Monday Evening, June 26, 2017, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

DCINY
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Changing Lives through the Power of Performance

Iris Derke, Co-Founder and General Director
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presents

CANTA! CANTA! CANTA!

Cabrillo Symphonic and Youth Choirs
Cheryl M. Anderson, Conductor

ĒRIKS ŬSENVALDS  The Long Road

Ensemble Monterey Chamber Orchestra
Cabrillo Symphonic and Youth Choirs
John D. Anderson, Conductor

ĒRIKS ŬSENVALDS  Sunset in My Hand: Ancient Voices of the Wild Pacific Coast (New York Premiere)
The Storm
Ode to the Smell of Firewood
Prayer at Winter Solstice
The Redwoods
Evening Ebb
I Hold the Sunset in My Hand

Intermission

Distinguished Concerts Singers International
Francisco J. Núñez, Composer/Conductor
Kristen Kemp, Piano
Steve Picataggio, Percussion

FRANCISCO J. NÚÑEZ  De Colores (arr. of Traditional Spanish Folk Song)

Misa Pequeña Para Niños

(Program continued)

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Notes ON THE PROGRAM

ĒRIKS ĖŠENVALDS (b. 1977) The Long Road
(3 minutes)

The Long Road is a setting of a love poem by Paulina Barda (widow of eminent poet Fricis Barda), who died in 1983 at the age of 93. Set in the original Latvian, (“Tāl cels”) it was translated into English and premiered by Stephen Layton and Polyphony, to whom it is dedicated. The story chronicles the tragic tale of a young woman who has lost her lover to war; she longs for the time when they will meet again, but suspects life may be a “long road.” It is hymn-like, being homophonic throughout with plain sincerity, and it is primarily diatonic. At the same time, it is lush, rich, vibrant, and eloquent. Approaching the center of the piece there appear chant-like bells, contrasting descants from a small concerted ensemble, and the appearance of improvisatory recorders, all contributing to a sense of spiritual world. Vocalise on vowels and hums, coupled with the fading away of the echoing bells leaves the listener with a translucent glimpse into the yearnings of the heart.
In 2011, at the memorial service for Dr. Elmer Thomas, my major professor for my doctoral studies, Cincinnati’s professional vocal ensemble Vocal Arts, sang an astounding piece of music as their tribute to him. One of Cabrillo’s music students, then a master’s candidate at College-Conservatory of Music in Cincinnati, was singing. He was Steve Berlanga. The work was composed by someone I’d never heard of, but instantly responded to. I do not think I even took a breath during the performance of the work. The composition was The Long Road, by Ėriks Ešenvalds, and I immediately ordered 40 copies. What was compelling was the accessible beauty of the music yet its complexity and layers which unfolded, revealing a wide spectrum of colors and harmonies. Three years ago, as we looked forward to the best way to honor the musicians John and I have had the privilege of working with over the past 25 years and the community we call home, we decided to open a discussion with Ėriks. He and I met at a conference of the National Collegiate Choral Organization, and I raised the idea of a commission of broad scope. His reply was, “Yes, I believe this is possible.” The rest is history. An able team of literary-minded singers gathered poetry and writings from local and California writers which reflected life on the Central Coast: vineyards, crops, fruit, trees, natural wonders such as Big Sur, old-growth redwoods, Pinnacles, and coastline. Ėriks visited all of these places to immerse himself in the variety and beauty. We passed along reams of poetry and excerpts, and he chose what to him reflected a glimpse of what we are lucky enough to experience daily. Deeply spiritual and extremely sensitive to environmental stimuli, Mr. Ešenvalds uses unusual sound sources to evoke a mood or stimulate imagination: tuned crystals, ceremonial bells and singing bowls, triangles played with knitting needles, rain sticks, and jaw harp, for example. He also interpolates indigenous chant into the body of the compositions, enhancing the existing harmonic treatment of the texts and honoring our past. Sunset in My Hand: Ancient Voices of the Pacific Wild Edge is commissioned for the 25th Anniversaries of Cantiamo! Cabrillo, Ensemble Monterey Chamber Orchestra, and the Cabrillo Youth Chorus.

Sunset In My Hand: Ancient Voices of the Pacific Wild Edge utilizes many standard musical forms and compositional techniques. What sets these compositions apart is easy to hear in performance and not as easy to describe in words.

The Storm is a classic story of abandonment, fear, danger, and yearning, followed by redemption. It is written in two parts, taken from two poems by the same author. The first, from At Sea is in the ancient style of coro sprezzi, or separated chorus. The soprano and alto sections make the first statement, “In the pull of the wind I stand, lonely!” The tenors and basses answer, “On the deck of a ship, rising, falling.” They present an exchange of life-threatening circumstances, real or allegorical. These punctuated statements in double chorus style are colored with dense and dissonant chords; the two choirs then join, restating the condition of peril. Then, as immediate as a calming breeze, the music shifts to a waltz-like, rich and glorious folk song from the poem The Storm “I thought of you when I was awakened by a wind that made me glad and afraid.” And the dance ends gently with “You
were the wind.” Interestingly, of the two very different poems, *The Storm*, the part that brings reconciliation and hope, is the poem that Mr. Ešenvalds chose for the title.

In *Ode to the Smell of Firewood*, the youth chorus opens as the storyteller, while the SATB chorus provides the color enhancing the story. Three chords from the orchestra appear as open and static sounds with ambiguous tonality. The text: “Late, when the stars open in the cold, I opened the door…..” The SATB chorus responds with equally static “cold chords”: slow-moving and mildly dissonant, foreshadowing a burst of sensory stimulation outside the house from the stars, the intense smell of firewood, the memories and feelings enlivened as the layers of realization are revealed. The opening statement prompts three jubilant and ascending chords in response to the emotions excited by nature’s elements. The SATB chorus then resumes the telling of the memories in broken phrases, as if the memories themselves sought the right words. The youth chorus responds in a soft five-note descant, bringing the senses back into focus.

In *Prayer at Winter Solstice* a metronome is set at a slow tempo (44-46 to the quarter note) and is audible throughout the entire movement and for a time afterward. There is a divergence between the metronome and the performers’ tempo denoting the composer’s desire to portray the difference between absolute, measured time and the elastic nature of “felt” time, as we experience it. The steady tick-tock of the metronome hints at the passage of time while the text allows us to look at potentially devastating aspects of our lives as an opportunity to reframe those events into growth opportunities. Using the concept of time, the ancient technique of choral recitative, dating back to the Renaissance (specifically composer Claudio Monteverdi), announces these “blessing opportunities” in strict homophonic declamation, with simple harmonic language throughout. As in a solo recitative, such as one might experience in the music of Handel, the recitative passage is preceded with a chord containing all the notes then to be sung in the recitative itself. These chords in *Prayer* are to be played on chimes, each chord leading us to the next “blessing opportunity.” The movement closes with the singers humming a progression of chords and the chimes playing ascending passages, as though the blessings were being sent upward and out into the world.

*The Redwoods* again features the youth chorus telling the story through the text and simple melody, introduced by chimes. The SATB choir responds in a mellifluous five-phrase harmonic chorale written only on “Oh,” “Oo,” or “Mm.” Steinbeck’s words, “No one has ever successfully painted or photographed a redwood tree,” seem to be effectively disproven when, on the final phrase of the “harmonic chorale,” the trees seem to be uttering ancient sounds as the basses reach to the roots of these timeless trees on a low “G.”

*Evening Ebb* gives us an aural picture of a quiet, calm night at ocean’s edge; herons flying and leaving their shadows on the opal water. Sung by the tenors, the opening chant-like statement is filled with rich words and pictures. The music is calm and at the same time harmonically complex. The youth chorus appears again with the same text in a descant floating over the wordless passages of the SATB chorus. The phrase the youth chorus sings is repetitive save one errant note that reaches higher than the first time, anticipating that this calm time will evolve into an active cycle, completing the day’s pattern. The SATB choir
responds with palindromic cluster chords sung four times, each one building, while the youth chorus adds the metallic sound of knitting needles as they gently play triangles. This entire pattern repeats with the new text describing a star appearing through the clouds. The star, however, seems reluctant to appear “as if we had not been meant to see her; rehearsing behind the screen of the world for another audience.”

_I Hold the Sunset in My Hand_ is brought to life with the orchestra playing a D-A drone, answered by the youth chorus singing lyrics based on the earliest known written poem about California by an anonymous Franciscan monk in what might be alluded to as a respectful look into California’s history—a replica of an Ohlone chant.

The orchestral Flute is given the direction to play “Aeolian sound,” eternal, immeasurable length of time (eon). The composer uses the colors of harmony, timbre, and melody to harken images of an abalone shell, a fog bank, bright evening light in the east, glorious color from the ocean sunset, and clouds and fog breaking apart to glimpse the sky above with timeless lyrics from the twentieth century by Grace MacGowan Cooke. It ends as it began: with a drone on D-A, this time hummed by the SATB chorus. The youth chorus returns to the monk’s transformation, singing, “Beautiful country: from the Redwoods to the Shoreline was the beginning of my life. Beautiful wild edge, garden of glory, of hidden glory.

—Notes by Cheryl Anderson

_Sunset in My Hand_ was commissioned for the 25th Anniversaries of Cantiamo! Cabrillo, Ensemble Monterey Chamber Orchestra, and the Cabrillo Youth Chorus and was made possible by the generous donations of John and Cheryl Anderson, Jeanne Faulkner, Leslie Foote, Jim Grove and Tom Graves, Ruth Hartmann, Dr. Robert Klevan, Jeannette and Pat Moretti, Joan Osborne, Bill Rentz, Kay and Jean Rigg, Grant Rosen, and Art and Sandy Schuller. Individual movements have been sponsored and dedicated as well.

_The Storm_

Jeannette and Pat Moretti dedicate _The Storm_ to Vera and Guido Moriconi. We will always be inspired by the spirit of your love.

_Ode to the Smell of Firewood_

The singers of Cabrillo Symphonic Chorus, Cantiamo! and the Cabrillo Youth Chorus dedicate _Ode to the Smell of Firewood_ to Cheryl and John Anderson with deep appreciation for their artistic vision, inspired leadership, and love of adventure.

_Prayer at Winter Solstice_

Dedicated by Deborah Bronstein to my family – Whit, Lara, Andrew and all – whose voices lay down the steady rhythms of a blessed life.

_The Redwoods_

Sonya Newlyn and Jeff Stock dedicate _The Redwoods_ in memory of Barbara Parsons Tjepkema, whose love still sustains and whose love of nature remains rooted in the hearts she touched.
Evening Ebb
Lu and Dave Haussler dedicate *Evening Ebb* to their beloved parents, Thea & Bob Haussler and Gwen & Les Larsen, whose passions for scientific inquiry and literary adventures, burnished with an abiding appreciation of the arts, will continue to ripple out for many generations.

*I Hold the Sunset in My Hand*
Jeanne Faulkner and Susan and Buzz Gorsky dedicate *I Hold the Sunset in My Hand* to the Ensemble Monterey board members who for 25 years, have supported John Anderson and the musicians in bringing outstanding performances of unique music to the Central Coast.

**FRANCISCO J. NÚÑEZ (b. 1965) De Colores (arr. of Traditional Spanish Folk Song)**
(5 minutes)

The text of *De Colores* speaks of the myriad colors found in the rainbow and the sounds of animals, which surround us. Known as a folk song in most Latin countries, it has also been sung by diverse groups of people who see it as a symbol of unity and peace. This arrangement is a short interplay of different sounds, which depict the various colors mentioned in the text. It begins with a prelude scored for flute, harp and piano. Later, voices and a violin join them. Each instrument depicts the character of either an animal or a color. The various motives portray conversations between colors. The structure follows a simple outline—prelude, two verses and refrain, coda and postlude. I have retained the melody of *De Colores* in its original form as I learned it. In keeping with the text, singers should infuse the music with a great deal of nuance and flexibility of rhythm.

**FRANCISCO J. NÚÑEZ  Misa Pequeña Para Niños**
(6 minutes)

The text, written in Spanish, is drawn from the five parts of the Catholic Ordinary Mass, using only fragments of the original text for the second and third movements. In creating *Señor, Ten Piedad*, I kept in mind the call and response of the priest and congregation during Mass. The mood is solemn and pleading. Although I kept the writing of the *Gloria* simple, it demonstrates to children certain compositional techniques such as modes, canonic imitation, inversion, descant, and dissonance. The melody is a simple legato line repeated many times in different settings, while the piano accompaniment creates a percussive contrast. The whole movement projects a mood of jubilation and joy to God, ending in loud and exuberant declamations of “Amen.” The *Creo Señor* is another call and response movement. One voice symbolizes the priest who asks the congregation to confirm their faith in God. The congregation responds singing *Creo Señor (I believe).* This first phrase or call can be sung by either a soloist or by Treble I. The response is sung by the entire choir. When the call appears for a second time it is presented in two voices. The
response follows as it did previously. For the final sections, Treble II and III sing the call in two-part counterpoint while Treble I sings the response. This section is repeated once more until the piano ends the movement alone in its farewell to the Mass. The Santo is sung a cappella. It begins with Treble II singing a single line. This line is repeated while Treble I enters with a descant a perfect fifth above. After a short pause, the choir divides into three parts and sings “Blessed is He...” The three Hosannas bring the movement to a conclusion with the final chord having an optional fourth part. Cordero de Dios is also sung a cappella. The distinguishing characteristic of this movement is that Treble III begins with “Amen.” Above them Treble I introduces the text. Later, Treble I and II sing in two-part counterpoint while Treble III continues to repeat “Amen.” The voices continue to develop in varied meter and introduce new text. As the movement concludes, all three parts sing a final “Amen.”

FRANCISCO J. NÚÑEZ What Grandpa Told the Children
(7 minutes)

The text of the first and third pieces, What the Grey-Winged Fairy Said and Yet Gentle Will the Griffin Be, come from Vachel Lindsay’s (1879–1931) Twenty Poems in Which the Moon is the Principal Figure of Speech. The text of the second piece, The Sun Says His Prayers, comes from a miscellany of other poems by the same author and provides interesting contrast to the moon poems. The title of this suite, What Grandpa Told the Children, is actually the subtitle of the third poem, Yet Gentle Will the Griffin Be. The visual images of the poetry inspired me to set them to music. What the Grey-Winged Fairy Said speaks of the music of the moon—a gong, which only a fairy can hear. The second piece, The Sun Says His Prayers, captures the spiritual world of the sun as its rays sparkle in the sky and reflect on the earth. In the third piece of the suite, Yet Gentle Will the Griffin Be, the melody soars, portraying the Griffin’s ominous encounter with the moon.

FRANCISCO J. NÚÑEZ Stand Tall Children (The Activists)
(10 minutes)

I freely adapted J. Patrick Lewis’s poetry and created a story from the civil rights era starting from the death of MLK to Malcolm X, describing the need for justice, to Rosa Parks changing history and finally, Stand Tall Children. The story grows using different rhythmical devices in a manner of a radio play. It begins with a mournful choral hymn for voices, flute and piano; followed by a march; then a beautiful bluegrass solo which partners with a hymn-like Amazing Grace; leading to the climax of the work with the story of Rosa Parks, written using Reggaeton and rap. This takes the piece back to the march for justice, ending with an all out hand-clapping gospel version of Stand Tall Children.
FRANCISCO J. NÚÑEZ  Pinwheels
(5 minutes)

*Pinwheels* is about the joy of young people spinning and turning. The words in this song evoke a happy time when we just spin and spin and spin, almost like the swirling sounds and visual images we experience when going round and round on a carousel. The music spins and stops like a pinwheel whirling through the air. *Pinwheels* should feel like a rocking 4/4. Take time with the piano interludes and play with the tempo until you find the right feeling of the spin. The piece can be performed with just piano if the other instruments are not available.

FRANCISCO J. NÚÑEZ  La Sopa de Isabel
(3 minutes)

One day while making soup for my son Sebastián, my mother created a song and dance about the soup* that my wife Elizabeth was cooking. I was so excited and inspired by the song that I added verses and finished it as an arrangement for chorus, using the rhythms of the Dominican Republic. The merengue is based on the Dominican drum, tambora, in a four-beat pattern that emphasizes the last beat as a pick up to the first beat, and the güira, a metal scraper that dances around the drum. Two guitars are often used, one to keep a strumming pattern and the other to pick the interludes. *La Sopa de Isabel* can be done with piano and/or guitars, and should be strong, even and driving. (*The ingredients of the soup are a combination of Irish potato soup with Dominican flavors.)

—Notes by Francisco J. Núñez

Texts & TRANSLATIONS

*The Long Road*
ÈRIKS ÈSÈNVALDS

I love you night and day
As a star in the distant sky.
And I mourn for this one thing alone
That to love, our lifetime was so short.
A long road to heaven’s shining meadow
And never could I reach its end.
But a longer road leads to your heart
Which to me seems distant as a star.
High above the arch of heaven bends
And light so clear is falling.
Like a flow’ring tree the world is blooming.
Overwhelmed, my heart both cries and laughs.

— Paulīna Bārda
Sunset in My Hand: Ancient Voices of the Wild Pacific Coast (New York Premiere)
ERIKS ESENVALDS

The Storm
In the pull of the wind I stand, lonely.
On the deck of a ship, rising, falling,
Wild night around me, wild water under me,
Whipped by the storm, screaming and calling.
Earth is hostile and the sea hostile,
Why do I long for a place to rest?
Oh I must fight always and die fighting
With fear an unhealing wound in my breast.
I thought of you when I was wakened
By a wind that made me glad and afraid
Of the rushing, pouring sound of the sea
That the great trees made.
One thought in my mind went over and over
While the darkness shook and the leaves were thinned—
I thought it was you who had come to find me,
You were the wind.

— Sara Teasdale

Ode to the Smell of Firewood
Late, when the stars
open in the cold,
I opened the door.
The sea
was galloping
in the night.

Like a hand
from the dark house
arose the intense
perfume
of firewood.
A visible scent
as if the tree
were alive.
As if it still pulsed.
Visible
like a robe.
Visible
like a broken branch.

(Please turn the page quietly.)
Overwhelmed
by balsamic
darkness,
I went
inside
The house.
Outside
the points
of heaven were glimmering
like magnetic stones,
and the smell of firewood
touched
my heart
like fingers,
like jasmine,
like memories.

It was not the sharp smell
of pines,
it was not
the cracked skin
of eucalyptus,
nor was it
the green perfume
of vineyards,
but something more secret,
because that fragrance
exists once
only,
only –
And there, of all that lived in the world,
in my own
house, by night, near the winter sea,
there it was waiting for me –
the smell
of the deepest rose,
the heart cut from the earth –
and something
entered me like a wave
unloosed
from time
and I was lost in my self
when I opened the door
to the night

— Pablo Neruda
— Translated by Joseph Stroud
Prayer at Winter Solstice

Blessed is the road that keeps us homeless.
Blessed is the mountain that blocks our way.
Blessed are hunger and thirst, loneliness and all forms of desire.
Blessed is the labor that exhausts us without end.
Blessed are the night and the darkness that blinds us.
Blessed is the cold that teaches us to feel.
Blessed are the cat, the child the cricket and the crow.
Blessed is the hawk - devouring the hare.
Blessed are the saint and the sinner who redeem each other.
Blessed are the dead, calm in their perfection.
Blessed is the pain that humbles us.
Blessed is the distance that bars our joy.
Blessed is this shortest day that makes us long for light.
Blessed is the love that in losing we discover.

— Dana Gioia

The Redwoods

The redwoods, once seen, leave a mark or create a vision that stays with you always. No one has ever successfully painted or photographed a redwood tree. The feeling they produce is not transferable. From them comes silence and awe. It’s not only their unbelievable stature, nor the color which seems to shift and vary under your eyes, no, they are not like any trees we know, they are ambassadors from another time.

— John Steinbeck

Evening Ebb

The ocean has not been so quiet for a long while; five night herons
Fly shorelong voiceless in the hush of the air
Over the calm of an ebb that almost mirrors their wings.
The sun has gone down, and the water has gone down
From the weed-clad rock, but the distant cloud-wall rises.
The ebb whispers.
Great cloud-shadows float in the opal water.
Through rifts in the screen of the world pale gold gleams, and the evening
Star suddenly glides like a flying torch.
As if we had not been meant to see her; rehearsing behind
The screen of the world for another audience.

— Robinson Jeffers
I Hold the Sunset in My Hand
Beautiful country, from the Redwoods to the Shoreline
Was the beginning, beginning of my life.
Beautiful Wild Edge, pleasant paradise, garden of glory, of hidden glory.

The sun went down in a fog tonight,
Dropped like a plummet in the bay,
Only the east was faintly bright, while all the west
Spread wide and grey.

The glories from the sky are stripped
The long, strong breakers meet the land,
Foam stricken, grey-green, sullen lipped -
I hold the sunset in my hand.

Beautiful country, from the Redwoods to the Shoreline
Was the beginning, beginning of my life.
Beautiful Wild Edge, pleasant paradise, garden of glory, of hidden glory.

— Anonymous Franciscan Monk in California ca. 1770
— Grace MacGowan Cooke

De Colores (arr. of Traditional Spanish Folk Song)
FRANCISCO J. NÚÑEZ

De Colores se visten los campos
Of colors the fields dress
en la primavera
in the springtime
De Colores son los pajarillos
Of colors are the birds that
que vienen de afuera
come every season
De Colores es el arco iris
Of colors is the rainbow
que vemos lucir
that comes out clear
Y por eso los grandes amores
And for these great loves
De muchos colores
Of many bright colors
Me Gustan a mi
I like them to be
Canta el gallo con el
Sings the rooster with his
quiri quiri quiri quiri quiri
kiri kiri kiri kiri kiri
La gallina con el
The hen with her cara
cara cara cara cara cara
cara cara cara cara
Los polluelos con el
The baby chicks with their
pio pio pio pi
pio pio pio pi
Y por eso los grandes amores
And for these great loves
De muchos colores
Of many bright colors
Me Gustan a mi
I like them to be
Misa Pequeña Para Niños
FRANCISCO J. NÚÑEZ

Señor, Ten Piedad (Lord, have mercy)

Señor, ten piedad.
Cristo, ten piedad.
Lord, have mercy.
Christ, have mercy.

Gloria a Dios (Glory to God)

Gloria a Dios en las alturas,
y en la tierra paz a los hombres.
Te damos gracias, Señor Dios, Rey celestial.
Glory to God in the highest,
and peace to his people on earth.
We give you thanks, Lord God, almighty.

Creo en Dios (Creed)

Creo en Dios, Padre todo poderoso,
Un solo Dios, Padre todo poderoso,
I (we) believe in God, the Father almighty.
I (we) believe in one Lord, Father almighty,
Creador del cielo y de la tierra,
Maker of heaven and earth,
De todo visible y invisible.
Of all that is seen and unseen.

Santo, Santo, Santo (Holy, Holy, Holy)

Santo, Santo, Santo es el Señor,
Dio del Universo.
Llenos están el cielo y la tierra de tu Gloria.
Hosanna en el cielo.
Bendito el que viene en nombre del Señor.
Holy, Holy, Holy Lord,
God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.

Cordero de Dios (Lamb of God)

Cordero de Dios,
que quitas el pecado del mundo,
ten piedad de nosotros.
Danos la paz. Amén.
Lamb of God,
who takes away the sins of the world,
have mercy on us.
Grant us peace. Amen.

(Please turn the page quietly.)
What the Grey-Winged Fairy Said (from What Grandpa Told the Children)
FRANCISCO J. NÚÑEZ

The moon’s a gong, hung in the wild,
Whose song the fays hold dear.
Of course you do not hear it, child.
It takes a FAIRY ear.

The full moon is a splendid gong
That beats as night grows still.
It sounds above the evening song
Of dove or whippoorwill.

— Vachel Lindsay

The Sun Says His Prayers (from What Grandpa Told the Children)
FRANCISCO J. NÚÑEZ

“The sun says his prayers,” said the fairy,
Or else he would wither and die.
“The sun says his prayers,” said the fairy,
“For strength to climb up through the sky.
He leans on invisible angels,
And Faith is his prop and his rod.
The sky is his crystal cathedral.
And dawn is his altar to God.”

— Vachel Lindsay

Yet Gentle Will the Griffin Be (from What Grandpa Told the Children)
FRANCISCO J. NÚÑEZ

The moon? It is a griffin’s egg,
Hatching to-morrow night.
And how the little boys will watch
With shouting and delight
To see him break the shell and stretch
And creep across the sky.
The boys will laugh. The little girls,
I fear, may hide and cry.
Yet gentle will the griffin be,
Most decorous and fat,
And walk up to the milky way
And lap it like a cat.

— Vachel Lindsay
Stand Tall Children (The Activists)
FRANCISCO J. NÚÑEZ

We wept when the man was taken,
But we knew it was meant to be.
Daylilies drooped in the garden;
Night birds fell dumb in the tree.
We expected the worst of the future,
For the future was seldom bright,
And they carried away on the killing day
The last of the first daylight.
She moved to the front unbeaten,
Stepped slowly up to the board.
When she lost the man to the Ku Klux Klan
Her silent shadow roared.
Out in the enemy country,
Death marshaled itself for a fight,
But she led a choir in the line of fire
The first of the next daylight.
Stand tall, stand all my children,
Put away the sinister guns.
Embrace the boys that Hate employs,
Like mothers do their sons.
Daylilies might bloom in the garden,
Night birds might sing in the night,
When dignity will set us free
The rest of the best daylight.

Today the day holds on against the night,
Because the fight for justice has begun.

It was an Alabama day
For both the Many and the Few.
There wasn't really much to do;
No one had very much to say
Until a bus, the 6:15,
Drove by. But no one chanced to see
It stop to pick up history.
The doors closed slowly on a scene:
The quiet seamstress paid her fare
And took the one seat she could find,
The Many People paid no mind
Until the driver, J. P. Blake,
Told the Few of them to take
The deeper seats. But she declined.

(Please turn the page quietly.)
Our fathers know the only hope of gain
Comes to those who turn and stop—and stand.

Stand tall, stand all my children,
Put away the sinister guns.
Embrace the boys that Hate employs,
Like mothers do their sons.
Daylilies might bloom in the garden,
Night birds might sing in the night,
When dignity will set us free
The rest of the best daylight.

— J. Patrick Lewis

*Pinwheels*
FRANCISCO J. NÚÑEZ

Picture yourself, your dreams, like horses on a carousel.
A colorful world is spinning and turning around you.

How would you like to ride around and round, hands in the air?
A colorful world is spinning and turning around you.

Pinwheels spin
The clouds I’m in,
Painting all the magic in my life.

Barefoot in the sand,
Rainbow kites in my hand,
Painting all the magic in my life.

Walking around you see the children laughing out loud.
A colorful world is spinning and turning around you.

Join them and sing your song, they listen and whistle along.
A colorful world is spinning and turning around you.
A colorful world is spinning and turning around you.
A colorful world is spinning and turning a’
A colorful world is spinning

Paint my world,
Make it brighter e’vry day.

Paint my world.
Make it better in e’vry way.

(Twisting, Turning
Spinning, Curving
Blending, Shifting
Bending, Whirling)
La Sopa de Isabel
FRANCISCO J. NÚÑEZ

En la cocina mi mami se pasa el día
Cortando tocino poniendole sal
Lavando y majando las papas en agua

Meneate bailando de aqui pa’ allá
Que buena la sopa,
La sopa de papa
Una sopa tan sabrosa
Que nadie la deja
Una sopa tan sabrosa
Bailamos con ella
Que buena la sopa,
La sopa de papa
Una sopa tan sabrosa
Que nadie le deja
Una sopa tan sabrosa
La sopa de Isabel!

Llorando y cortando cebollas y ajo
un poco de adobo le de el sabor

Levando y majando las papas en agua

Meneate bailando de aqui para allá
Dame la caliente
Sopla la, sabrosa

In the kitchen my mom spends the day
Cutting bacon and adding salt
Washing and mashing the potatoes in water

I dance and wiggle from here to there
That good soup,
The potato soup
A soup so tasty
No one would leave it
A soup so tasty
We danced with her
That good soup,
The potato soup
A soup so tasty
No one would leave it
The soup’s so tasty
Elizabeth’s soup!

Crying while chopping onions and garlic

Marinate it in adobo to give it the flavor
Washing and mashing the potatoes in water

I dance and wiggle from here to there
Give me some hot
I’ll blow on it—delicious!
Dr. John Anderson is in his 28th year as a member of the music faculty of Monterey Peninsula College where he teaches music history, theory, and performance studies. For the past 16 years he has also served as chair of the division of creative arts. In this capacity, he has supervisory responsibility for the theater, art, photography, and music departments. Dr. Anderson has had nationwide experiences as a guest conductor and clinician, and has served on the faculties of Transylvania University in Lexington, Kentucky; Indiana State University; Cal Poly at San Luis Obispo; and Cabrillo College. As a professional flutist he has held positions with the Alpine Wind Quintet, the Greeley and Terre Haute Symphony orchestras, and as Principal Chair of the Breckenridge Festival Orchestra. He has played for numerous conductors including Zubin Mehta, Johnny Green, and Meredith Wilson. He has also served as associate conductor of Colorado’s prestigious Breckenridge Festival for seven seasons. Active and involved in community organizations, he has served as president of the Central Coast Section of the California Music Education Association, vice president of the Board of Youth Music Monterey, and as a member of the State Board of Directors of the California Music Educators Association. Dr. Anderson is the founding conductor of the Ensemble Monterey Chamber Orchestra, an elite professional ensemble which critics have called “...a unique musical treasure.” A recognized expert in the music of Edgard Varèse, his articles on music theory have been published in the Musical Quarterly and the CBDNA Journal. Dr. Anderson also pursues a second career as a classical recording engineer. His recording credits include the Aspen Music Festival and School, the 250th anniversary recording of Handel’s Messiah in Dublin, Ireland, and numerous international tours. A native of Cupertino, California, he holds a bachelor’s degree in flute performance and a master’s degree in music education, both from UCLA. In 1984 he was awarded a doctorate in conducting from the University of Northern Colorado. His teachers have included Rocco DiStasio, Elizabeth A.H. Green, Nicolas Slonimsky, Sheridan Stokes, and Eugene Corporon.

The Ensemble Monterey Chamber Orchestra was founded in 1992 by John Anderson and a group of professional musicians in the greater Monterey Bay area. Since its inception, Ensemble Monterey’s goals have been to discover and perform unknown masterworks and to perform the works of local contemporary composers. Since its first concert, Ensemble Monterey has enjoyed gratifying critical response.
One critic wrote of EMCO’s performance of Stephen Tosh’s *Covenant of Light* “We are very lucky on the Central Coast to be able to enjoy the collaborative excellence and professional talent of Ensemble Monterey, Cantiamo, and Stephen Tosh.” In its 25-year history, Ensemble Monterey has been proud to perform numerous world and regional premieres, and actively supports local composers. Composers who have written specifically for Ensemble Monterey include Stephen Tosh, John Wineglass, William Zeitler, Barry Phillips, Imant Raminsh, and Ēriks Ešenvalds.

**CHERYL M. ANDERSON, Conductor**  
**CABRILLO SYMPHONIC AND YOUTH CHOIRS, CANTIAMO!**

Cheryl M. Anderson joined the Cabrillo College faculty in 1991 as director of choral activities where she conducts the highly acclaimed Cabrillo Symphonic Chorus, Cantiamo!, Cabrillo Chorale, and Cabrillo Youth Chorus. She also teaches voice master class, Cabrillo opera, musicianship, applied music, and conducting. Her choirs perform with Monterey and Santa Cruz Symphonies and Ensemble Monterey Chamber Orchestra. She is director of music at the Santa Cruz Peace United Church of Christ and co-founder of the Sacred Music Workshop of Northern California. Ms. Anderson previously served as music director of Pacific Repertoire Opera, and of the Breckenridge Music Institute. The recipient of numerous awards and nationally recognized for her teaching excellence, Ms. Anderson is past president of the American Choral Directors Association, Western Division. She is in demand as a guest conductor, clinician, and workshop artist and has prepared choirs for Eric Whitacre for several performances. An advocate of new music, numerous composers have written works for her ensembles. Ms. Anderson completed her graduate studies in choral conducting and voice performance at College-Conservatory of Music, University of Cincinnati, and University of Northern Colorado. Ms. Anderson sang for seven seasons with the Robert Shaw Institute in Carnegie Hall and was a conducting fellow with Helmuth Rilling, Oregon Bach Festival. She has served on the music faculties at Colorado State University, University of Northern Colorado, University of California Santa Cruz, and Transylvania University.

The choral groups under the direction of Ms. Anderson enjoy a stellar reputation internationally and at home. In addition to the annual Music for the Feast of Christmas, Cabrillo Symphonic Chorus performs annually with the Santa Cruz Symphony and is often invited to perform at special events throughout California and the US. Cantiamo! Is a highly select Chamber Choir performing all genre and styles from early Renaissance to avant garde. Both groups have sung at all levels of American Choral Directors Association, toured Italy, Slovenia, Croatia, Ireland, Austria, Germany,
Spain, Cuba, Czech Republic, Poland, Hungary, and the former Soviet Union, including a special invitation from the Vatican to participate in the 500th anniversary celebration of the Vatican Choir. Directed by Cheryl M. Anderson, the Cabrillo Youth Chorus provides a comprehensive vocal music program for children 8–18 years of age. Providing a rich ensemble experience, the program incorporates beautiful singing tone and music-reading fluency, in an atmosphere of mutual respect and joy. The Cabrillo Symphonic Chorus, Cantiamo, and Cabrillo Youth Chorus are thrilled to return to Carnegie Hall with an East Coast premiere of a commission by Ēriks Ešenvalds, *Sunset in My Hand: Ancient Voices of the Wild Pacific Coast*. In 2007 the choirs first appeared on stage at Carnegie Hall with a commissioned piece *The Peace of Wild Things*, by Imant Raminsh.

**ĒRIKS EŠENVALDS, Composer**

Ēriks Ešenvalds is one of the most sought-after composers working today, with a busy commission schedule, and performances of his music can be heard on every continent. Born in Priekule, Latvia in 1977, he studied at the Latvian Baptist Theological Seminary (1995–97) before obtaining his master’s degree in composition (2004) from the Latvian Academy of Music under the tutelage of Selga Mence. From 2002–11 he was a member of the State Choir Latvia. In 2011 he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge. He is married with four children and gives students his expertise as composition teacher at the Latvian Academy of Music. Mr. Ešenvalds has won multiple awards for his work, including the Latvian Grand Music Award three times (2005, 2007, and 2015). The International Rostrum of Composers awarded him first prize in 2006 for his work *The Legend of the Walled-in Woman* and he was The Year’s New Composer Discovery by the *Philadelphia Inquirer* in 2010. Mr. Ešenvalds’ compositions have been premiered by myriad ensembles and his music is performed by a wide range of performers—from children’s ensembles and adult amateur collectives to professional soloists and such performers as the Latvian Radio Choir and the Latvian National Symphony Orchestra. Mr. Ešenvalds is a popular public speaker, often leading workshops on his music. At the 2014 World Choir Games held in Riga, he composed the Games anthem, gave a major presentation on his work, acted on competition juries, and had a large-scale production premiered by the Latvian Voices and The King’s Singers. The 2015 ACDA National Conference in Salt Lake City premiered his *Whispers on the Prairie Wind*, where he also gave a presentation on his music, and took part in a composer roundtable forum. He was president of the jury at the 2016 Rimini International Choral Competition and jury member at the 2017 Musica Sacra Nova International
Composers Competition at the Pontifical Institute of Sacred Music in Rome. In addition to *Sunset in My Hand*, Mr. Ešenvalds’ premiers this season include works commissioned and performed by the Yale Glee Club, Saint Louis Chamber Chorus, Louisville University Cardinal Singers, Rundfunk Chor Berlin for Interkultur (Germany), Shenzhen Lily Choir (China), National Youth Choirs of Great Britain, New Zealand Youth Choir, and Cor Vivaldi for the International Federation of Choral Music (Spain). His multimedia symphony *Nordic Light* will have its U.S. premiere with Choir of the West, Choral Union and the Pacific Lutheran University Symphony Orchestra, following the German premiere with the Rundfunkchor Berlin last year. His second major opera, *The Immured*, which was premiered at the Latvian National Opera and Ballet in May 2016, will be performed this season as well. The Crystal Bear, awarded film *Mellow Mud*, for which he wrote the score, is screened at festivals worldwide. Current commission projects include writing for the Gewandhaus Leipzig (Germany), the Grant Park Festival, Chicago, the South Dakota Chorale, and for Classical Movements (USA). His second multimedia symphony focusing on the natural phenomenon of volcanoes will premiere in 2018.

**FRANCISCO J. NÚÑEZ, Composer/Conductor**

Francisco J. Núñez, a MacArthur “genius grant” Fellow, is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the Young People’s Chorus of New York City, renowned worldwide for its diversity and artistic excellence. Since its founding in 1988, Mr. Núñez has heightened an awareness of the ability of young people to rise to unforeseen levels of artistry and has been cited by *The New York Times* for “raising the bar [for children’s choruses] by commissioning a steady stream of works from composers who usually write for adults.” As a composer, Mr. Núñez wrote his first choral work at age 15, winning early acclaim for seamlessly fusing a wide gamut of cultures and musical idioms. Today, he composes countless compositions and arrangements in all musical formats and styles, from classical to pop, commissioned from him for choirs, orchestras, and solo instruments. Mr. Núñez has also extended and invigorated the repertoire for young voices by commissioning over 100 pieces of music from many of today’s most distinguished established and emerging composers, the majority through the groundbreaking Transient Glory and Radio Radiance commissioning series of the Young People’s Chorus of New York City. Mr. Núñez also leads the University Glee Club of New York City, its fifth conductor since the all-men’s chorus was established in 1894 and was the director of choral activities at New York University from 2003 to 2010. He is sought after as a guest conductor by professional orchestras, chamber ensembles, and choirs, as well as a master teacher for
choral workshops and festivals throughout North America and Europe. Through his Núñez Initiative for Social Change, in addition, he is a frequent keynote speaker as a leading authority on the role of music in achieving equality and diversity among children in today’s society. Mr. Núñez has received an ASCAP Victor Herbert Award and the New York Choral Society’s Choral Excellence Award. ABC-TV honored him as its Person of the Week, and Fox News profiled him for “changing young lives with music.” Musical America Worldwide named him among 30 Influencers for his contributions to the music industry, NYU Steinhardt honored him with its Distinguished Alumnus Achievement Award, and last season he was presented with an honorary doctor of music degree from Ithaca College. Today marks Mr. Núñez’s fourth conducting appearance with DCINY.

DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Distinguished Concerts Singers International (DCSI) forms the backbone of Distinguished Concerts International New York (DCINY), the city’s preeminent producer of choral and orchestral concerts in New York’s most prestigious concert venues. DCSI is comprised of singers and chorus members from around the world. Between 30–40% of the singers are alumni of DCSI and have sung in two or more of the DCINY concert series over the years. The DCSI has drawn members from 43 countries and 6 continents. While the majority of singers are dedicated amateur musicians, many professional and semi-professional ensembles, as well as individual professional singers, have also participated in the DCSI. All singers and/or ensembles go through an audition process reviewed by the DCINY Artistic team in order to receive an invitation to appear on the DCINY concert series. The DCSI can vary in size from between 100 to 500 singers, depending upon the repertoire.

Distinguished Concerts Singers International
JCC: Young People’s Chorus @ Thurnauer (NJ), Emma Brondolo, Director
San Diego Children’s Choir (CA), Ruth Millgard, Director
Teague Middle School Varsity Choir (TX), Karen Ramirez Cabrera, Director
Toano Middle School Choir (VA), Valerie K. Hart, Director
Winston-Salem Girls Chorus/Gate City Young Singers (NC), Anne M. Saxon, Director
*Worcester Children’s Chorus (MA), Pamela Mindell, Director
*Young People’s Chorus of New York City (NY), Maria Peña, Director

*Denotes DCINY Alumni

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

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## CABRILLO SYMPHONIC AND YOUTH CHOIRS

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<td>Sadie Celuzza</td>
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<td>Emily Chen</td>
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<td>Judith Chicas</td>
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<td>Sonia Chrostowski</td>
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<td>Kendall Cliburn</td>
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<td>Kendall Cliburn</td>
<td>Grace Codderre</td>
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(Continued)
Isaac Cohen  
Pelin Cokusu  
Molly Conners  
Abby Conrad  
Emily Corum  
Abigail Cowen  
Addison Creek  
Zoe Devine  
Zaria Dickerson-Parker  
Carly Dow  
Ilana Drake  
Kaelie Driessen  
Quincy Eby  
Margaret Eisenberg  
Max Favata  
Desiree Fernandez  
Katye Fields  
Kristen Fields  
Phoebe Flowers  
Kyleigh Forziati  
Luke Fries  
Sam Fries  
Ava Fryer  
Debbie Garcia  
Olivia Garrett  
Samanth Garrett  
Sofia Garrigo  
Rachael Ginsang  
Angelina Gonzalez  
Emelia Gooden  
Arielle Gorbatov  
Sarah Gorbatov  
Alexis Granville-Walles  
Kallie Graves  
Av Grey  
Lucie Griffith  
Nohemy Guevara  
Lindsey Guyton  
Kaci Harris  
Iris Derke  
Jonathan Griffith  
Danuta Gross  
Kevin Taylor  
James M. Meaders  
Jason Mlynek  
Katie Sims Silvestre  
Julia Falkenburg  
Kimberly Wetzel  
Isabel Herlitz  
Bejamin Hogan  
Vivian Holland  
Ben Hollingshead  
Jasper Hoong  
Hyugo Horton  
Lia Hwang  
Stephania Ilardi  
Juha Im  
Iryna Ivanik  
Raychel Jackson  
Jhosanna Jimenez  
Elina Johnson  
Samantha Johnson  
Makeyana Kane  
Castro Kendra  
Hanna Kessler-Karp  
Stephanie Kim  
Zoe Koblenze  
Kahyun Koh  
Kayoon Koh  
Maya Kramer-Johansen  
Olivia Lam  
Sophia Lam  
Sam Lang  
Hannah Larrabee  
Sienia Lawrence  
Riley Lawson  
Elise Lee  
Julia Leitko  
Amoy Lin  
Amy Liu  
Jessica Liu  
Zoe Ludena  
Alexander Maio  
Victoria Manning  
Jaclyn Markham  
Alix Maung  
Maliyah McClain  
Shaia McClung  
Edward Miller  
Ihsha Mills  
Josefnia Moehn-Aguayil  
Mina Moore  
Anastyaya Moote  
Hannah Morrill  
Sasha Moseley  
Alexander Moustaker-Ri  
Mary Michael Mowery  
Caitlyn Myers  
Iaan Myers  
Tiffany Namkung  
Kadeem Nicholas  
Dylan Norris  
Yahaira O’Keefe  
Chizi Okeiche  
Carly Ortega  
Leilany Pacheco  
Mariella Parmenter  
Kaya Pazant  
Sarah Petersen  
Jemnie Piersol-Friedman  
Miyuri Portalatin  
Morgan Pounder  
Colleen Powell  
Marissa Pratt  
Carolyn Ralph  
Christine Ralph  
Landra Ramos  
Illian Ramos  
Chishana Ratten  
Daniella Renteria  
Autumn Rhonemus  
Savannah Richards  
Maria Braginsky  
Jeff Binner  
Jason Arnold  
Tabitha Olista  
Andrea Niederman  
James M. Meaders  
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The Performing Arts Partners list includes names supplied by directors. Any questions regarding missing or misspelled names should be addressed to the individual directors.

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Jonathan Griffith, Co-Founder, Artistic Director & Principal Conductor  
Danuta Gross, Director of Finance & Administration  
Kevin Taylor, Director of Program Development  
James M. Meaders, Artistic & Education Consultant  
Jason Mlynek, Associate Director of Program Development  
Katie Sims Silvestre, Program Development  
Julia Falkenburg, Program Development  
Kimberly Wetzel, Program Development  
Maria Braginsky, Program Development Assistant  
Jeff Binner, Program Development Assistant  
Jason Arnold, Program Development Assistant  
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Andrea Niederman, Associate Director of Marketing, Box Office & Promotions  
Katherine Shen, Box Office & Marketing Assistant  
DeAnna Choi, Office Operations Manager, Accounting & Billing  
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Morgan Yachinich, Concert Operations  
Gary Crowley, Graphic Design & Website  
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