

2024 SPRING CONCERT

Angel City

CHORALE

RHYTHMS OF THE AMERICAS



GUEST ARTISTIC DIRECTOR
& CONDUCTOR

Dr. Cristian Grases

NARRATOR

Suraj Partha

June 9th, 3:00pm
Royce Hall, Los Angeles

Dear friends,

Rarely does one have the opportunity to collaborate with an institution of the caliber of The Angel City Chorale. Their unwavering commitment to community engagement and artistic excellence has forged a profound legacy within the vibrant tapestry of Los Angeles. At the heart of their mission lies a dedication to self-discovery through the transcendent force of music. Indeed, there exists no finer avenue for fostering strong communal bonds while pursuing the highest standards of artistic achievement.

Guided by this ethos, we embark on a journey of cultural exploration. Delving into our repertoire and into the historical and cultural contexts of each piece, we quickly recognize the common threads that unite the Americas, spanning from north to south. Many of the genres featured in our concerts echo the voices of pre-colonial societies. Whether it be the haunting melodies of the Cree people in Canada, the evocative tales of the Aztecs interwoven in Mexican music, or the rhythmic complexities of Argentinean music accentuating Andean dances, these compositions resonate as kindred spirits. If we were to construct a musical family tree encompassing the globe, these songs would undeniably stand as close cousins.

Similarly, our program showcases compositions with roots tracing back to the African Diaspora. From the soulful strains of jazz and blues emanating from the north to the syncopated rhythms of the Caribbean and the exuberant Afro-Brazilian chants, all share a common genesis along the western coasts of Africa. Once again, music serves as a compelling agent in illuminating a fundamental truth: amidst the rich tapestry of sounds, rhythms, languages, textures, and instruments within the Americas, we are, at our core, one people – a unified community bound by history and cultural heritage, celebrating the mosaic of our diversity.

In this realization, what initially appears contrasting begins to reveal shared hues, fostering deeper understanding across geographical divides. Through mutual understanding comes the promise of peace. Thus, we return full circle to the core mission of The Angel City Chorale: to cultivate community and embrace diversity through the transformative power of choral music. It has been an honor to lead this exceptional ensemble of artists as we uncover the intricacies and wonders of our repertoire, and I count myself fortunate to be a part of this extraordinary musical family.

As always, your friend in music,
Cristian Grases

CRISTIAN GRASES



Cristian Grases joined the USC Thornton faculty in the fall 2010 semester and is currently a professor of choral music, conductor of the USC Thornton Concert Choir, and Vice Dean for the Classical Performance and Composition Division. Born in Venezuela, he earned degrees from the Simón Bolívar University (MM) in Caracas, Venezuela, and the University of Miami (DMA). He has previously served as interim director of choral activities at Central Washington University; assistant professor in choral music at California State University, Los Angeles; and national coordinator of choirs for EL SISTEMA under Maestro José Antonio Abreu. He also served as conductor for the Women's Chamber Ensemble of the University of Miami, the assistant conductor of the Miami Symphony Orchestra under Maestro Eduardo Marturet, and the conductor of the Young Musician's Orchestra. Additionally, he is an award-winning conductor and composer and has been commissioned to write for several prestigious organizations such as the Piedmont Children's Chorus, the Santa Fe Desert Chorale, the Golden Bridge Choir, the ORA Singers, and the Los Angeles Master Chorale.

Dr. Grases has participated in numerous festivals, workshops, and events as a guest conductor, clinician, adjudicator, and conducting pedagogue in North and South America, Europe, Asia, and Australia. He has also presented sessions in the World Choral Symposia in Denmark, Argentina, and South Korea. Additionally, he has presented at several American Choral Directors Association (ACDA) regional and national conventions and conducted the National Latin American Honor Choir at the Salt Lake City ACDA National Convention.

Dr. Grases was elected into the Board of Directors of the International Federation for Choral Music in 2008 and served as a member of the Executive Board as a Vice-President representing the region of Latin America and the Caribbean until December of 2020. In addition, Grases was the chair of the Ethnic Music Repertoire and Resources Committee for the Western Division of the American Choral Directors Association (2009-2018), he was part of the editorial board of the International Choral Bulletin (2005-2018), was the editor of the Children's and Youth Column for the bulletin (2005-2017), was the founding Artistic Director for the Esperanza Azteca Los Angeles Orchestra and Amazonia Ensemble, and serves in numerous international artistic committees including Songbridge, the World Youth Choir, and chaired the Artistic Committee for the World Choral Expo 2019; additionally, he served on the Artistic Committee for the World Symposium on Choral Music celebrated in Istanbul, Turkey, in 2023. In 2013 Dr. Grases started a new Choral Series entitled "The Choral Music of Latin America and the Caribbean" published by Gentry Publications as an editorial outlet for Latin American choral repertoire.



CONCERT SUPPORT

ARTISTIC DIRECTOR

Sue Fink

EXECUTIVE DIRECTOR

Winifred Neisser

PRODUCERS

Meagan Asplin & Will Karr

PRINCIPAL ACCOMPANISTS

Mark McCormick & Gordon Glor

ASSOCIATE CONDUCTOR

Julie Athas

ANGEL CITY YOUTH CHORALE

Heather Catalena

ARTISTIC DIRECTOR

CHOREOGRAPHER

Billy Rugh

MUSICIANS

PIANO

Mark McCormick

KEYBOARD

Gordon Glor

DRUMSET

Aaron Serfaty

LATIN PERCUSSION

Yonathan “Morocho” Gavidia

TRUMPET

Scott Bell

SAXOPHONE

Matt Valencia

BASS

Sezin Ahmed Türkmenoğlu

SINGERS

Alto

‡ Meagan Asplin
 ‡ Eseosa Azenabor
 Miriam Bookey
 ‡ Collette Brennan
 Kathryn Caterina
 Laura Edwards
 Nancy Felixson
 Ganet Fisher
 Kate Fitzgerald
 Lisa Friedman
 Desirée Galassi *
 Carol Gomez
 Judi Gordon
 Dianne White Greene
 ‡ Annie Greskoviak *
 Kelsey Hara
 Carol Head
 Tamara Duricka Johnson
 ‡ Jennifer Katell
 Savannah Keller-Johnson
 Yen King
 Janet Lally
 Gail Levy
 Christy Manos
 ‡ Rebecca Margolis
 Ramona Martinez
 Karen M. McClain
 ‡ Erin J. McGinley
 Nalis Mercier
 Deanna Newell
 Marian Niles
 Monika Okker
 Janet Peters
 Shelli Praniewicz
 ‡ Lauren Rainey
 Kathleen Rubin
 Mariann Santora
 ‡ Nickie Scates
 Joyce Smith
 Suellen Vance
 Kate Varley Alonso
 Andrea Von Bargaen *
 Esther Walling
 Emily Winnie
 Stacy Blair Young

Tenor

‡ Andrew Anton
 ‡ David Bergers
 Ron Campbell
 Andrew Cheeseman
 Soupie Dethlefsen
 Patrick Doran
 Steven Elkins
 ‡ James Erickson
 ‡ Douglas Geller
 George Harris
 Joy Horowitz
 Will Karr
 Emmett Keeler
 David Lehman
 ‡ Gabriel Levine
 ‡ Amed Florentino Galo Moji Lopez *
 Matthew Christian Mariano Mejia
 Winifred Neisser
 Paul E. Pompeo
 Richard Rodriguez
 Carl Storm
 ‡ Zander Thiele *
 ‡ Jane Valde
 Philip Villanueva
 Denny Wynbrandt

Bass

Kawika Chun
 ‡ Clint Collins
 Michael Dains
 Gordon DeVol
 ‡ Kurt Eggert
 Mitchell Fink
 Bob Fiorella
 Brian Freeman
 Lance Gentile
 ‡ Gordon Glor
 Mark Green
 Russell Greene
 Paul Greengross
 Jason Hecht
 Daniel Ibarrola
 David Illions
 ‡ Evan Johnson
 Gary Johnson
 ‡ Andrew Koch
 ‡ Michael Kolinsky
 Maury Leiter
 Michael Lim
 ‡ Aaron Mardis
 Isaac Nemzer
 Jami Olson
 Rev. D.T. Paredes
 Mickey Rapkin
 Gregory Schaefer
 ‡ Joshua Schoenfield
 Jack Wallace
 Adam Waring
 Adam Wolman

Soprano

Charlotte Ann
 ‡ Julie Athas
 Grace Benn
 Kathy Clyman
 Ose Dalldorf
 Leah Danak
 Ellen Doyle
 Cheryl Feldmann
 Vicki Fleisig
 Celia Gomez *
 Laura Gould
 Meg Henderson
 Dayna Hollins
 Jo Im *
 Lora Jerugim
 Rachel Kadlick
 Amanda Kusters
 ‡ Hannah Lande
 ‡ Mijung Lee
 Joyce Linder
 Mallory Mapp
 Leena Mathew
 Joanne Mathos
 Erica Michie
 Deborah Nash
 Peggy Norris
 ‡ Sara Caldart Olson *
 ‡ Renée Inés Paladini
 Angela Palermo
 Jennifer Prim
 Abbe Provisor
 Susan Rich
 Cheryl Robinson
 Fran Rosen
 Kathryn Rosenfeld
 Sarah Salinger-Mullen
 Emily Sanders
 Barbara Seidel
 Carmen Sicherman
 ‡ Carmel Simmons
 ‡ Stephanie Sprauer
 Gina Suh
 Grainne Ward *
 Kathy Wexler
 Katherine Williamson
 Rev. Heidi Worthen Gamble
 Natalie Yadegar
 ‡ Evelyn Yau *



* Dancers

‡ Chamber

NARRATOR

Suraj Partha



Suraj Partha is an on-air host at Classical California KUSC (91.5FM), the largest and most listened-to public radio and nonprofit classical music station in the United States.

At KUSC, Suraj hosts overnight broadcasts and the concert series “In the Halls of Thornton,” which spotlights performances by the University of Southern California’s Thornton School of Music. He also wrote and hosted the radio special “Friendship and Harmony: Asian and Pacific Americans in Classical Music.”

Originally from Memphis, TN, he studied drums, piano, and singing from a young age. As a teenager, he moved to Los Angeles to pursue a career as an actor in television and film. He has acted alongside the likes of Harrison Ford and Viola Davis in the Lionsgate film “Ender’s Game,” and guest-starred on ABC’s “Modern Family” and Netflix’s “Master of None.” Most recently, he starred in the Hulu film “Miguel Wants to Fight.”

Suraj received his Bachelor's degree in Jazz Studies from the USC Thornton School of Music, studying with the legendary drummer Peter Erskine (Weather Report, Steely Dan, Stan Kenton Orchestra). At Thornton, he wrote a play for his senior recital and realized the power of telling stories with—and about—music.



MUSICIANS

PIANO



Mark McCormick epitomizes the essence of musical excellence, embodying a multifaceted career that blends artistry, education and innovation. For over a decade, Mark has been an essential part of the Angel City Chorale, lending his talents as a collaborative musician, vocal coach, arranger and orchestral liaison since the fall of 2010.

Mark earned degrees in piano and instrumental conducting from the University of Illinois at Urbana-Champaign and has inspired countless students to discover their musical passion. In Southern California, he's shared his expertise at Mira Costa and Lawndale High Schools, being recognized as a 2017 Grammy Music Educator Award quarterfinalist among other distinctions. By invitation, Mark conducted and performed with students in celebrated venues around the globe such as Carnegie Hall, Notre Dame Cathedral and Palau de la Music Catalana and for regional and National American Choral Directors Association conferences.

Beyond teaching, Mark also made contributions to the industry, collaborating with Hans Zimmer on Disney's "Pirates of the Caribbean III: At World's End." Currently, he serves as a pianist and organist at Ascension Lutheran Church in Palos Verdes, underscoring his commitment to sacred music and also runs a studio teaching piano, voice, and music composition.

Mark's proudest achievements aren't his own accolades, but rather the successes of his students who have gone on to pursue musical careers, performing on Broadway, at Radio City Music Hall, and on various stages and careers worldwide. He remains grateful for the opportunities to enrich lives through music and looks forward to continuing his journey in the musical community.

Gordon Glor is a pianist and composer/arranger based in Los Angeles. Along with Mark McCormick, he serves as Principal Accompanist for the Angel City Chorale. Gordon holds a Bachelor of Music degree from the Manhattan School of Music, where he majored in composition and minored in piano performance, later doing graduate work at UC San Diego. He studied piano with Paul Szafranski, George Kelder, and Dalmo Carra, composition with Elias Tanenbaum and John Corigliano, music theory with Ludmila Ulehla, orchestration with Giampaolo Bracali, and conducting with Gary Stith and David Gilbert.

Gordon joined the Angel City Chorale in 2007. He sings baritone with the Chorale, and also arranges and does orchestrations for them.

His association with the Angel City Chorale has taken him to perform at Carnegie Hall and on stages in England and Italy; recording with Grammy-winning composer Christopher Tin at Abbey Road Studios; playing piano and celeste with the Royal Philharmonic Orchestra in London; and appearing on TV with the Chorale four times during the 2018 season of "America's Got Talent."

Gordon has been Principal Accompanist of the Angel City Youth Chorale (ACYC) since its founding in 2018 and is also one of their teachers.

Since 2008 Gordon has been staff accompanist at Manhattan Beach Middle School, and in 2020 he became the staff accompanist at Mira Costa High School in Manhattan Beach. He is also a freelance musical director for musical theatre and has written several musicals.

KEYBOARD



MUSICIANS

DRUMSET



Aaron Serfaty is a drummer and percussionist born in Caracas, Venezuela. He began playing drumset at the age of 15 and started to play professionally at 17. He did extensive work as a session and touring drummer from 1980 until 1991 with Venezuelan artists like Franco De Vita, Soledad Bravo, Frank Quintero, Ilan Chester, Carlos Mata, and El Trabuco Venezolano.

In 1991 he moved to Los Angeles to attend the California Institute of the Arts. Since then he has played, toured, and/or recorded with the L.A. Phil, Roberta Gambarini, Kristin Korb, Catina de Luna/Otmaro Ruiz's Lado B, Bob Mintzer All L.A. Band, Arturo Sandoval, Jon Anderson, Sergio Mendes, Dori Caymmi, Frank Gambale, and Oscar Hernandez, among many others. Movie soundtracks include *Along Came Polly*, *Coco* and *Encanto*.

Aaron Serfaty is a former faculty member at The California Institute of the Arts (2000-2014), and at the Los Angeles College of Music (1997-2015). He is currently on faculty at the University of Southern California (1997-present).

Since he was 10 years old, **Yonathan "Morocho" Gavidia** carries out important Afro-Venezuelan percussion studies in the Fundarte Training Workshops and, in the Popular Culture Workshops of the Bigott Foundation, as well important research works in traditional communities of Venezuela compiling and documenting information regarding the various Afro-Venezuelan folk manifestations. Yonathan Gavidia studied with renowned Afro-Cuban, Afro-Brazilian and Afro-Colombian percussion teachers, as well as studied in music theory, reading and, rhythmic technique and reading.

Yonathan has been a member for several years of different music groups like Convencuzuela, Costa Caribe (directed by Cheo Hurtado), and Saúl Vera and his Ensemble. He has participated as a musician in recordings and/or concerts with artists such as Gustavo Dudamel, Aldemaro Romero, Simón Díaz, José Luis Rodríguez "El Puma," Gilberto Santa Rosa, Ilan Chester, Oscar D 'Leon, Charlie Aponte, Joachim Horsley, Paquito Guzmán, Albita, Jennifer Peña, Oskar Cartaya, Andy Montañez, Huascar Barradas, Rafael "El Pollo" Brito, Chino y Nacho, Tamara, Alberto Naranjo, Serenata Guayanesa, Francisco Pacheco, Lila Morillo, C4Trio, Eddy Marcano, Santoral, Andrés Briceño, Aquiles Báez, Saxomania, Cecilia Todd, Viela Da Costa, Los Cuñaos, Gualberto Ibarreto, Betulio Medina, Ricardo Cepeda, Neguito Borjas, Nelson Arrieta, Frank Quintero, Manuel Petit, Mirna Ríos, Elisa Rego, Kiara, Santoral, Natalia Barahona, Trina Medina, Cesar Orozco, Eddy Marcano, The Snake Trio, Irene Farrer, Musical Venezuela Viva, Musical At Full Volume, Movida Acústica Urbana (MAU), El Cuarteto, El Ensemble Gurrufio, Camerata Criolla, Coro Infantil de la UCV, Gran Mariscal de Ayacucho Symphony Orchestra, Simón Bolívar Symphony Orchestra, Venezuela Symphony Orchestra, among others.

Thus far, Yonathan Gavidia has participated in more than 100 record productions, he is a Latin Grammy Winner and Grammy nominee. He has taught masterclasses and concerts in countries such as Colombia, Mexico, Puerto Rico, Dominican Republic, Cuba, Panama, Netherlands, Belgium, Uruguay, Venezuela, Japan, Turkey, China, EEUU, Poland, Spain, France, and Portugal.

Yonathan "Morocho" Gavidia is currently based in Los Angeles working in concerts and recordings with composers for movies and TV shows, music bands and producers.

LATIN PERCUSSION



MUSICIANS

TRUMPET



Scott Bell is a freelance trumpet player, producer, and educator based out of the San Francisco Bay Area & Los Angeles, CA.

Scott has toured the globe as a trumpet player in a variety of musical settings. He has performed at major festivals such as the Monterey, Montreux, North Sea, Umbria, and Vienne Jazz Festivals, and the Vans Warped Tour 25th Anniversary (Save Ferris & Goldfinger). Scott has had the fortune to share the stage with music legends including Chris Potter, Greg Adams, Ndugu Chancler, Seth Macfarlane, Taylor Eigsti, The Yellowjackets, Terence Blanchard, and Wycliffe Gordon, as well as opening for Boz Scaggs, George Clinton & P-Funk, and Herbie Hancock.

Scott holds degrees from USC Thornton School of Music (M.M. Jazz Studies '24) and Berklee College of Music (B.M Trumpet Performance '18).

SAXOPHONE



Matthew Valencia is a saxophonist/woodwind player based in Los Angeles working as a freelance musician, composer/arranger, educator, and as an instrument repair technician and piano tuner.

Having graduated from both California State University, Northridge (B.M., 2021) and the USC Thornton School of Music (M.M., 2023), he has studied under saxophonists Rob Lockart and Bob Sheppard.

He currently holds a teaching position at Downey High school teaching both small jazz ensembles and private students in addition to freelancing as a woodwind player.

BASS



Sezin Ahmet Turkmenoglu is a bass player/composer/educator. After moving to Los Angeles in 2012 to study at USC, he had a chance to work with some of the best musicians around such as Alan Pasqua, Stanley Jordan, Bruce Forman, Otmaro Ruiz, Jimmy Branly, Frank Potenza, Nick Mancini, Aubrey Logan, Michael Orland, Larry Koonse, Kenwood Dennard. Turkmenoglu also recorded with a large number of artists as a bass player both in Turkey and Los Angeles.

He holds a doctorate degree in Jazz Performance from the University of Southern California. He currently is an adjunct faculty at Los Angeles City College.

AngelCity

YOUTH CHORALE



In 2018, Angel City Chorale created the Angel City Youth Chorale (ACYC) in partnership with Boys & Girls Clubs around L.A. As the program continues to evolve, we now partner with Boys & Girls Clubs and schools throughout Los Angeles offering after-school music education and choral singing, while our Concert Choir meets on Saturdays. All of our programs are offered at no cost and include basic elements of music theory, vocal technique, singing with movement, performance preparation, and more. We challenge our choristers to develop the creative, technical, and intellectual skills to become stewards of the transformative powers of music in their communities and beyond.

ANGEL CITY YOUTH CHORALE COMMITTEE

ARTISTIC DIRECTOR

Heather Catalena

ADMINISTRATIVE DIRECTOR

Annie Greskoviak

INSTRUCTORS

**Collette Brennan
Heather Catalena
Debralee Daco
Annie Greskoviak
Emily Sanders
Erin Homes Smith
Olivia TenHouten**

PRINCIPAL ACCOMPANIST

Gordon Glor

CO-CHAIRS

Leena Mathew and Marian Niles

SPECIAL THANKS

Steven S. Atamian
Chuck Baltazar
Tamara Duricka Johnson & Evan Johnson
Grace Hayes
Andrea Kittelson
Mallory Mapp
Carmel Simmons
The Boys & Girls Club of Santa Monica, Mar Vista Gardens Branch
The Boys & Girls Club of Venice
Grant Elementary School
Walgrove Elementary School
Stanley Mosk Elementary School
The Church of Jesus Christ of Latter-day Saints, Santa Monica Stake



AngelCity

YOUTH
CHORALE

SINGERS

Alessandra

Alexandria

Alexis

Aloma

Alondra

Anu

Arek

Aria

Arianne

Ariela

Dylan

Eden

Effie

Emma

Faith

Frankie

Gilya

Isabella D.

Isabella S.

Joaquin

Lalo

Maribelle

Michael

Misha

Nicole

Olivia

Prem

Russell

Sarah

Serenah

Shaan

Shira

Soleil

Valentina

Valerie





ACT ONE

Ofulú Lorêê
(Brazil)

Oswaldo Lacerda

Ballade to the Moon
(United States)

Daniel Elder

Gala Del Día
(Argentina)

Carlos Guastavino
LYRICS Arturo Vázquez

Okâwîmâw Askîy (Mother Earth)
(Cree People
Alberta, Canada)

Sherryl Sewepagaham

La Llorona
(Mexico)

Andrés Henestrosa
ARRANGEMENT David Conte

Clap Praise
(United States)

Soloists
Julie Athas
Rev. D.T. Paredes

Diane L. White-Clayton

INTERMISSION



AngelCity
CHORALE



ACT TWO

The Circle Game
(United States)

Angel City Youth Chorale

Joni Mitchell
ARRANGEMENT Audrey Snyder
ADAPTATION Heather Catalena

The Dreamer in Me
(United States)

Angel City Youth Chorale

Pinkzebra
ARRANGEMENT Heather Catalena

Salve Regina
(Venezuela)

Chamber Ensemble

César Alejandro Carrillo

Twa Tanbou
(Haiti)

Chamber Ensemble

MUSIC Sydney Guillaume
LYRICS Louis-Marie Cèlestin

Estrela É Lua Nova
(Brazil)

Soloists

Amanda Kosters
Renée Inés Paladini

TRADITIONAL
ARRANGEMENT Heitor Villa-Lobos
ADAPTATION Cristian Grases

Mama Said
(United States)

MUSIC & LYRICS Ruthie Foster
ARRANGEMENT Paul Rardin

El Fiel Enamorado
(Cuba)

Miguel Matamoros
ARRANGEMENT Miguel Astor

Rhythms Finale

ARRANGEMENT Nita Sinaga

- **Three Little Birds**
(Jamaica)

Soloist

Diane White Greene

Bob Marley

- **Sing Sing Sing**
(United States)

ORIGINAL SCORE Louis Prima
ARRANGEMENT Jimmy Mundy
ADAPTATION Benny Goodman

- **It Don't Mean A Thing**
(United States)

Soloist

Hannah Lande

MUSIC Duke Ellington
LYRICS Irving Mills
ARRANGEMENT Ben Parry

Ofulú Lorêê (Brazil)

Oswaldo Lacerda

Composer **Oswaldo Lacerda** (1927-2011) was born in São Paulo, Brazil. He began musical studies at an early age and studied composition with distinguished Brazilian composer Camargo Guarnieri (1907-1993) for ten years. Guarnieri was a great influence in Lacerda's compositional output and closely mentored him during his initial years as a composer. In 1963, Lacerda became the first Brazilian composer to receive a Guggenheim Fellowship.



Later on, he studied with Vittorio Giannini (1903-1966) in New York City and Aaron Copland (1900-1990) in Tanglewood. He received several national prizes for composition. His extensive output includes music for piano, chorus, chamber ensembles, orchestra, and band, which are published by numerous publishing houses around the world. Additionally, Lacerda founded and directed four musical societies in São Paulo. Lacerda's musical style combines modern Eurocentric compositional techniques with a polished sense of nationalism – a product of his studies of Brazilian folk and popular music.

In the early 1940s, the city of São Paulo sponsored an ethnomusicological research project to collect Brazilian folk songs from around the country. They hired a small group of musicologists who traveled around collecting these songs—a project similar to Bartok's and Kodaly's efforts in Hungary in the early 1900s. These Brazilian researchers recorded and notated these songs, which were later compiled by Oneyda Alvarenga (1911-1984) in a book titled "Melodias registradas por meios nao-mecanicos" (São Paulo, 1946). "**Ofulú Lorêê**" was collected in Bahia (a northeastern Brazilian state) by the musicologist Camargo Guarnieri. This song is not really a folk song, but rather a spiritual song from the Candomblé religion. The word Candomblé is a mix of two African words: "candombe" (from the African language Kimbundu which means "dance with atabaques" – drums similar to congas) and "ilê" (from the African language Yoruba which means "house"). So, Candomblé means "house of dance with atabaques" which describes the places in which their religious rituals were done with dancing, singing, playing, and making offerings to the gods. The text is originally in the Yoruba language, portions of which have no accurate translation since this song has been passed orally through generations. Oswaldo Lacerda's setting of this song is based on a call-and-response structure between the tenors and the treble voices, over a rhythmic line sung by the basses that sounds akin to an ostinato.

**Ofulú lorêê ê
ô kenhênhên legibô
Ilê i fan moxué baba ajiborê
mojibá ô Oluwa é mawo
É mawo éwá lêxê
É mawo é lê sê kan babá
É mawô é wálexê**

Air that we breathe, Lord of happiness,
He who governs Ejigbo
All the land of Ilê-Ifè greets You
Lord of the land, He who knows all secrets
He who knows the secrets of the lame
He who knows the secrets of the hunchback
He who knows the secrets of the lame

Notes and translation by Dr. Daniel Afonso


Ballade to the Moon (United States)

Daniel Elder

Daniel Elder was born in Athens, Georgia. He began studying trumpet while in middle school and played in the band throughout high school. Elder earned his Bachelor of Music in Music Composition from the University of Georgia in 2010. While there, he started singing in the choirs and developed an interest in composing choral music. In 2012, he earned a Master of Music degree from Westminster Choir College. In 2011, Elder was selected as one of the eight global prizewinners in the Abbey Road Studios 80th Anniversary Anthem Competition and has been recorded by the Eric Whitacre Singers and the Westminster Choir.

Ballade to the Moon is the first composition in Elder's *Three Nocturnes* for mixed chorus and piano. To quote the composer, the setting explores the "observational and psychological experiences associated with love, nature, darkness and light." The text, also by Elder, depicts a moonlit walk through woods and fields and expresses love and gratitude for nature.

Throughout the setting, Elder gives each part a textual statement which is then answered by the rest of the choir. The piano accompaniment drives the work forward with a mixture of syncopated rhythms in the left hand and arpeggiated chords supporting the harmony of the choir.



**On moonlit night I wander free.
My mind to roam on thoughts of thee.
With midnight darkness beckoning my heart,
my heart toward mystic fantasy:
Come and dream in me!**

**How beautiful this night in June!
And here, upon the velvet dune,
I weep with joy beneath the moon.**

**The path lies dark before my sight,
and yet, my feet with pure delight
trod onward through the blackened vale,
beneath the starry sky so bright.
O share thy light!**

**These woods, their weary wand'rer soon
in awe and fearful wonder swoon.
I weep with joy beneath the moon.**

**And as the darkened hours flee,
my heart beats ever rapidly.
Though heavy hang my eyes with sleep,
my soul, my singing soul, it cries to thee.**

Come, sing with me!

**The twinkling sky casts forth its tune:
O must I leave thy charms so soon?
I weep with joy beneath the moon.**

Gala Del Día (Argentina)

Carlos Guastavino
LYRICS Arturo Vázquez

Carlos Guastavino is sometimes referred to as the “Schubert of the Pampas.” He is known in his native Argentina and throughout the world for his lush but relatively conservative music, particularly the over 150 pieces he wrote for piano and voice. As a composer coming of age during a time of strong nationalist tendencies in Latin America, he shunned most contemporary musical trends and focused instead on a tender nostalgia for Argentina. Guastavino himself was an accomplished pianist, and his early performances of his own work greatly contributed to his early success as a composer. His fondness for and skills at the instrument are evidenced by the ornate and robust piano sections in each of these featured pieces. In the fashion of great art song (at which Guastavino was also highly skilled), the pianist in *Indianas* is less of an accompanist and more of a featured player. This practice of using piano introductions to frame his pieces is one component that makes Guastavino’s compositional style in *Indianas* so accessible. Though the songs themselves display a variety of flavors and duration, their forms are identical. Each begins with a significant piano introduction that sets the emotional tone for the piece and then states the main theme in a strophic, two-verse fashion. Guastavino then brings in new thematic material for a refrain to close out the first half, taking advantage of the new music to introduce a new texture (such as featuring only part of the choir, or becoming suddenly soft). The piece then seemingly repeats itself: piano introduction, two new verses, closing refrain. This predictable formula allows the listener to spend the first half of each song absorbing the material and the second half simply delighting in it.

“**Gala del Día**” (Finery of the Day) begins this abbreviated set on a note of pure romance, centering around the refrain text, “mi vida, estoy quemando por tu alegría” (my life, I am longing for your happiness). In this piece the piano seems to represent the building, bubbling excitement of young love that eventually gives way to song. “Viento Norte” (Northern Wind) brings an abrupt change of pace, evident from the first angular, jarring bars of the piano introduction. This poem highlights the devastating effects of the hot, dry northern winds that sweep through the semi-arid Gran Chaco (which encompasses Santa Fe, Guastavino’s home city). Guastavino’s setting of “Viento Norte” is equally fiery in its vocal delivery, with sharp accents, dramatic crescendos, and unexpected unisons. “Una de Dos” (One or the Other) closes the larger *Indianas* suite with a dulcet portrayal of a courtship just one step away from victory. At the close of both refrains Guastavino lists the two possible outcomes as the poem states them: “Me encontrarán llorando o estoy con vos” (you will find me crying or I will be with you). As he occasionally does, he then manipulates the poetry to his own musical advantage. Guastavino repeats the second outcome (or I will be with you) quietly and a cappella. Once the listener is drawn in, he follows it with a loud piano exclamation point so unexpected and endearing that it can only be seen as a wink.

Notes by Ali Sandweiss Hodge

Amo la luz del alba porque te besa,	I love the dawn light because it kisses you,
Y te devuelve viva, viva y traviesa.	and makes you alive, alive and fanciful.
Erguida espiga al viento del mediodía	Straight tassel to the wind of noon,
Amo el sol que te dora, madura y mía.	I love the sun that gilds you, ripe and mine.
Ay! corazón de la noche, gala del día!	Alas! Heart of the night, finery of the day!
Mi vida, estoy quemando por tu alegría!	My life, I am longing for your happiness!
Cuando la tarde llora su luz perdida,	When the afternoon cries for its lost light,
Amo el trino que prendes sobre mi vida.	I love the song you put into my life.
Quiero tanto a la noche que es infinita,	I love you so much the night that is infinite,
Como tu hora dulce, oscura y tibia.	As your sweet hour, dark and warm.

Okâwîmâw Askiy (Mother Earth) (Cree People, Alberta, Canada)

Sherryl Sewepagaham

Sherryl Sewepagaham, BEd, BMT, is Cree-Dene from the Little Red River Cree Nation in northern Alberta. She is a former elementary music teacher and director of two Indigenous children's choirs. Sherryl was also a 23-year member of the Indigenous women's trio Asani and earned a 2006 Juno nomination and a Canadian Folk Music Award in 2010. Sherryl is a singer-songwriter and composes songs in Cree for children and choral arrangements for children, youth and adult choirs. Sherryl is a strong advocate for language revitalization through the arts and the preservation and creation of Cree language songs with the traditional hand drum and rattle.

Okâwîmâw Askiy (Mother Earth) began as a vocable song and Cree words were added to bring more meaning. The intention of the song is love, hope and standing in unity to take better care of our Mother Earth, Okâwîmâw Askiy. A first-person plural perspective is intentional for us to speak directly to her as we sing to her as her children: *Mother Earth, we are your children. We love you.* *Okâwîmâw Askiy (Mother Earth)* was commissioned by Samantha Whelan Kotkas for the 2021 production, *Wandering with Wonder* and first debuted by Calgary's *Luminous Voices* (Dr. Timothy Shantz, conductor and Artistic Director) with support from the Alberta Foundation for the Arts and the Canada Council for the Arts.

The Elders teach us that as Cree people, we have a reciprocal relationship with Mother Earth. She teaches us many things and our responsibility is to protect and care for her. The land and rivers are to be shared among all humans; we do not own Mother Earth or parts of Mother Earth. The land provides us with all that we need to survive and thrive such as water, air, food, shelter, medicines, and fire. Mother Earth has given every living being a purpose on the earth, be they swimmers, crawlers, winged ones, two-footed creatures or four-footed beings. Creation stories speak of humans as the last to be created. We all need to share the responsibility of taking care of our Mother Earth for future generations.

Okâwîmâw askiy

[O - kʷ - i - mʷ - λ - skij]
Oh - kahoo - ee - mahoo uh-skee

Mother Earth

Niyanân kitawâsimsak

[Nî - yʷ - nan kʷt - λ - wa- sʷm - sʷk]
Nee-yuh-nahn kiht-uh-wah-sim-suhk

We are your children

Kisâkihitanan

[ki - sa - kl - hl - tl - nan]
Kee - sah - kih - hih - tih - nahn

We love you



La Llorona (Mexico)

Andrés Henestrosa

ARRANGEMENT David Conte

Commissioned by the San Francisco Symphony for the Dia de Los Muertos Concert 2013

La Llorona ("The weeping woman") is a Mexican folk song derived from the eponymous legend. There are many versions of the song. Its origins are obscure, but around 1941, composer **Andrés Henestrosa** mentioned hearing the song in the Isthmus of Tehuantepec. He popularized the song and may have added to the numerous verses of the song that have been adapted for different audiences throughout the years.

In the spring 2024 concert, Rhythms of the Americas, under our guest conductor, Cristian Grases, we sing two verses of the song that do not reveal its tragic and macabre original story, but do hint at a painful loss and sorrow that are not spelled out.

The La Llorona of the traditional legend drowned her children in a river in a rage at her unfaithful husband. As a spirit, she was condemned to wander the shores of the river as a banshee-like ghost, forever searching for her dead children. In Latin America the song is associated with the Day of the Dead. (Folklorists of Mesoamerica theorize that La Llorona represents a survival of the basic Mesoamerican myth called, "Why the Earth Eats the Dead.")

"La Llorona" falls under the genre of Mexican folklore and ranchera, a word derived from the word rancho because the songs originated on the ranches and in the countryside of rural Mexico. The style, characterized by major keys and heavy guitar use, developed as a symbol of a new national consciousness in reaction to the aristocratic tastes of the period before the Mexican revolution (1910).

David Conte (born 1955) is an American composer who has written over 150 works published by E.C. Schirmer, including six operas, a musical, works for chorus, solo voice, orchestra, chamber music, organ, piano, guitar, and harp. Conte has fulfilled many commissions from major American symphony orchestras, university choruses, opera companies, and foundations. He was honored with the American Choral Directors Association (ACDA) Brock Commission in 2007 for his work *The Nine Muses*, and in 2016 he won the National Association of Teachers of Singing (NATS) Art Song Composition Award for his work *American Death Ballads*.

**Salías del templo un día, Llorona,
Cuando al pasar yo te ví,
Hermoso huipil llevabas, Llorona,
Que la Virgen te creí.
Llorona de azul celeste.**

You were coming out of the temple one day, Llorona,
I saw you when you passed,
A beautiful dress you wore, Llorona,
I thought you were the Virgin
Llorona dressed in sky blue

**Dicen que no tengo duelo, Llorona,
Porque no me ven llorar.
Hay muertes que no hacen ruido, Llorona,
¡Y es más grande su penar!
Llorona de azul celeste
Llorona de azul celeste**

They say that I don't mourn, Llorona
Because they don't see me cry.
There are deaths that do not make noise, Llorona,
And their pain is much greater!
Llorona dressed in sky blue
Llorona dressed in sky blue

Clap Praise

Diane L. White-Clayton, PhD

Dr. Diane White-Clayton (n.d.) is an American composer, soprano, pianist, choral conductor, workshop clinician, author, minister, and speaker. She holds a Ph.D. and MA in Music Composition from the University of California, Santa Barbara and received her Bachelor of Arts in Music with honors from Washington University. As an Ambassador of Goodwill, she studied on a Rotary Scholarship in Paris, France, studying piano at the Ecole Normale de Musique. Her choral compositions have been performed across the globe and she travels extensively as a performer and conductor of workshops throughout the United States and abroad. White is on staff as a choral conductor at the Faithful Central Bible Church in Inglewood, California, and is the Artistic Director of the Albert McNeil Jubilee Singers. She also works as a vocal clinician for Disney Performing Arts, and is a member of the faculty at Loyola Marymount University in Los Angeles, California. (Source: chorusamerica.org)

The first half of **Clap Praise** is written in the gospel style with text taken from Psalm 47. This highly syncopated and energetic section, supported by the piano, features a call and response between a soloist and the chorus in mixed meter. In the second half, the song builds in complexity into extended harmonies. Just as the text commands, "Clap your hands, O ye people!" the chorus climaxes into a juxtaposition of polyrhythmic clapping and singing.

**Clap your hands, O ye people.
Shout unto God with the voice of triumph.
For the Lord most high is to be feared,
a great King over all the earth.
He subdued the peoples under us
And nations under our feet.**

**God has gone up with a shout.
The Lord ascends with the sound of a trumpet.
God ascends amidst shouts of joy.
Shout unto God with a voice of triumph.
Shout unto God with loud songs of joy!
Sing praises to our King! Sing praises!**

**God reigns over the nations, God sits on His holy throne.
He is the King of all the earth, Sing praises with a psalm.**

**Clap your hands! Clap your hands.
Everybody, shout unto God with the voice of triumph!**

The Circle Game (United States)

Joni Mitchell

ARRANGEMENT Audrey Snyder

ADAPTATION Heather Catalena

AngelCity
YOUTH
CHORALE

Joni Mitchell poetically tells the story of a child's journey to adulthood, using a carousel as a metaphor for the years that go by. Opening with the wonders of youth, the song closes with the child turning twenty. Mitchell says the song was partly written for her friend Neil Young. Young had been depressed about turning twenty and not being able to go back and be a kid again, to go back to "what he'd left behind," and he composed a song about lost innocence called "Sugar Mountain." Ultimately, both "**The Circle Game**" and "Sugar Mountain" tell the story of growing up, coming to terms with diminished dreams, but still carrying plenty of hope.

While several artists recorded the song after Mitchell penned it in 1967, she released her own version in 1970 and eventually became one of the most acclaimed singer-songwriters of her generation, worldwide.

This choral arrangement by **Audrey Snyder** adds sweet harmonies and rhythmic variations to bring fresh energy to this classic, moving piece.

- Notes by Heather Catalena

**Yesterday a child came out to wonder,
caught a dragonfly inside a jar
Fearful when the sky was full of thunder,
and tearful at the falling of a star**

**And the seasons, they go round and round,
and the painted ponies go up and down
We're captive on the carousel of time
We can't return, we can only look behind from where we came
And go round and round and round in the circle game.**

**Then the child moved ten times 'round the seasons,
Skated over ten clear frozen streams
Words like "when you're older" must appease him,
And promises of "someday" make his dreams**

**And the seasons, they go round and round,
and the painted ponies go up and down
We're captive on the carousel of time
We can't return, we can only look behind from where we came
And go round and round and round in the circle game.**

**Sixteen springs and sixteen summers gone now,
Cartwheels turn to car wheels through the town
And they tell him "take your time, it won't be long now,
Til you drag your feet to slow the circle down"**

**So the years spin by, and now the boy is twenty
Though his dreams have lost some grandeur coming true,
There'll be new dreams, maybe better dreams, and plenty
Before the last revolving year is through**

(FINAL REFRAIN)



The Dreamer in Me (United States)

Pinkzebra

ARRANGEMENT Heather Catalena

AngelCity
YOUTH
CHORALE

Composer **Pinkzebra** brings us an upbeat, contemporary folk song about positive thinking and a hopeful attitude. The lyrics evoke flowers blooming and the sun shining, with the overarching theme that there's a world of possibilities waiting for all of us when we have the right attitude: "Stars shine brighter when you free your mind." The song invites us to follow its bouncy groove and inspires us to chase our dreams and enjoy life's adventures. For our Rhythms of the Americas concert, we home in on those Caribbean-style beats to make the song a joyful, dancing expression of hope.

Pinkzebra is one of the most-licensed music composers in the world, known for uplifting songs with easy-to-learn choral arrangements.

- Notes by Heather Catalena

**Take my hand and I'll be your guide,
I'll take you places that you'd never find
I know something 'bout a state of mind,
I've got the dreamer in me**

**Roses bloom and the sun will shine,
leave your troubles in the world behind
Stars shine brighter when you free your mind,
I've got the dreamer in me**

**And when we reach the destination you will see
The world is waiting for the ones who hold the key
Just look inside, unlock the possibility,
the dreamer lives in you and me**

**So take a breath and make the moment last,
you'll never know if you never ask
All you need will be within your grasp,
I've got the dreamer in me**

**Whoa, you and me
You and me (whoa)
You and me, Yeah**



Salve Regina (Venezuela)

Cesar Alejandro Carrillo

A native of Caracas, Venezuela, **César Alejandro Carrillo** (b.1957) is an award-winning composer and conductor who studied composition with renowned Venezuelan composer and pedagogue Modesta (1926-1998). He has completed studies with musicians of international repute such as Robert Sund (b.1942) (Sweden), Vic Nees (1936-2013) (Belgium), Alice Parker (b. 1925) (USA), María Felicia Pérez (b.1949)(Cuba), Ernani Aguiar (b.1950) (Brazil), and Peter Philips (b.1953) (England). His works have garnered numerous awards and have been performed all over the world.

Carrillo is considered to be one of Venezuela's foremost composers and arrangers, as well as a refined conductor of some of the country's leading ensembles. His music has been published by Santa Barbara Music Publishing, Earth songs, and Gentry.

In Carrillo's own words, "**Salve Regina** was originally written for male chorus. Shortly thereafter a version for mixed chorus was composed. This arrangement is more sonorous due to the divisi writing in all sections and the greater variety of combinations possible with a mixed chorus. All this results in a beautiful, full sound. In addition, I have tried to reflect the mood and the character of the text which contributes great intensity and thoughtfulness to the work."

In this composition, Carrillo uses his characteristically creative harmonic turns with extended chords. At times Carrillo reflects on past eras using Renaissance contrapuntal techniques and sections that are reminiscent of the music of Anton Bruckner (1824-1896) and Francis Poulenc (1899-1963)

Sálve Regína, máter misericórdiae

Queen, mother of mercy:

Víta, dulcédo, et spes nóstra, sálve.

our life, sweetness, and hope, hail.

ad te clámamus

To thee do we cry,

éxsules filii Evae,

poor banished children of Eve.

ad te suspirámus, geméntes et fléntes

To you we sigh, mourning and weeping

in hac lacrimárum välle.

in this valley of tears.

Eja, ergo, Advocáta nóstra, illos tuos

Turn then, our advocate,

misericórdes óculos ad nos convérte;

those merciful eyes toward us.

et Jesum, benedíctum fructum véntris túi,

And Jesus, the blessed fruit of thy womb,

nóbis post hoc exsílum osténde.

after our exile, show us.

O clémens, O pía, O dúlcis Virgo María

O clement, O loving, O sweet Virgin Mary.

Twa Tanbou (Haiti)

MUSIC Sydney Guillaume

LYRICS Louis-Marie Cèlestin

The central theme of **Twa Tanbou** as described by poet **Louis-Marie Cèlestin**:

“In order for a team to reach the optimal result, each member must play his or her own part as a team. There is no room for self-obsessed glory; this ultimately brings down the team. True leaders are those who put their team’s collective well-being before themselves.”

The text of Twa Tanbou uses this philosophy, applied to three drums: the big Boula (the loudest), the smaller Tanbouren (the most beautiful sounding drum) and the little Kata drum, arguing that if everyone works together, there will be beautiful music!

Sydney Guillaume (born 1982) is a Haitian-American composer of contemporary classical music and film music, conductor, clinician, singer and pianist. Praised by the Miami Herald for their “impressive maturity and striking melodic distinction”, Sydney Guillaume’s compositions are known to be intricate, challenging and yet highly spirited. They promote human values and are full of heart and passion. His compositions continually enthrall choirs everywhere and have been performed around the world. They have been featured at numerous conferences and international festivals like the American Choral Directors Association (ACDA), the World Choir Games and Ireland’s Cork International Choral Festival. Guillaume also writes film music – he has written original film and documentary scores for the Los Angeles based company Loyola Productions.

Originally from Port-au-Prince, Haiti, Sydney Guillaume is currently residing in Portland, Oregon working as a full-time composer, conductor and frequently doing workshops on his music with university and high school choirs throughout North America. Since 2013 he has been the conductor of Imbroglia Sextet, a group of musicians from Haiti, Spain, Bolivia and the United States. In 2017, he was honored by the top music school in Haiti for his “great contribution in the expansion and the promotion of the music and culture of Haiti around the world.” His recent activities as conductor include the 2022 Georgia All-State Senior Treble Choir, the 2019 Florida All-State Middle School Treble Chorus, the 34th annual Idaho State University Choral Invitational Festival, the 2018 Maine All-State High School Mixed Chorus, an all-Guillaume concert at Lincoln Center in NYC, and concerts with the Imbroglia Sextet at Carnegie Hall and at the 2018 ISME World Conference in Azerbaijan.

Notes by Cristian Grases

Twa Tanbou (Haiti)

MUSIC Sydney Guillaume

LYRICS Louis-Marie Cèlestin

**Twa Tanbou
Kap fèyon diskisyon
Yon gwo dimanch maten
Lè yo sot nan Ginen**

Three drums
Are having an argument
A great Sunday morning
On their way back from Guinea

**Yon Ti Kata
Yon Tanbouren
Yon Gwo Boula**

A little Kata...
A little Tanbouren...
A big Boula...

**Boula rete li di
Li di li ka frape pi fò
Boula rete li di
Se li ki ka frape pi fò**

Boula declared
That he can hit the loudest
Boula declared
"I can hit the loudest!"

**Tanbouren di li gen pi bèl son
Li di "lè map site, se rete tande"**

Tanbouren said "I have the most beautiful sound"
He said "when I perform, keep quiet and listen!"

**Kata ki tap koute, li rete li move
Li pa te ka kon prann kouman de
Kamarad,
Ki abiye ak menm rad
Ki pi:t menm manman
Chita ap fè deblozay**

Kata who was hearing all this became angry
He could not comprehend how two soldiers
Who are dressed with the same outfit
And are children of the same mother
Are sitting around making a scandal

**Yon bon jou Madigra, Kata tonbe zouke
Denye moun ki te la yo tout tonbe
Danse...**

One fine Mardi-Gras day, Kata started to "zouk"
Every single person there began to dance...

**Tanbouren ak Boula kite la ap tande
Pou fè fet la pi bèl: yo tou fon ribanbèl**

Tanbouren and Boula who were there listening
To make the party more exciting, they started a
great throng

**Jou sa-a
Yo change yon chante ke'm pap janm
Bliye:**

That day,
They all sang a song that I'll never forget:

**Tout tanbou ki dispese
An nou kole zepòl
Poun f'e la vi pi bèl**

All drums that are dispersed
Let's put our shoulders together
To make life more beautiful



Louis Marie Cèlestin

Estrela É Lua Nova (Brazil)

ARRANGEMENT Heitor Villa-Lobos

ADAPTATION Cristian Grases

Estrela É Lua Nova is one of the many traditional songs **Heitor Villa-Lobos** arranged for choirs. He included this in the second volume of his anthology called "Canto Orfeônico" printed in 1950, and originally prepared to be used in the public schools. The song itself is a ceremonial chant, probably associated with the Afro-Brazilian 'Macumba,' which is a generic term for all syncretic cults in Brazil. The language used is a mixture of Brazilian 'Kibundo' (native language) and Portuguese, and the chant itself is very rhythmic. As with many of these rituals, there is usually a spiritual leader directing the ceremony with a solo chant, and the rest of the participants sing a response. Villa-Lobos depicts this using a main soloist, while the choir sings an entrancing circle song in the background.

- Notes by Cristian Grases

**Estrela é lua nova
Estrela do céu e lua nova
Cravejada de ouro
Makumbêbê,
Óia a makumbaribá!**

The star is a new moon
The star of the sky is a new moon
Studded in gold,
Makumbêbê,
Look at Makumbaribá!



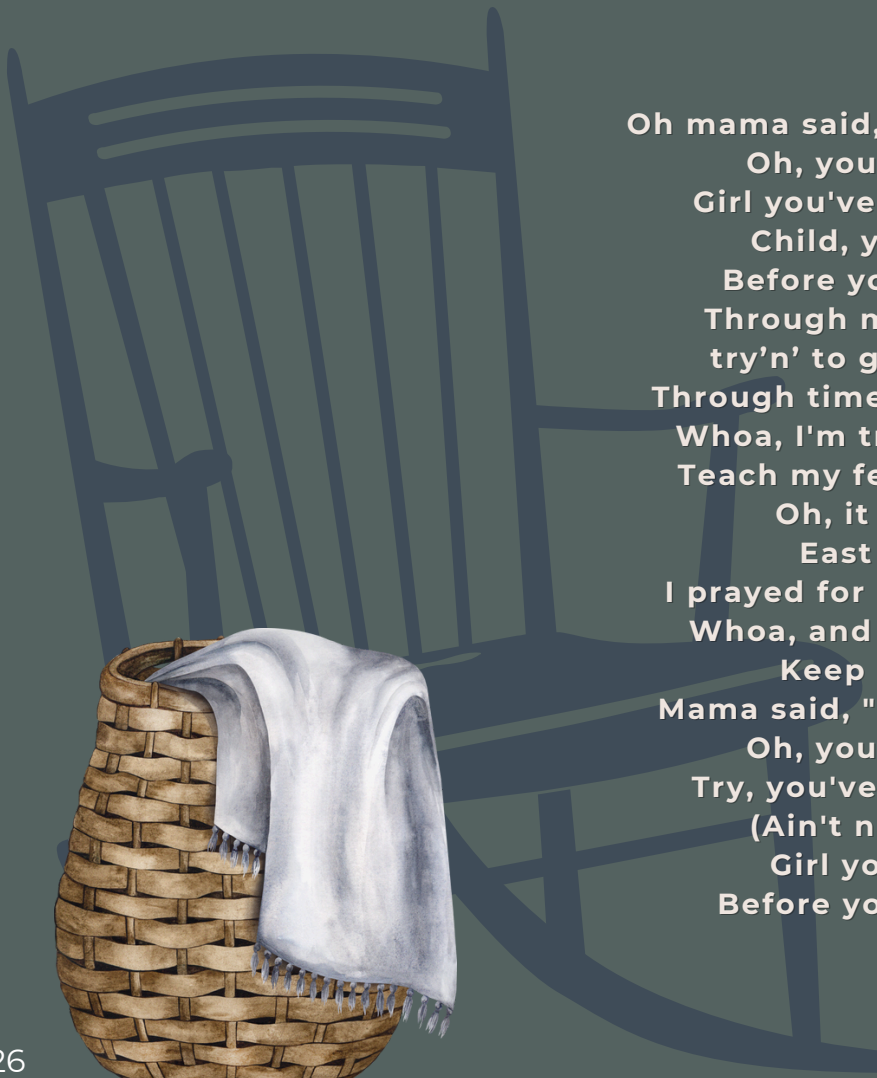
Mama Said (United States)

MUSIC & LYRICS Ruthie Foster

ARRANGEMENT Paul Rardin

Ruthie Foster is an award winner and Grammy nominated American singer/songwriter. Born in Gause, Texas, Foster drew influences from Mavis Staples and Aretha Franklin to develop a unique vocal sound. She initially performed with the Navy Band Pride, and after leaving service, moved to New York to pursue a career as a professional musician. Now living in Texas, she has released a number of albums in partnership with Blue Corn Music and has received two Grammy nominations in the categories of Best Contemporary Blues Album and Traditional Blues Female Artist of the Year.

Paul Rardin wrote an arrangement for mixed choir of Foster's original song **Mama Said** and dedicated it to the Temple University Choir. In the program notes written by Rardin he states, "American blues icon Ruthie Foster released **Mama Said** on her 2007 recording *The Phenomenal Ruthie Foster*. The lyrics are a mother's advice to her daughter, warning her to 'learn how to pray' and to 'fall on your knees before you fall in the wrong direction.' The original recording is somehow languid and urgent at the same time; a quiet steel guitar and harmonica evoke a lazy Saturday, then suddenly Ms. Foster's butterfly voice turns steely with a Sunday gospel shout. This arrangement strives to capture the piece's prevailing sense of calm. It is deliberately 'choral,' preferring to honor Ms. Foster's exquisite vocal shading—a bend here, a fall-off there—by avoiding exact imitation. . . The basses provide the rhythm section of electric bass and closed hi-hat cymbal." The song is written in four verses, one of which is simply hummed, and in each iteration, there are subtle changes in the choral writing as the song builds to a climactic middle section, to then taper off into a quiet and intimate prayer-like reflection.



Oh mama said, "Girl, you better learn how to pray
Oh, you've got a soul, a soul to save
Girl you've been looking, for an education
Child, you better fall on your knees
Before you fall in the wrong direction"
Through many of the trials I have known
try'n' to give my children a happy home
Through times of trouble and tears from worry
Whoa, I'm trying to keep my head held high
Teach my feet not to be in such a hurry, hm
Oh, it was a cold February morn'
East Texas baby girl was born
I prayed for her soul to sing a righteous song
Whoa, and when my head grows cold Lord
Keep her in a light that's strong
Mama said, "Girl, you better learn how to pray
Oh, you've got a soul, a soul to save
Try, you've been looking, for an education
(Ain't nothin' wrong with that now)
Girl you better fall on your knees
Before you fall in the wrong direction."

El Fiel Enamorado (Cuba)

Miguel Matamoros

ARRANGEMENT Miguel Astor

Miguel Matamoros (1884-1971) was a well-known Cuban composer and singer/songwriter. He was intuitively musical as a child, teaching himself guitar as well as harmonica and "corneta china" (Chinese cornet). He was composing music by age 16, performing publicly at 18, and is now known as one of the greatest and most prolific composers of Cuban Son, a genre of music and dance that originated in the highlands of eastern Cuba during the late 19th century and blends elements of Spanish and African origin. In 1925, Matamoros formed Trío Matamoros with Rafael Cueto (1900-1991) and Siro Rodríguez (1899-1981). During their 35-year career, Trío Matamoros traveled throughout Latin America and Europe, sometimes adding musicians to perform as a sextet or septet. *El Fiel Enamorado* was a Son written by the Trio but credited to Matamoros because he was the primary singer and songwriter of the group. Tonight's arrangement is by Miguel Astor, who was born in Caracas in 1958, studied Arts at the Universidad Central de Venezuela and has PhDs in Latin American Musicology and in History. He has written for choir, chamber music, and orchestra. (Clara Rodriguez, 2015)

El Fiel Enamorado (the faithful in love) is a Cuban Son describing one's commitment and love for another. The lighthearted character of the music appropriately matches the text, "As long as I have blood in my veins, I will continue to love you." In his choral arrangement, Astor sought to emulate the musical texture that Trío Matamoros created in their popular performances of this tune and many others through the use of solo and duet lines in the voices representing Matamoros and Rodríguez, and syncopated rhythmic vocal lines that accompany the melody, in a typically Cuban style and much like the guitars would do in the performances of Trío Matamoros. As in much of the traditional and popular music of Latin America, additional instruments can be added to enhance the musical atmosphere.



El Fiel Enamorado (Cuba)

Miguel Matamoros
ARRANGEMENT Miguel Astor

**Tan solo persiguiendo tu cariño
yo vivo desafiando el ponvenir,
y mientras tenga unas venas sangre
te seguiré queriendo,
y seguirás derramando corazón
y te será para todo mi corazón.**

**Pica caballo
que esté en la puerta
y si está para todo mi corazón.**

**Subiré, blanca paloma,
quiero estar contigo,
justo a tu puerta
junto a mi mami para
que escuche lo que el rayo,
que está en la puerta
allá en el camino real.**

**Quisiera ser tu bohío,
tu almohada y tu tocador,
que pronto vas a regar,
y mostrarte en mi caballo
que está en la puerta
allá en el camino real.**

**Quisiera ser tu pecho,
el alfiler que te fogue,
desate los botones,
y te frondué en mi rosa,
de mustarosa pastall,
que está en el camino real,
allá en el camino real.**

Only in pursuit of your affection
I continue to challenge the future,
and as long as I have blood in my veins
I will continue to love you,
and I will continue to adore you,
and all my heart will be for you.

Spur my horse
that is at the door
over there in the high road.

I would like, white dove,
to come up to your door,
fly together with you
even if a lightning bolt breaks me,
and my horse be killed
that is at the door
over there in the high road.

I would like to be your hut,
your pillow, and your dresser.
I would like to be that flower
that you are about to water,
and place you upon my horse
that is at the door over there in the high road.

I would like to be the pin
that you wear on your chest.
I would like to be the flower buttons (buds)
in your blooming rose bush,
and place you upon my horse
that is at the door
over there in the high road."

Rhythms Finale

ARRANGEMENT Nita Sinaga

Three Little Birds Sing Sing Sing It Don't Mean a Thing

Our last number is one that surely will transport our audience through a vibrant fusion of iconic tunes, intricately woven together in a tapestry of jazz. This medley, expertly crafted by **Nita Sinaga**, promises to delight audiences with its dynamic range and infectious rhythms.

The journey begins with Bob Marley's timeless anthem "**Three Little Birds**," infusing the air with its irresistible reggae groove. Setting the stage for celebration, this classic tune instantly lifts spirits and ignites a sense of joy. Within this rendition of "Three Little Birds," Nita artfully incorporates snippets from Bobby McFerrin's beloved hit "**Don't Worry, Be Happy**," noting the shared essence and uplifting message of both songs. Transitioning seamlessly into the swing genre, the medley takes on new life as the drums herald the arrival of "**Sing, Sing, Sing**." Originally written by Louis Prima and further popularized by Benny Goodman, this swing masterpiece captivates with its infectious energy. Drawing from the original lyrics and infusing elements from the rendition by the New York Voices, Sinaga adds depth and dimension to the arrangement, ensuring a fresh take on this timeless classic. As the journey reaches its crescendo, Duke Ellington's immortal composition "**It Don't Mean a Thing**" takes center stage. Sinaga brings a new perspective to this beloved standard by adapting Ben Parry's remarkable arrangement, as featured in the Swingle Singers' acclaimed album "Mood Swings." Featuring challenging yet exhilarating vocal parts and innovative instrumental embellishments, this arrangement breathes new life into Duke Ellington's masterpiece.

Born in Washington, D.C., and raised in Jakarta, Indonesia, Nita Sinaga holds a Bachelor of Arts in Music and Business from the University of Oregon and a Master of Music in Studio Jazz Writing from the University of Miami.

Nita's work as an arranger is influenced by her eclectic taste in various musical genres, including classical, jazz, Latin, gospel, and film music. As a composer, she has won an award from the John Lennon Songwriting Contest and participated in prestigious programs such as the Henry Mancini Institute, the ASCAP Film Scoring Workshop, and SESAC Scores. Nita joined Angel City Chorale in 2015 as a singer and soon after began orchestrating and arranging for the group.

Notes by Cristian Grases & Nita Sinaga

Three Little Birds (Jamaica)

Bob Marley

**Don't worry about a thing
'Cause every little thing gonna be alright
Singing "Don't worry about a thing
'Cause every little thing gonna be alright!"**

**Rise up this morning, smiled with the rising sun
Three little birds pitch by my doorstep
Singing sweet songs of melodies pure and true
Saying "This is my message to you-ou-ou."**



Sing Sing Sing (United States)

ORIGINAL SCORE Louis Prima
ARRANGEMENT Jimmy Mundy
ADAPTATION Benny Goodman

**"Sing, sing, sing, sing. All you got to do is sing.
Sing, sing, sing, sing. Don't you worry ev'rybody Sing!**

**Sing, sing, sing, sing ev'rybody start to sing
Now you're singin' with a swing**

**Swing, swing, swing, ev'rybody start to swing
Now you're swingin' while you sing**

**When the music goes around,
Ev'rybody's goes go to town.
But here's something you should know
ho ho baby ho ho ho.**

**Sing sing sing, sing, everybody start to sing
Now you're singin' with a swing.**

**Sing, sing, sing, sing ev'rybody start to sing
Swing, swing, swing, swing, ev'rybody start to swing.**

**When the music goes around,
Just join in with your own sound.
Here's the thing you need to know
Just make it all up as you go**

**Sing, sing, sing, sing, ev'rybody likes to sing
Summer, fall, winter, and spring
These are all good times to sing.**

**Slow down why you in a hurry?
Relax, there's no need to worry.
Got no use for second guessin'
You've got notes that need expressin'**

**It's calling me, calling you. The harmony's coming through
I guarantee that it's true. The melody's gonna get to you.**

**Sing, sing, sing, sing, ev'rybody likes to sing
Now you're singin' with a swing."**



It Don't Mean a Thing (United States)

MUSIC Duke Ellington
LYRICS Irving Mills
ARRANGEMENT Ben Parry

**What good is melody, what good is music
If it ain't possessin' something sweet?
Nah, it ain't the melody, it ain't the music
There's something else that makes the tune complete.**

**It don't mean a thing, if it ain't got that swing.
It don't mean a thing, all you got to do is sing.**

**It makes no diff'rence if it's sweet or hot;
Just give that rhythm ev'rything you got**

**It don't mean a thing, if it ain't got that swing.
It don't mean a thing, if it ain't got that swing.
It don't mean a thing, and all you gotta do is sing**

**It makes no difference if it's sweet or hot
Just give the rhythm ev'rything you got**

**It don't mean a thing, if it ain't got that swing
It don't mean a thing, if it ain't got that swing
It don't mean a thing, all you got to do is sing.**

**It makes no difference if it's sweet or hot
Jus' give that crazy rhythm everything you've got**

It don't mean a thing, if it ain't got that swing.



BECOME A GUARDIAN ANGEL

Thank you for joining us as Angel City Chorale celebrates Rhythm of the Americas with our Special Guest Conductor Cristian Grases, while our Artistic Director Sue Fink enjoys a welcome sabbatical.

Now in our 31st year, our lives continue to be enriched by the myriad experiences Angel City Chorale has been offered from sharing our diversity and music on tour with those in Ireland, South Africa, England and Italy, to singing at Carnegie Hall, recording at Abbey Road Studios, receiving the Golden Buzzer and becoming Semi-Finalists on America's Got Talent, and so much more. We continue to receive letters and emails from all over the world letting us know how our gift of music made an impact on our audience members' lives.

Angel City Chorale is a California Non-Profit Public Benefit Corporation and is funded through tax-deductible contributions made by our Guardian Angels, ACC Legacy Society, grants, membership dues, and ticket sales. Your donations help defray the costs of our concert production expenses, rehearsal space, music, music arrangements and commissions, the performance venue, the ACC Orchestra, and equipment. Your donations also help support the Chorale's Community Outreach and our Angel City Youth Chorale.

There are many ways in which to give including becoming a Guardian Angel (see our donor levels below), monthly giving, matching corporate giving, honoring a friend or family member, or joining our Angel City Chorale Legacy Society. By including Angel City Chorale as a beneficiary of your will or trust or donating other gifts of your choice (i.e., real estate, stock, etc.), your generosity helps ensure that what you love about Angel City Chorale will be available to future audiences.

We understand how much thought goes into your decisions on charitable giving. If you are considering making gifts of support this year, we respectfully request you consider donating to Angel City Chorale and becoming part our family. If you're already a donor, thank you, from the bottom of our hearts.

Stacy Blair Young
Chair, Guardian Angel Program

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Six VIP tickets per year
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Invitation to a rehearsal

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To be recognized in the next concert program, please return your tax-deductible contribution by **October 15, 2024**.

If you have any questions about the Guardian Angel Program or would like to increase your donation to the next giving level, please call Stacy Blair Young at (310) 367-7654 or contact us by email at: guardianangel@angelcitychorale.org.

FAMILY FOUNDATIONS, GRANTS & CORPORATIONS

Angel City Chorale is honored to recognize the individuals and foundations who generously support our organization.

These contributions reflect those made between April 1, 2023 and April 30, 2024.

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CHORALE

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AngelCity CHORALE

COMMUNITY OUTREACH

Angel City Chorale's community outreach activities contribute toward achieving our mission to foster harmony and a sense of community in Los Angeles and throughout the world, and to engage the power of music to lift the human spirit. The Tour of Hope has been our major outreach program for the past 25 years. During the holiday season we have visited over 35 organizations including soup kitchens, shelters for homeless people, nursing homes, and agencies serving youth and veterans. In addition to bringing our music, we also donate food, school supplies, toiletries, medical supplies, clothing, and toys to many organizations. Angel City Chorale Community Outreach program partners with other organizations in community service projects and offers groups of singers for small concerts to agencies that provide support to underserved Angelenos. Angel City Chorale's Tour of Hope and outreach activities reinforce the bonds of our choir community and provide a deeper connection to the greater Los Angeles Community.





Beverly Padway Memorial

Vocal Competition

The Angel City Chorale is proud to announce the second annual Beverly Padway Memorial Vocal Competition. Through this program, we aim to encourage aspiring high school seniors and first- and second-year college students in Los Angeles communities to pursue their musical dreams. Winners receive a financial award and will perform on stage with the Angel City Chorale to further nurture their talents and showcase the unifying power of music.

Beverly Padway was an exceptional individual and a beloved member of our chorale. Her dedication to singing with the Angel City Chorale for 25 years and the Santa Monica Sweet Adelines for 26 years speaks volumes about her commitment to music. Beverly's passion for all genres of music was infectious, and her love for performing was matched by her genuine interest in hearing the life stories of others. She also made a profound impact as an educator at Eastman Elementary School in East Los Angeles for 25 years. Through her teaching, she not only imparted knowledge, but also shared her joy for learning and her sense of humor with her students. The lasting impression she left on their lives is a testament to her exceptional qualities as a teacher and mentor.

We are honored to recognize Beverly Padway's immeasurable contributions to our chorale and to her students through the Beverly Padway Memorial Vocal Competition. This program not only celebrates her legacy but also serves as a means to foster the growth and development of young musicians in our communities. We believe that by providing this opportunity, we can encourage and support students who aspire to make music a significant part of their lives.

We congratulate our Spring 2024 Beverly Padway Memorial
Vocal Competition Winners:

Kaitlyn Son and Wybie Rubio

We invite all eligible students to participate in this competition at
www.angelcitychorale.org/scholarship.



Beverly Padway Memorial

Vocal Competition



Kaitlyn Son

Kaitlyn Son grew up in Palo Alto and is currently pursuing a double major in Choral Music and Vocal Arts at USC. As a Beverly Padway Vocal Competition winner, Kaitlyn is thrilled to have “the opportunity to sing with a choir that I’ve looked up to for a long time, and I get to make music with a diverse community of choir lovers!” She plans on pursuing a career in performance or conducting.

Wybie Rubio

Wybie Rubio is studying criminology at East Los Angeles Community College with plans of becoming a forensic scientist. A 2023 graduate of Garfield High School, Wybie starred in several musical theatre productions there, including Little Shop of Horrors as Seymour and Orin Scrivello, DDS. This show marks Wybie’s first time performing in a choir.



We invite all eligible students to participate in this competition at www.angelcitychorale.org/scholarship.

ACKNOWLEDGMENTS

Angel City Chorale runs with the help of many volunteer members who are not listed on this page. We are extremely grateful to this dedicated and talented group.

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Thank you to all of the generous individuals, organizations and businesses
that donated items to our recent Cabaret and Silent Auction fundraiser.
We are grateful for your support!

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