

## Los Angeles Master Chorale

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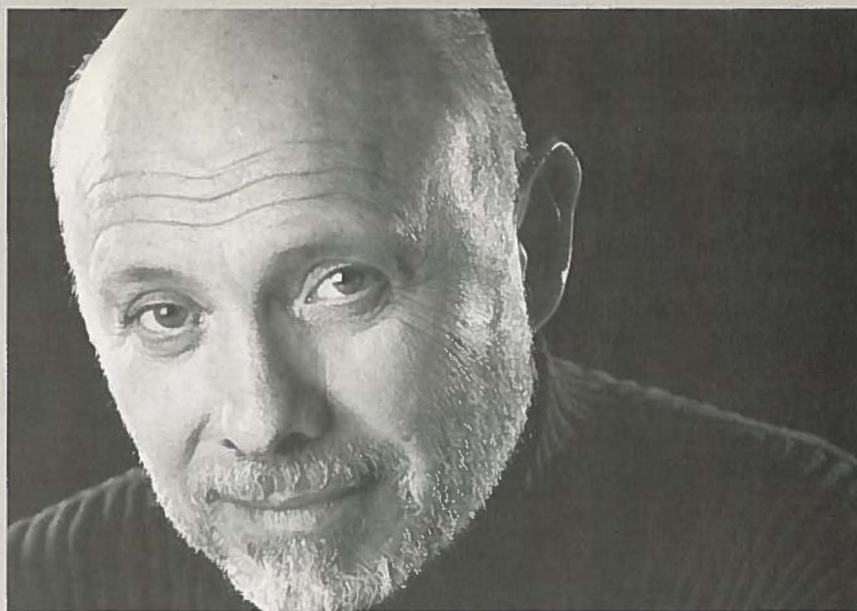
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Grant Gershon, Music Director  
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## Bienvenidos | Welcome

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 Hispánicos 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!



Los Angeles Master Chorale  
2005 | 2006 Season



## exult

Sunday, January 22 at 7 pm

If you've got it, flaunt it! Singing the praises of visionaries, the Chorale happily shares the spotlight with the Walt Disney Concert Hall superstar pipe organ. Distinguished concert and recording organist Ken Cowan does the honors for the evening.

## unlock

Sunday, March 26 at 7 pm

Meredith Monk takes it personally. (And aren't we the lucky ones!) Joining the Master Chorale on stage, this one-of-a-kind artist will sing and lead a performance of *Invisible Light*, the a cappella conclusion of her hauntingly beautiful and intricate opera *Atlas*. Part of the Minimalist Jukebox festival.

## treasure

Sunday, April 30 at 7 pm

Discover a treasure-trove of jewels from the Mexican Baroque. Joined by the musicians of Musica Angelica, Music Director Grant Gershon and the L.A. Master Chorale explore a rich and sophisticated legacy. The amazing Latin percussionist Alex Acuña will "lay down the groove" for gem after gem.

## electrify

Sunday, March 12 at 7 pm

Tuesday, March 14 at 7:30 pm

Get ready for an emotional workout. The Verdi *Requiem* is tumultuous, tortured, terrifying, spectacularly theatrical and possibly the best opera Verdi ever wrote. What else would you expect from the genius who composed *Aida* and *Otello*?

## share

Sunday, May 21 at 7 pm

I tune, you tune, and so does Grant Gershon. Nobody does it better than the Music Director of the L.A. Master Chorale. Eavesdrop on faves from the Gershon eclectic mix. Tune in to some mighty persuasive reasons why the *Los Angeles Times* describes him as "an invigorating, inventive and enormously gifted young conductor."

**Seats are available, but limited. Reserve today! 213-972-7282**

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Grant Gershon

## Five 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 fifth season, Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *You Are (Variations)* by Steve Reich, *Voices of Angels* by Billy Childs, *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:** San Antonio Symphony, St. Paul Chamber Orchestra, Lincoln Center, Houston Grand Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

**Coming up:** Grant will conduct all performances of a new opera by Ricky Ian Gordon, *Grapes of Wrath*, to be premiered in February 2007 by Minnesota Opera and in May 2007 by Utah Opera

**Previous assignments:** Los Angeles Philharmonic assistant conductor, 1994-97

**On disc:** Two Grammy Award®-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical) and *Glass-Salonen* and *You Are (Variations)* with the Master Chorale

**En el Coro:** Director Musical, ahora en su quinta temporada

Grant ha expandido el repertorio del coro considerablemente al dirigir varios estrenos mundiales: *You Are (Variations)* de Steve Reich, *Voices of Angels* de Billy Childs, *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 E.U.A.).

**Prensa:** "Gershon ha encontrado una riqueza de tono y una fuerza en el fraseado que podría lanzar a el Coro como un nuevo grupo de importancia musical."

— *LA 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"

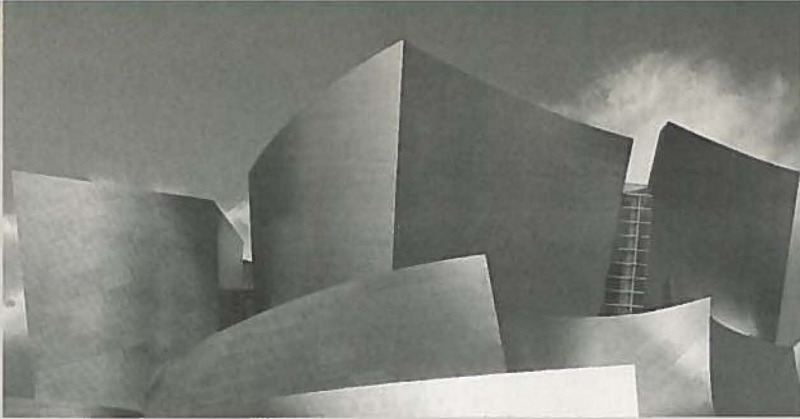
Su programación ha sido aplaudida por ser "tan cálida para el espíritu como ambiciosa."

**Otras apariciones:** San Antonio Symphony, St. Paul Chamber Orchestra, Lincoln Center, Houston Grand Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, la Finnish Chamber Orchestra, Avanti! y festivales de música en Edimburgo, Viena, Helsinki, Ravinia, Roma, Madrid y Aspen; Director de la música del Estribillo del festival de los artes de Idyllwild

**El venir pronto:** Grant conducirá todos los funcionamientos de una nueva ópera de Ricky Ian Gordon, *Grapes of Wrath*, para premiered en febrero de 2007 por el Minnesota Opera y en mayo de 2007 por el Utah Opera

**Asinanaturas previas:** 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 Classical) y *Glass-Salonen* en *You Are (Variations)* con el Master Chorale



## LOS ANGELES MASTER CHORALE

**Founded:** 1964 as one of three original companies at the Music Center; now in its 42nd 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* and Steve Reich's *You Are (Variations)*. With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen- Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

**On film:** 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*

**Fundado:** en 1964 como una de las tres compañías originales en el Music Center; ahora en su temporada número 42

### 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 y *You Are (Variations)* de Steve Reich 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*

## Roger Wagner Society

The Roger Wagner Society – named after the Chorale's founding music director – honors very special friends who support the Chorale with irrevocable endowment or planned gifts. Naming the society after Maestro Wagner evokes his spirit of warmth, dedication and commitment to the art of choral music in Southern California. It is this spirit that will ensure a future for the Master Chorale. Please join us to recognize these visionary members of the Roger Wagner Society.

Michael Breitner and Michael Reisig  
 Colburn Foundation  
 William and Teran Davis in honor of Ted McNiff  
 Ann Graham Ehringer  
 Moira Byrne Foster Foundation  
 Claudia and Mark Foster  
 Denise and Robert Hanisee  
 Geraldine Healy\*  
 Marguerite and Robert Marsh  
 Los Angeles Master Chorale Associates  
 Jane and Edward J. McNiff  
 Nancy and Robert Miller  
 Raymond R. Neevel\*  
 Joyce and Donald J. Nores  
 Anne Shaw Price and Harrison Price  
 Elizabeth and Hugh Ralston  
 Elizabeth Redmond  
 Penelope C. Roeder, Ph.D.  
 Phyllis and Larry\* Rothrock  
 Marshall Rutter and Terry Knowles  
 Barbara\* and Charles Schneider  
 Dona\* and David Schultz  
 Nancy and Ralph Shapiro, in honor of Peter Mullin  
 Nancy and Richard Spelke  
 George Sterne and Nicole Baker  
 Francine and Dal Alan Swain  
 Patricia A. MacLaren and Philip A. Swan  
 Elayne and Tom Techentin


\*deceased

If you have included the Master Chorale in your estate plan, please let us know so we can acknowledge your generosity. For information on bequests or to arrange a complimentary, confidential planned giving consultation, please contact Marjorie Lindbeck at 213-972-3114.

*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





Photo of Alex Acuña by Tony Garcia

## 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

Voces Navideñas de las Américas

Wednesday, December 28, 2005 at 7 p.m. | Walt Disney Concert Hall

Thursday, December 29, 2005 at 7 p.m. | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Eva Ayllón, vocalist

José Aguilar, vocalist

Bobby Rodriguez, trumpet

Alex Acuña, percussion and leader | Justo Almario, tenor saxophone | Dan Fornero, trumpet

Richie Gajate Garcia, percussion | Grant Geissman, guitar | Scheila Gonzalez, alto saxophone

Harry Kim, trumpet | Abraham Laboriel, bass | Ricardo "Tiki" Pasillas, percussion | Otmaro 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 *Bells after bells*

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 de paz y amor *Silent Night, Holy Night*

Franz Gruber

¡Oh, ven! Emanuel! *O, come Emanuel*

traditional

Jesu, Joy of Man's Desiring *Jesús, alegría de los hombres*

music by Johann Sebastian Bach

### intermission

Rudolph the Red-Nosed Reindeer *Rudolph, el venado de nariz colorada*

music by Johnny Marks

De las montañas venimos *We come from the mountains*

traditional

Cholito, toca y retoca *My dear, play and play again*

music by Salvador Ruiz de Luna

Mi negro ta' contento *My black child is happy*

music by Salvador Ruiz de Luna

Ave María *Hail, Mary*

music by Franz Schubert

Blanca navidad *White Christmas*

music by Irving Berlin

El pequeño tamborilero *The Little Drummer Boy*

music by Katherine Davies

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

traditional

**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.*



# Latin Music and Los Voces de Las Américas

by Alex Acuña

To speak of "Latin music" as a single thing is as misleading as naming a stew after one ingredient. It is to forget that the flavor of the stew comes from all of the things in it. It is the same with Latin music. It is truly a mix of many ancient cultures native to Mexico, Central and South America, as well as several cultures brought from the far side of the world during the past three centuries.

Percussion instruments of many kinds, flutes of bone and reed, conch trumpets, and song have all had important roles in the lives and celebrations of the people of the Americas since long before the Europeans found their way to the "New World." In the Aztec civilization, the percussionists were honored as shamans. The Mayans believed that making music was an important part of maintaining the harmony of the cosmos. For the Guarano peoples of the Orinoco River Delta, the ability to sing magical songs was literally essential to life itself. Throughout the western hemisphere, the music of the native cultures formed the basis for important household and community celebrations, some of which survive to this day.

To this indigenous mix, the arrival of the Europeans brought new instruments, a new religion, and new traditions. These new elements also contributed to the hybridization of Latin music. While the ships' officers brought the instruments and music of the Spanish and Portuguese courts and the Church brought the music of its liturgies, many of the ships' crews also brought the guitars and rhythms of mountain and street music which reflected the Gypsy and Moorish influences of Flamenco.

In the centuries that followed, the Church's worship and other transplanted European traditions began to incorporate indigenous elements and instruments. Similarly, many of the native New World cultures began to incorporate European instruments like guitars, harps, and violins as well as European dance forms like the polka and the waltz into their own customs and celebrations.

Perhaps the element we most associate with Latin music, however, did not come from either the native peoples of Mexico, Central and South America or from the European colonists. Instead, it came from the African people brought by the Europeans to the New World. But, like the Americas, Africa is a large continent with many different cultures. The natives of each of those cultures brought their own sounds and traditions with them.

Most of the people imported by the Spanish to Cuba and the western Caribbean region were from the Congo region (now Nigeria).

They brought with them the two-headed batá drums used in Santaríá rituals. They also brought with them the skin-covered log drums known as yuka and played in non-religious settings, often in sets of three drums of different sizes. The descendents of these drums, like the congas, form the basis of the complex and joyous rhythms in the music of Cuba and other Caribbean cultures, like Puerto Rico and the Dominican Republic.

Portuguese colonists, on the other hand, brought to the New World Africans from the Cameroon/Senegal area. They brought with them single-headed drums like the repenique and the candombe of Uruguay that are generally played with one empty hand and one stick in a call-and-response pattern. This tradition, which took hold in Brazil and Uruguay, developed into the simpler but syncopated rhythms that we hear in the samba of Brazil.

Tonight's program incorporates much of the great variety that makes up Latin music. You will hear some of the sounds that have made several types of dancing very popular in the United States: Salsa, a direct descendent of the Dominican merengue; the cha cha, created in Havana to add "regular steps" to the propulsive rhythms of Cuba; and the tango, born in the back streets of Buenos Aires in the early part of the 20th century and now popular around the world.

You will also hear less familiar forms. In ARRURÚ ARRURÚ and APÚRATE NIÑA you will hear two variants on the Chilean cueca and its Peruvian cousin the marinera. You will hear the huapango rhythm of the Huestec region of Mexico in ZUMBA QUE ZUMBA. EL PEQUEÑO TAMBILERO is, appropriately, built on the percussive guanguancó and rumba clave forms. DE LAS MONTAÑAS VENIMOS offers a contrast between the almost stately bomba in the melody and the more free-flowing charanga of the rhythm section. The familiar LOS PECES EN EL RÍO brings us the less familiar olodum of the Bahia region of Brazil.

There will also be some surprises. But whether you can put a name to a particular rhythm or not, you will discover, or be reminded, why musicians and audiences around the world have found Latin music. We play it and listen to it because we love it. It doesn't matter where you come from: you can't help catching the happiness that makes you dance.

*Alex can be reached at [www.alexacuna.net](http://www.alexacuna.net)*

# Música Latina y Las Voces de Las Américas

por Alex Acuña

Hablar de "Música Latina" como una sola cosa es tan equivocado como llamar a un guiso con el nombre de uno de los ingredientes. Es olvidar que el sabor del guiso procede de todos los ingredientes que hay en él. Lo mismo ocurre con la música latina. Es ciertamente una mezcla de muchas y antiguas culturas nativas de México, Centroamérica y Sudamérica, junto con otras culturas procedentes de lejanas partes del mundo durante los últimos tres siglos.

Canciones con instrumentos de percusión de muchos tipos, flautas de hueso y caña, trompetas de caracola, han jugado un papel importante en las vidas y celebraciones de la gente de las Américas desde mucho antes de que los europeos se abrieran camino en el "Nuevo Mundo". En la civilización azteca, los percusionistas eran tratados como chamanes. Los mayas creían que hacer música era una parte importante de mantener la armonía del cosmos. Para los guaraníes del delta del río Orinoco, la habilidad para cantar canciones mágicas era literalmente esencial para la vida misma. A través del hemisferio oeste, la música de las culturas nativas formaba la base para las celebraciones más importantes del hogar y de la comunidad, algunas de las cuales continúan aún hoy día.

Al conjunto de esta mezcla indígena, la llegada de los europeos aportó nuevos instrumentos, una nueva religión y nuevas tradiciones. Estos nuevos elementos también contribuyeron a hacer la música latina aún más híbrida. Mientras los oficiales del barco traían instrumentos y músicas de la corte española y portuguesa, y la iglesia ofrecía la música de la liturgia, la tripulación de los barcos también proporcionaba guitarras y ritmos de la música de calle y de montaña, que reflejaba las influencias gitanas y moras del flamenco.

En los siguientes siglos, el culto en la iglesia y otras tradiciones traídas de Europa comenzaron a incorporar elementos e instrumentos indígenas. Del mismo modo, muchas de las culturas nativas del Nuevo Mundo empezaron a incorporar instrumentos europeos como guitarras, arpas y violines, al igual que distintas formas de baile, como la polca y el vals, en sus propias culturas y celebraciones.

Quizá el elemento que más asociamos con la música latina, sin embargo, no vino de las gentes nativas de México, Centroamérica y Sudamérica, ni de los colonos europeos. Por el contrario, procede de las gentes de África que los europeos trajeron al Nuevo Mundo. Pero al igual que las Américas, África es un gran continente con culturas muy distintas. Los nativos de cada una de esas culturas trajeron con ellos sus propios sonidos y tradiciones.

La mayoría de las personas que los españoles llevaron a Cuba y a la zona oeste del Caribe procedían de la región del Congo. Trajeron con ellos los tambores de dos cabezas batá usados en los rituales de santería. También trajeron consigo los tambores de madera cubiertos de piel conocidos como yuka y los tocaban en ambientes no religiosos, a menudo en grupos de tres tambores de diferente tamaño. Los descendientes de estos tambores, como las congas, forman la base de los ritmos complejos y alegres en la música de Cuba y otras culturas caribeñas, como Puerto Rico y la República Dominicana.

Los colonos portugueses, por el contrario, llevaron al Nuevo Mundo africanos de la zona de Camerún y Senegal. Éstos trajeron consigo tambores de una cabeza como el repenique y la bomba candombe de Uruguay que generalmente se tocan con una mano y un palillo en una pauta de llamada y respuesta. Esta tradición, que se estableció en Brasil y Uruguay, se desarrolló hasta ser el ritmo más simple pero sincopado que oímos en la samba brasileña.

El programa de esta noche incorpora mucha de la gran variedad que compone la música latina. Oirán algunos de los sonidos que han hecho muy populares a algunas formas de baile en Estados Unidos: la salsa, un descendiente directo del merengue dominicano; el cha cha cha, creado en La Habana para añadir "pasos regulares" a los ritmos propulsores cubanos, y el tango, nacido en las calles de Buenos Aires a principios de el siglo veinte y ahora famoso en todo el mundo.

También oirán formas menos conocidas. En ARRURÚ ARRURÚ y APÚRATE NIÑA oirán dos variantes de la cueca chilena y su prima peruana, la marinera. Oirán el ritmo huapango del área huasteca de México en ZUMBA QUE ZUMBA. EL PEQUEÑO TAMBILERO está acertadamente construido en las formas de percusión guanguancó y rumba clave. DE LAS MONTAÑAS VENIMOS ofrece un contraste entre la casi majestuosa bomba, en su melodía, y la más fluida charanga, en el ritmo. La popular LOS PECES EN EL RÍO nos trae el menos conocido olodum de la región de Bahía de Brasil.

También habrá algunas sorpresas. Pero tanto si puedes nombrar un ritmo determinado como si no, descubrirás o recordarás por qué los músicos y el público de todo el mundo han hallado la música latina. La tocamos y la escuchamos porque nos encanta. No importa de dónde vengas: no puedes evitar encontrar la felicidad que te hace bailar.

*Puedes ponerte en contacto con Alex en [www.alexacuna.net](http://www.alexacuna.net)*



## 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, ifum, fum, fum!  
and who yourselves do not cry,  
brighten the dark evening  
with your clear and pure light, ifum, 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 del 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 *Bells after bells*

traditional carol, English translation by Pablo Corá

Dan dan din don danga na.

Campana sobre campana

y sobre campana una!

*Ding-dong.  
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 esperanza.

*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 María."

*Ding-dong, praises be said to the Lord.  
Let us sing with joy and with the bells saying:  
"Hail Mary."*

Que la Gloria sea contigo.

Gracias por tanta ternura.

May the Glory [of God] be upon you.  
Thank you for so much goodness.

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.*

Diciendo al mundo famas  
en Belén Jesús nació.  
*[Proclaiming] his fame to all the world,  
that Jesus was born in Bethlehem.*

## 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 niño:  
*Mary, my Lady,  
I bring my son here [with me]  
so that he may rock the crib  
of your baby if he cries:*

"Arrurrú, duérmeme niño Jesús."  
*"Lulla, lullaby, sleep baby Jesus."*

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

"Arrurrú, duérmeme 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, duérmeme niño Jesús."  
*"Lulla, lullaby, sleep baby Jesus."*

## 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  
that 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 that 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.*

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  
that I am leaving for Bethlehem.*

## 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

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,*

*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  
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.

*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  
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.*

## Veni, Veni, Emanuel O, ven Emanuel O, come Emmanuel

*traditional carol, Spanish translation by Pablo Corá*

### Latin:

Veni, veni Emanuel!  
Captivum solve Israel  
qui gemit in exilio,  
privatus Dei Filio.  
Gaude, gaude, Emanuel  
nascetur pro te, Israel.

Veni, veni o oriens!  
solare nos adveniens,  
noctis depelle nebulas,  
dirasque noctis tenebras.  
Gaude, gaude, Emanuel  
nascetur pro te, Israel.

Veni, veni Adonai!  
qui populo in Sinai  
legem dedisti vertice,  
in Maestate gloriae.  
Gaude, gaude, Emanuel  
nascetur pro te, 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.  
Alúmbranos 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.*

### 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.*

## Jesús, alegría de los hombres Jesu, Joy of Man's Desiring

*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, mein-  
er Seelen Wonne. First performance on July 2, 1723 in  
Leipzig, Germany. Spanish translation by Pablo Corá*

### German:

*Wohl mir, dass ich Jesum habe,  
o wie feste halt ich ihn,  
dass er mir mein Herze labe,  
wenn ich krank und traurig bin  
Jesum hab' ich, der mich liebet  
und sich mir zu eigen giebet,  
ach drum lass' ich Jesum nicht,  
wenn mier gleich mein Herze bricht.*

### 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.*

### English

*Happy [am] I, who [has] my Saviour;  
from Him never will I part.  
He restores my drooping spirit,  
be I sad or sick of heart.  
Cares may vex and troubles grieve me,  
yet will Jesus never leave me.  
Him I never will forsake,  
even though my heart should break.*

## Rudolph, the Red-Nosed Reindeer Rudolph, el venado de nariz colorada

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

*This famous Christmas song was originally a poem by  
Robert May, an advertising executive. May was  
assigned to produce a Christmas poem to be heard by  
children visiting Santa Claus in department stores.  
This marketing ploy was a massive success and  
approximately 2.5 million Rudolph, the Red-Nosed  
Reindeer poems were given away in the first year of  
publication! In 1949, the singer Gene Autry recorded a  
musical version of Rudolph the Red-Nosed  
Reindeer.*

Conoces a Veloz, Bailón, y a Brinco, y a Zorra  
Cometa, y Cupido, y a Trueno y Relámpago,  
¿Pero te acuerdas del más famoso de los venados  
navideños?

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.

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!"

*You know Dasher, and Dancer, and Prancer, and  
Vixen*

*Comet, and Cupid, and Donner and Blitzen  
But do you recall the most famous reindeer of all?*

*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*

*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."*

## De las montañas venimos *We come from the moun- tains*

*traditional carol, English translation by Pablo Corá*

De las montañas venimos para invitarlo a comer  
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 neigh-  
bor 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 pitarra a beber.  
*We come from the mountains to invite you to dine  
on a small roasted pig and good homemade wine.*

¡Sin arroz con dulce, ni pastel debido  
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 si que yo lo sé; que aquí te traemos  
una bellisima flor del jardin 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 pitarra a beber.  
*We come from the mountains to invite you to dine  
on a small roasted pig and good homemade wine.*

## 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 niñito 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.*

## Mi negro ta' contento *My black child is happy*

*traditional carol, English translation by Pablo Corá*

Mi negro ta' 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 an 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 translation 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. 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 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.*

Oh, blanca Navidad, nieve;  
un blanco sueño y un cantar;  
recordar tu infancia podrás  
al llegar la blanca navidad.

*I'm dreaming of a white Christmas,  
just like the ones I used to know.  
May your days be merry and bright,  
and may all your Christmases be white.*

## 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 pastorcillos 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  
tamborel.  
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 new-  
born 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 pajarillos 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 new-  
born 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 new-  
born Lord.  
They drink, and they drink, and they drink yet  
again when they see God being born.*



**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

**Member of:** the legendary innovative and pioneering jazz group The Weather Report, from 1975-1977, during which he recorded two albums with the group, Black Market and Heavy Weather, which went on to become the first jazz-fusion album to sell a million copies

**Recorded film scores with:** Alan Silvestri, Mark Isham, Marvin Hamlisch, Hans Zimmer, John Williams, Lalo Schiffrin, 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.

**Miembro de:** The Weather Report innovador y pionero legendario del grupo del jazz, a partir de 1975-1977, durante el cual él registró dos álbumes con el grupo, Black Market y de Heavy Weather, que fueron encendido convertido en el primer álbum de la jazz-fusio'n para vender millón de copias

**Ha grabado bandas sonoras**

**para películas con:** Alan Silvestri, Mark Isham, Marvin Hamlisch, Hans Zimmer, John Williams, Lalo Schiffrin, 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 epítome del percusionista universal, no le huye a ningún estilo"

— *Los Angeles Times*

**Awards and honors:** 2005 Annual Music Center Spotlight Award

**Quote:** "I like positive music that lifts and gives great joy to people."

**Educación:** Hollywood Performing Arts Magnet School

**Premios y honores:** 2005 Annual Music Center Spotlight Award

**Cita:** "tengo gusto de la música positiva que levanta y da gran alegría para todos"



**EVA AYLLÓN, VOCALIST**

**Born:** February 7, 1956 in Peru

**Originally named:** Maria 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."



**JOSÉ AGUILAR, VOCALIST**

**Age:** 18

**Education:** Hollywood Performing Arts Magnet School

**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:** Mariá Angélica Ayllón Ubrina. Más tarde tomó el nombre de "Eva" en memoria de su abuela materna.

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

**Fama internacional:** giras por Europa, los Estados Unidos, Canadá 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."



### **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, Victor 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.



### **DAN FORNERO, TRUMPET**

**Born:** April 3, 1959, in Kenosha, Wisconsin

**Has performed or recorded with:** Phil Collins, Neil Diamond, Usher, Brian Setzer, Beyoncé, Jessica Simpson, Alicia Keys, Alejandro Sanz, Johnny Hallyday, Tom Jones, Barry White, Kanye West, Tito Puente, James Brown, Woody Herman, Celia Cruz, Smokey Robinson, Tony Bennett, Marisela, Ray Charles, Poncho Sanchez, Brian Adams, Ellis Hall, Johnny Mathis, Natalie Cole and Liza Minelli, among others.

**Founding member:** "The Vine Street Horns"

**Film and television credits:** include *Batman Returns*, *The Player*, *The Mask*, *Evolution*, *Head Of State*, *Bad Santa*, *The Whole Ten Yards*, *Polar Express*, *Robots*, *Home Improvement*, *The Simpsons*, *American Idol*, *Boston Legal*, *Jerome Robbins Broadway*,

*City Of Angels*, and *Chicago*.

**Nacido:** el 3 de abril de 1959, en Kinosh, Wisconsin

**Ha actuado o grabado:** con Phil Collins, Neil Diamond, Usher, Brian Setzer, Beyoncé, Jessica Simpson, Alicia Keys, Alejandro Sanz, Johnny Hallyday, Tom Jones, Barry White, Kanye West, Tito Puente, James Brown, Woody Herman, Celia Cruz, Smokey Robinson, Tony Bennett, Marisela, Ray Charles, Poncho Sanchez, Brian Adams, Ellis Hall, Johnny Mathis, Natalie Cole y Liza Minelli, entre otros.

**Miembro fundador:** "The Vine Street Horns"

**Créditos de la película y de la televisión:** *Batman Returns*, *The Player*, *The Mask*, *Evolution*, *Head Of State*, *Bad Santa*, *The Whole Ten Yards*, *Polar Express*, *Robots*, *Home Improvement*, *The Simpsons*, *American Idol*, *Boston Legal*, *Jerome Robbins Broadway*, *City Of Angels*, and *Chicago*.



### **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*, *The Mummy Returns*, *Robots* and *Mr. & Mrs. Smith*

**Was named :** #1 Percussion Clinician in the 2005 reader's poll of *Drum* magazine, and #1 Hand Percussionist in the 2004 *Modern Drummer* 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 three books, both distributed by Warner Brothers. He is also a contributor to DRUM! magazine.

**Currently can be heard:** on the new Stevie Wonder cd.

**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 for *Maid in Manhattan*, *I, Spy*, *The Mummy Returns*, *Robots* y *Mr. & Mrs. Smith*

**Fue nombrado:** percussionist clínico de la percusión #1 en la encuesta 2005 del programa de lectura de *Drum* magazine, y percussionist #1 en el compartimiento de 2004 en el *Modern Drummer* magazine

**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 tres 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, Ringo Starr, Chuck Mangione, Placido 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 soon-to-be-released *Say That!* (Futurism Records) as well as

eleven 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, Ringo Starr, Chuck Mangione, Placido Domingo, Luis Miguel, Burt Bacharach, y Elvis Costello

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

**Albums en solitario:** incluyen el reciente *Say That!* (Futurism Records) así como otros once albums

**Hombre del Renacimiento:** Grant Geissman es tambien un autor publicado.



#### SCHEILA GONZALEZ, ALTO SAXOPHONE

**Introduced to music:** at age 4 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,

Clora Bryant, and others

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

**Quote:** "I wake up each morning and I am so grateful. Look at what I GET to do! I get to travel, spend time with good friends and see the world while doing what I love to do the most! Music touches lives and moves the soul. I get to be a part of that...I am truly blessed."

**Empezó en la música:** a la edad de 4 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, Clora Bryant, y otros.

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

**Cita:** "Despierto cada mañana y soy tan agradecido. ¡Mire qué consigo hacer! ¡Consigo viajar, passar tiempo con los buenos amigos y ver el mundo mientras que hace lo que amo hacer la mayoría! La música toca vidas y mueve el alma."





### **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

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

**Founding member:** of pioneering jazz groups Friendship with Ernie Watts, Lee Ritenour and Alex Acuña, and Koinonia with Justo Almario and Alex Acuña

**Performed/recorded with:** Dianne Reeves, Larry Carlton, Dave Grusin, Manhattan Transfer, Joe Sample, George Benson, Ella Fitzgerald, Lionel Richie, Quincy Jones, Chaka Khan, Herbie Hancock, Diane Schuur, Sara Vaughan, Al Jarreau, lalo Shifrin, and others

**Critical Acclaim:** hailed as "the most widely used session bassist of our time" by Guitar Player magazine

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

**Educación:** Licenciado en

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

**Miembro fundador:** de gran jazz agrupa Friendship con Ernie Watts, Lee Ritenour y Alex Acuña, y Koinonia con Justo Almario y Alex Acuña

**Ha actuado/grabado:** con Dianne Reeves, Larry Carlton, Dave Grusin, Manhattan Transfer, Joe Sample, George Benson, Ella Fitzgerald, Lionel Richie, Quincy Jones, Chaka Khan, Herbie Hancock, Diane Schuur, Sara Vaughan, Al Jarreau, lalo Shifrin, y otros.

**Acclamación crítica:** granizado como "el bassist lo más extensamente posible usado de nuestro tiempo" por Guitar Player magazine



### **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 Almario, 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 Almario, 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 East Los Angeles

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

**As an educator:** released a textbook called ABC's of Latin Jazz, that teaches the basics of how to play Latin Jazz music

**Has performed and/or recorded with:** Quincy Jones, Diana Krall, Lalo Schifrin, Christina Aguilera, Arturo Sandoval, Tina Turner, Wynton Marsalis, Tito Puente, Ray Charles, Herbie Hancock, Chaka Khan, Poncho Sanchez and The Emotions, among others

**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:** director of Latin Jazz at UCLA, UCI and Pasadena City College

**Nacido:** East Los Angeles

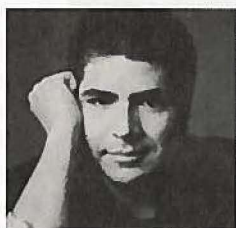
**Comenzó en la música:** a la edad de 10 años con la trompeta y luego descubrió el Jazz y la improvisación en la Salesian High School.

**Como educador:** escribió un libro de textos llamando ABC's of Latin Jazz, de que enseña los fundamentos de cómo jugar la música del jazz Latino

**Ha actuado/grabado:** con Quincy Jones, Diana Krall, Lalo Schifrin, Christina Aguilera, Arturo Sandoval, Tina Turner, Wynton Marsalis, Tito Puente, Ray Charles, Herbie Hancock, Chaka Khan, Poncho Sanchez y The Emotions, y otros

**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:** director de Latin Jazz en el UCLA, UCI y Pasadena City College



**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:** 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. His work as a composer for the Weston Woods Studios children release Chato and The Party Animals was awarded the 2004 Audie Award and the Bronze Remi at the 2004 Worldfest-Houston International Film Festival.

**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:** 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. El trabajo como compositor para el Weston Woods Studios' Chato y The Party Animals recibió el Audie Awards de 2004 y Bronze Remi en el Worldfest-Houston International Film Festival de 2004

**En la actualidad:** actúa con su propio trío 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 of 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



**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



**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



**ARTURO VELASCO,  
TROMBONE**

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

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

**Had toured this year with:** Neil Diamond and Phil Collins

**Filled in for:** James Pankow, trombonist for the group Chicago, for some dates last month

**Collaborations:** with artists such as Poncho Sanchez, Tito Puente, and Celia Cruz

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

**Educación:** Eagle Rock High

School, L.A. City College, y CSULA.

**este año:** toco con Neil Diamond y Phil Collins

**Completado para:** James Pankow, del grupo Chicago

**Colaboraciones:** con artistas como Poncho Sanchez, Tito Puente y Celia Cruz

## Composer bios:

### 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.

## 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.

## 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.

## IRVING BERLIN

**Born:** May 11, 1888, in Tumen, Russia. Originally named Israel Balin'e.

**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 music 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 Balin'e.

**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.



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Nancy Sulahian, Director, Chamber Singers  
Marnie Mosiman, Artistic Director for Voices Within

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## Los Angeles Master Chorale

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Vicky Brown  
Claire Fedoruk  
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Karen Hogle  
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Sarona Farrell  
Amy Fogerson  
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Saundra Hill  
Sheila Murray  
Heléne Quintana  
Nike St. Clair  
Kimberly Switzer  
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The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Leanna Brand, AGMA Delegate

## very special thank you...

**Penelope Roeder**, executive producer for the second year, brings together her program management skills, visionary sense of innovation, and love of music 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 11 years.

**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.

These concerts are made possible, in part, through grants from the City of Los Angeles Cultural Affairs Department and the National Endowment for the Arts



# circle of friends

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

*\*Those individuals who have made multi-year commitments of support are indicated with an asterisk.*

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**A MESSAGE FROM  
THE CHAIRMAN**

I am pleased to announce that over the course of this year, ten distinguished community and cultural leaders have joined the Music Center Board of Directors: Peter C. Erichsen, John C. Erickson, Leslie K. Gilbert-Lurie, Ted Harbert, Michael A. Lawson, Bryan Lourd, Geoffrey Harrison Palmer, Florence Low Sloan, Thomas R. Weinberger and David J. Zuercher. The scope of the Board's vision and vitality of its leadership will be greatly enriched by the combined experience of these individuals.

With the revitalization of the downtown corridor, the Music Center is at one of the most exciting junctures in its forty year history. As the Center furthers its role as civic leader and advocate of the arts for all, the Board is committed to reinforcing the Music Center's position as a central and vibrant force in the heart of the city and the greater Los Angeles community.

We celebrate the holidays with yet another season of outstanding and spirited performances in the Center's theaters and concert hall. The Los Angeles Philharmonic and Los Angeles Master Chorale are presenting special holiday concerts. On December 24 the 46th Annual Los Angeles County Holiday Celebration, free to the community, will be held in the Dorothy Chandler Pavilion. Also, this month Los Angeles Opera presents *Tosca* and *Parsifal* while Center Theatre Group stages *The Drowsy Chaperone* at the Ahmanson Theatre and *Lewis and Clark Reach the Euphrates* at the Mark Taper Forum.

Looking for a unique gift this season? The Music Center Speaker Series is the perfect present for that engaged individual who is always thirsting for knowledge. Consider surprising your favorite dance lover with a gift certificate or a subscription to the Dance at the Music Center flex series, which allows you to create a series of your favorites. The dance season continues in February with the Alvin Ailey American Dance Theater. Tickets to one of the many holiday programs by our renowned resident companies or a downtown visit including a tour of Walt Disney Concert Hall make perfect gifts. Details for all of these can be found online at [musiccenter.org](http://musiccenter.org).

Enjoy the season,

John B. Emerson,  
Chairman

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