



LOS
ANGELES
MASTER CHORALE

MAGNIFICENT MADRIGALS

THE BARBARA A. & CHARLES I. SCHNEIDER CONCERT

Sunday, April 21, 2002

2:30 p.m.

Royce Hall, UCLA

2001
2002
SEASON

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

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Sunday, April 21, 2002 at 2:30 p.m. ~ Royce Hall, UCLA

Grant Gershon, *Conductor*

Listen Up! 1:30 p.m. A pre-concert conversation with Alan Chapman, Music Director Grant Gershon, and composer, Donald Crockett, Royce Hall, Room 314

| | |
|--|--|
| Spring Has Sprung <i>All Creatures Now</i> | John Bennet (1234-1234) |
| <i>Adieu, Ye City-prisoning Towers</i> | Thomas Tomkins (1234-1234) |
| <i>Già torna a rallegrar l'aria e la terra</i> | Luca Marenzio (1234-1234) |
| <i>April is in My Mistress' Face</i> | Thomas Morley (1234-1234) |
| <i>Broken Charms</i> (WORLD PREMIERE) | Donald Crockett (b. 1951) |
| Variable Love <i>Lady When I Behold</i> | John Wilbye (1234-1234) |
| <i>Ah dolente partita</i> | Claudio Monteverdi (1234-1234) |
| <i>Luci serene e chiare</i> | Don Carlo Gesualdo (1234-1234) |
| <i>Poor is the Life</i> | Michael East (1234-1234) |
| <i>Intermission</i> | |
| Feathered Friends <i>Sweet Suffolk Owl</i> | Thomas Vautor (1234-1234) |
| <i>Il bianco e dolce cigno</i> | Jacob Arcadelt (1234-1234) |
| <i>The Silver Swan</i> <i>Dainty Fine Bird</i> | Orlando Gibbons (1234-1234) |
| <i>Quel augellin che canta</i> | Monteverdi |
| Songs of Ariel, Michelle Fournier, Alto | Frank Martin (1810-1856) |

 **UNITED**

is the official airline of the Los Angeles Master Chorale



Latecomers will not be seated until the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

TRANSLATIONS

MADRIGAL TRANSLATIONS FOR CONCERT APRIL 21, 2002

Già torna a rallegrar l'aria e la terra

Già torna a rallegrar l'aria e la terra,
Il giovenetto April, caro di fiori;
Il mars'acqueta, if giel fugge sotterra,
Scherzan el vaghe ninfe lor Pastori.
Tornan gliaugeli l'amorosa guerra,
Lieti a cantar nei matutini albori,
Et io piango la notte e son dolente
Tosto che'l sol si scopre in Oriente.

Now returns to brighten the air and the earth,
Young April, laden with flowers;
The sea becomes calm, the frost lies underground.
Frolic the pretty nymphs and their shepherds.
Return the birds to amorous war,
Happy to sing in the morning dawn,
And I mourn the night and am sorrowful
As soon as the sun reveals itself in the east.

Ah, dolente partita

Ah dolente partite, ah finde la mia vita,
E pur io provo la pena de la morte,
E sento nel partire un vidvace morire,
Un vivace morire
Che dà vita al dolore
Per far che moia immortalment il core.

Ah painful parting, Ah end of my life,
From you I part and die nor"
And yet I feel the pain of death,
And sense in parting, a living death
Which gives life to the pain
That kills forever my heart.

Luci serene e chiare

Luci serene e chiare, voi m'incendete,
Voi ma prova il core Nell' incendio
Diletto, non dolore.
Dolci parole e care, voi mi ferite,
Ma prova il petto non dolor nella piaga, ma diletto.
O miracol d'amore!
Alma che è tutta foco, e tutta sangue
Si strugge e non si duol, more e non langue.

Eyes serene and clear, you burn me,
Yet feels my heart in the burning,
Delight, not pain.
Sweet words and dear, you wound me,
Yet feels my breast not pain in the wound, but delight.
O miracle of love!
A soul that is all afire and all bleeding,
Is consumed and grieves not, dies and languishes not.

Il bianco e dolce signo

Il bianco e dolce cigno cantando more,
Et io piangendo guingo al fin del viver mio.
Strano e diversa sorte ch'ei more sconsolato
Et io moro beato.
Morte, che nel morire mi empiedi gioia tutto e di desire.
Se nel morir altro dolor not sento,
Di mille morte Il di sarei contento.

The white and gently swan dies singing,
And I weeping, reach the end of my life.
What strange and diverse fate that he dies unconsoled
And I die blest.
Death, which in dying fills me full of joy and desire.
If in dying no other pain I feel,
With a thousand deaths I would be content.

Quel augellin che canta

Quel augelin che canto si dolcemente
E lascivete vola or da l'abete al faggio
Et or dal faggio al mirto,
S'avess' umano spirito Direbb' ardo d'amore,
Ma be arde nel core e chiam' il suo desio
Che li respond' ardo, ardo d'amor anch' io.
Che sii to benedetto, amoroso, gentil,
Vago augelto.

That little bird that sings so sweetly
And wantonly flies, now from the fir tree
To the beech and now to the myrtle,
If he had human spirit he would say "I burn with love",
But so well burns he in his heart, and calls his desire,
That I respond "I burn of love also".
May you be blessed, loving, gentle
Pretty little bird.

The explosion of creativity in Italy and England during the 16th Century is a constant source of wonder. Both in literature and in music this was one of those “harmonic convergences” in which the planets seem to have lined up just so in order to produce the Shakespeares, Monteverdis, Di Lassos, Gesualdos, Byrds, etc., etc. of that era. This was the first great flowering of Humanism in the West, and it is with pure delight that we in the Chorale have immersed ourselves in this wellspring of sensuality, passion and joy.

It’s quite interesting to me that it has taken about 350 years for composers to reconnect with this remarkably rich and versatile medium. Somehow the sacred tradition of Palestrina and his contemporaries continued to exert an influence on composers from Mozart to Verdi and beyond, while the far more emotional (even expressionistic in the case of the latter Italian) madrigal repertoire remained unexplored. In our own time however, this music is finally appreciated as more than just an excuse for a round of fa-la-là’s or hey-nonny-nonny’s. Late in life Stravinsky became a great champion of the music Gesualdo (even completing several motets which were missing voices). Frank Martin’s *Songs of Ariel* are an excellent example of madrigal style updated to the 20th Century, complete with all of the wit, passion and *chiaroscuro* of the great madrigals of old.

I am also extremely thrilled and honored to be presenting the premiere of Donald Crockett’s *Broken Charms* on this concert. I get a lot of music sent my way these days, some quite good, some not. In the summer of 2000 I received these two pieces by my good friend Don in the mail, and was thoroughly delighted with them. Brilliantly written for the voice, deeply responsive to the remarkable Elizabethan poetry of Campion and Daniel, and utterly inspired in their bold soundscape, I resolved to present them to our audience ASAP, or in other words, during my first season with the Chorale. The response of the singers to these pieces, and to all of the music on this program, has been one of great dedication and real joy. I am, as always, deeply moved and thoroughly inspired by the level of artistry that they bring to everything we do here at the Master Chorale.



Grant Gershon,
Music Director

LOS ANGELES MASTER CHORALE

SOPRANO

Tania Batson
Samela Beasom
Vicky Brown
Sara Camp
Marie Hodgson
Gina Howell
Hyun Joo Kim
Rachelle Skloff
Diane Thomas
Sun Joo Yeo

ALTO

Nicole Baker
Leanna Brand
Amy Fogerson
Michelle Fournier
Alice Murray
Helène Quintana
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diana Zaslove

TENOR

Rich Brunner
Pablo Corá
Jody Golightly
Shawn Kirchner
Bong Won Kye
Charles Lane
Dominic MacAller
Sal Malaki
Christian Marcoe
George Sterne

BASS

Mark Beasom
Paul Cummings
Gregory Geiger
Michael Geiger
Stephen Grimm
Jinyoung Jang
Lew Landau
Jim Raycroft
David Schnell
Burman Timberlake

REHEARSAL PIANIST

Cathy Miller Popovic

*The singers of
the Los Angeles
Master Chorale are
represented by The
American Guild
Of Musical Artists,
Michael Geiger,
AGMA Delegate*

LOS ANGELES MASTER CHORALE

Recognized not only as one of the Los Angeles’ cultural treasures but also as one of the world’s premier choruses, the Los Angeles Master Chorale has played a leading role in the ongoing resurgence of interest in choral music. The Chorale gave its inaugural performance at the Dorothy Chandler Pavilion in January 1965 and every year since has presented a full season of concerts.

The Chorale’s 38th season marks a new era in its history, as Grant Gershon assumes the Music Directorship of the Los Angeles Master Chorale. He succeeds Paul Salamunovich, who after ten years leading the Chorale was named its Music Director Emeritus in June 2001. One of three founding companies at The Music Center, the Los Angeles Master Chorale will once again be a founding resident company when it moves to Walt Disney Concert Hall in fall 2003.

The Master Chorale annually brings 1200 young singers together at the Dorothy Chandler Pavilion for its High School Choir Festival, which this season took place on April 12. In addition, the current season includes an eight-week elementary school residency program called *Voices Within*.

The Chorale has released three acclaimed CDs on RCM, including Grammy-nominated *Lauridsen-Lux Aeterna*, *Christmas*, and its most recent recording featuring Dominick Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo”* with baritone Rodney Gilfry and organist Frederick Swann. The Chorale’s fourth CD, including music of Philip Glass and Esa-Pekka Salonen, will be released in September.

ARTIST PROFILES



GRANT GERSHON

Renowned conductor Grant Gershon became Music Director of the Los Angeles Master Chorale in July 2001, bringing a wealth of artistic accomplishments to this prestigious post. A gifted conductor, pianist and vocalist, Gershon is equally at home conducting and performing choral and symphonic music, opera, and musical theater. He recently completed a term as assistant conductor of the Los Angeles Philharmonic, which he led in performances with such soloists as Evelyn Glennie, Marcus Roberts, and Frederica von Stade. He also served as Assistant Conductor with the Los Angeles Opera, where he collaborated in over 40 productions and garnered a reputation as one of the country's exceptional vocal coaches.

Gershon has been guest conductor of the Chicago Symphony Chorus, the New York Choral Artists, and the London Sinfonietta Voices, as well as the choruses of the Festival Aix-en-Provence and Paris' Theatre du Châtelet. He has appeared as guest conductor of the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theater, and the Finnish chamber orchestra Avanti!. Gershon has led performances at the Edinburgh, Vienna and Helsinki Festivals, and in July 2001 conducted performances of Rossini's *Il Barbiere di Siviglia* at the Aspen Music Festival. He and his wife, soprano Elissa Johnston, were featured last spring in the world premiere of a work set to ten orchestral songs by Richard Strauss, choreographed by Peter Martins, Artistic Director of the New York City Ballet.

As a pianist, Gershon has appeared in recitals with Dame Kiri Te Kanawa, Peter Schreier, Audra McDonald, Rodney Gilfry, and Sanford Sylvan. His recording with tenor John Aler, entitled "Songs We Forgot to Remember," was recently released on Delos Records, and he is featured on a coming release on Nonesuch of music by Ricky Ian Gordon. An ardent champion of new music, Gershon conducted the world premiere performances of John Adams' opera/theater piece *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars and was vocal director on the Nonesuch recording of the work.

Gershon received his Bachelor of Music degree cum laude in piano performance from the University of Southern California and was named Outstanding Graduate of the University's School of Music.



DONALD CROCKETT

Born in 1951 in Pasadena, California, Donald Crockett is dedicated to composing music inspired by the musicians who perform it. He has collaborated with such artists and ensembles as the Kronos, Arditti and Stanford quartets, violinist Ida Kavafian, mezzo soprano Janice Felty, Collage, Pacific Serenades, the Saint Paul Chamber Orchestra, oboist Allan Vogel, the Debussy Trio and the Core Ensemble. He has also received commissions from the Los Angeles Chamber Orchestra (Composer-in-Residence 1991-97), Los Angeles Philharmonic, Pittsburgh New Music Ensemble, California EAR Unit, the concert bands of the Big Ten Universities, the University of Southern California and many others. His music has been featured at festivals including the Aspen Festival, Piccolo Spoleto and Music from Angel Fire, where he was Composer-in-Residence in 1999. *Celestial Mechanics* for oboe and string quartet, commissioned by the Los Angeles Chamber Orchestra, took second prize in the 1991 Kennedy Center Friedheim Awards. Crockett has also received grants and prizes from the American Academy of Arts and Letters, American Music Center, Barlow Endowment, BMI, Composers Inc., Copland Fund, Meet the Composer/Arts Endowment Commissioning Music/USA, and the National Endowment for the Arts. He has twice been the winner of the Kenneth Davenport National Competition for Orchestral Works given by the Music in the Mountains Festival in New York, for *Antiphonies* in 1994 and for *Roethke Preludes* in 1998. Most recently he received an Aaron Copland Award from the Copland Society, which included an extended residency at the Copland House in New York, and a California Arts Council Performing Arts Fellowship. His music is published by MMB Music, St. Louis, and recorded on the Albany, CRI, Laurel and Pro Arte/Fanfare labels.

Also very active as a conductor of new music, Donald Crockett has presented numerous world, national and regional premieres with the Los Angeles-based new music ensemble Xtet, the University of Southern California Contemporary Music Ensemble, and as a guest conductor with the Los Angeles Chamber Orchestra, Monday Evening Concerts, Pittsburgh New Music Ensemble, Cleveland Chamber Symphony, California EAR Unit, USC Symphony and the Green Umbrella series of the Los Angeles Philharmonic. He is currently Professor of Composition and Director of the Contemporary Music Ensemble at the University of Southern California Thornton School of Music, and has recently accepted a three-year appointment as Senior Composer-in-Residence with the Chamber Music Conference and Composers' Forum of the East.

PROGRAM NOTES

LOS ANGELES MASTER CHORALE
MAGNIFICENT MADRIGALS — APRIL 21, 2002

PROGRAM NOTES BY PETER RUTENBERG

Madrigal” is a word that almost every non-musician knows without knowing exactly what it means. We’ve heard of madrigal ensembles, perhaps seen their ornate, Elizabethan costumes, or enjoyed a feast of foods long since vanished from the supper board while listening to them by candlelight. We associate certain characteristics with madrigals, such as lightness and grace, wit and emotion, and even an overriding sense of charm and diversion.

All of this is true, but the first musical concoction called a *madrigal* bore little resemblance to what we understand by the term today. That madrigal evolved during the early 14th century, with its two- or three-line verse set to the same music, followed by a closing refrain. Extinct by the mid-15th century, the name was resuscitated in the 1530s to describe verse, tone and imagery modeled after the style of Petrarch — and the musical form that embraced it. Initially serious in mood, with only three or four voice-parts, and preferring the French *chanson* and Latin *motet* styles over the flimsier Italian *frottola*, the madrigal continued to develop over the 16th century — thanks to an infusion of creative impulses from the likes of Arcadelt, Willaert, Palestrina, Lassus, and Marenzio. Luzzaschi and Gesualdo explored the emotional netherworld through chromaticism, and Monteverdi advanced the genre with his “concerted” (that is, accompanied) versions.

The excitement spilled rapidly over the Alps and northward to England where Morley led the late-Elizabethan madrigal craze, together with Byrd, Gibbons, Wilbye, Weelkes and many others, leaving a lasting legacy of clever delight that suffuses our choral culture today. Even Gilbert & Sullivan saw fit to include “A Merry Madrigal” in *The Mikado*. Renewed interest in a *cappella* part-singing over the course of the 20th century has further expanded its definition, while several composers have translated its “charms” into a modern idiom, for example, Samuel Barber and Halsey Stevens. Like the ‘string quartet’, the madrigal was designed to amuse and impress its performers first, but like the string quartet again, it became an indispensable form of audience entertainment over its long life.

Nature’s whims *and* love — requited or otherwise, platonic and otherwise — are the preferred topics. Indeed, graceful forms of sexual innuendo pepper many a text, even as the music surges toward exquisite climaxes of restrained ecstasy. Renaissance composers had a wealth of sensuous and well-modulated poetry to draw on. Short verse structures such as the quatrain (four lines in rhyme) suggested musical forms, but left plenty of room for the “fa la” and other nonsense-refrains that intrigued them by allowing a bit of free-form creativity. (Most composers of the age earned their living at least in part through church service where ritual and liturgy kept such freedoms at bay. Madrigals and consort music for instruments gave them freer rein.)

“Spring” in the Renaissance had much more of a tangible persona. She arrived scantily-clad, dancing on two feet, strewing flowers and colors and wreaths of glee to all in her path. She gaveth and she even tooketh away, for it was said that a man deprived of love “would never see spring again.” **John Bennet’s** *All creatures now* plays on all the jocularity of the season, with its light-hearted, chuckling lines. **Thomas Tomkins** appropriates his preferred hues for *Adieu, ye city-prisoning towers*. One of the stars of *Musica Transalpina* — the collection that finally pushed Tudor England into the Italian Renaissance — was **Luca Marenzio** whose dashing style plays true to form in *Già torna a rallegrar l’aria e la terra*, while the great Thomas Morley applies his subtle sleight of hand to the nuanced allegory in *April is in my mistress’ face*: she may be smiling, but her heart is cold as ice.

Los Angeles composer **Donald Crockett** pays homage to the age of the madrigal with his diptych entitled *Broken Charms*, composed in 2000 for Grant Gershon and the Los Angeles Master Chorale and given its world premiere performance on this concert. Subtitled “Two Elizabethan Lyrics for Unaccompanied Chorus,” the work gains inspiration from two period poems about magic. *Care-Charmer Sleep*, a sonnet by Samuel Daniel, pleads for the spell of ‘sleep’ to keep the speaker away from “day’s disdain.” The first section, marked “languid and flexible,” sets up a more agitated middle section that paints

PROGRAM NOTES

the poem's 'shipwreck' metaphor with aggressive motives and curt, angular rhythms, before recalling the opening mood. The second poem in quatrain form, *Thrice toss these oaken ashes in the air* by Thomas Campion, is a swirl of melodic incantations designed to woo the object of the author's desire, but to no avail: "In vain are all these charms I can devise. She hath an art to break them with her eyes."

John Wilbye, whose style is noted for sweep and sustained emotion, and **Michael East**, who was an important publisher as well, are the two Britons in the third set that includes their *Lady, when I behold and Poor is the life* respectively. They are paired with two Italians known for their powers of musical persuasion: the father of the Italian Baroque and master madrigalist, **Claudio Monteverdi**, and the notoriously-jealous Prince of Venosa, **Carlo Gesualdo**. Monteverdi's *Ah dolente partita* models the free emotional expression of failed love with anguished outbursts and searing dissonance. Gesualdo's *Luci serene e chiare* is more so. For the uninitiated, the good prince was at least love-crazy, if not entirely certifiable. His music belies a pained heart and a tortured soul and he wears *both* robustly on his madrigals. (Thus, it was for good reason that Igor Stravinsky was asked to compose the missing parts to three of his sacred motets in 1960.)

Birdsong has fascinated composers from earliest times. Here are several studies, replete with all manner of chirping, hooting and warbling. **Thomas Vautor's** enchanting *Sweet Suffolk Owl* sings out from its perch one of the most memorable of all Elizabethan tunes. **Jacob Arcadelt's** *Il bianco e dolce cigno* laments the dying swan's last song even as it spawned a number of imitator's by other composers. **Orlando Gibbons'** swan dies a sonorous but decidedly English death, while **Cipriano de Rore** opts to scale the heights of a craggy mountain in *Strane ruppi*. Gibbons skill as a madrigalist resurfaces in *Dainty Fine Bird*, book-ended by two Monteverdi favorites — *Ecco mormorar l'onde* (artfully painting a seascape at dawn) and *Quel augellin che canta* (a blissful birdsong amid burning hearts).

Swiss composer **Frank Martin** was born in Geneva, Switzerland, the son of a Calvinist minister. Lauber and Dalcroze were his principal teachers, with early stylistic influences from Schoenberg and Debussy. Major works with chorus figure prominently among his repertoire, including the remarkable dramatic chamber oratorio, *Le Vin Herbé* from 1941 (the Tristan and Isolde story), *In terra pax* from 1944, and *Golgotha* from 1948. Martin wrote and dedicated his *Songs of Ariel* to

Felix de Nobel and the Netherlands Chamber Choir, completing them in January of 1950. The five pieces that make up the cycle are taken from Martin's opera based on Shakespeare's *The Tempest* — and include the animal sounds of "Come unto this yellow sands," the ominous tolling of the bell in "Full fathom five," and the closing "Where the bee sucks, there suck I." While the dense and sonorous harmonies are reminiscent in places of Martin's better-known and earlier *Mass for double choir*, performed on these concerts in November 1998, the rhythms and ambience are thoroughly dictated by Shakespeare's ageless language and the tenor of the dramatic context, making these works truly "madrigals" in the guise of opera choruses.

Peter Rutenberg is producer of the Master Chorale's latest album, ARGENTO • DURUFLÉ, as well as their Grammy-nominated LAURIDSEN LUX AETERNA CD, and, together with Fred Vogler, owns RCM records. He also produced THE FIRST ART national radio series for nine years, and is founding music director and conductor of Los Angeles Chamber Singers & Cappella, now in its twelfth season. This is Mr. Rutenberg's fourth season as the Chorale's Program Annotator.

ISRAEL IN EGYPT SATURDAY, JUNE 1 AT 7:30PM DOROTHY CHANDLER PAVILION

The 2001-2002 Season culminates with Handel's spectacular *Israel in Egypt*. Vividly portraying the epic confrontation between Moses and Pharaoh and the ten devastating plagues of Egypt. This larger-than-life work features some of Handel's most brilliant and daring choruses.

Tickets are available in person at the Dorothy Chandler Pavilion Box Office, online at www.lamc.org and by calling Ticketmaster at 213-365-3500. Get your tickets today to the final concert of the 2001-2002 Season!

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Photo by Craig Schwartz

GRANT GERSHON
Music Director

2022
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HARMONIES OF GRACE

Sunday, September 29 at 7pm

A program of warmth, humanity and celebration featuring powerful masterpieces by Verdi, Britten and Schubert.

MYSTICS AT THE CATHEDRAL

Sunday, November 10 at 4pm

Cathedral of Our Lady of the Angels

Be the *first* to hear the glorious sound of the Chorale in the new Cathedral in a program of deeply spiritual and transcendent works, including Pärt's *Magnificat* and Langlais' *Solemn Mass*.

SOUNDS OF THE SEASON

Sunday, December 15 at 7pm

Featuring the first cantata of Bach's *Christmas Oratorio*, with the five remaining to be performed in coming years, as well as seasonal offerings to brighten your holidays.

LOVE AND MARRIAGE

Saturday, February 8 at 8pm

Just in time for Valentines Day! Brahms' romantic *Liebeshlieder Waltzes* followed by Stravinsky's legendary *Les Noces (The Wedding)*.

TANGOS AND PRAYERS

Saturday, March 8 at 8pm

A celebration of Latin American music, including the world premiere of *Rezos (Prayers)* by Cuban-American composer Tania Leon.

MESSIAH

Saturday, April 5 at 8pm Alex Theater

Sunday, April 6 at 7pm UCLA, Royce Hall

In collaboration with Los Angeles Chamber Orchestra, Mozart's reinterpretation of Handel's *Messiah*.

TWO AMERICAN REVOLUTIONS

Saturday, April 26 at 8pm

An array of early American music recalling our nation's struggle for independence paired with Steve Reich's powerful *The Desert Music*.

IT'S A WRAP!

Saturday, June 7 at 7pm

Great choral music from the movies! The Chorale's 39-year residence at the Dorothy Chandler Pavilion concludes with a concert celebrating the Chorale's long association with the film industry.



LOS ANGELES
MASTER CHORALE

Don't miss our last season at Dorothy Chandler Pavilion. Subscribe to this unforgettable season and receive priority status when we move to Walt Disney Concert Hall.

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All concerts at the Dorothy Chandler Pavilion unless noted otherwise. Programs subject to change.

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*while supplies last

