el río.  
Yo soy el viento de la montaña  
pongo en la fronda mi remolino,  
hago la fiesta más delicada  
con las agujas que tiene el pino.  

I am the wind of the mountain  
I put my whirl on the frond,  
I make all the fine straws dance,  
and every cane whistle,  
I transport all the rumors,  
I am the breath of the living forest.  
I blow on the ocean waves,  
I blow in the ship’s sails,  
and I put white scarves on the sea,  
and I put sand all around the river.  
I am the wind of the mountain  
I put my whirl on the frond,  
I make the most delicate party  
with the pine needles.
"La Cucaracha"
ALBERTO GRAU

Es que ella no tiene la principal.
Dicen que la cucaracha
tuvo unos gemelitos
a los cuales ella llama
Bonifacio y Angelito.

Dicen que la cucaracha
fué muy buena bailadora,
pero con su pata rota
ya no baila ni la jota.

La cucaracha ya no puede caminar
porque no tiene,
porque le falta
la patica principal.

Dicen que la cucaracha
cayó de una bicicleta
y por eso su patica,
no puede calzar chancleta.

It is because she doesn’t have the main [leg].
They say the cockroach
had a set of little twins
which she calls
“Pretty Face” and “Little Angel.”

They say the cockroach
was a very fine dancer,
but with her broken leg
she can’t even dance a jig.

The cockroach can no longer walk
because she doesn’t have,
because she is missing
her most important leg.

They say the cockroach
fell from a bicycle
and because of that,
can’t put her slipper on.

―

"Jamaican Market Place"
LARRY FARROW

Market woman, taking all her goods to Kingston Market.
Market woman, on her way to the market.

Here comes a woman dressed in white
On her way to market, taking all her goods to sell people come from miles around

Another woman with fish to eat on her way to market
Baskets full so take your pick, you can bargain for your best price

Some carry goat, beans and sugarcane, yes you can buy at market.
The Rastaman brings his goods to sell, you can buy ev’ryday

There goes the woman dressed in white on her way from market.
Singing joyf’ly all way home, she has sold all her goods today.

(Please turn the page quietly.)
Gloria (World Premiere)
CRISTIAN GRASES

Gloria a Dios en el cielo,
y en la tierra paz
a los hombres que ama el Señor.
Te alabamos, te bendecimos,
te adoramos, te glorificamos,
te damos gracias,
Por tu inmensa gloria
Señor Dios, Rey celestial,
Dios Padre todopoderoso,
Señor, Hijo único, Jesucristo.
Señor Dios, Cordero de Dios,
Hijo del Padre;
tú que quitas el pecado del mundo,
ten piedad de nosotros;
tú que quitas el pecado del mundo,
atiende nuestra súplica;
tú que estás sentado a la derecha del Padre,
ten piedad de nosotros;
porque sólo tú eres Santo,
sólo tú Señor,
sólo tú Altísimo Jesucristo,
con el Espíritu Santo
en la gloria de Dios Padre.
Amén.

Gloria be to God in the highest.
And in earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

“Calypso”
CRISTIAN GRASES

Calypso, Calypso. Everybody needs a Calypso
Every time you need a Calypso
Here is what you must do
First of all you need a rhythm,
So shake a little shaker,
And you bang a drum, and you sing a song,
And then, there is a Calypso for you.
THE Artists

MICHAEL D. HUFF, Director

Dr. Michael Huff wears many hats. He is the founding conductor of Utah Voices, a critically acclaimed community choir of which Edward Reichel, Salt Lake City arts critic, has said, “Their singing is always finely crafted and expressed.” Catherine Reese Newton of the Salt Lake Tribune, wrote “They ... demonstrated excellent balance, unwavering focus and contagious conviction.” Dr. Huff is also the executive director of Legacy Music Alliance, a non-profit organization in Utah, dedicated to enriching generations of people by advancing music education. He is also artistic director of the Festival of Gold Series, an elite annual set of events serving school music ensembles. He has been called “a triple threat” by his colleagues, owing to uncommon versatility in music, business, and leadership. His professional career has taken him from performances on the world’s great concert halls, to major stadium shows, and to university classrooms. Dr. Huff holds music degrees from the University of Utah and Arizona State University. He and his wife of nearly 27 years are parents of six children, aged 10 to 22, whose interests and energy are the focus of their abundant family life. Their home is near the majestic mountains in beautiful northern Utah.

MARIACHI ESPUELAS DE PLATA

Artist-in-Residence William Gradante formed Mariachi Espuelas de Plata in 1980 under the auspices of the Texas Commission on the Arts. The program, one of the first of its kind in the United States (and, thus, in the world), was extremely well received by the city of Fort Worth and especially by the North Side hispanic community. In November 2011 and 2013, the mariachi performed at the Las Cruces International Mariachi Conference Showcase. In August 2012 the group traveled to Orange County, California, to compete at the Mariachi Nationals and Summer Institute de Jose
Hernandez. Mariachi Espuelas de Plata traveled to Albuquerque, New Mexico in the summer of 2013 for the Mariachi Spectacular de Albuquerque, where they were awarded first place in the high school category of the mariachi showcase and competition. North Side High School’s Mariachi Espuelas de Plata has represented northern Texas at the Mexican-American School Board Members Association State Mariachi Festival for 4 consecutive years (2011–14), and placed 2nd in the 5A category this year. The band is currently under the direction of Ramon Niño III and Imelda Martinez.

**CRISTIAN GRASES, DCINY Debut Conductor**

Cristian Grases joined the University of Southern California’s 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 advanced degrees in music from the Simón Bolívar University and the University of Miami. An award-winning conductor and composer, he has been commissioned to write for prestigious organizations such as the Piedmont Children’s Chorus and the Santa Fe Desert Chorale. His works have been performed by numerous ensembles, including the Los Angeles Master Chorale. Dr. Grases is an active guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, and Asia. He has also presented sessions in the World Symposia and ACDA regional and national conventions. He was elected to the board of directors of the International Federation for Choral Music in 2008 and remains active in this position. Additionally, Dr. Grases is currently chair of the Ethnic and Multicultural Repertoire and Standards Committee for the Western Division of the ACDA, part of the editorial board of IFCM’s International Choral Bulletin, and has started a new Choral Series entitled “The Choral Music of Latin America and the Caribbean” published by Gentry as an editorial outlet for new Latin American choral repertoire.

**PERFORMING ARTS PARTNERS**

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

**UTAH VOICES**

Michael D. Huff, Director

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<tr>
<th>Patricia Akpan</th>
<th>Craig Beckstrom</th>
<th>Paul Boss</th>
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<td>Jeanine Allred</td>
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Shelle Busath
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Karen Carter
Christy Christiansen
Linda Cochrane
Kenneth Corbett
Janet Cox
Nicole Crandall
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MiQuelle Dearden
Vivian Dearden
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Ila Devereaux
Juli Earl
Darla Ellis
Bronwyn Evans
Lisa Fitzgerald
Lisa Flynn
Linda Frenette
Devan Gulber
Jackie Gulber
Kelton Gubler
Mary Ann Gunnuscio
Darbie Hall
Janice (Yeager) Hall
Marilyn Heightman
Heather Hodge
Stephanie Hofeling
Olivia Huff
Seth Huff
Susan Huff
Dee Ann Hunt
Robert Hunt
Beverly Jackson
Karma Karren
Susan Kelley
Kathi Leaf
Katelyn Lindstrom
Barbara Manfull
Cyndie Manning
Mary Ellen Mason
Neta Matson
Ann Merkley
Chelsea Merkley
Charlene Moore
Carrie Morris
Donna Moyer
Colleen Murphy
Peggy Napoli
Mary Ann Nelson
Christine Nelson-Gibby
David Oguey
Stephanie Oguey
Camila Olson
Linsey Page
Rosalie Payne
Cassandra Peña
Linda Pitcher
Connie Potts
Rosemary Price
Mary Ann Pulham
Nedra Robins
Cola Robinson
Lauren Robinson
Susan Robinson
Elona Rohde
Vicki Scholz
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Lonnie Stevens
Debi Tabor
Heidi Taylor
Mike Taylor
Suzanne Taylor
Sandi Tolman
Ian Tribe
Michael Tribe
William Tribe
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Jenny Wadsworth
Jackie Ward
Jon Ward
Julie Warren
Todd Wente
Jayne Wilkins
David Wilkinson
Carolyn Woolston
Dale Ann Wright
Jodie Wright

MARIACHI ESPUELAS DE PLATA
Ramon Niño III, Director
Imelda Martinez, Director

Uriel Arehiga
Marcus Cadena
Victor Estrada
Nicolas González
Kimberly Gutierrez
Cenobio Hernandez
Melissa Jeronimo
Diego Llamas
Mario Macias
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Michael Reyes
Juan Diego Reyna
Bianna M Rodriguez

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Children’s Choir of Michiana (IN), Wishart Bell, Director
Discovery School Choir (Honduras), Pamela Cruz and Norma López, Directors
Marshall Middle School Advanced Choir (CA), Katherine Girvin, Director
Penrhos College Chorale (Australia), Paul McCarthy and Catherine Clarnette, Directors
Spokane Area Youth Choirs (WA), Kristina Ploeger, Director
VIVA Sandnes (Norway), Liv Hugsmyr Særheim, Director
Vocetti (MD), Christopher Fominaya, Director
Youth Choir of Central Oregon (OR), Beth Basham, Director

Miriam Aasland
Rebekah Agwunobi
Yudia Alvarado
Fiorella Alvarado
Emma Amrien
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Tone Rannveig Dehle
regarding missing or misspelled names should be addressed to the individual directors.

The Performing Arts Partners list includes names supplied by the directors as of May 21, 2014. Any questions regarding missing or misspelled names should be addressed to the individual directors.
DISTINGUISHED CONCERTS INTERNATIONAL (DCINY)

Founded by Iris Derke (general director) and Jonathan Griffith (artistic director and principal conductor), Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable performer and audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment.

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Kevin Taylor, Program Development
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Matthew Oltman, Program Development
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Laura Toppi, Concert Operations
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2014 DCINY Concert and Artist Series

Please join us for one of our other events:

Saturday Evening, October 11, 2014 at 8:00
Weill Recital Hall at Carnegie Hall
Tzu Yi Chen, Piano

Sunday Evening, November 9, 2014 at 8:00
Alice Tully Hall, Lincoln Center
I Believe ... Remembering The Holocaust
DONALD MCCULLOUGH In the Shadow of the Holocaust (New York premiere)
ZALIS I Believe (United States premiere)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Donald McCullough, Composer/Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Friday Evening, November 21, 2014 at 7:00
Stern Auditorium/Perelman Stage, Carnegie Hall
Carmina amoris: Songs of Love
Steven Sametz, Conductor
Featuring Lehigh Choral Union, Lehigh University Choir, Dolce, and the Lehigh Glee Club
Saturday Evening, November 29, 2014 at 7:00
Alice Tully Hall, Lincoln Center
The Music of Gwyneth Walker for Women’s Voices
Nancy Menk, Guest Conductor
Gwyneth Walker, Composer-in-Residence
SoHarmoniums
Elizabeth Núñez, Director
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 30, 2014 at 2:00
Avery Fisher Hall, Lincoln Center
Messiah...Refreshed!
HANDEL Messiah (Thomas Beecham/Eugene Goossens’ 1959 re-orchestration for full symphony orchestra)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Dates, repertoire, and artists subject to change
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