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

Changing Lives through the Power of Performance

Iris Derke, Co-Founder and General Director
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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 Adivinanazas (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 Adivinanazas* (*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 follow it with the first lullaby of the set. “Negrita Duermе” (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
Lux Aeterna
MORTEN LAURIDSEN

I. Introitus


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


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


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
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 ever-lasting. 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

1. 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.

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

   Coat, Toca, Taco, y Oca

   A warrior’s armor,
   A woman’s ornament,
   An instrument to play with,
   Of which you can find thousands in France

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

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.

Negrita, duerme, mi corazón.

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

¡Ay, tínguili!
¡Ay, tóngolo!
¡Cuida o!

Ay, tínguili, 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 tínguili 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 tínguili, agárrate bien.
No sueltes esa rama, por favor!

V. Canción de Arrullo (Lullaby)
*Text by Cristian Grases*

¡Duérmete ya!
La Luna al Sol repite.

¡Duérmete ya!
Que el cielo en ti palpite.

¡Duérmete ya!
Que el sueño ya te invite.

¡Duérmete ya!
Dormite amor, dormite.

¡Dúéreme ya!

¡Duérmete ya!
La Luna al Sol repite.

¡Duérmete ya!
Que el cielo en ti palpite.

¡Duérmete ya!
Que el sueño ya te invite.

¡Duérmete ya!
Dormite amor, dormite.

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

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

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

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

Mira. Mira las estrellas.
Miralas 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 co-founder 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 Solennis*, 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 Eskin ehir 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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Music for Treble Voices
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