

performances
Los Angeles Master Chorale

Voces Navideñas de las Américas

celebrar





Recibiendo a un querido amigo Embracing a dear friend

Bienvenido de nuevo Paul Salamunovich. Hemos invitado a nuestro adorado Director Musical Emérito nominado al Grammy a que dirija una de sus especialidades, el Réquiem de Duruflé. Maurice Duruflé encontró un alma gemela en el Maestro Salamunovich y su mutuo amor por el canto Gregoriano les llevó a una larga y fructífera relación – y un magnífico CD de la Master Chorale con Salamunovich dirigiendo la *Messe “cum jubilo”* (1966) de Duruflé. Duruflé escribió tres versiones del Réquiem, su obra más famosa e influyente. Vamos a interpretar la versión para órgano en solitario de 1947, hecha a la medida de la envolvente cámara de sonido del Frank Gehry y su espléndido órgano. Escrita con minuciosidad, el Réquiem de estilo “new-age” de Duruflé fusiona el canto Gregoriano con conceptos del siglo 20 y teje un tapiz seductor, casi cósmico de las emociones humanas – desde las cumbres de un júbilo estático hasta momentos más reflexivos. Es un Réquiem más delicado, más lleno de esperanza, que habla con elocuencia sobre los anhelos universales de hoy día. Cuando Paul Salamunovich se retiró en 2001, la Master Chorale hizo pública la esperanza de que pudiéramos tenerle siempre cerca. La profundamente conmovedora obra maestra de Duruflé es la oportunidad perfecta para su regreso.

Welcome back, Paul Salamunovich. We’ve invited our beloved Grammy-nominated Music Director Emeritus to conduct one of his specialties, the Duruflé *Requiem*. Maurice Duruflé recognized a kindred soul in Maestro Salamunovich, and their mutual love of Gregorian chant led to a long, fruitful relationship — and a terrific Master Chorale CD with Salamunovich conducting Duruflé’s (1966) *Messe “cum Jubilo.”* Duruflé wrote three versions of the *Requiem*, his most famous and influential work. The Chorale is performing the 1947 version for organ and chorus — made-to-order for Frank Gehry’s surround-sound chamber and splendid organ. Meticulously written, Duruflé’s “new-age” *Requiem* fuses Gregorian chant with 20th century technique and weaves an embracing, almost cosmic tapestry of human emotion — from ecstatic joy to the pensive. It’s a gentler, more hopeful requiem that speaks eloquently to today’s universal yearnings. When Paul Salamunovich retired in 2001, the Master Chorale voiced the hope that we could keep him close to us forever. Duruflé’s deeply moving masterpiece makes for the perfect return engagement.

embrace

Sun, Jan 23 at 7 p.m.

Los Angeles Master Chorale

Paul Salamunovich
conductor

William Beck
organ

Tracy Van Fleet
mezzo-soprano

music by Maurice Duruflé
Requiem

music by Zoltan Kodály
Laudes organi

music by Jacob Handl
Pater Noster

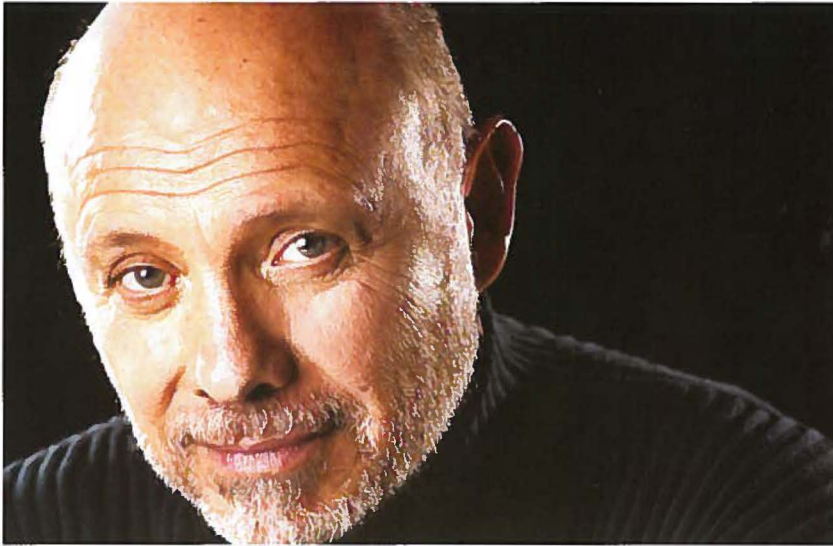
music by Anton Bruckner
Os justi

music by Edvard Grieg
Ave, maris stella

music by Louis Vierne
Carillon de Westminster

music by Morten Lauridsen
O magnum mysterium

Tickets are \$19–\$79. Call 213-972-7282, visit the Disney Hall Box Office or go online to WWW.LAMC.ORG.



Bienvenidos | Welcome

La música es emoción en forma sonora. Puede atravesar todas las barreras sociales, culturales y económicas. Puede definir naciones y unificarlas. Puede invocar sentimientos de celebración y alegría o emociones y excitación.

La música latina es rica en tradición, cultura y alma. Puede enseñarnos a todos sobre las raíces de nuestra comunidad, y reconectar a todos los Hispanos con nuestros hogares ancestrales. Esta noche celebramos nuestra música. Influenciada por muchas tradiciones navideñas de Latinoamérica, *celebrar* es un espectáculo realizado por maestros que han dedicado su vida a crear el sonido que nos entretiene e inspira a todos.

Me honra ser parte de *celebrar*. En nombre de todos los que estuvieron involucrados en su creación, bienvenidos al Walt Disney Concert Hall. ¡Salud!

Music is emotion in the form of sound. It can cross all social, cultural and economic lines. It can define nations and unite them. It can invoke feelings of celebration and joy or thrills and excitement.

Latin music is rich with tradition, culture and soul. It can teach all of us about our community's roots and connect the Hispanics among us to our ancestral homes. Tonight will be a celebration of our music. Influenced by many Latin American holiday traditions, *celebrar* is a performance by masters who have dedicated their lives to creating the sounds that entertain and inspire us all.

I am honored to be part of *celebrar*. On behalf of everyone involved in its creation, welcome to Walt Disney Concert Hall. ¡Salud!

A handwritten signature in black ink that reads "Hector Elizondo". The signature is stylized and includes a flourish at the bottom.

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Lee Salem Photography



David Bayles

Grant Gershon

Four years of exquisite music-making

Grant Gershon and the Los Angeles Master Chorale

GRANT GERSHON, conductor

Born: November 10, 1960, in Norwalk, California

At the Chorale: Music Director, now in his fourth season

Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *You Are (Variations)* by Steve Reich, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezos (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere).

Press: "Gershon has found a richness of tone and a strength of phrasing that could launch the Chorale onto a new tier of musical importance." — *L.A. Weekly*

"Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements." — *Los Angeles Times*

"Visionary" — *Daily Breeze*

Hailed by the *Los Angeles Times* for creating "a dark, rich sound awash with resonant sparkling amplitude."

Programming has been applauded for being "as warmly spiritual as it is ambitious."

Other appearances: St. Paul Chamber Orchestra,

Houston Grand Opera, Juilliard Opera Theatre, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen

Previous assignment: Los Angeles Philharmonic assistant conductor, 1994–97

On disc: Two Grammy™ Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Le Grand Macabre* (Sony Classical)

En la Chorale: Director Musical, ahora en su cuarta temporada

Grant ha expandido el repertorio del coro considerablemente al dirigir varios estrenos mundiales: *You Are (Variations)* de Steve Reich, *Messages y Brief Eternity* de Bobby McFerrin y Roger Treece, *Broken Charms* de Donald Crockett, *Rezos (Prayers)* de Tania León, *Mother's Lament* de Sharon Farber, *Two Songs to Poems of Ann Jäderlund* de Esa-Pekka Salonen (estreno en U.S.A.).

Prensa: "Gershon ha encontrado una riqueza de tono y una fuerza en el fraseado que podría lanzar a la Chorale como un nuevo grupo de importación musical." — *L.A. Weekly*

"Gershon es un director frontal, sin ademanos, que valora la claridad, la ejecución limpia y las declaraciones inmediatas." — *Los Angeles Times*

"Visionario" — *Daily Breeze*

Aclamado por *Los Angeles Times* como creador de "un potente sonido, oscuro y rico, con una amplitud de resonante brillantez"

Su programación ha sido aplaudida por ser "tan cálida para el espíritu como ambiciosa."

Otras apariciones: St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, la Finnish chamber orchestra, Avanti! y festivales de música en Edimburgo, Viena, Helsinki, Ravinia, Roma, Madrid y Aspen

Cargos previos: asistente al director en Los Angeles Philharmonic, 1994–97

En CD: dos grabaciones nominadas al premio Grammy— *Sweeney Todd* (New York Philharmonic Special Editions) y Ligeti's *Grand Macabre* (Sony)

LOS ANGELES MASTER CHORALE

Founded: 1964 as one of three original companies at the Music Center; now in its 41st season

Music Directors:

Grant Gershon, since 2001

Paul Salamunovich, 1991–2001

John Currie, 1986–1991

Roger Wagner, 1964–1986

Awards: ASCAP/Chorus America Award for Adventurous Programming

Press: "the most exciting chorus in the country under Grant Gershon" — *Los Angeles Times*

"singing and direction are first-rate" — *Billboard*

"sonically exhilarating" — *Gramophone*

On disc: with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipu*

Recordings with Music Director Emeritus Paul Salamunovich include the Grammy-nominated *Lauridsen–Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "cum jubilo."*

Motion picture soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

Fundada: en 1964 como una de las tres compañías originales en el Music Center; ahora en su temporada número 41

Directores:

Grant Gershon, desde 2001
Paul Salamunovich, 1991–2001
John Currie, 1986–1991
Roger Wagner, 1964–1986

Premios: ASCAP/Chorus America for Adventurous Programming

Prensa: "el coro más interesante en el país bajo la dirección de Grant Gershon" — *Los Angeles Times*

"el canto y la dirección son de primera clase" — *Billboard*

"musicalmente asombrosa" — *Gramophone*

En CD: con el Director Musical Grant Gershon presentando *Two Songs to Poems of Ann Jäderlund* de Esa-Pekka Salonen e *Itaipu* de Philip Glass.

Con el Director Musical Emérito, Paul Salamunovich, incluye la grabación nominada al Grammy, *Lauridsen–Lux Aeterna, Christmas* y *Te Deum* de Dominic Argento y Messe "Cum Jubilo" de Maurice Duruflé

Bandas sonoras para películas con Paul Salamunovich como *A.I. Artificial Intelligence, My Best Friend's Wedding, The Sum of All Fears, Bram Stoker's Dracula* y *Waterworld*

Construir puentes. Derribar muros. Crear comunidades. Compartir un lenguaje común. ¡Divertirse! La música tiene el poder especial de realizar todas estas proezas y muchas más. Un coro es una comunidad. Una banda es una comunidad. Esta noche, uno de los mejores coros del mundo se une a una de las bandas más apasionadas del mundo en un concierto tan lleno de energía y felicidad que sólo podía ocurrir en L.A., ¡y esa es una buena razón para que todos los que estamos aquí nos pongamos a celebrar!

Building bridges. Knocking down walls. Creating communities. Sharing a common language. Having fun! Music has the unique power to accomplish all of these feats and more. A choir is a community. A band is a community. Tonight, one of the world's greatest choirs joins with one of the world's hottest bands in a concert so filled with energy and joy that it could only happen in L.A., and that is a great reason for all of us here to *celebrar!*

– Grant Gershon





Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace Families to honor Lillian Lovelace's mother

celebrar [celebrate] to honor with religious ceremonies, festivities or other observances; to make publicly known, to proclaim

celebrar honrar con ceremonias religiosas, fiestas u otras prácticas, hacer público, proclamar

K-Mozart
105.1fm

K-Mozart 105.1 FM is the Official Radio Station of the Los Angeles Master Chorale.

K-Mozart 105.1 FM es la Estación de Radio Oficial de Los Angeles Master Chorale.

Latecomers will be seated at 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.

Aquellos que lleguen tarde serán acomodados en sus asientos tan pronto haya una pausa conveniente en la actuación. El uso de grabadoras de audio, teléfonos, "pagers" y/o cámaras está prohibido en el auditorio. Los programas y los artistas están sujetos a cambios. Los asistentes no pueden ser llamados durante una actuación.

celebrar

Voces Navideñas de los Américas

Tuesday, December 28, 2004 at 7 p.m.

Wednesday, December 29, 2004 at 7 p.m. | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Roger Treece, artistic producer and arranger

Alex Acuña, percussion | Justo Almario, tenor saxophone | Eva Ayllón, vocalist

Sheila E, percussion | Pete Escovedo, percussion | Richie Gajate Garcia, percussion

Grant Geissman, guitar | Scheila Gonzales, alto saxophone | Harry Kim, trumpet

Abe Laboriel, bass | Linda Martinez, piano | Ricardo "Tiki" Pasillas, percussion

Bobby Rodriguez, trumpet | Otmario Ruiz, keyboards | Ramon Stagnaro, guitar

Francisco Torres, trombone | Arturo Velasco, trombone

choral and band arrangements by Roger Treece

rhythm arrangements by Roger Treece and Alex Acuña

Veinticinco de Diciembre *The 25th of December*

traditional

Zumba que zumba *Everything buzzes*

music by Salvador Ruiz de Luna

Campana sobre campana *Bell after bell*

traditional

Arrurú, arrurú *Lullaby, lullaby*

traditional

Apúrate niña *Hurry, child*

music by Salvador Ruiz de Luna

A la nanita nana *To the little lullaby*

traditional

Noche del paz y amor *Silent night*

music by Franz Gruber

O, come Emanuel *¡Oh, ven! Emanuel!*

traditional

Jesu, Joy of Man's Desiring *Jesús, Alegría de los Hombres*

music by Johann Sebastian Bach

INTERMISSION

tonight's concert

a very special thank you...

Penelope Roeder, executive producer, brings her program management skills, sense of innovation and love of music together for tonight's concert. In addition to her professional position as President of Strategic Support Services, Inc., a consulting firm which provides planning and program implementation services to businesses and nonprofit organizations, she has been a member of the Board of Directors of the Los Angeles Master Chorale for eight years.

Albert Sandoval is president and creative director of ENERGI Creative Partners - a full-service marketing and advertising agency specializing in the Hispanic market. Part businessman, part artist, Albert draws from a variety of talents to create smart, strategically focused advertising. His no-nonsense approach has earned him respect within the creative and business communities, while attracting blue-chip clients and talent-rich employees.

Javier Neciosup, production administrator, makes available to the Los Angeles Master Chorale his experience as a principal in NIDO Entertainment as well as his knowledge of Latin jazz in both its production and business elements.

Rudolph, the Red-Nosed Reindeer	<i>Rudolph, el venado de nariz colorada</i>	music by Johnny Marks
Cholito, toca y retoca	<i>My dear, play and play again</i>	music by Salvador Ruiz de Luna
De las montañas venimos	<i>We come from the mountains</i>	music by Bobby Capo
Mi negro está contento	<i>My [black] child is happy</i>	music by Salvador Ruiz de Luna
Ave María	<i>Hail, Mary</i>	music by Franz Schubert
Blanca Navidad	<i>White Christmas</i>	music by Irving Berlin
El pequeño tamborilero	<i>The Little Drummer Boy</i>	music by Katherine Davies
Los peces in el río	<i>The fish in the river</i>	traditional
Jingle Bells	<i>Suenen las campanas</i>	music by James Pierpoint



BOBBY RODRIQUEZ

La Magia de los Ritmos Latinos

por Bobby Rodriguez

Ya sea un mambo cubano o un meregue de la República Dominicana, los ritmos latinos están llenos de felicidad, alegría y son ideales para bailar. Bailar música latina les encanta a jóvenes y mayores por igual gracias a sus movimientos y elementos físicos. Hoy en día, la cumbia de Colombia es uno de los estilos de baile más populares, especialmente en México y América Central.

En los años 20, el teatro Broadway de New York traía los sonidos e imágenes latinas al público norteamericano. En los 30, sin embargo, los norteamericanos fueron tomando conciencia de los variados estilos, el exotismo y las impresionantes imágenes de la música latina a través de las películas de Hollywood. El tango, por ejemplo, se hizo inmensamente popular gracias en parte a parejas de baile como Maurice y Walton o Vernon e Irene Castle; fueron las películas las que ayudaron a darle al sonido latino su atractivo universal.

Gracias a celebridades como Don Azpiazzú, Xavier Cugat, Desi Arnaz, Carmen Miranda, y películas como *Flying Down To Rio* de 1933 (donde Ginger Rogers y Fred Astaire actuaron juntos por primera vez), sin duda los norteamericanos se estaban aficionando a la música latina. En 1940, Alberto Socarras tocó en competencia con Glenn Miller en el Glen Island Casino en New Rochelle, New York. Unos años después en New York City, la mayoría de los clubs nocturnos tenían dos bandas: la banda "principal" y la banda "del descanso" que tocaba entre segmentos.

Las bandas americanas de swing y las "big bands" pronto adoptaron nueva instrumentación, cuatro trompetas, cuatro trombones, y cinco saxofones junto a una sección rítmica que incluía piano, bajo, batería y guitarra. Cuando las bandas latinas quisieron competir con las bandas americanas y modernizar su sonido, empezaron a usar la misma instrumentación de viento, además de piano, bajo y una sección de ritmo latino, incluyendo timbales, batería, conga, bongo, percusión

manual y vocalistas.

En los años 50, cuando la fiebre del mambo estalló en los Estados Unidos, los americanos adoptaron la música latina como algo propio. A través de los ricos sonidos de las grandes orquestas como las de Perez Prado, Stan Kenton, Xavier Cugat, Machito, José Curbelo, Tito Puente, y Tito Rodriguez, los americanos se volvieron locos por el baile. Ya sea debido al fin de la Segunda Guerra Mundial, la reunificación de las familias, la "vida sencilla" de los años 50 o la sensualidad y el "romanticismo" desenfrenado del bolero mexicano, el danzón cubano, el tango argentino o la rumba, los americanos querían cada vez más. Gracias a grandes baladas como "Aquellos Ojos Verdes", "Bésame Mucho", "Siboney", "María Elena", "Sabor a Mí", y "Sólomente Una Vez", los americanos estaban bailando bien pegaditos los ritmos que sacaban a relucir una parte más íntima del baile en pareja.

En la cumbre del swing y la música latina (1945-55), los bailarines llenaban grandes salones de baile. Hoy día, el swing está relegado a salas más pequeñas, pero la "salsa", un nuevo término para el mambo, está llenad de nuevo grandes salas de baile en toda América, Europa y Japón. La popularidad de los ritmos de baile latinos es más alta que nunca, ya sea por los inmigrantes de América o por los grupos musicales que se embarcan en giras por las grandes ciudades de país, lo que hace que gente de todas las edades y procedencias estén aprendiendo más sobre los ritmos latinos y la música de baile latina. Artistas latinos y de jazz latino como Machito, Perez Prado, Tito Puente, Mongo Santamaria, Celia Cruz, Ray Barretto, Joe Cuba, Cal Tjader, Willie Bobo, Gato Barbieri, Eddie Palmieri, así como estrellas del pop como Gloria Estefan, Christina Aguilera, Carlos Santana, Ricky Martin, Marc Anthony, Jennifer Lopez, y Luis Miguel han inyectado elementos de la música latina a la música pop americana hasta el punto de influenciarla de forma indefinible. Los Estados Unidos están en medio de un periodo de "latinización". Con un empuje muy particular, la música latina se ha asegurado su futuro en este país como un estilo que

todos bailaremos tarde o temprano. A pesar de su larga y rica historia e innegable futuro, un estudiante de 5º grado lo resumió mejor que nadie diciéndome "bailar música latina es divertido; te hace sentir bien y además ¡es muy buen ejercicio!"

Puede contactar a Bobby en
www.bobbyrodriguez.com

The Magic of Latin Rhythms

By Bobby Rodriguez

Whether it's a Cuban mambo or a *merengue* from the Dominican Republic, Latin rhythms are happy, fun, and great to dance to. Young and old alike love Latin dance music because of its movements and physical elements. Today, the *cumbia* from Colombia is one of the Americas' most popular dance styles, especially in Mexico and Central America.

In the 1920s, it was New York's Broadway theatre which brought Latin sounds and images to North American audiences. But in the 1930s, North Americans were gaining a greater awareness of Latin music's varied styles, exotic nature, and broad images through Hollywood movies. The *tango*, for example, gained mass appeal partly due to dance teams such as Maurice and Walton and Vernon and Irene Castle; it was movies which helped give the "Latin sound" its mass appeal.

Because of celebrities such as Don Azpiázu, Xavier Cugat, Desi Arnaz, Carmen Miranda, and films such as 1933's *Flying Down To Rio* (which paired Ginger Rogers and Fred Astaire for the first time), North Americans were definitely becoming "hooked" on Latin music. In 1940, Alberto Socarras played opposite Glenn Miller at the Glen Island Casino in New Rochelle, New York. A few years later in New York City, most night clubs

would have two bands: the main or "headlining" band and the "break" band playing between sets.

The American swing and big bands soon adopted new instrumentation: four trumpets, four trombones, and five saxophones along with a rhythm section that would include piano, bass, drum set, and guitar. When the Latin bands wanted to compete with the American bands and modernize their sound, they also began using the same horn instrumentation, in addition to piano, bass and Latin rhythm section, including timbales, drum set, conga, bongo, hand percussion and vocalists.

In the 1950s, when the *mambo* craze exploded in the U.S., Americans took to Latin music like "ducks to water." Through the rich sounds of big orchestras like those of Perez Prado, Stan Kenton, Xavier Cugat, Machito, José Curbelo, Tito Puente and Tito Rodriguez, Americans went dance crazy. Be it because of the ending of World War II, the reunification of families, the "easy days" of the 1950s, or the sensuality and outright "romanticism" of the Mexican *bolero*, Cuban *danzon*, Argentinean *tango*, or the *rumba*, Americans simply couldn't get enough of Latin music. Because of great love songs like "Aquellos Ojos Verdes", "Besame Mucho", "Siboney", "Maria Elena", "Sabor a Mi", and "Solamente Una Ves", Americans were dancing cheek-to-cheek to the rhythms that brought out a more intimate side of dancing with a partner.

In swing and Latin music's heyday (roughly 1945-55), dancers filled large ballrooms. Today, swing dancing is relegated to smaller venues, but *salsa*, a new term for *mambo*, is again filling major dance rooms throughout America, Europe and Japan. The popularity of Latin dance rhythms is at an all-time high, and, whether because of immigrants to America or visiting music groups touring

throughout major cities across the country, people of all ages and backgrounds are learning more about Latin rhythms and Latin dance music. Latin artists such as Machito, Perez Prado, Tito Puente, Mongo Santamaria, Celia Cruz, Ray Barretto, Joe Cuba, Cal Tjader, Willie Bobo, Gato Barbieri, Eddie Palmieri, as well as pop music stars like Gloria Estefan, Christina Aguilera, Carlos Santana, Ricky Martin, Marc Anthony, Jennifer Lopez and Luis Miguel have infused American pop music with elements of Latin music to a degree that one would be hard-pressed to define. The U.S. is in the middle of a "Latinization" period.

With its unmistakable momentum, Latin music has secured its future in this country as a style that we'll all be dancing to. Despite its long, rich, and varied history and undeniable future, one 5th grader summed it up best when she told me "dancing to Latin music is fun; it makes you feel good and it's good exercise too!"

Bobby may be reached at
www.bobbyrodriguez.com.

tonight's concert

SALVADOR RUIZ DE LUNA

Born: 1905 in Spain

Died: 1973

Relatively little is known about this Spanish composer. De Luna's numerous works primarily consist of music for films and arrangements of traditional songs from various Spanish-speaking countries. He is thought to have been a "song catcher" – someone who made formal songs from unrecorded, little-known traditional tunes and lyrics.

Nacido: el 1905 en España

Murió: el 1973

Se sabe muy poco sobre este compositor español. Las numerosas obras de De Luna consisten en música para películas y arreglos de canciones tradicionales para varios países de habla hispana. Se cree que era un "cazador de canciones" – alguien que hace canciones con sonadas y letras tradicionales poco conocidas.

Veinticinco de Diciembre

The 25th of December

traditional carol; English translation by Pablo Corá

Veinticinco de diciembre, ¡fum, fum, fum!

Nacido ha por nuestro amor,

El niño Dios;

Hoy de la Virgen María

En esta noche tan fría, ¡fum, fum, fum!

[On] December twenty-fifth, fum, fum, fum!

the God-child has been born out of love for us—

today, on such a cold night, from the Virgin

Mary, fum, fum, fum!

Pajaritos de los bosques, ¡fum, fum, fum!

Vuestros hijos de coral, ¡fum, fum, fum!

Abandonad, y formad un muelle nido

a Jesús recién nacido, ¡fum, fum, fum!

Little birds of the woods, fum, fum, fum!

leave your coral clad offspring, fum, fum, fum!

and make a nest for the newborn Jesus, fum,

fum, fum!

Estrellitas de los cielos, ¡fum, fum, fum!

que a Jesús miráis llorar, ¡fum, fum, fum!

y no lloráis,

alumbrad la noche oscura

con vuestra luz clara y pura, fum, fum, fum!

Little stars in the skies, fum, fum, fum!

who behold the crying Jesus, fum, fum, fum!

and who yourselves do not cry,

brighten the dark evening

with your clear and pure light, fum, fum, fum!

Veinticinco de diciembre, ¡fum, fum, fum!

Un niñoito muy bonito ha nacido en un portal

con su carita de rosa parece una luz hermosa,

December twenty-fifth, fum, fum, fum!

A very beautiful little child has been born in a

manger with his face like a rose he looks like a

beautiful light, fum, fum, fum!

Venid, venid pastorcitos, ¡fum, fum, fum!

Venid con la pandereta y castañuelas al portal

que el autor del firmamento yace junto a un vil

jumeno, ¡fum, fum, fum!

Come, come little shepherds, fum, fum, fum!

Come to the manger with your tambourine and

with castanets that the creator of the heavens

lays next to a vile donkey, fum, fum, fum!

Zumba que zumba

Everything buzzes

music by Salvador Ruiz de Luna, English translation by Pablo Corá

Hoy cantan los pajaritos,

y cantan con dulce anhelo

porque en Belén ha nacido

el niño, el rey de los cielos.

The little birds sing today

and sing with a sweet longing

because in Bethlehem a child is born,

the King of the Heavens.

Un pensamiento he tenido:

que hoy son más lindas las flores

porque en Belén ha nacido

el amor de los amores.

I've had a thought: it is that today all the

flowers are more beautiful

because in Bethlehem a child is born,

Love of all Loves.

Zumba que zumba,

zumba Malena,

porque esta noche

voy a acostarme

por la mañana.

Zumba que zumba

que zumbará,

Que hoy es la Nochebuena,

y como es Nochebuena

hay que alborotar.

Everything buzzes and is abuzz,

Malena is abuzz because tonight

I will go to bed during the morning hours.

Everything buzzes and is abuzz,

and will be abuzz

for tonight is Christmas Eve

and since it is Christmas Eve,

we have to make a racket.

¡Ay! ¡Qué lindo lucerito

que brilla tan refulgente!

Va diciendo el caminito

a los tres magos de oriente.

Ah! What a beautiful little star

that shines so bright!

It shows us the way

to the three Magi from the Orient.

Tras ellos un forajido

les sigue con mala gente,

porque tiene decidido

degollar a un inocente.

They are trailed by a villain

who follows them in bad company
because he has decided
to cut the throat of an innocent [child].

Zumba que zumba
no te acomodes,
zumba que zumba
los corazones.
Zumba que zumba
que zumbará.
Como yo me lo atrape
Al manito le voy a perjudicar.
*Everything buzzes and is abuzz.
Don't get comfortable,
everything buzzes and is abuzz,
My heart!
Everything buzzes and is abuzz,
will be abuzz;
should I catch this villain
I will do him harm!*

Campana sobre campana
Bell after bell
traditional carol, English translation by
Pablo Corá

Campana sobre campana
y sobre campana una!
*Bell after bell
and after each bell, another!*

Asómate a la ventana
verás al niño en la cuna.
*Go to your window
and you'll see the Child in His crib.*

Belén, campanas de Belén
que los ángeles tocan,
¿qué nuevas me traéis?
*Bethlehem, bells of Bethlehem
that are rung by angels,
what news do you bring me?*

Recogido tu rebaño,
¿a dónde vas pastorcillo?
Voy a llevar al portal
requesón, manteca y vino.
*Your flock has been reined in;
where do you go, young shepherd?
I am taking cheese, butter, and wine
to the manger.*

Belén, campanas de Belén
que los ángeles tocan,
¿qué nuevas me traéis?
Bethlehem, bells of Bethlehem

that are rung by angels,
what news do you bring me?

Caminando a medianoche,
¿hacia dónde vas pastor?
Le llevo al niño que nace
como a Dios mi corazón.
*Walking at midnight,
where are you going, shepherd?
I am bringing my heart
to the Child that's about to be born, as to
God.*

Din don dan, mañana es navidad,
Din don den
*Ding-dong, tomorrow is Christmas,
ding-dong,*

Campanas de Belén.
Cuando suenan las campanas mi verde
mañana
me regala un manantial de amor y esperan-
anza.
*The bells of Bethlehem.
When the bells ring, my green morning
regales me with a torrent of love and
hope.*

Din don dan...
En honor a la verdad se hace larga la
espera pero el amor de Jesús es para la
vida entera.
*Ding-dong...
To tell the truth the wait is long,
but the love of Jesus is ever-lasting.*

Din don dan...
Alabanzas al Señor
cantemos con alegría y las campanas
diciendo
"Ave Maria."
*Ding-dong,
praises be said to the Lord.
Let us sing with joy and with the bells
saying:
"Hail Mary."*

Din don dan, que suenen las campanas.
din don dan, cual cándidas hermanas.
Din don dan.
*Ding-dong, may the bells ring.
Ding-dong, like candid sisters.
Ding-dong.*

Arrurrú, arrurrú
Lullaby, lullaby
traditional carol, English translation by
Pablo Corá

Señora Doña María,
aquí le traigo a mi hijito
pa' que le meza a su cuna
cuando llore su niñoito:
*Mary, my Lady,
I bring my son here [with me]
so that he may rock the crib
of your baby if He cries:*

"Arrurrú, duérmete niño Jesús."
"Lulla, lullaby, sleep baby Jesus."

Señora Doña María,
¡Ay, qué lindo es su niñoito!
Que en tu lecho humilde está
durmiendo muy tranquilito:
*Mary, my Lady,
Oh, how beautiful is your child!
[He] who rests humbly in your bed,
sleeping quietly without care:*

"Arrurrú, duérmete niño Jesús."
"Lulla, lullaby, sleep baby Jesus."

Señora Doña María,
cantemos con devoción
para que se duerma el niño;
niño amado Jesucristo:
*Mary, my Lady,
let us sing with devotion
so that the Child may sleep—
the beloved child, Jesus Christ:*

"Arrurrú, duérmete niño Jesús."
"Lulla, lullaby, sleep baby Jesus."

tonight's concert

JOHANN SEBASTIAN BACH

Born: March 21, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig, Germany

Best known for: *Das Wohltempierte Klavier*, a collection of 48 fugues and preludes which essentially standardized the practice of equally tempering keyboard instruments. J.S. Bach is also widely known for his works for unaccompanied violin and cello, his concerti, cantatas and oratorios, among others.

Nacido: el 21 de marzo de 1685 en Eisenach, Alemania

Murió: el 28 de julio de 1750, en Leipzig, Alemania

Más conocido por: *Das Wohltempierte Klavier*, una colección de 48 fugas y preludios que esencialmente iniciaron la práctica de afinar los instrumentos de teclado de la misma forma. J.S. Bach es también conocido en todo el mundo por sus obras para violín y chelo sin acompañamiento, sus conciertos, cantatas y oratorios, entre otras.

Apúrate niña

Hurry, child

music by Salvador Ruiz de Luna, English translation by Pablo Corá

Apúrate niña con esa humita
y tráeme la chicha que voy pa' Belén.

*Hurry, child with that ground corn
and bring me the apple cider
[because] I am leaving for Bethlehem.*

¿A dónde vas a esta hora?

Me las echo pa' Belén,
porque voy a andarla en hora
buen al señor San José.

*Where are you going at this hour?
I am leaving for Bethlehem,
since I am walking there within the hour
[To] the good Lord [and] Saint Joseph.*

María ya tuvo hijo,
Y es lindo como la luz.

Por eso yo me dirijo
A ver al niño Jesús.

*Mary has borne her child,
and he is beautiful as the light.
Therefore I now take leave
to see the babe, Jesus.*

¡Apúrate niña que ya es medianoche!

¡Apúrate niña que ya son las tres!

¡Apúrate niña que ya son las cinco!

¡Apúrate niña que va a amanecer!

Apúrate niña con esa humita
y tráeme la chicha que voy pa' Belén.

*Hurry child, it's already midnight!
Hurry child, it's already three!
Hurry child, it's already five!
Hurry child, it's almost daybreak!
Hurry child, with that ground corn
and bring me the apple cider [because] I am
leaving for Bethlehem.*

Aquí me tenés mi hijito
que vengo ya de Belén.

¡Ay, qué cosa más relinda,
la que acabo yo de ver!

*Here I am my child;
I am back from Bethlehem.
Oh, what most beautiful thing
I have just seen!*

¡Más que guagua, es una rosa,
Más que una rosa, es un sol!
¡Ay, que cosa más preciosa,
la cara del niño Dios!

More than a babe, he is a rose;

*more than a rose, he is a sun!
Oh, what most precious thing
is the face of the God-child!*

¡Apúrate niña que ya es medianoche!

¡Apúrate niña que ya son las tres!

¡Apúrate niña que ya son las cinco!

¡Apúrate niña que va a amanecer!

Apúrate niña con esa humita
y tráeme la chicha que voy pa' Belén.

*Hurry child, it's already midnight!
Hurry child, it's already three!
Hurry child, it's already five!
Hurry child, it's almost daybreak!
Hurry child with that ground corn
and bring me the apple cider
[because] I am leaving for Bethlehem.*

Me voy con la guagua,
la manta, el paragua'
moré el Aconcagua,
pa' ver al Señor.

Que van los pastores,
que van los doctores,
se van los señores,
lo mismo que yo.

*I leave with my baby,
with a blanket, with umbrella,
I'll trail the [Mount] Aconcagua
to see the Lord.
The shepherds are going,
the doctors are going,
the Lords are going,
the same as I.*

A la nanita nana

To the little lullaby

Traditional carol, English translation by Pablo Corá

A la nanita nana, nanita ea.
Mi Jesús tiene sueño,
bendito sea.

A la nanita nana, nanita ea.
*To the little lullaby, lulla hey.
My Jesus is sleepy,
blessed be He.
To the little lullaby, lulla hey.*

Fuente, oi'la que corres
clara y sonora.
ruiseñor que en la selva
cantando lloras,
callad mientras la cuna

se balancea.

*Listen to the rolling fountain,
clear and sonorous.*

*Nightingale, [you] who in the rainforest
cry with your song,
appease now the rocking cradle.*

A la nanita nana, nanita ea.

To the little lullaby, lulla hey.

Noche de paz

Silent night

music by Franz Gruber

Silent night, holy night,
all is calm, all is bright,
round yon Virgin Mother and Child.
Holy infant, so tender and mild,
sleep in Heavenly peace,
sleep in Heavenly peace.

*Noche de paz, noche de amor
todo duerme en derredor,
entre los astros que esparcen su luz
viene anunciando al niño Jesús,
brilla la estrella de paz,
brilla la estrella de amor.*

Silent night, holy night,
Shepherds quake at the sight.
Glories stream from Heaven afar;
Heavenly hosts sing Alleluia!
Christ, the Saviour is born,
Christ, the Saviour is born.

*Noche de paz, noche de amor
ved qué bello resplandor
luce en el rostro del niño Jesús,
en el pesebre del mundo la luz,
astro de eterno fulgor,
astro de eterno fulgor.*

Noche de paz, noche de amor
un eterno resplandor
en las Alturas resuena un cantar:
Os anuncio una dicha sin par,
en la tierra nace Dios,
hoy en Belén de Judá.

*Silent night, holy night,
Son of God, love's pure light
radiant beams from Thy holy face
with the dawn of redeeming Grace.
Jesus, Lord at Thy birth,
Jesus, Lord at Thy birth.*

O, come Emmanuel

¡Oh, ven Emanuel!

*traditional carol, Spanish translation by
Pablo Corá*

English

O come, O come, Emmanuel,
and ransom captive Israel
that mourns in lonely exile here
until the Son of God appear.

Rejoice! Rejoice!

Emmanuel shall come to thee, O Israel.

O come, Thou Wisdom from on high,
Who orderest all things mightily.
To us the path of knowledge show,
and teach us in her ways to go.

Rejoice! Rejoice!

Emmanuel shall come to thee, O Israel.

O come, O come, great Lord of might
Who to Thy tribes on Sinai's height
in ancient times once gave the law
in cloud and majesty and awe.

Rejoice! Rejoice!

Emmanuel shall come to thee, O Israel.

Spanish

¡Oh ven! ¡Oh, ven Emanuel!

*Libera a tu cautivo Israel,
que exiliado en tanto dolor
espera al divino redentor.*

¡Alégrate, oh Israel!

Por tí ya nace, viene Emanuel.

¡Oh, ven lucero celestial

y danos tu divino manantial.

Alúmbmanos ya con tu verdad,

disipando toda la oscuridad.

¡Alégrate, oh Israel!

Por tí ya nace, viene Emanuel.

¡Oh ven señor omnipotente

que a Israel pasadamente,

tus leyes y tu potestad

nos diste con gloriosa majestad!

¡Alégrate, oh Israel!

Por tí ya nace, viene Emanuel.

Jesu, Joy of Man's Desiring

Jesús, alegría de los hombres

*music by Johann Sebastian Bach from
Cantata No. 147, written for the Feast of
the Visitation of the Virgin Mary.*

*Text is a verse of Martin Jahn's 1661 hymn
Jesu, meiner Seelen Wonne. First perform-
ance on July 2, 1723, in Leipzig, Germany.*

Spanish translation by Pablo Corá

English

Jesu joy of man's desiring,
Holy Wisdom love most bright
Drawn by thee our soul's aspiring,
soar to uncreated light
Striving still to truth unknown,
e'r rejoicing round thy throne
rejoicing, forever

Spanish

*Alegría de los hombres
de Jesús no partiré,
él mi ánimo restaura
si yo triste o mal esté.
Nunca de mi lado ausente,
su presencia es siempre urgente,
nunca yo lo dejaré,
Aunque yo apenado esté.*

tonight's concert

FRANZ PETER SCHUBERT

Born: January 31, 1797, in Vienna, Austria

Died: November 19, 1828, in Vienna

Best known for: a truly remarkable gift for melodic invention. Despite the limited success and seemingly endless criticism and dismissal of his music Schubert received during his lifetime, he is now rightfully deemed to be one of the greatest of the early Romantic composers. Though he had few champions, Schubert could count among them none other than Ludwig van Beethoven who regarded the young man as a composer of great worth. Schubert's vocal writing also influenced Robert Schumann and Gustav Mahler.

Nacido: 31 de enero de 1797 en Viena, Austria

Murió: 19 de noviembre de 1828 en Viena

Mejor conocido como: un gran talento por su inventivas melodías. A pesar de su limitado éxito y una interminable serie de críticas negativas a su música, Schubert fue considerado en vida como uno de los mejores compositores Románticos. Aunque tenía varios admiradores, Schubert podía contar entre ellos a no otro que Ludwig van Beethoven quien consideraba al joven como un compositor de gran valía. La escritura vocal de Schubert también influyó a Robert Schumann y Gustav Mahler.

Rudolph, the Red-Nosed Reindeer

Rudolph, el venado de nariz colorada

music by Johnny Marks, lyrics by Robert May,
Spanish translation by Pablo Corá

Rudolph, the red-nosed reindeer
had a very shiny nose.
And if you ever saw it
you would even say it glows.
All of the other reindeer
used to laugh and call him names.
They never let poor Rudolph
play in any reindeer games.

*Rudolph, el ciervo con nariz colorada tenía un hocico muy brillante,
Y si alguna vez lo viste, dirías que es destellante,
Todos los otros venados se mofaban y burlaban de él
Nunca dejaban que el pobre Rudolph jugara con los otros ciervos.*

Then one foggy Christmas Eve
Santa came to say
"Rudolph with your nose so bright, won't you
guide my sleigh tonight?"
Then all the reindeer loved him
as they shouted out with glee
"Rudolph the red-nosed reindeer you'll go
down in history."

*Pero una Noche Buena con mucha neblina,
Papá Noel vino a decirle:
"¿Rudolph, con tu nariz tan brillante, no
podrías guiar a mi trineo esta noche?"
Luego, todos los venaditos lo quisieron cuando
anunciaron con alegría:
"Rudolph, el ciervo con nariz de granada, ¡tu
fama será histórica!"*

Cholito toca y retoca

My dear, play and play again

music by Salvador Ruiz de Luna, English translation by Pablo Corá

Cholito toca y retoca, toca el tambor y la quena,
bebe listo más que toca, que esta noche es Noche Buena.

*My dear, play and play again the timbrel and the reed flute.
Drink more than you play, [for] tonight is Christmas Eve.*

Carpintea muy contento, carpintea San José
porque está haciendo la cuna
al niño que va a nacer.

*Happily doing woodwork, St. Joseph is working
the lumber
[because] he is building the cradle
for the newborn Child.*

Cholito toca y retoca, toca el tambor y la quena,
bebe listo más que toca, que esta noche es Noche Buena.

*My dear, play and play again the timbrel and the reed flute.
Drink more than you play, for tonight is Christmas Eve.*

Mi cholito está llorando con un llanto my sentido
porque el niñoito Jesús
en el Perú no ha nacido.

*My darling is crying with heartfelt tears
because the baby Jesus
was not born [here] in Peru.*

Cholito toca y retoca, toca el tambor y la quena,
bebe listo más que toca, que esta noche es Noche Buena.

*My dear, play and play again the timbrel and the reed flute
Drink more than you play, for tonight is Christmas Eve.*

De las montañas venimos

We come from the mountains

music by Bobby Capo, English translation by Pablo Corá

De las montañas venimos para invitarlo a come un lechoncito en su vara y un buen pitarra a beber.

*We come from the mountains to invite you to dine
on a small roasted pig and good homemade wine.*

¡Ay! Coma'e María, ¡ay! compa' José,
abranme la puerta que los quiero ver.
Ábranme compa'e que ya son las tres
y no he proba'o taza de café.

*Ah! My good neighbor Mary. Ah! My good neighbor Joseph;
open your door since I want to see you.
Open, my good neighbor, for it's already three*

and I haven't even tasted a cup of coffee.

De las montañas venimos para invitarlo a come
un lechoncito en su vara y un buen
pitarrá a beber.

*We come from the mountains to invite
you to dine
on a small roasted pig and good home-
made wine.*

¡Sin arroz con dulce, ni pastel devido
estas Navidades no las paso yo!
Ya no me traigas na'a que no quiera yo.
*I will not go through another Christmas
without rice pudding and the rightful
cake!
Don't bring me anything that I don't
want.*

En las navidades tráigame un lechón.
¡Ay! eso sí que yo lo sé; que aquí te
traemos
una bellisima flor del jardín isleño.
*Bring me a hog for Christmas.
Ah! I already know this; here we bring
you
a beautiful flower from the island
gardens.*

De las montañas venimos para invitarlo a come
un lechoncito en su vara y un buen
pitarrá a beber.
*We come from the mountains to invite
you to dine
on a small roasted pig and good home-
made wine.*

Mi negro esta contento
My [black] child is happy
traditional carol, English translation by
Pablo Corá

Mi negro está contento,
mi negro tiene fe
porque esta noche santa
vendrá niño Manuel.
*My [black] child is happy.
My [black] child is hopeful
because tonight is a holy night
with the arrival of Emmanuel.*

Nosotros cantaremos
con gozo y devoción
porque aquí todos sabemos

que llega el niño Dios.
*We will sing,
rejoicing and with devotion
because we all know
that the God-child arrives.*

Y habrá tamales pa' Navidad.
Y habrá baratas pa' Navidad
Y parentela
Y es noche buena,
¡Hay que festejar!
*And there will be tamales for Christmas.
And there'll be cheap gifts for Christmas,
and relatives.
It's Christmas Eve;
we must celebrate!*

La virgen 'ta contenta,
contento 'ta José,
la vaca y la mulita
contentos 'tán también.
*The Virgin is happy,
happy also is Joseph.
The cow and the little mule
are happy too.*

Los tres magos de oriente
le vienen a adorar,
y le trae mejor regalo
el negro Baltasar.
*The three Magi from the East
come to adore the child.
The best of all gifts
is brought by the Moor, Balthazar.*

Y habrá tamales pa' Navidad.
Y habrá baratas pa' Navidad
Y parentela.
Y es noche buena,
¡Hay que festejar!
*And there'll be tamales for Christmas.
And there'll be cheap gifts for Christmas,
and relatives.
It's Christmas Eve;
we must celebrate!*

Ave Maria
Hail, Mary
music by Franz Schubert, Spanish transla-
tion by Pablo Corá

Latin
Ave Maria gratia plena.
Benedicta tu in mulieribus
et benedictus fructus ventris tui Jesu.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Spanish
*Ave María, llena eres de gracia.
Bendita tu eres entre todas las mujeres
y bendito es el fruto de tu vientre, Jesús.
Santa María, madre de Dios,
ruega por nosotros, pecadores,
hoy y en la hora de nuestra muerte.
Amén.*

English
*Hail Mary, full of grace.
Blessed are you among women
and blessed is the fruit of your womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.*

Blanca Navidad
White Christmas
music and lyrics by Irving Berlin, Spanish
translation by Pablo Corá

Oh, blanca navidad llegas,
blanca de nieve e ilusión;
infantiles sueños pueblan mi mente
y alegre canta el corazón.
*I'm dreaming of a white Christmas,
just like the ones I used to know;
where the treetops glisten and children
listen
to hear sleigh bells in the snow.*

Oh, blanca Navidad eres
bella y sublime inspiración,
de hermosos cantos de paz;
Navideños cantos de amor.
*I'm dreaming of a white Christmas,
with every Christmas card I write.
May your days be merry and bright,
and may all your Christmases be white.*

tonight's concert

IRVING BERLIN

Born: May 11, 1888 in Tumen, Russia
Originally named Israel Baline.

Died: September 22, 1989 in New York City

Best known for: writing some of the most popular songs of the past century. Some of his best-loved works include "God Bless America", "Puttin' on the Ritz", "White Christmas", "There's No Business Like Show Business", and music for *Annie Get Your Gun*.

Curious fact: Irving Berlin's humble origins did not allow for a traditional musical education, and he subsequently never learned to read music. He could play the piano in only one key, F sharp (the black keys), and utilized a "music secretary" to notate his compositions.

Nacido: el 11 de mayo de 1888 en Tumen, Rusia. Se llamaba originalmente Israel Baline.

Murió: el 22 de septiembre de 1989 en New York City

Más conocido por: escribir algunas de las canciones más populares del pasado siglo. Algunas de sus obras más admiradas incluyen "God Bless America", "Puttin' on the Ritz", "White Christmas", "There's No Business Like Show Business", y la música para *Annie Get Your Gun*.

Dato curioso: los humildes orígenes de Irving Berlin no le permitieron tener una educación musical tradicional por lo que nunca aprendió a leer música. Podía tocar el piano en sólo una nota, F sharp (las teclas negras), y utilizaba un "secretario musical" para anotar sus composiciones.

El pequeño tamborilero *The Little Drummer Boy*

music by Katherine Davies, Spanish translation by Pablo Corá

El camino que lleva a Belén
hasta el valle que la nieve cubrió,
los pastorillos quieren ver a su rey;
le traen regalo en su humilde zurrón.

*The road that leads to Bethlehem
was covered in snow all the way to the valley.
The shepherds want to see their king,
they bear gifts in their pouches.*

Ropopompón
Ra ta tam tam

Ha nacido en un local de Belén, el niño Dios.
*He has been born in a [stable] at Bethlehem,
the God-Child.*

Le quisiera poner a sus pies
algún presente que te agrade, señor,
mas tú ya sabes que soy pobre también
y no poseo más que un viejo tambor.

*I would like to place at his feet
a present of [his] liking, Lord.
But you know that I am poor
and that I own nothing but an old drum.*

Ropopompón
Ra ta tam tam

En tu honor frente al portal tocaré, con mi tambor
por el camino que lleva a Belén,
lo voy marcando con mi viejo tambor.
Nada mayor hay que yo pueda ofrecer;
su ronco acento es un canto de amor.

*In your honor, I will play my drum at the gate
and all through the road that leads to
Bethlehem.
I am marking the way with the sound of my old
timbrel.
There is nothing else that I can offer;
its hoarse accent is a song of love.*

Ropopompón
Ra ta tam tam

Cuando Dios me vió tocando ante Él me sonrió.
Belén, Belén va.
*When God saw me playing in front of Him, He
smiled.
[To] Bethlehem, Bethlehem [he] goes.*

Los peces en el río *The fish in the river*

traditional carol, English translation by Pablo Corá

La Virgen se está peinando entre cortina y cortina,
los cabellos son de oro y el peine de plata fina.
*The Virgin is grooming herself between sheets;
her hair is made of gold, and her comb is of
fine silver.*

Pero mira cómo beben los peces en el río.
Pero mira cómo beben por ver a Dios nacido.
Beben y beben y vuelven a beber
los peces en el río por ver a Dios nacer.
*But look at how the fish are drinking in the
river.*

*But look at how they drink when they see the
newborn Lord.
They drink, and they drink, and they drink yet
again when they see God being born.*

La Virgen se está lavando y tendiendo en un
romero
los pajarrillos cantando y el romero floreciendo.
*The Virgin is washing [the garments] and laying
[them] out between rosemary bushes;
the little birds are singing, and the rosemary is
blooming.*

Pero mira cómo beben los peces en el río.
Pero mira cómo beben por ver a Dios nacido.
Beben y beben y vuelven a beber
los peces en el río por ver a Dios nacer.
*But look at how the fish are drinking in the
river.
But look at how they drink when they see the
newborn Lord.
They drink, and they drink, and they drink yet
again when they see God being born.*

La Virgen se está lavando con un grano de jabón
Se le ha picado las manos,
manos de mi corazón.
*The Virgin is washing with a grain of soap.
Her hands are stained—
hands of my heart!*

Pero mira cómo beben los peces en el río.
Pero mira cómo beben por ver a Dios nacido.
Beben y beben y vuelven a beber
los peces en el río por ver a Dios nacer.
*But look at how the fish are drinking in the
river.*

*But look at how they drink when they see
the newborn Lord.*

*They drink, and they drink, and they
drink yet again when they see God being
born.*

Jingle Bells

Suenen las campanas

*music and lyrics by James Pierpoint, Spanish
translation by Pablo Corá*

Jingle bells, jingle bells,
Jingle all the way.
Oh, what fun it is to ride
In a one-horse open sleigh.

*Suenen las campanas, suenen las
campanas,
que suenen por doquier.
¡Cómo divierte siempre andar
en un trineo tirado a caballo!*

Dashing through the snow
on a one-horse open sleigh.
O'er the hills we go,
laughing all the way.
Bells on bob-tails ring,
making spirits bright.
Oh, what fun it is to ride and sing
a sleighing song tonight.

*Volando sobre la nieve
en un trineo tirado a caballo.
Vamos sobre los montes,
riendo sin parar.
Las campanas redoblan
alegrando a nuestro humor.
Oh, ¡qué divertido es andar y cantar
hoy una canción navideña!*

A day or two ago
I thought I'd take a ride
and soon Miss Fanny Bright
was seated by my side.
The horse was lean and lank,
misfortune seemed his lot.
We ran into a drifted bank
and there we got upsot.

*Un día o dos atrás
pensé en ir de trineo
y pronto Fanny Bright
vino conmigo de paseo.
El caballo era bien flaco
su fortuna mala fue
nos descarrilamos pronto
y el trineo se volcó.*

A day or two ago,
the story I must tell,
I went out on the snow
and on my back I fell.
A gent was riding by
in a one-horse open sleigh.
He laughed at me as I there lay
but quickly drove away.

*Un día o dos atrás
este cuento viene así:
yo salí donde la nieve
y de cola me caí.
Un señor allí pasó
con trineo se paseó
se río de mi bien fuerte
y volando así se fue.*

Now the ground is white,
go it while you're young.
Take the girls along
and sing this sleighing song.
Just bet a bobtailed bay
two forty as his speed.
Hitch him to an open sleigh and crack
you'll take the lead.

*Blanca la nieve calló
juega en ella de niñez
lleva a las niñas contigo y
canta siempre esta canción.
Apuesta tu amuleto
a dos mil millas irá
veloz tu trineo vuela
y ¡paf! tu ganarás.*



ROGER TREECE, ARRANGER/COMPOSER

Born: in Los Angeles, California

Education: composition studies at the University of Northern Colorado and with Herb Spencer and Lyle Mays.

Collaborations: with Bobby McFerrin on the forthcoming Bobby McFerrin Choral Album, Manhattan Transfer, New York Voices, Mark Murphy, Janis Siegel and others

Awards and honors: two Grammy™ nominations, 14 DOWNBEAT awards, and First Place at the Hollywood Film Festival.

Concert works commissioned: by the Chicago Symphony and by the Los Angeles Master Chorale.

Nacido: en Los Angeles, California

Educación: estudios de composición en la Universidad de Northern Colorado y con Herb Spencer, Jeremy Lubbock, y Lyle Mays.

Colaboraciones: con Bobby McFerrin en *The Bobby McFerrin Choral Album*, Manhattan Transfer, New York Voices, Mark Murphy, Janis Siegel, y otros.

Premios y honores: dos nominaciones al Grammy™, 14 premios

DOWNBEAT, y Primer Lugar en el Hollywood Film Festival.

Conciertos por encargo: para la Sinfónica de Chicago y Los Angeles Master Chorale.



ALEX ACUÑA, PERCUSSION

Born: near Lima, Peru

First performance experience: He began playing in local bands by age 10. By age 18, Alex had been chosen by bandleader Perez Prado.

Has performed with: artists such as Elvis Presley, Diana Ross, U2, Sir Paul McCartney, Joni Mitchell, Al Jarreau, Ella Fitzgerald, Roberta Flack, Seal, Tracy Chapman, Sheryl Crow, Whitney Houston, Roy Orbison, Carlos Santana, Herbie Hancock, Christina Aguilera, the London Symphony, Sergio Mendes and many others

Recorded film scores with: Alan Silvestri, Mark Isham, Marvin Hamlisch, Hans Zimmer, John Williams, Lalo Schifrin, and numerous others

Awards and honors: include a Grammy nomination for "Best Traditional Tropical Latin Album" in 2000, a 2002 Latin Grammy nomination, the Emeritus MVP Award from the National Academy of Recording for the Arts and Sciences, and named

Best Latin/Brasilian Percussionist by Modern Drummer's readers poll five years in a row.

As an educator: Mr. Acuña has provided instruction at schools throughout the world including the Berklee College of Music (Boston) and UCLA.

Critical acclaim: "Alex Acuña is the epitome of the world music percussionist, to whom no style is a stranger"

— *Los Angeles Times*

Nacido: en Lima, Perú

Su primera actuación: a la edad de 10 años empezó a tocar en bandas locales. A la edad de 18 años, Alex fue elegido por el líder de la banda de Perez Prado.

Ha actuado con: artistas como Elvis Presley, Diana Ross, U2, Sir Paul McCartney, Joni Mitchell, Al Jarreau, Ella Fitzgerald, Roberta Flack, Seal, Tracy Chapman, Sheryl Crow, Whitney Houston, Roy Orbison, Carlos Santana, Herbie Hancock, Christina Aguilera, La Sinfónica de Londres, Sergio Mendes, y muchos otros.

Ha grabado bandas sonoras para películas con: Alan Silvestri, Mark Isham, Marvin Hamlisch, Hans Zimmer, John Williams, Lalo Schifrin, y otros muchos.

Premios y honores: incluyen una nominación al Grammy™ por "Best Traditional Tropical Latin Album" en 2000, una nominación al Latin Grammy™ en 2002, el Premio Emérito MVP del National Academy of Recording for the Arts and Sciences, y fue

nombrado Mejor Percusionista Latino/Brasileño en la encuesta de los lectores de Modern Drummer's cinco años consecutivos.

Como un educador: El Sr. Acuña ha dado clases en escuelas de todo el mundo incluyendo la Berklee College of Music (Boston) y UCLA.

Elogio de la crítica: "Alex Acuña es el epitome del percusionista universal, no le huye a ningún estilo"

— *Los Angeles Times*



JUSTO ALMARIO, TENOR SAXOPHONE

Born: in Sincelejo, Colombia

First international exposure: at age 16, as part of the group Cumbia Colombia, which traveled to Miami, Florida as part of a cultural exchange program with the United States

Has performed with: musicians such as Roy Ayers, Claudio Roditi, Victor Brazil, Tito Puente, Machito, Mario Rivera, Charles Mingus, Hilton Ruiz and the Duke Ellington Band, among others

Formed groups like: Koinonia (with Alex Acuña and Abe Laboriel) in 1980 as well as Tolú (with Acuña, Luis Conte, Arturo Velasco, Harry Kim, and Otmaro

Ruiz) around 1981. Tolú would later be featured on the PBS series "On Stage L.A."

Nacido: en Sincelejo, Colombia
Su primera presentación internacional: fue a la edad de 16 años, como parte del grupo Cumbia Colombia que viajó a Miami, Florida como parte de un programa de intercambio cultural con los Estados Unidos.

Ha actuado con músicos como: Roy Ayers, Claudio Roditi, Víctor Brazil, Tito Puente, Machito, Mario Rivera, Charles Mingus, Hilton Ruiz, y la Duke Ellington Band, entre otros.

Ha formado grupos como: Koinonia (con Alex Acuña y Abe Laboriel) en 1980 así como Tolú (con Acuña, Luis Conte, Arturo Velasco, Harry Kim, y Otmaro Ruiz) en 1981. Tolú apareció luego en la serie "On Stage L.A." en PBS.



EVA AYLLÓN, VOCALIST

Born: February 7, 1956 in Peru
Originally named: María Angélica Ayllón Ubrina. She later adopted "Eva" in memory of her maternal grandmother.
Highly regarded: as one of Peru's leading interpreters of

Musica Criolla by the early 70s
International fame: tours of Europe, the United States, Canada, and Japan. Ms. Ayllón was also recently chosen to represent Peru at the Kennedy Center's AmericArtes Festival "Celebrating the Arts of Latin America".

Awards: eight double platinum awards as well as a 2003 Latin Grammy™ nomination for the "Best Folk Album" for *Eva*

Quote: "Being able to sing is the most wonderful gift that God bestowed on me... I'm not going to stop what I'm doing until every American has heard [this music]."

Nacida: el 7 de febrero de 1956 en Perú

Bautizada como: María Angélica Ayllón Ubrina. Más tarde tomo el nombre de "Eva" en memoria de su abuela materna.

Considerada como: una de los intérpretes principales de la Musica Criolla de los 70 en Perú.

Fama internacional: giras por Europa, los Estados Unidos, Canada, y Japón. La Srta. Ayllón fue elegida hace poco para representar a Perú en el Festival AmericArtes "Celebrating the Arts of Latin America" en el Kennedy Center.

Premios: ocho premios de doble platino así como una nominación al Latin Grammy™ en el 2003 por "Best Folk Album" por *Eva*.

Cita: "Ser capaz de cantar es uno de los regalos más increíbles que Dios te puede dar... no voy a

parar de trabajar hasta que cada americano haya escuchado esta música."



SHEILA E, PERCUSSION

Started playing: at age 3
A professional musician: by the age of 15
Shares her music with: the elderly, handicapped children, and children in foster homes and halfway houses
Life's goal: to bless just one person with her music each day
Quote: "You should do what you feel in your heart. Music is my life and it feeds me everyday."

Empezó a tocar: a la edad de 3 años
Se hizo músico profesional: a la edad de 15 años
Comparte su música con: los ancianos, niños discapacitados y en orfanatos y casas comunales.
Su meta en la vida: es bendecir con su música al menos a una persona cada día .

Cita: "Tienes que hacer lo que te dicte el corazón. La música es mi vida y me alimenta cada día."



PETE ESCOVEDO, PERCUSSION

Born: in 1935 in Pittsburg, California, and raised in Oakland
First big gig: opening act for the Count Basie Orchestra at San Francisco's Downbeat Club
A family affair: Pete Escovedo's love of music influenced his late brother, Coke Escovedo, who also became a percussionist. They formed the Escovedo Brothers Latin Jazz Sextet with their younger brother, Phil. Pete's daughter is Sheila E.
Joined: Carlos Santana and his band and toured, performed, and recorded with them for three years

A second ensemble: Azteca was formed by Pete and Coke in the late 1970s. This group recorded two albums for Colombia Records.

Performed and recorded: with artists such as Herbie Hancock, Mongo Santamaria, Tito Puente, Woody Herman, Anita Baker, Barry White, Bobby McFerrin, Bozz Scaggs, Chris Isaak and many others

Nacido: en 1935 en Pittsburg, California y criado en Oakland
Primera oportunidad: abriendo para la Count Basie Orchestra en

tonight's concert

el Club Downbeat en San Francisco

Un asunto familiar: el amor por la música de Pete Escovedo influyó a su difunto hermano, Coke Escovedo, quien también se hizo percusionista. Formaron el Escovedo Brothers Latin Jazz Sextet con su hermano menor, Phil. La hija de Pete es Sheila E.

Se unió: a Carlos Santana y su banda y se fue de gira, actuó y grabó con ellos durante tres años.

Un segundo grupo: Azteca fue formado por Pete y Coke a finales de los 70. Este grupo grabó dos albums para Columbia Records.

Actuó y grabó: con artistas como Herbie Hancock, Mongo Santamaria, Tito Puente, Woody Herman, Anita Baker, Barry White, Bobby McFerrin, Bozz Scaggs, Chris Isaak, y muchos otros.



RICHIE GAJATE-GARCIA, PERCUSSION

Born: in Puerto Rico

Nickname: "el Pulpo" (Spanish for "the Octopus"), given for his ability to play multiple percussion instruments simultaneously.

Accompanied artists: such as Phil Collins, Sting, Celia Cruz, Diana Ross, Patti Labelle, John

Denver, Tito Puente, Art Garfunkel, and others

Recorded on film soundtracks: for *Maid in Manhattan*, *I, Spy*, and *The Mummy Returns*

Honored by peers: when named one of Latin music's top percussionists in the Modern Drummer Reader's Poll and one of rock music's top drummers in DRUM! magazine

Education: received a Bachelor of Music Education degree as well as teaching credentials from the Roosevelt Conservatory (Chicago)

As an educator and author: Mr. Gajate-Garcia has produced two instructional videos as well as two books, both distributed by Warner Brothers. He is also a contributor to DRUM! magazine.

Nacido: en Puerto Rico

Apodo: "el Pulpo", debido a su habilidad para tocar varios instrumentos de percusión a la vez.

Ha acompañado a artistas: como Phil Collins, Sting, Celia Cruz, Diana Ross, Patti Labelle, John Denver, Tito Puente, Art Garfunkel, y otros.

Ha grabado bandas sonoras para películas: como *Maid in Manhattan*, *I, Spy*, y *The Mummy Returns*.

Ha sido honrado por sus compañeros: que le nombraron uno de los mejores percusionistas latinos en la Encuesta de los Lectores en Modern Drummer y uno de los mejores baterías de rock en la revista DRUM!.

Educación: recibió una

Licenciatura en Music Education así como sus credenciales como docente en el Roosevelt Conservatory (Chicago)

Como educador y autor: el Sr. Gajate-Garcia ha producido dos videos instructivos así como dos libros, ambos distribuidos por Warner Brothers. También es un contribuidor de la revista DRUM!.



GRANT GEISSMAN, GUITAR

Has recorded: with Van Dyke Parks and Brian Wilson, Robbie Williams, Quincy Jones, David Benoit, Chuck Mangione, Plácido Domingo, Luis Miguel, Burt Bacharach, and Elvis Costello

As a composer: Mr. Geissman has co-written the theme and other music for the CBS television show *Two and a Half men*

Solo albums: include the recent *In With the Out Crowd* (Higher Octave) as well as ten other albums

Renaissance man: Grant Geissman is also a published author.

Ha grabado: con Van Dyke Parks y Brian Wilson, Robbie Williams, Quincy Jones, David Benoit, Chuck Mangione, Plácido Domingo, Luis Miguel, Burt

Bacharach, y Elvis Costello.

Como compositor: el Sr. Geissman ha co-escrito la música para el show de CBS *Two and a Half men*

Albums en solitario: incluyen el reciente *In With the Out Crowd* (Higher Octave) así como otros diez albums

Hombre del Renacimiento: Grant Geissman es también un autor publicado.

SCHEILA GONZALEZ, ALTO SAXOPHONE

Introduced to music: at age 5 by her mother

Awards and honors: recipient of the Shelly Manne Memorial New Talent Award. Ms. Gonzalez was also selected to participate in the first ever Thelonius Monk Jazz Institute Workshop in Aspen, Colorado.

Has performed or studied with: jazz greats Joe Williams, Diane Schuur, James Moody, Nancy Wilson, Diane Reeves, Clara Bryant, and others

Worldwide performances: with groups such as Maiden Voyage, HMA Salsa Jazz, and DIVA

Currently: Ms. Gonzalez co-leads the jazz ensemble *Dekajaz* in addition to performing with her saxophone quartet *Four on the Floor*. She also teaches jazz and improvisation classes at Santa Susana Performing Arts High School.

Empezó en la música: a la edad de 5 años de la mano de su madre.

Premios y honores: recipiente del Premio New Talent del Shelly Manne Memorial. La Srta. Gonzalez también fue seleccionada para participar en el primer Taller del Thelonius Monk Jazz Institute en Aspen, Colorado.

Ha actuado o estudiado con: grandes del jazz como Joe Williams, Diane Schuur, James Moody, Nancy Wilson, Diane Reeves, Clara Bryant, y otros.

Actuaciones a nivel mundial: con grupos como Maiden Voyage, HMA Salsa Jazz, y DIVA.

En la actualidad: La Srta. Gonzalez comparte el liderazgo del grupo de jazz, Dekajazz, además de actuar con su cuarteto de saxofones, Four on the Floor. También enseña jazz e improvisación en la Escuela Superior Santa Susana Performing Arts.



HARRY KIM, TRUMPET

Born: in New York City
Notable performances at: the Eiffel Tower (Paris) and the Kennedy Center for the Performing Arts (Washington)
Founded/organized: the Phil Collins Big Band as well as the Vine Street Horns
Arranging and composition credits: the Ray Charles Tribute

(CBS), the NAACP Image Awards, the Motown 45th Anniversary Special, Unplugged (MTV), and the Jessica Simpson Comedy Hour

Collaborations with: Stevie Wonder, Tito Puente, Celia Cruz, the Four Tops, the Temptations, Marvin Gaye, Aretha Franklin and Earth, Wind and Fire, among others.

Nacido: en New York City
Actuaciones importantes en: la Torre Eiffel (París) y el Kennedy Center for the Performing Arts (Washington).

Fundó/organizó: la Big Band de Phil Collins así como los Vine Street Horns.

Créditos como arreglista y compositor: el Tributo a Ray Charles (CBS), los Premios Image de la NAACP, el Especial del 45th Aniversario de Motown, Unplugged (MTV), y la Jessica Simpson Comedy Hour.

Colaboraciones con: Stevie Wonder, Tito Puente, Celia Cruz, los Four Tops, los Temptations, Marvin Gaye, Aretha Franklin, y Earth Wind and Fire, entre otros.



ABRAHAM LABORIEL, BASS

Born: July 17, 1947, in Mexico City, Mexico

Introduced to music: by his father, a composer and guitarist

Early success: first recording at the age of 10 with the group Los Traviesos

Education: Bachelor of Music in composition from the Berklee College of Music (Boston)

Performed/recorded with: George Benson, Ella Fitzgerald, Lionel Richie, Quincy Jones, Chaka Khan, Herbie Hancock, Diane Schuur, Sara Vaughan, Al Jarreau, Ilo Shifrin, Ernie Watts, Alex Acuña and others

Awards and honors: named "Most Valuable Bass Player" three years in a row by the Los Angeles chapter of the National Academy of Recording Arts and Sciences.

Currently: a member of KOINONIA, a band which he founded

Nacido: 17 de julio de 1947 en Ciudad de México, México

Empezó en la música: gracias a su padre, un compositor y guitarrista.

Fama temprana: su primera grabación fue a la edad de 10 años con el grupo Los Traviesos.

Educación: Licenciado en Composición Musical en el Berklee College of Music (Boston).

Ha actuado/grabado: con George Benson, Ella Fitzgerald, Lionel Richie, Quincy Jones, Chaka Khan, Herbie Hancock, Diane Schuur, Sara Vaughan, Al Jarreau, Ilo Shifrin, Ernie Watts, Alex Acuña, y otros.

Premios y honores: nombrado "Most Valuable Bass Player" tres años consecutivos por el capítulo de Los Angeles de la National Academy of Recording Arts and Sciences.

En la actualidad: es miembro de KOINONIA, una banda que él fundó.



LINDA MARTINEZ, PIANO

Began music lessons: with the piano at age four

Education: 1998, degree in music composition from the University of Southern California

Nationwide performances: at the Kennedy Center and the United Nations at age 12

Awards and honors: 1992, Music Center Jazz Spotlight Award; 1993, the Los Angeles Jazz Society Shellie Manne Award; 2003, winner of the National Turner Classic movies Young Film Composers Competition

Late-night TV fame: as keyboardist for The Keenan Ivory Wayans Show

Performances with: Wynton Marsalis, Phil Woods, Destiny's Child, Jagged Edge, Ginuwine, Paulina Rubio, Sugar Ray, among others

Music composed for film and television: the History Channel's *XY Factor* and *Egypt: Beyond the*

tonight's concert

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Pyramids, The Annihilation of Fish, Carrie and Odyssey Five, among others

Current projects: include music for *Catching Kringle, Exit Smiling* and *Boy Next Door*. Ms. Martinez also scores music for Beyoncé's live productions.

Tomó lecciones de música: con el piano a la edad de cuatro años.

Educación: 1998, licenciada en composición musical en la Universidad de Southern California.

Actuaciones a nivel nacional: en el Kennedy Center y las Naciones Unidas a la edad de 12 años.

Premios y honores: en 1992 fue Premio Jazz Spotlight del Music Center; en 1993, Premio Shellie Manne de Los Angeles Jazz Society; en 2003, ganadora de la Competencia Nacional de Jóvenes Compositores para películas de Turner Classic Movies.

Fama en TV nocturna: como teclado en The Keenan Ivory Wayans Show.

Actuaciones con: Wynton Marsalis, Phil Woods, Destiny's Child, Jagged Edge, Ginuwine, Paulina Rubio, Sugar Ray, entre otros

Música compuesta para películas y televisión: *XY Factor* y *Egypt: Beyond the Pyramids* del History Channel, *The Annihilation of Fish, Carrie*, y *Odyssey Five*, entre otros

Proyectos actuales: incluyen música para *Catching Kringle, Exit Smiling*, y *Boy Next Door*. La Srta. Martinez también compone música para las actuaciones en vivo de Beyoncé.



RICARDO "TIKI" PASILLAS, PERCUSSION

Born: in Oakland, California

Introduced to music: at age 8 by his mother who arranged piano lessons and guitar lessons for him

Education: won a scholarship to attend a summer session at the Berklee College of Music (Boston)

Has performed or recorded: with Marc Anthony, Ricky Martin, Carlos Santana, Michael Jackson, Tito Puente, Celia Cruz, Chick Correa, Destiny's Child, Pete Escovedo, Justo Almarino, War, Branford Marsalis, and Juan Pablo Torres, to name a few

As an educator: Mr. Pasillas has taught drum and percussion classes at the Musician's Institute (Hollywood) and currently on the music faculty at Pasadena City College.

Awards and honors: in addition to a Grammy nomination, he has received the Latin Stylist Award from the Musician's Institute.

Nacido: en Oakland, California

Empezó en la música: a la edad de 8 años gracias a su madre, quien le hizo tomar clases de piano y guitarra.

Educación: ganó una beca para asistir a una sesión de verano por el Berklee College of Music (Boston).

Ha actuado o grabado: con Marc Anthony, Ricky Martin, Carlos Santana, Michael Jackson, Tito Puente, Celia Cruz, Chick

Correa, Destiny's Child, Pete Escovedo, Justo Almarino, War, Branford Marsalis, y Juan Pablo Torres, por nombrar algunos.

Como educador: el Sr. Pasillas ha dado clases de percusión en el Musician's Institute (Hollywood) y ahora en la Facultad de Música en el Pasadena City College.

Premios y honores: además de una nominación al Grammy, ha recibido el Premio Latin Stylist del Musician's Institute.



BOBBY RODRIGUEZ, TRUMPET

Born: in Los Angeles

Introduced to music: at age 10 with the trumpet and later discovered jazz and improvisation at Salesian High School

As an educator: Mr. Rodriguez has directed a Latin jazz ensemble at USC as well as jazz ensembles from the County High School for the Arts.

Awards and honors: 2000 Grammy™ nomination, Lifetime Achievement Award in Jazz from Drew University (L.A.), named "1998 Jazz Educator of the Year" by the Los Angeles Jazz Society

Currently: president of the Hispanic Musicians Association, member of the board of the California Institute for the Preservation of Jazz and member of the Board of Governors of the National Academy of Recording Arts and Sciences

Nacido: en Los Angeles

Comenzó en la música: a la edad de 10 años con la trompeta

y luego descubrió el Jazz y la improvisación en la Salesian High School.

Como educador: el Sr. Rodriguez ha dirigido un grupo de Latin jazz en USC así como grupos de jazz en el County High School for the Arts.

Premios y honores: nominación al Grammy™ en el 2000, Premio Lifetime Achievement en Jazz de la Drew University (L.A.), nombrado "Jazz Educator of the Year" por Los Angeles Jazz Society en 1998.

En la actualidad: es presidente de la Hispanic Musicians Association, miembro del Board of the California Institute for the Preservation of Jazz, y miembro del Governors of the National Academy of Recording Arts and Sciences.



OTMARO RUIZ, KEYBOARDS

Born: June 27, 1964, in Caracas, Venezuela

Began musical studies: at age 8, with courses in music theory, as well as classical guitar and pop/classical organ

Has toured or recorded: with nearly all major Venezuelan pop artists, as well as artists such as John McLaughlin, Arturo Sandoval, Tito Puente, Steve Winwood, Frank Gambale, Dianne Reeves and others

Education: After pursuing, then abandoning a degree in Biological Sciences from Venezuela's, Simon Bolivar University, Mr. Ruiz received a Master of Fine Arts degree in Jazz Performance from the California Institute of the Arts.

Awards and honors: in 2000, Mr. Ruiz contributed to Grammy nominated recordings by Dianne Reeves and Alex Acuña

Currently: performs with his own jazz trio, teaches privately, leads jazz piano seminars around the globe, and performs and records with various jazz, Latin and pop artists

Nacido: el 27 de junio de 1964 en Caracas, Venezuela

Empezó a estudiar música: a la edad de 8 años con cursos en teoría musical, así como

guitarra clásica y órgano pop/clásico

Ha estado de gira o grabado: con casi todos los artistas pop más importantes de Venezuela, así como artistas del calibre de John McLaughlin, Arturo Sandoval, Tito Puente, Steve Winwood, Frank Gambale, Dianne Reeves, y otros.

Educación: después de abandonar su licenciatura en Ciencias Biológicas en la Universidad Simón de Venezuela, el Sr. Ruiz recibió una Maestría de Fine Arts en Jazz Performance en el California Institute of the Arts.

Premios y honores: en 2000, el Sr. Ruiz contribuyó a las grabaciones de Dianne Reeves y Alex Acuña nominadas al Grammy.

En la actualidad: actúa con su propio trio de jazz, da clases particulares, dirige seminarios de piano para jazz por todo el mundo, y ha actuado y grabado con varios artistas pop, Latinos y de jazz.



RAMON STAGNARO, GUITAR

Born: in Peru

Has recorded or toured: with Armando Manzaner, Ricky Martin, Enrique Iglesias, Roberto Carlos, Luis Miguel, Celine Dion, Diana Ross, and Plácido Domingo

Multi-talented: in addition to guitar, Mr. Stagnaro is a master other instruments such as the mandolin, *charango*, *bajo-sexto*, *tres*, and *cuatro*

Nacido: en Perú

Ha grabado o ido de gira: con Armando Manzaner, Ricky Martin, Enrique Iglesias, Roberto Carlos, Luis Miguel, Celine Dion, Diana Ross, y Plácido Domingo.

Muchos talentos: además de la guitarra, el Sr. Stagnaro es un maestro de otros instrumentos como el mandolín, charango, bajo-sexto, tres, y cuatro

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Claire Fedoruk
Rachelle Fox
Robin Frey-Monell
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Hyun Joo Kim
Emily Lin
Susan Mills
Lika Miyake
Holly Shaw Price
Diane Thomas

Tenor

Brent Almond
David Armitage
Andrew Brown
David Connors
Pablo Corá
Paul Gibson
Phil Gold
Jody Golightly
Steven Harms
David Larson
Sean McDermott
Joseph Paguio
Fletcher Sheridan
Kevin St. Clair
Cahen Taylor

Alto

Nicole Baker
Rose Beattie
Suzanne Ellis
Sarona Farrell
Amy Fogerson
Stacey Frederick
Saundra Hill
Kyra Humphrey
Adriana Lopez-Young
Sheila Murphy
Alice Murray
Agy Norris
Theresa Patten
Debra Penberthy
Nike St. Clair
Kimberly Switzer
Diane Wallace

Bass

Crispin Barrymore
Joseph Bazyouros
Paul Bent
Steve Berman
Aaron Cain
Michael Freed
Gregory Geiger
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The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, Scott Blois, AGMA Delegate.

tonight's concert



**FRANCISCO TORRES,
TROMBONE**

Born: in Sonora, Mexico

Currently: plays trombone for the Poncho Sanchez band in addition to serving as musical director and arranger/composer for Jose Rizo's Jazz on the Latin Side All-Stars

Leader: of his own Latin jazz band

Has performed with: Celia Cruz, Cachao, Tito Nieves, Son Mayor, and the Banda Brothers, among others

Creció: en East Los Angeles

En la actualidad: toca el trombón en la banda de Poncho Sanchez y trabaja como director musical y arreglista/compositor para los All-Stars de Jazz on the Latin Side de Jose Rizo.

Líder: de su propia banda de Latin jazz

Ha actuado con: Celia Cruz, Cachao, Tito Nieves, Son Mayor, y la Banda Brothers, entre otros



**ARTURO VELASCO,
TROMBONE**

Born: in Nogales, Arizona and raised in East Los Angeles

Education: Eagle Rock High School, L.A. City College, and CSULA

Previous Music Center appearance: in 1980 with Ray Charles at the Dorothy Chandler Pavilion

Collaborations: with artists such as Poncho Sanchez, Tito Puente, Celia Cruz, Neil Diamond and Phil Collins

Nacido: en Nogales, Arizona y criado en East Los Angeles.

Educación: Eagle Rock High School, L.A. City College, y CSULA.

Otras apariciones en el Music Center: en 1980 con Ray Charles en el Dorothy Chandler Pavilion.

Colaboraciones: con artistas como Poncho Sanchez, Tito Puente, Celia Cruz, Neil Diamond, y Phil Collins

Master Chorale:
en la comunidad

Voices Within



Voices Within es un programa de diez semanas que enseña a los estudiantes de 5º y 6º grado cómo explorar su creatividad y trabajar en colaboración en un ambiente de equipo para componer e interpretar sus propias canciones originales. Combinando elementos musicales, de composición musical, escritura, poesía, artes visuales e interpretación, "Voices Within" ha evolucionado hasta convertirse en un plan curricular único y polifacético que se desarrolla en un formato colaborativo de la mano de tres artistas profesionales y el maestro de la clase.

Mientras trabajan en estrecha colaboración con maestros y miembros de la administración de las escuelas participantes, el equipo de tres artistas crea y mantiene un ambiente seguro que inspira la colaboración y el tomar riesgos creativos. Los estudiantes aprenden a identificar y a expresar sus voces internas. Aunque "Voices Within" es una experiencia artística completa, el currículo está diseñado usando como base los Contenidos Musicales Estándar del Estado de California.

Para más información:

Andrew Brown
Community Programs Manager
Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3113
abrown@lamc.org

thank you

Gracias, Asociados de la Master Chorale

La Asociación de Los Angeles Master Chorale desea reconocer las extraordinarias contribuciones de los Asociados de la Master Chorale. Al donar su tiempo, talento y recursos, los miembros voluntarios de los Asociados han creado una base de apoyo para la Chorale desde su creación. Como añadidura a su compromiso al arte coral, los Asociados fundaron un Festival de Coros de Escuelas Superiores en 1990. La edición anual número 16 del Festival tendrá lugar esta primavera y sigue siendo el foco de los Asociados, quienes tienen ahora el compromiso de crear una Fundación de Apoyo para el Festival. El éxito del Festival ha inspirado el crecimiento de los esfuerzos educativos de la Chorale que ahora incluye a Voices Within, artistas residentes en la escuela y un Festival Universitario de Coros. ¡Gracias, Asociados de la Master Chorale! Estamos muy agradecidos por su apoyo continuo, lleno de entusiasmo y amor por la Chorale.



Thank You, Master Chorale Associates

The Los Angeles Master Chorale Association wishes to acknowledge the extraordinary contributions of the Master Chorale Associates. With their gifts of time, talent and treasure, the volunteer members of the Associates have provided a foundation of support to the Chorale since its inception. As an extension of their commitment to the choral art, the Associates founded a High School Choir Festival in 1990. The 16th annual Festival takes place this spring and remains the focus of the Associates, and the Associates are now committed to creating an endowment in support of the Festival. The success of the Festival has inspired the growth of the Chorale's educational outreach effort which now includes the in-school artist's residency Voices Within and a College Choir Festival. Thank you, Master Chorale Associates! We are very grateful for your ongoing, enthusiastic support and love for the Chorale.



STRATEGIC SUPPORT SERVICES, INC.



Los Angeles Master Chorale también quiere agradecer a Los Tigres del Norte Foundation y el Strachwitz Frontera Collection of Mexican and Mexican-American Recordings de la Arhoolie Foundation en el UCLA Chicano Studies Research Center por su ayuda a la investigación.

circle of friends

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Los Angeles Master Chorale gratefully acknowledges the following individuals, businesses, foundations and government entities that support the artistic vision of Grant Gershon through generous annual gifts, grants and sponsorship. We applaud the vision of these wonderful donors who understand that the artistic growth of this magnificent Chorale is dependent upon the community of donors — our Circle of Friends. Thank you!

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The Roger Wagner Society — named after the founding music director — honors special friends who support the Chorale with irrevocable endowment or planned gifts. These extraordinary gifts support the Chorale today and help to ensure its bright future. Please join us to recognize and thank these visionary members of the Roger Wagner Society.

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Composer Steve Reich (left) and Ruth and Judea Pearl celebrate the world premiere of Reich's *You Are (Variations)* at a donor party following the October 24 concert. The concert was part of the Daniel Pearl Music Day.

In memory of Larry Rothrock

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master chorale Spring Season

Master Chorale
in the community:

Voices Within



Voices Within is a ten-week program that teaches 5th and 6th grade students how to tap into their creative inner voices and work collaboratively in a team-based environment to compose and perform their own original songs. Combining elements of music, music composition, writing, poetry, visual art, and performance, **Voices Within** has evolved into a unique, multifaceted curriculum design that is delivered in a collaborative format by three professional artists and the classroom teacher.

Working in close partnership with teachers and administrators at participating schools, the three-artist teaching team creates and maintains a safe environment that encourages collaboration and creative risk taking. Students learn to identify and express their inner voices. While **Voices Within** is a holistic arts learning experience, the curriculum is designed in support of the California State Music Content Standards.

For more information, contact:

Andrew Brown
Community Programs Manager
Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3113
abrown@lamc.org

embrace

Our beloved Music Director Emeritus returns to conduct the Duruflé Requiem.

Sunday, January 23 at 7 p.m.

Paul Salamunovich, conductor
William Beck, organ
Tracy Van Fleet, mezzo-soprano
Maurice Duruflé: *Requiem*
Morten Lauridsen: *O magnum mysterium*

desire

Get down and dirty with earthy Carmina Burana

Sunday, February 13 at 7 p.m.

Tuesday, February 15 at 7:30 p.m.

Grant Gershon, conductor
Suzanna Guzmán, mezzo-soprano
Carl Orff: *Carmina Burana*
Cliff Eidelman: *Wedding in the Night*
Garden

splash

A stage defined by 17 bowls of water: Take a plunge!

Palm Sunday, March 20 at 7 p.m.

Tuesday, March 22 at 7:30 p.m.

Grant Gershon, conductor
Elizabeth Keusch, soprano
Stephen Bryant, bass
Tan Dun: *Water Passion after Saint Matthew*
Los Angeles premiere

hope

There's light at the end of the tunnel

Sunday, April 24 at 7 p.m.

Luciana Souza, soloist
Billy Childs: *The Voices of Angels*,
world premiere
Wolfgang Amadeus Mozart:
Coronation Mass

high school choir festival

Gifted young choristers sing their hearts out

Tuesday, May 3

Showcase of Choirs at 10:30 a.m.

Festival Concert at 2:00 p.m.

recharge

Experience a Disney Hall jazz-fest

Sunday, May 22 at 7 p.m.

Luckman Jazz Orchestra
Grant Gershon and James Newton,
conductors

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A MESSAGE FROM THE PRESIDENT

Happy New Year and welcome to the Music Center.

In early December we cheered Gordon Davidson's four decades of artistic leadership at Center Theatre Group at a star-studded gala. On January 1 Gordon will become CTG's founding artistic director passing the torch to new artistic director, Michael Ritchie. Michael comes to Los Angeles from the Williamstown Theatre Festival (WTF) where he was producer for the past eight years. Under his guidance, WTF developed and presented new works including David Rabe's *Corners*, A.R. Gurney's *Far East*, Paul Rudnick's *The Most Fabulous Story Ever Told*, John Guare's *Chaucer in Rome*, Warren Leight's *The Glimmer Brothers* and Kenneth Lonergan's *The Waverly Gallery*. Recent Broadway productions that began at WTF include *Hedda Gabler*, *One Mo' Time*, *The Price*, *The Rainmaker* and *The Man Who Had All the Luck*. On behalf of the entire Music Center, I would like to welcome Michael. We are thrilled to have him and look forward to many years of his artistic guidance.

In January we inaugurate our exciting Music Center Speaker Series by welcoming Her Majesty Queen Noor of Jordan to Walt Disney Concert Hall. We are delighted to bring some of the most distinguished experts in the fields of politics, media and culture including former President Bill Clinton, Tom Brokaw, Charlie Rose, Daniel Libeskind, Gwen Ifill and David Gergen. Thank you to all of those who have subscribed to this popular series.

To start the year for young audiences we have Performing Books, World City and Pillow Theatre performances. These are wonderful opportunities for you and your children to experience the arts together. For more information, please visit www.musiccenter.org/education.

Enjoy the performance and we look forward to welcoming you back to the Center again soon.

Stephen D. Rountree
President, Music Center

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Order your plate online at www.dmv.ca.gov, download an application at www.cac.ca.gov or request one by calling (800) 201-6201. Your purchase will assist in kids' creative growth and development and provide support for arts programs.

World City

FREE Family Programs at W. M. Keck Foundation Children's Amphitheatre
Walt Disney Concert Hall

Join us for *World City*—a performance series celebrating Los Angeles' rich cultural traditions. In addition, free pre- and post-performance arts workshops will be offered in the adjacent Blue Ribbon Garden. In the event of rain, performances will be moved inside.

For further information call (213) 250-ARTS.
or visit www.musiccenter.org/education

Performances are Saturdays at 1 p.m. and 2 p.m.

January 29, 2005
Khac Chi
Lily Cai Chinese Dance

February 19, 2005
Heritage Chorale
Jazz Tap Ensemble

March 12, 2005
Patrick Ball
The Tinkers

April 30, 2005
Daughters of the
Purple Sage
*Kanata Native Dance
Theatre*

May 28, 2005
Olga Loya
Quetzalcoatl

June 25, 2005
Japanese Festival
Sounds
Khmer Arts Academy



Kanata Native Dance Theatre



Disney Hand, worldwide outreach for The Walt Disney Company, is the Season Sponsor of World City. Additional support is provided by the Weingart Foundation and the Los Angeles County Arts Commission.

PILLOW THEATRE

Join us in BP Hall in Walt Disney Concert Hall for Pillow Theatre, a series of Saturday morning performances designed especially for children ages 3 through 6.



Saturday, January 8, 2005 *"Lullabies" – Chic Street Man*

The whole family will participate in this performance featuring songs that explore a love for people and music. *Chic Street Man* incorporates a variety of musical forms from the ancient African tradition of call and response storytelling. Families will feel, laugh and think about themselves in relationship to the world around them.

Saturday, February 12, 2005 *"Asian Treasure Bag" – Etb-Nob-Tec*

Travel through the imagination with tales about tricksters, gods and goddesses, heroes and heroines, and even the supernatural. Enjoy a patchwork quilt of Eastern and Western ideas told through a seamless weaving of theatre, dance and music. Characters

spring to life with a playful blend of movement, dance, rhythmic dialogue and lively facial expressions.

Saturday, April 2, 2005 *"How the Rabbit Got Long Ears" and other stories – We Tell Stories*

Audience members become actors in every story shared by this energetic troupe, creating a unique show each time they perform. Join the players as they explore fantasy with spirited humor and gleeful style. This is interactive storytelling at its finest!

Single Tickets \$10.00

For more information or ticket availability, call

(213) 972-8000

Visit www.musiccenter.org

Target is the Season Sponsor of Pillow Theatre. Additional support is provided by the Weingart Foundation.





Los Angeles Master Chorale
agradece a Univision su
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The Los Angeles Master Chorale
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