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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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ANNOUNCING THE 2006 | 07 SEASON

embark

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resonate

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Sunday, November 12 at 7 pm

celebrar

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Bach and Holiday Favorites

Sunday, December 10 at 7 pm

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Sunday, January 28 at 7 pm

shout

Mary Lou Williams

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high notes

Getting Real With Global Music and Beyond

By Victoria Looseleaf

In this digital age, when college students caress a Powerbook's keys as opposed to thrumming a piano's ivories to create the wireless-networked Princeton University Laptop Orchestra – PLOrk – and more people are downloading music on their cell phones than Elvis Presley sold records, why do we still feel the lure, indeed, the need, to sit in a concert hall to experience music the old fashioned way – live and pulsating with breath?

Because there is nothing more healing, more energizing, more powerful, more beautiful than real music – not synthesized, sampled, altered or affected – heard in a shared setting. Especially as channeled through the human voice. Enter, then, the Los Angeles Master Chorale and its visionary music director, Grant Gershon, who, for the last five years has been bringing Angelenos musical masterpieces, large and small, known and not, from around the globe and through the centuries.

Gershon's opening concert on September 29, 2001, gave audiences an inkling of his tastes, which, in turn, have become ours: Illuminating the 16th century with Thomas Tallis's *Spem in Alium*, we heard 40 independent, intertwining voices as if for the first time; sandwiched between *Itaipú*, a 1988 Philip Glass work with text drawn from Guarani Indians and Anton Bruckner's inspiring 19th century *Te Deum*, the evening, coming on the heels of September 11, was, in a word, restorative.

And so it is with the Chorale. Each concert has, in its own way, been a magical journey, where hope, revelation and uncharted waters of the radical often meet. Happily ensconced in Walt Disney Concert Hall since fall 2003, the Chorale has proven fearless, technically brilliant and indefatigable, with Gershon, a champion of new music, leading the ensemble in numerous premieres commissioned by the organization.

In October 2004, Gershon navigated a potent reading of Steve Reich's world premiere *You Are (Variations)*. Aquiver with elaborate chord sequences and rhythmic complexities, the work, hailed by the *Los Angeles Times* as a "masterpiece," can now be heard performed by the Chorale on a recently released Nonesuch recording.

Other firsts have included this season's opera-in-progress, *Rio de Sangre*, by Don Davis and last year's *Voices of Angels*, a cantata composed by Grammy-award winning Billy Childs. Gershon has also reveled in sharing the podium, literally, with others, offering thrilling takes on music from Duke Ellington's Sacred Concerts. Joined by James Newton and the Luckman Jazz Orchestra, the two conductors regally rocked the house in March 2004, with the duo teaming up again last season to perform music of jazz great, Mary Lou Williams.

17th Annual High School Choir Festival

A veritable seeker, Gershon has also introduced local audiences to such awe-inspiring pieces as Tan Dun's *Water Passion after St. Matthew*, as well as the third act of Meredith Monk's iconoclastic opera *Atlas*. Performed last month, the a cappella opus shimmered, the composer-choreographer-dancer-filmmaker joining Gershon and members of the Chorale onstage as part of the Minimalist Jukebox Festival.

Tipping his hat to the Great White Way, the Maestro closed the season two years ago with "The New Broadway." Getting their grooves on, Gershon and company performed tunes from Ricky Ian Gordon, Tony-award winning Adam Guettel, and Jason Robert Brown, whose *Chanukah Suite* was also given its first hearing last December.

But Gershon doesn't dwell on the past, preferring instead, to be in the moment – especially the musical moment – or looking ahead at music he'd like to perform. For next month's concert, the conductor dips into his personal iPod for innovative luster.

With tunes from Argentina, Bali, Cuba, Finland, India, Scotland and Kenya on tap, this world music cornucopia promises fresh interpretations of traditionally bent songs. There will also be a smattering of Brahms, and, on the new music front, tiny jewels by Glass, Morten Lauridsen, and James MacMillan

Explains Gershon: "This concert, in addition to being a whole evening of shorter pieces I've grown to know and love over the years, is also a kind of summing up of my first five years. It's a wildly eclectic mix, with some surprises, but always music that I think is fun and sounds great.

"With no guest soloists and only a handful of instrumentalists joining us," adds Gershon, "it's really all about the Chorale." And about us, the audience, ever thirsty for musical nourishment.



California Governor Arnold Schwarzenegger made a surprise visit to the Los Angeles Master Chorale's 17th Annual High School Choir Festival, which featured 900 students from 23 high schools in Los Angeles, Orange and Riverside counties. The Chorale's Music Director Grant Gershon (not pictured) conducted the massive combined choir in one of the largest festivals of its kind in the United States.



Choirs from 23 Southland High Schools participated in the Master Chorale's 17th Annual High School Choir Festival at Walt Disney Concert Hall on March 20, 2006.

Photos by Craig Schwartz



Lee Salem Photography



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, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezós (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) *Glass-Salonen* and *You Are (Variations)* with the 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*



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



treasure

Sunday, April 30, 2006 at 7 pm | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Alex Acuña, percussion

Musica Angelica

Craig Russell, artistic consultant

Dios Itlazo Nantzine

Pablo Corá, tenor

Don Hernando Franco

Hanacpachap cussicuinin

Juan Pérez Bocanegra

Exultate justi in Domino

Juan Gutiérrez de Padilla

Credidi

Juan de Lianas

Xicochi xicochi conetzintle

Gaspar Fernandes

Los Coflades de la estleya

Helene Quintana, mezzo soprano

Rachelle Fox, soprano

Juan de Araujo

Sol-fa de Pedro

Manuel de Zumaya

Dame albriçia mano Anton

Sarona Farrell, mezzo soprano

Alice Murray, mezzo soprano

Gaspar Fernandes

INTERMISSION

Responsorio No. 2 del Señor San José

Ignacio de Jerusalem

Signum Magnum Apparuit in Caelo

Responsory from the *Matins for the Virgin of Guadalupe*

Randall Bills, tenor

Ignacio de Jerusalem

Gloria

From the *Misa de quinto tono*

Juan Bautista Sancho

Sanctus

From the *Misa en sol*

Juan Bautista Sancho

Agnus Dei

From the *Misa en sol*

Juan Bautista Sancho

Quae Est Ista Quae Processit

Responsory from the *Matins for the Virgin of Guadalupe*

Amy Fogerson, mezzo soprano

Steven Pence, bass

Ignacio de Jerusalem

Te Deum

From the *Matins for the Virgin of Guadalupe*

Tania Batson, soprano

Karen Hogle, soprano

Ignacio de Jerusalem

k-Mozart
105.1fm

K-MOZART 105.1 is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on

Sunday, May 14 at 8pm.

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.

TREASURE – Going for the Gold: Mexican Baroque Masterpieces

by Victoria Looseleaf

It is, perhaps, no coincidence that Frank Gehry, architect of Walt Disney Concert Hall, with its shimmering stainless steel skin and undulating womb-like interior, after gifting the city of Los Angeles with this magnificent gem, is now designing trinkets for Tiffany. That this evening's concert also overflows with musical bling, specifically rarely heard gems from the Mexican Baroque era, seems equally auspicious. After all, what could be more rewarding than encountering a fabulous piece of music for the first time, except, possibly, hearing it a second. Foray back, then, to a simpler age, one without iPods, cell phones or BlackBerries, but to the 16th and 17th centuries, when Mexico City was a hotbed of musical sophistication. And while European composers had been adhering to fugal rigors, chapel masters in cathedrals throughout Mexico were creating exquisite vocal music of exceptional grace and beauty. Indeed, like the melting pot that is Los Angeles today, many music makers from Spain, Portugal and Italy, who were initially writing liturgical music in the Renaissance tradition had, over several generations, begun traveling to places like Peru, Chile and Mexico, creating a cultural and musical cross-fertilization. Cutting a broad swath from Guatemala to the California missions, this music of "New Spain" once again seduces, thrills and soothes.

Opening with a pair of short pieces by Don Hernando Franco (1532–1585) and Juan Perez Bocanegra (1598–1631), both with unnotated percussion, we are plunged into a world both familiar and foreign, the music washing over us like a sonic balm. Spanish-born Franco became chapel master of the landmark Mexico City Cathedral in 1575, while Bocanegra, a Franciscan



monk, printer and composer, worked in Peru. Franco's peripatetic countryman, Juan Gutiérrez de Padilla (1590–1664), trekked to Puebla, Mexico, where, as that town's chapel master, he introduced lively counterpoint rhythms into double-choir sacred music, his *Exultate justi in Domino* a fine example. Also in the Renaissance polyphonic tradition is the vocally pristine *Credidi*, by Juan de Lienas (1620–1650), while *Sol-fa de Pedro*, written by Mexican-born Manuel de Zumaya (1678–1756), was composed as part of the punishing examinations used to select Mexico City Cathedral's chapel master. This eight-minute solfeggio piece – syllables sung to specific notes – is the apotheosis of word painting: Voices cascade until coming together on the word "unite"; quivering eighth-note motifs give an aural twist to the word "warble." Zumaya not only won the post, but was also the first person in the Western Hemisphere to compose an opera, *La Partenope*. While chapel master, he fused the Renaissance style with ancient indigenous percussion instruments, helping brand his compositions with exhilarating rhythmic accents. Also taking cues from percussion was Gaspar Fernandes (1570–1629), whose two works, *Xicochi xicochi conetzintle* (Aztec for "Gently sleep, little one"), and *Dame albricia mano Anton* with their rollicking accompaniment, bring to mind the phat drum vamping of Cream's Ginger Baker. Also a towering figure: Juan de Araujo (1646–1712), one of South America's greatest composers of his time, was born in Spain but, after making his way overseas, became affiliated with various churches in Peru and Bolivia. Though his output was small, his four-minute *Los Coflades de la estleya* (*Brothers and sisters of the league of the star*) with its rousing chorus of the thrice-repeated "gulumbé," is the quintessence of the era's exuberant, earthy writing.

The image of the Virgin Mary has inspired artists throughout the ages. One such person was Ignacio de Jerusalem (1710–1769). Born in Lecce, Italy, he earned a formidable reputation as composer and crack fiddler where he was described as a "musical miracle." After performing in Cadiz, Spain, de Jerusalem was summoned to Mexico City, where he wrote complex choral masterpieces for the Cathedral, rising to the position of chapel master in 1749. Significantly expanding its orchestra in 1759, de Jerusalem served there until his death. Though a contemporary of Zumaya, who hewed to the Renaissance, de Jerusalem's approach was more disparate, particularly his affection for the galante style. Fashionable from the 1720s to the 1770s, this music, including that of Johann Christian Bach, consciously simplified contrapuntal texture by substituting a leading voice with a more transparent accompaniment, thus helping thrust the Cathedral into the so-called "modern" world. However, with de Jerusalem's brief *Responsorio No. 2 del Señor San Jose*,





accompanied by the venerable early music ensemble, Musica Angelica (as are all of the works in the program's second half), the composer's manipulation of the ritornello and contrapuntal lines – seemingly antithetical to his galante endeavors – reveals another facet: Hello, high Baroque; buenas dias, J. C. Bach! Thrilling audiences with lush harmonies, florid figurations and bold vocal writing, the composer's gifts captivate in his *Matins for the Virgin of Guadalupe*. A recounting in Latin of the miracle of her appearance in 1591 to Juan Diego, a simple Mexican peasant, the work also invokes the blessings and protection of the Virgin Mary. And while Mexican archives overflow with manuscripts honoring the Virgin, few have more power and sublime beauty than this, composed five years before de Jerusalem's death. Rich vocalese and instrumental configurations, in addition to the use of appoggiaturas (suspended dissonances), that anticipate Mozart, define this work for the ages. The Matins service, the most ambitious and prestigious category of compositions in the 18th century Spanish New World, comes alive in these excerpts that rival the depth and beauty of a Handel oratorio. Heard tonight are two Responsories, *Signum Magnum Apparuit in Caelo* and *Quae Est Ista Quae Processit*, both featuring poignant solos, before the work climaxes with an incandescent setting of the 19-minute *Te Deum*. Juxtaposing two choirs against a backdrop of crystal-clear trumpets and strings, this life-affirming music remains an undisputed masterpiece.

Also part of this enchanting musical mix was Juan Bautista Sancho (1772–1830), a righteous keyboardist who, in 1804, ventured north to California, where he became one of the most prominent padres in the state. While serving a 28-year career at Mission San Antonio de Padua, Sancho composed the four-minute *Gloria*, which was sung in missions throughout the state until falling from fashion in the late 1700s. Noteworthy, too, is the fact that the sacred music of California in manuscript form is the most extensive and diverse body of plainsong and polyphonic music to survive from Spain's colonies, and that Sancho was probably responsible for bringing several de Jerusalem works to the state. It is precisely because of the itinerant nature of these ever-questing composers, with their fusing of Latin, Indian and European cultures, that we can now revel in this orgy of musical gifts that, worthy of a Brinks truck and back with a vengeance, keep on giving.

Victoria Looseleaf is an arts journalist and regular contributor to the *Los Angeles Times*, *Reuters* and *Performances Magazine*. In addition, she is the Program Annotator for the Geffen Playhouse as well as the producer-host of the long-running cable access television show on the arts, "The Looseleaf Report." This month Ms. Looseleaf is being honored with a special achievement Lester Horton award, "Furthering the Visibility of Dance."

Photos by José Alfredo Ureño Gamboa
joseureno@adelphia.net



Don Hernando Franco

Born: Galizuela, Mexico, 1532

Died: Mexico City, 1585

Assignments: choirmaster at Guatemala Cathedral and the Cathedral at Mexico City

Compositions include:
Magnificat, Lamentations, Salve regina

Notable: Franco's music shares with other 16th century works designed for Spanish churches such characteristics as a fluent but rather austere polyphony, a conservative treatment of dissonance and chromaticism and an implied doubling of voice parts by such instruments as flutes, shawms and bassoons. (New Grove Dictionary)

Juan Perez Bocanegra

Born: Cuzco, Peru, 1598

Died: 1631

Notable: Franciscan monk, printer and composer

Juan Gutierrez de Padilla

Born: Malaga, Spain, 1590

Died: Puebla, Mexico, 1664

Assignments: choirmaster at Jerez de la Frontera, Cadiz Cathedral and Puebla Cathedral

Notable: Padilla was one of the most important Spanish-born composers of his time. Influenced by Spanish attitudes, his sacred polyphony is in the style of the *prima prattica*, showing such Baroque modifications as a slightly increased chromaticism, a preference for double choirs, exceptionally vital rhythms, and bass lines with strong instrumental characteristics. (New Grove Dictionary)

Dios Itlazo Nantzine Don Hernando Franco

Classical Nahuatl

Dios itlazo nantzine, cemihcac ichpochtle, cenca timitz totlatlauhtilya cenca timitz totlatlauhtilya mato panximotlatolti. Yn il huicac Y nil huicac ixpantzinco, ixpantzinco, inmotlazo conetzin, Jesu Christo. Ca om pa timo yeztica y mi na huactzinco; yn motlazo conetzin y Jeso Christo.

Hanapachap cussicuinin Juan Perez Bocanegra

17th century Quechua

1. Hanapachap cussicuinin, huaran cacta muchascaiqui, Yupairu pucocmallqui, runa canap suyacuimin, callpannacpa quemiquinin, Huaciascaita.
2. Uyarihuai muchascaita Diosparampan Diospamaman, Yuractocto hamancaiman, Yupascalla, collpascaita Huahuarquiman suyuscaita Ricuchillai.

Exsultate justi in Domino Juan Gutierrez de Padilla

Exsultate, justi, in Domino; rectos decet collaudatio.
Confitemini Domino in cithara; in psalterio decem chordarum psallite illi.
Cantate ei canticum novum; bene psallite ei in vociferatione.
Exsultate, justi, in Domino; rectos decet collaudatio. (Ps. 32:1)

Credidi Juan de Lienas

Credidi propter quod locutus sum;
ego autem humiliates sum nimis.
Ego dixi in excelssu meo:
Omnis homo mendax.
Quid retribuam Domino,
pro omnibus quae retribuit mihi?
Calicem salutaris accipiam:
et nomen Domini invocabo.
Vota mea Domino reddam coram
omni populo ejus:
pretiosa in conspectus Domini
mors sanctorum ejus.
O Domine quia ego servus tuus:
ego servus tuus,
et filius ancillae tuae.

Beloved Mother of God, eternal Virgin, most exalted, may you intercede at the appointed time in the realm of the dead for us and our ancestors. In heaven you are in the honored presence of your beloved offspring, Jesus Christ; because there your heart is close to your beloved child, Jesus Christ.

Translation by Christopher Moroney

1. For the happiness of the upper world I'll kiss you a thousand times. The hope of the human race is an old tree that produces fruit in abundance; sustenance that gives strength.
2. What I ask for: listen to my suffering, Mother and guide of God, flower and white light. Remember I keep watch over you, waiting for you to reveal your son.

Translation by Mo Fini

Rejoice in the Lord, O ye just; praise befits the upright.
Give praise to the Lord on the harp; sing to him with the psaltery, the instrument of ten strings. Sing to him a new canticle, sing well unto him with a loud noise.
Rejoice in the Lord, O ye just; praise befits the upright.

I believed even when I said,
"I am greatly afflicted."
I said in my alarm,
"No man is dependable"
How shall I make a return to the Lord
for all good he has done me?
The cup of salvation I will take up
and I will call upon the name of the Lord.
My vows to the Lord I will pay
in the presence of all his people.
Precious in the eyes of the Lord
is the death of his faithful ones.
O Lord, I am your servant;
I am your servant,
the son of your handmaid

Continued on next page

Credidi – continued

Dirupisti vincula mea:

tibi sacrificabo hostiam laudis,
et nomen Domini invocabo.

Vota mea Domino reddam

in conspectus omnis
populi ejus: in atriis domus Domini,
in medio tui Jerusalem.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Xicochi xicochi conetzintle Gaspar Fernandes

Xicochi xicochi xicochi conetzintle, caomiz
hui hui joco in angelos me, in angelos me, in
angelos me, alleluia, alleluia.

Los Coflades de la estleya Juan de Araujo

Los coflades de la estleya

vamo turus a Beleya
y velemo a ziola beya
con Siolo en la potal.

¡Vamo, vamo curendo aya!

Oylemo un viyansico
que lo compondla Flastico ziendo
gayta su fosico y luego
lo cantala Blasico, Pellico, Zuanico y Tomás
y lo estliviyo dila:

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Bamo a bel que traen de Angola a ziolo y a ziola
Baltasale con Melchola y mi plimo Gasipar
¡Vamo, vamo curendo aya!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Vamo siguiendo la estleya – ¡Eya!
lo negliyo coltezano – ¡Vamo!
pus lo Reye cun tesuro – turo
de calmino los tlesban – ¡aya!
Blasico, Pelico, Zuanico y Tomás,
¡aya! vamo tura aya!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

you have loosed my bonds

To you I will offer sacrifice of thanksgiving
and I will call upon the name of the Lord.

The vows to the Lord I will pay
in the presence of all his people,
in the courts of the house of the Lord
in your midst, O Jerusalem.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now and ever
shall be, world without end, Amen.

Gently sleep, gently sleep, holy little babe.
Make no cries of distress, littlest one—the
angels are here.

Translation by Christopher Moroney

Brothers and sisters of the League of the Star,
let's all go now to Bethlehem,
where we'll see our lovely Lady
with our little Lord in the stable.
Let's go, let's go running there!
We'll hear a carol
that Francisco will compose,
with a gourd to keep the beat;
then Blas, Pedro, Juan and Tomás will sing it,
and the refrain will go:

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Let's see what Baltasar, Melchor and my cousin
Gaspar are bringing from Angola to Our Lady
and our little Lord.

Let's go, let's go running there!

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

So all you blacks who work at court, – *O yeah!*
yes, let's go, and follow the star, – *Let's go!*
behind the kings with the treasure – *All of us!*
they carry across the desert – *To the stable!*
And you, Blas, Pedro, Juan and Tomás,
let's all get going now,

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Continued on next page

Juan de Lienas

Born: circa 1620

Died: circa 1650

Notable: The only information about de Lienas is suggested by the manuscripts of his compositions. All his known works are contained in the manuscript of the Convento del Carmen, near Mexico City, and in the Newberry Choirbooks, Chicago. Lienas's compositions rank among the finest and most technically fluent in the large colonial repertory.

Gaspar Fernandes

Born: Portugal, circa 1570

Died: Puebla, Mexico, 1629

Early career: worked as both a singer and an organist for the Evora Cathedral in 1590

Assignments: choirmaster at Guatemala Cathedral and Puebla Cathedral

Works include: *Elegit eum Dominas*, the earliest known Latin secular work by a New World composer

Collaborated with: Juan Gutierrez de Padilla

Notable: An autograph manuscript (now at Oaxaca Cathedral), consisting mainly of the chanzonetas and villancicos that Fernandes composed for Puebla Cathedral between 1609 and 1620, is the largest surviving collection of 17th-century secular music in the New World. (New Grove Dictionary)

Juan de Araujo

Born: Villafranca de los Barros, Extremadura, Spain, 1646

Died: La Plata, Bolivia, 1712

Education: choirmaster at Jerez de la Frontera, Cadiz Cathedral and Puebla Cathedral

Assignments: choirmaster in Panama, at Lima Cathedral and La Plata, Bolivia

Notable: Extremely prolific, Araujo composed some 200 pieces, almost all of them polyphonic villancicos

Manuel de Zumaya

Born: Mexico, 1678

Died: Oaxaca, Mexico, 1756

Compositions include: the opera *La partenope*, the earliest known full opera produced in North America

Assignments: choirmaster at Mexico City Cathedral and Oaxaca Cathedral

Notable: Zumaya was not only the earliest known opera composer on the North American continent, but the composer of the earliest extant music glorifying the Mexican Virgin of Guadalupe

Ignacio de Jerusalem

Born: Lecce, Italy, 1710

Died: Mexico, 1769

Assignments: choirmaster at Mexico City Cathedral, the first Italian to hold that post

Notable: His graceful, homophonic style is harmonically rich, with florid melodic lines, abundant contrasts of dynamics and texture, frequent chordal sections and brilliant virtuosic passages for the violins. (New Grove Dictionary)

Juan Bautista Sancho

Born: 1772

Died: 1830

Assignments: missionary at Mission San Antonio de Padua; choirmaster at Convento de San Francisco, Palma, Majorca

Los Coflades de la estleya – continued

Vamo turuz loz Neglios – *plimos*
pues nos yeba nostla estleya – *beya*
que sin tantuz neglos folmen – *noche*
mucha luz en lo poltal – *ablá*
Blasico, Pelico, Zuanico y Tomás,
plimos, ¡beya noche ablá!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Vaya nuestra cofladia – *linda*
Pues que nos yeba la eztleia – *nuestla*
tlas lo Reye pulque haya – *danza*
que pala al niño aleglan – *ira*
Blasico, Pelico, Zuanico y Tomás,
¡linda nuestla danza íra!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Vamo alegre al poltario – *plimo*
velemo junto al peseble – *bueye*
que sin tantuz neglos folmen – *noche*
mucha luz en lo poltal – *ablá*
Blasico, Pelico, Zuanico y Tomás,
plimos neglos bueye ezá!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Los coflades de la estleya
vamo turus a Beleya
y velemo a ziola beya
con Siolo en la poltal.
¡Vamo, vamo curendo aya!

Oylemo un viyansico
que lo compondla Flastico ziendo
gayta su fosico y luego
lo cantala Blasico, Pellico, Zuanico y Tomás
y lo estliviyo dila:

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Bamo a bel que traen de Angola a ziolo y a ziola
Baltasale con Melchola y mi plimo Gasipar
¡Vamo, vamo curendo aya!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Let's go then, all you blacks – *Cousins!*
for it guides us there, our star – *Lovely!*
from it, like lightning dazzling bright – *Tonight!*
Lots of light upon the stable – *Will shine!*
And you, Blas, Pedro, Juan and Tomás, cousins,
what a lovely night there'll be!

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Move out, you members of the League – *Lovely!*
for our star is guiding us – *Our own star*
behind the kings, for there – *Dancing!*
to make the Child happy – *They go!*
O yes, Blas, Petrito, Juanico and Tomás,
our dance will go nicely,

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Let's go with joy to the little stable – *Cousins!*
Together around the crib we'll see – *Oxen,*
the shepherds and the king – *Who's black!*
singing to the little Lord – *Who lies there!*
Blas, Pedro, Juan and Tomás,
black cousins, come see the oxen there.

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Brothers and sisters of the League of the Star,
let's all go now to Bethlehem,
where we'll see our lovely Lady
with our little Lord in the stable.
Let's go, let's go running there!

We'll hear a carol
that Francisco will compose,
with a gourd to keep the beat;
then Blas, Pedro, Juan and Tomás will sing it,
and the refrain will go:

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Let's see what Baltasar, Melchor and my cousin
Gaspar
are bringing from Angola to Our Lady and our
little Lord.
Let's go, let's go running there!

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Sol-fa de Pedro **Manuel de Zumaya**

Estribillo

Sol-fa de Pedro es el llanto
Oiga el mundo si es así.
Pues saben unir
Los gorjeos de sus voces
Lo duro de su sentir
Del cromático explicar
Del blando el duro herir.
Que en el llanto dice Pedro,
He hallado lo que perdi
Al sol la vez que llore
Porque me alumbro el a mi.

Copla 1

Vengan, vengan a oír,
Verán el entonar en el gemir.
Vengan a oír del contrapunto
Lo dulce y sutil del sol
La vez que llore
Porque me alumbro el a mi.

Copla 2

Desde el ut la pena mía
Me subió cuando caí
A la mi perdida Gloria
Y a mi la Gloria sin fin.

Dame albricia mano Anton **Gaspar Fernandes**

Soloists:

S1: Dame'albricia mano' Anton que Jisu nace'en Guinea.

SII: Quien lo pari?

S1: Una luncuya y'un Viejo su pagre son.

SII: Yebamo le culacion yegamo aya, yegamo aya, que'ese cosame panta, que'ese cosame panta.

S1: He he he'y como que yegare y mirare,

SII: Ha ha ha'y como que yegara y lomirara, y turu lo negro lo bayara y turu lo negro lo bayara.

S1 & SII: Y turu lu negro le bayara le bayara, ha ha ha

Chorus: Y turu lu negro le bayara, ha ha ha y turu lu negro le bayara y turu lu negro le bayara.

Men: Su magre sacomo treya ya lo nino parindero, cumu lubo y'orando las mi guitailida eya.

Women:

SII: Ya bullimos pie por beya, yegamo aya, yegamo aya, que'ese cosa me panta.

This plaintive song is Peter's lament. Let everyone listen to see if it isn't so. The warblings of its voices deftly portray the tribulation of his emotions, through their chromatic expression and the sweet yet discordant playing. Because Peter says in his lament, "I have found what I lost to the sun the time I cried because he enlightened me."

Come, come and listen, you will see the song in the lament. Come and hear from the counterpoint the sweetness and subtlety of the sun the time I cried because he enlightened me.

From the depths of my sorrow when I fell down, he raised me up to my lost glory, and gave me glory without end.

Soloists:

S1: Be joyful, brother Anton that Jesus is born in Guinea!

SII: Who gave birth to him?

S1: A virgin and an old man are his parents.

SII: Let's bring him candies, let's go there! Sing it to me!

S1: He-he-he! And this is how we'll go and see.

SII: Ha-ha-ha! And this is how we'll arrive and behold him,

S1 & SII: and all the blacks will dance for him, heh-heh-heh!

Chorus: And all the blacks will dance for him, ha-ha-ha, and all the blacks will dance for him!

Men: His mother is like a star; already the new-born baby is like a modest and holy man. I've got my little guitar now!

Women:

SII: My merry feet are dancing already! Let's go there! Sing it to me!

Continued on next page

Tania Batson – soprano

Opera performances: Dukas' *Ariane et Barbe Bleue* at Avery Fisher Hall (American Symphony Orchestra), Tobias Píkar's *Emmeline* at New York City Opera (New York premiere), featured soloist, *Sweeney Todd* (New York Philharmonic), Mendelssohn's *Elijah* at Concordia University

Guest Artist appearances:

University of La Verne, Mars Hill College, Yale University, the New York Choral Artists, PBS Great Performances, the U.S. premiere of Sir Paul McCartney's *Standing Stone* at Carnegie Hall

Education: BA in music from Emory University, Master of Music in Vocal Performance from Boston University

Randall Bills – tenor

Opera performances: Mozart's *The Magic Flute* and *Così fan tutte*, Rossini's *La Cenerentola*, Stravinsky's *The Rake's Progress*, and Benjamin Britten's *A Midsummer Night's Dream*

As a Soloist: Beethoven's Symphony No. 9, Haydn's *The Creation*, Handel's *Messiah*, Bach's *Christmas Oratorio*, and Ariel Ramirez' *Missa Criolla*

Performances at: Pasadena's Ambassador Auditorium, the Hollywood Bowl and the Walt Disney Concert Hall

Pablo Corá – tenor

Originally From: Buenos Aires, Argentina

Formed: The Concord Ensemble in 1996

Performed with: the Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Singers and Cappella, Aguava New Music and Musica Angelica

Collaborated with: Folger Consort, Piffaro, Camerata Pacifica Baroque and the Catacoustic Ensemble

Continued on next page

Pablo Corá – tenor
Continued

Recording credits: Paul Hillier's Theater of Voices and The Pro Arte Singers (harmonia mundi), The Concord Ensemble and Piffaro (Dorian Recordings), the Los Angeles Master Chorale (Nonesuch and RCM), Los Angeles Chamber Singers & Cappella (RCM), Gothic Records, and J.A.C. Redford's music for the Clarion label

As a scholar: working on two unpublished oratorios by Giacomo Carissimi, *Diluvium Universale* and *Interfecto Sisara*, to be premiered in 2006 in celebration of the 400th anniversary of the composer's birth

Sarona Farrell – mezzo soprano

With the Master Chorale:
11 seasons

From: Kailua, Hawaii

Education: USC Thornton School of Music

Has toured with: Helmuth Rilling and the International Bachacademie

Performances include: Oregon Bach Festival Chorus, Los Angeles Bach Festival, Whittier Bach Festival, and the San Luis Obispo Mozart Festival

Amy Fogerson – mezzo soprano

With the Master Chorale:
19 seasons

Performances with: Los Angeles Master Chorale, Los Angeles Philharmonic, Hollywood Bowl Orchestra

Solo Performances: Bernstein's *Chichester Psalms*, Handel's *Messiah*, Bach's *Christmas Oratorio*, Ligeti's *Clocks and Clouds*, Poulenc's *Les Mamelles de Tirésias*

Soundtracks: *King Kong* and the upcoming films *Charlotte's Web* and *X-Men 3*

Founding Member of: a cappella jazz group Sixth Wave

Education: degree in Choral Conducting from Occidental College

Dame albríçia mano Anton – continued

SI: He he he'y como que yegare y mirare,
SII: Ha ha ha'y como que yegara y lomirara,
SI & SII: y turu lu negro le bayara he he he.

Chorus: Y turu lu negro le bayara le bayara, ha ha ha y turu lu negro le bayara, ha ha

Men: Turu negro co gayero subi luego lo cagaya, ye bemole'asi su'un sayo unas panas y'un sombrero.

Women:

SII: Yo quiere mira primero, yegamo aya, que'ese cosa me panta.

SI: He he he'y como que yegare y mirare,
SII: Ha ha ha'y como que yegara y lomirara,
SI & SII: y turu lu negro le bayara he he he.

Chorus: Y turu lu negro le bayara le bayara, ha ha ha y turu lu negro le bayara, ha ha

Responsorio No. 2 del Señor San José Ignacio de Jerusalem

Esuriente terra Ægypti
clamavit populus ad regem
alimenta petens
Quibus ille respondit:
"Ite ad Joseph
et quidque vobis dixerit, facite."

Crescebat quotidie fames
in omni terra;
aperuitque Joseph universa horrea,
et vendebat Ægyptiis.
"Ite ad Joseph
et quidque vobis dixerit, facite."

Signum magnum Apparuit in Caelo
Responsory from the
Matins for the Virgin of Guadalupe
Ignacio de Jerusalem

Respond

Signum magnum apparuit in coelo,
Muher amieta sole,
et Luna sub pedibus ejus.
Et in capite ejus
corona duodecim stellarum.

Versicle

Fundamenta ejus in montibus Sanctis.
Diligite Dominus portas
Sion super omnia, tabernacula Jacob.

SI: He-he-he! And this is how we'll go and see.
SII: Ha-ha-ha! And this is how we'll arrive and behold him, SI & SII: and all the blacks will dance for him, heh-heh-heh!

Chorus: And all the blacks will dance for him, ha-ha-ha, and all the blacks will dance for him!

Men: All blacks with high spirits now raise great merriment! Soft and smooth as velvet are his tunic and hat.

Women:

SII: I want to see him first! Let's go there! Sing it to me!
SI: Heh-heh-heh! And this is how we'll go and see.
SII: Ha-ha-ha! And this is how we'll arrive and behold him, SI & SII: and all the blacks will dance for him, heh-heh-heh!

Chorus: And all the blacks will dance for him, ha-ha-ha, and all the blacks will dance for him!

Translation by Christopher and Covita Moroney

So when all the land of Egypt was famished the people cried to Pharaoh for bread. Then Pharaoh said to all the Egyptians, "Go to Joseph; whatever he says to you, do."

The famine was over all the face of the earth, and Joseph opened all the storehouses And sold to the Egyptians. "Go to Joseph; whatever he says to you, do."

A great sign appeared in the heavens: a woman enrobed in the Sun, and the Moon under her feet, and on her head, a twelve-starred crown.

Her foundation is on the holy mountains. He prizes the gates of Zion above all the tents of Jacob.

Gloria

From the *Misa de quinto tono*
Juan Bautista Sancho

Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te. Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe.
Domine Desu, agnus Dei, Filius Patris.
Qui tollis peccata mundi miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei patris. Amen.

Sanctus

From the *Misa en sol*
Juan Bautista Sancho

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Agnus Dei

From the *Misa en sol*
Juan Bautista Sancho

Agnus Dei, qui tolis peccata mundi,
miserere nobis.
Agnus Dei, qui tolis peccata mundi,
dona nobis pacem.

Quae Est Ista Quae Processit

Responsory from the
Matins for the Virgin of Guadalupe
Ignacio de Jerusalem

R. Quae est ista, quae processit sicut sol, et
Formosa tamquam Jerusalem?
Viderunt eam filiae Sion, et beatam dixerunt,
et reginae laudaverunt eam.

V. Et sicut dies verni circumdabant eam flores
rosarum et lilia convallium.

And peace on earth to people of good will
We praise you, we bless you, we adore you, we
glorify you.
We give you thanks because of your great glory.
Lord God, King of Heaven, God the father
almighty.
Lord, Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world, have
mercy on us.
You who take away the sins of the world,
accept our prayer.
You who sit at the right hand of the Father,
have mercy on us.
Because you alone are holy, you alone are the
Lord,
You alone are most high, Jesus Christ,
With the Holy Ghost, in the glory of God the
Father. Amen.

Holy, Holy, Holy,
Lord God of Hosts.
Full are heaven and earth of glory thy.
Hosanna in highest.

Lamb of God, who take away sins of world,
have mercy on us.
Lamb of God, who take away sins of world,
grant us peace.

R. Who is she that comes forth like the sun,
beautiful as Jerusalem?
The daughters of Sion saw her and declared
her blessed;
And the queens sang her praises.

V. As in springtime, she was surrounded by
roses in bloom and lilies of the valley.

Rachelle Fox – soprano

Education: Indiana University's
Early Music Institute

Operatic performances:

Purcell's *Dido and Aeneas* with
Musica Angelica, Monteverdi's
L'Orfeo with Early Music
Vancouver and Peri's *Euridice*
with Long Beach Opera

Featured Soloist with:

Los Angeles Master Chorale,
Vancouver Symphony and Musica
Angelica Baroque Orchestra

Other performances with:

Los Angeles Chamber Singers
and Capella, The Concord
Ensemble and Theatre of Voices

Karen Hogle – soprano

Performed with:

the Los Angeles Chamber
Singers, Long Beach Opera and
Opera a la Carte

Opera performances include:

La Perichole, The Secret Garden,
Anything Goes, The Gondoliers,
and *Pirates of Penzance*

Has recorded with:

Linda
Ronstadt, Brian Setzer, and the
Los Angeles Master Chorale on
Argento's *Te Deum*, and Philip
Glass' *Itaipu*

Education: Bachelor of Music
Education and a Master of Voice
from the University of Arizona

Alice Murray – mezzo soprano

With the Master Chorale:

six seasons

Previous member of: Chicago
Symphony Chorus, Oriana
Singers, Cathedral Singers

Musical theatre credits

include: the title role in the
long-running hit production of
Always...Patsy Cline

Recordings: one of 18 singers
who recorded Steve Reich's *You
Are (Variations)* (Nonesuch)

Performances with:

Los Angeles Chamber Singers &
Cappella

Can be heard as: host of the LA
Master Chorale's concert broad-
casts on classical station KMZT

Steven Pence – bass

Education: Bachelor of Music degree in Vocal Performance from Chapman University and Master of Music degrees in Vocal Performance and Opera Studies from New England Conservatory

Opera: Gerdine young artist with Opera Theater of Saint Louis

Helene Quintana – mezzo soprano

Born: Patagonia, Argentina

Master Chorale: 12 seasons

Education: Master of Music in Piano and Harpsichord Performance from Buenos Aires University's Music Conservatory

Performances: Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl, Carmel Bach Festival, Ojai Festival, Zarzuela with Jarvis Conservatory, Teatro Colon, Monterey Camerata Singers

Awards: Goethe Schulle, Alliances Francaise, Young Musicians Foundation

Te Deum

From the *Matins for the Virgin of Guadalupe*
Ignacio de Jerusalem

1. Te Deum laudamus, te Dominum confitemur.
2. Te aeternum Patrem omnis terra venerator.
3. Tibi omnes Angeli, tibi Caeli et universae Potestates:
4. Tibi Cherubim et Seraphim incessabili voce proclamant.
5. Sanctus, Sanctus, Sanctus, Dominus, Deus Sabaoth.
6. Pleni sunt caeli et terra majestatis gloriae tuae. Te gloriosus Apostolorum chorus, Te Prophetarum laudabilis numerus, Te Martyrum candidatus laudat exercitus. Te per orbem terrarum sancta confitetur Ecclesia, Patrem immensae majestatis; Venerandum tuum verum et unicum Filium; Sanctum quoque Paraclitum Spiritum. Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu, ad liberandum suscepturus hominem, Non horruisti Virginis uterum. Tu, devicto mortis aculeo, Aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes, In Gloria Patris. Judex crederis esse venturus.
7. Te ergo quaesumus, Tuis famulis subveni, Quos pretioso sanguine redemisti.
8. Aeterna fac cum Sanctis tuis In Gloria numerari. Salvum fac populum tuum, Domine, Et benedic hereditati tuae. Et rege eos, et extolle illos usque In aeternum. Per singulos dies benedicimus te; Et laudamus nomen tuum in saeculum, Et in saeculum saeculi. Dignare, Domine, die isto sine peccato nos custodire. Miserere nostril, Domine, Miserere nostril. Fiat misericordia tua, Domine, Super nos, Quemadmodum speravimus in te.
9. In te, Domine, speravi: Non confundar in aeternum.

1. We praise You, O God; we acclaim You Lord and Master.
2. Everlasting Father, all the world bows down before You.
3. All the Angels sing Your praise, The hosts of heaven and all the angelic Powers;
4. All the Cherubim and Seraphim call out to You in unending chorus.
5. Holy, holy, holy, is the Lord God of Angel hosts!
6. The heavens and the earth are filled, Lord, with Your majesty and glory. Your praises are sung by the renowned Apostles; By all the prophets, who themselves deserve our praise; By that mighty white-robed army Who shed their blood for Christ. And to the ends of the earth the holy Church Proclaims her faith in You; Father, whose majesty is boundless; Your only Son, who is true God, and who is to be adored; The Holy Ghost, sent to be our Advocate. O Christ, the King of glory! You alone are the Father's eternal Son. When You were to become man so as to save mankind, You did not shrink back from the chaste Virgin's womb. When You triumphantly destroyed death's sting, You opened up to believers the kingdom of heaven. You are now enthroned at God's right hand, In the Father's glory. We believe that You will come for judgement.
7. We therefore implore You To grant Your servants grace and aid, for You shed Your precious blood for their redemption.
8. Admit them to the ranks of Your Saints in everlasting glory. Be the Savior of Your faithful people, Lord; Grant them Your blessing, for they belong to You. Be the Shepherd, Lord, uphold and exalt them forever and ever. Day by day we praise You, daily we acclaim You. We will confess and glorify Your holy Name, Now and for all eternity. In Your great mercy, Lord, throughout this day Keep us free from sin by Your protection. Have mercy upon us; Lord, have mercy on us May Your mercy, Lord, Your loving kindness, Always remain with us; For we have placed our confidence in You.
9. In You alone, Lord, I have hoped; May I not be disappointed.

Musica Angelica Orchestra

VIOLIN I

Robert Diggins, concertmaster
Susan Feldman
Pierre Joubert
Joel Pargman

VIOLIN II

Janet Strauss, principal
Sue Giordano Gignac
Anne Rardin
Adriana Zoppo

VIOLONCELLO

Elisabeth Reed, principal
Leif Woodward

VIOLONE

Denise Briesé

CELLO

Amy Brodo, principal

LUTE/BAROQUE GUITAR

John Scheiderman
Craig Russell

TRUMPET

Katherine James
Raymond Burkhart

OBOE

Gonzalo Ruiz
Michael DuPree

HORN

Paul Avril
John Mason
Chris Rickert



Musica Angelica

Founded: by lute player the late Michael Eagan and gambist Mark Chatfield in 1993

Music Director: Martin Haselböck

Concertmaster/Resident Artistic Director: Elizabeth Blumenstock

Guest conductors have included: Rinaldo Alessandrini, Harry Bicket, Giovanni Antonini and Paul Goodwin

Regarded as: Southern California's premier Baroque ensemble, Musica Angelica presents wide-ranging programs encompassing music written from the late Middle Ages through the Classical era and has also world premiered more than ten new music works.

On CD: Vivaldi Concertos for Lute, Oboe, Violin and Strings (1998).

Has collaborated with: Los Angeles Opera, Long Beach Opera, the J. Paul Getty Museum, the Norton Simon Museum, and the Los Angeles Master Chorale.

Website: www.MusicaAngelica.org

Craig Russell, artistic consultant

Professional: Professor of Music at Cal Poly San Luis Obispo

Has published: over seventy articles on eighteenth-century Hispanic studies, Mexican Cathedral music, the California Missions, baroque guitar music, the Beatles, and American popular culture; authored 26 entries for the newest edition of *The New Grove Dictionary*

Collaborated with: Chanticleer on three compact disks including *Mexican Baroque* that garnered a Gramophone nomination, and the world premiere recording of Ignacio de Jerusalem's *Matins for the Virgin of Guadalupe*, and *Our American Journey* (that was also nominated for a Grammy)

Compositions: *Rhapsody for Horn* and *Seasonal Dances*

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: Dave Grusin, 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, two Latin Grammy™ nominations in 2003, the Emeritus MVP Award from the National Academy of Recording for the Arts and Sciences, and named Best Latin/Brazilian 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*

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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.

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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.

In Memoriam

The Los Angeles Master Chorale family mourns the loss of two very special ladies, Flora Lewis and Kay Shaw.



Flora Lewis was a long-time supporter of the Chorale – notably as the wife of Bob Lewis, who has been a bass member of the Chorale for 15 years. Flora was an accomplished musician herself – a gifted pianist, organist and accompanist – often accompanying her beloved Bob in live and recorded performances. She was the organist at the First Christian

Church of Huntington Beach for 23 years, also serving as the church's secretary. To recognize her generosity of spirit, enormous talent and to spotlight the accompanists who often go unrecognized, Bob established the Flora Lewis Accompanist Fund to which so many have contributed to honor Flora's memory and to recognize her generosity of spirit and tremendous sense of value.

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Mary Katherine (Kay) Shaw was an amazing friend to the Los Angeles Master Chorale and a stalwart champion of Grant Gershon. Kay and her husband, Dan, have been tremendous supporters of the Chorale as subscribers and donors. Through their generous commitment to the Chorale's Benefactor Circle of Friends, they co-sponsored the commission of a work by Bobby McFerrin for the Chorale's opening concert at Walt Disney Concert Hall.

Kay was an educator for 36 years, and her keen interest in the outreach programs of the Chorale led her family to establish an Education Outreach Fund in her memory. Through this Fund, we continue to benefit from Kay's generosity and commitment to community. Those donating to this fund are recognized below. We will long cherish Kay's memory, her beautiful warmth and style, and our friendships with her.

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Los Angeles Master Chorale

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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

Thank you, Master Chorale Associates

The musicians, Board of Directors, and professional staff of the Los Angeles Master Chorale thank the Master Chorale Associates for their generous support over the past 41 years. As part of their commitment to the choral art, the Associates, led at the time by Phyllis Rothrock, founded the High School Choir Festival in 1990. This year's Festival took place March 20, 2006 at Walt Disney Concert Hall. The Chorale's success is due in part to the Associates' dedication, and we salute them.

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



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