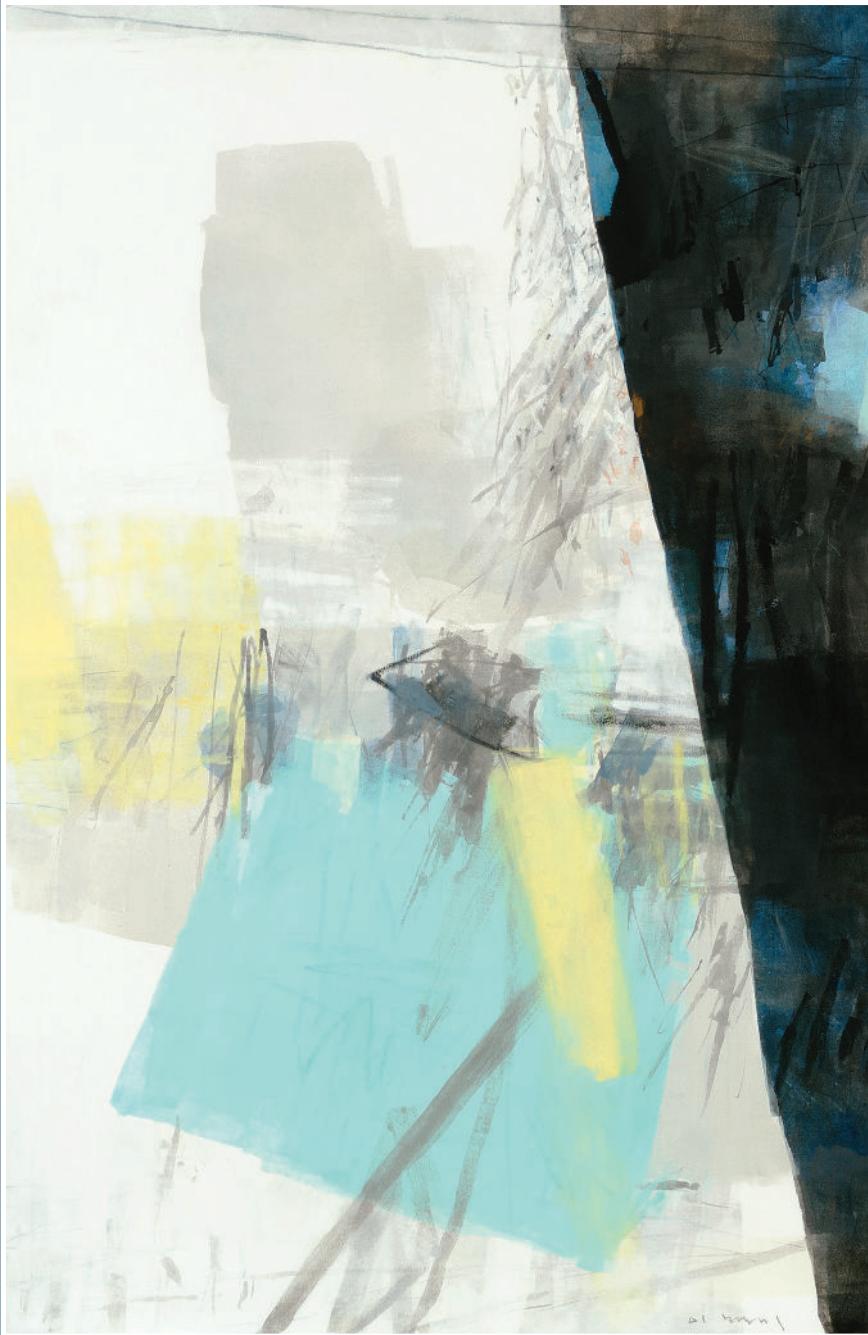


Santa Fe
DESERTCHORALE

JOSHUA HABERMANN | ARTISTIC DIRECTOR

UNLIKELY PARTNERS



2021
SUMMER
FESTIVAL

JUL 18 - AUG 6



Photo: Chelsea Call

A WORD ABOUT OUR PERFORMANCE VENUE

The Desert Chorale has had the privilege of performing in some of the most beautiful and historic venues in New Mexico that provide the acoustic quality needed for excellent choral performances. While many of the venues and the music we sing represent specific religious or cultural traditions, we celebrate the diversity of faith, thought, artistry, and human experiences represented by the music performed in these spaces. We hope that this shared musical experience transcends and binds the audience, as we seek to be inspired by the power of great choral music. All of our 2021 Summer Festival concerts will be performed at the Cathedral Basilica of St. Francis of Assisi.

Cathedral Basilica of St. Francis of Assisi

131 Cathedral Place, Santa Fe, NM

Parking available in the Cathedral Parking Lot or on the street of Cathedral Place. City of Santa Fe parking meters do not run after 6 pm or on Sundays.

COVID-19 Precautions and Policies

The Santa Fe Desert Chorale has made every effort to ensure the safety of our guests, artists, and staff. Due to COVID-19, safety protocols have been put in place. Please visit our website for a complete list of our COVID-SAFE protocols.

Special Needs and Requests

Our facilities are ADA compliant, and accommodate those with special needs and physical challenges. Please contact our Box Office at (505) 988-2282 or at boxoffice@desertchorale.org to reserve a wheelchair location, or for other special needs. While at the concert, our ushers are available to assist you. A limited number of large-type text and translation inserts are available at each concert.

Lost and Found

Any items found at the concert will be collected by our staff and will be available in our offices for one month following each season, then donated to charity. Please call the office about lost items: (505) 988-2282.

Recycle and Reuse

To minimize printing costs and save paper, please recycle or reuse your program book, either by saving it for a future concert or by returning it to an usher at the end of the concert.



Photo: Sean Johnson

SANTA FE DESERT CHORALE MISSION STATEMENT

The mission of the Santa Fe Desert Chorale is to excite, engage, and inspire diverse audiences with the beauty and power of great choral music.

THANK YOU TO OUR SPONSORS

Santa Fe Desert Chorale receives generous support from the City of Santa Fe Arts and Culture Department and the 1% Lodgers Tax, National Endowment for the Arts, New Mexico Arts (a division of the Department of Cultural Affairs), Santa Fe Chamber of Commerce, Santa Fe Community Foundation, *Santa Fe New Mexican*, and other individuals, corporations, and foundations. For a full list of donors, please see pages 28 through 31.



SANTA FE NEW MEXICAN



Joshua Habermann | Artistic Director

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The complete digital program book including all artists' biographies may be found at desertchorale.org

SANTA FE DESERT CHORALE
311 East Palace Avenue Santa Fe, NM 87501
(505) 988-2282 desertchorale.org

Front cover artwork: painting courtesy of Nüart Gallery by artist Hyunmee Lee, *Consonant*, acrylic on canvas 72" x 44"



WELCOME FROM THE EXECUTIVE DIRECTOR

Emma Marzen

Dear Friends,

It is an honor and an immense pleasure to welcome you to the Santa Fe Desert Chorale's 2021 Summer Festival, *Unlikely Partners*. This year's festival consists of three distinct programs: *The Jew and the Gentile: Salamone Rossi and Claudio Monteverdi*, *Roaring '20s*, and *East Meets West*. Though this programming was originally intended to be performed in 2020, this challenging year has only underscored the timeliness of its theme: that our common ground is strengthened when we celebrate our differences. Further program notes from our Artistic Director Joshua Habermann are contained in the pages that follow.

In my first official summer season as Executive Director — and on behalf of the Board of Directors, staff, and professional artists of the Desert Chorale — I am deeply grateful for you. Your gifts of dedicated time, your ticket purchases for this concert, and your generous financial contributions to our *Keep Our Voices Singing* campaign have sustained us and enabled us to return to live choral performances this summer.

Thank you for joining us, and enjoy the concert!

Emma Marzen

Photo: Sean Johnson

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Photo: Zina Jundi

ABOUT THE SANTA FE DESERT CHORALE

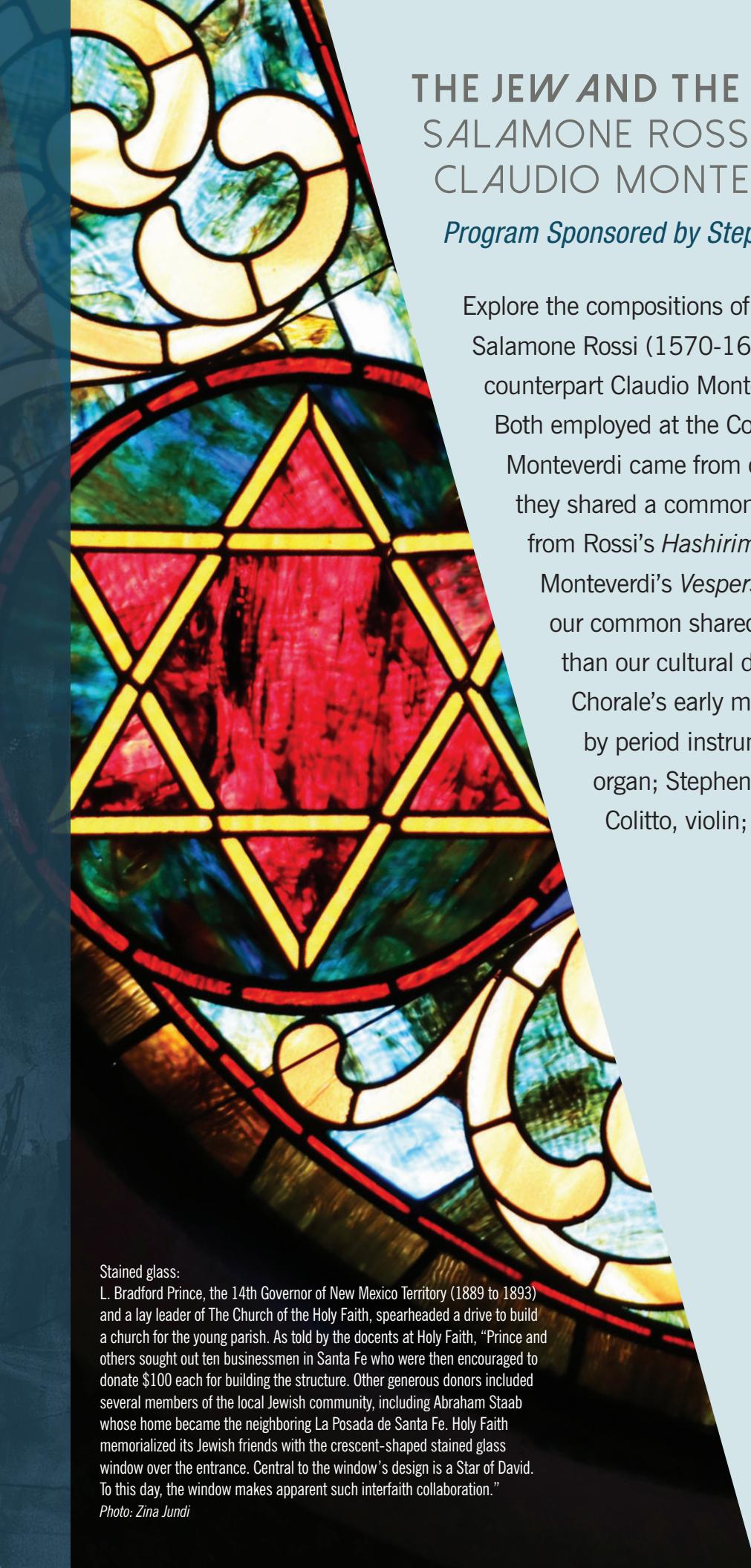
Founded in 1982 by Lawrence “Larry” Bandfield, the Santa Fe Desert Chorale is one of the longest-running professional music organizations in New Mexico, as well as one of the most distinguished. In his 2020 review of the *Strength and Refuge: A Joyous Exploration of the Psalms* program at Highland Park United Methodist Church (Tower Arts Series), Scott Cantrell of the *Dallas Morning News* remarked that, “The Santa Fe Desert Chorale [is] a top-notch, 24-voice group... comprising the crème de la crème of professional choral singers from coast to coast. The singing throughout was boldly projected, finely finished and expressed and, where necessary, quite nimble.”

Now in his thirteenth season, Artistic Director Joshua Habermann leads the Chorale in repertoire spanning seven centuries, from early polyphony to contemporary works. The composition of the Chorale is truly national in scope and the ensemble is recognized as one of the finest American chamber choirs.

A recent highlight was an invitational appearance at the 2015 American Choral Directors Association National Conference, which was later broadcast by Minnesota Public Radio. In the 2017-2018 season, the Chorale presented three concerts in the Dallas area, and performed for regional ACDA conferences in Los Angeles and Chicago. In the 2018-2019 season, the Chorale toured to Dallas and presented regular winter and summer seasons in New Mexico, and in February 2020 the Chorale returned to Dallas as part of the Tower Arts Series of the Highland Park Methodist Church. Now in its 39th year, the Desert Chorale Summer Festival season is a centerpiece of the cultural life of Santa Fe, and among the nation’s most significant choral events. The Chorale’s first commercial release, *The Road Home*, launched at No. 3 on the Billboard Classical Chart following a sold-out CD launch program in Santa Fe. Throughout its history, the Chorale has maintained a commitment to give voice to music from Hispanic and Native American communities. Dedicated to advancing the composers of our time, the Chorale has commissioned 24 works by 20 composers; three-quarters of the composers commissioned have been American. In addition, another seven works have been given their world or American premieres by the Santa Fe Desert Chorale. The Desert Chorale’s Commissioning Club now assists in this endeavor by selecting and funding a new commission annually.

The ensemble performs at historical sites in Santa Fe such as the Cathedral Basilica of St. Francis of Assisi and Cristo Rey Catholic Church, as well as other venues throughout the Southwest and across the nation. The Desert Chorale prides itself on its strong relationships within the community of northern New Mexico and enjoys collaborations with institutions such as the Center for Contemporary Arts, Georgia O’Keeffe Museum, The Jewish Film Festival, Museum of International Folk Art, and galleries throughout Santa Fe.

Through its community engagement programming, the Chorale partners with other musical, artistic, social service, and educational organizations in Santa Fe and beyond. The Hearts in Harmony partnership with the Interfaith Shelter, now in its fourth year, is an example of the Chorale’s commitment to strengthening our community through song.



THE JEW AND THE GENTILE: SALAMONE ROSSI AND CLAUDIO MONTEVERDI

Program Sponsored by Stephen and Jane Hochberg

Explore the compositions of Jewish composer Salamone Rossi (1570-1630) and his Christian counterpart Claudio Monteverdi (1567-1643). Both employed at the Court in Mantua, Rossi and Monteverdi came from different backgrounds, but they shared a common musical language. Excerpts from Rossi's *Hashirim Asher Li-Sh'lomo* and Monteverdi's *Vespers of 1610* demonstrate that our common shared artistic heritage is greater than our cultural divisions. Sixteen of the Desert Chorale's early music specialists will be joined by period instrumentalists Maxine Thévenot, organ; Stephen Redfield, violin; Lorenzo Colitto, violin; and Katie Rietman, cello.

Sunday, July 18, 2021 | 4 pm

*Concert Sponsored by
Catherine and Guy Gronquist*

Tuesday, July 27, 2021 | 8 pm

Wednesday, August 4, 2021 | 8 pm

(available in-person and via livestream)

*Livestreams are sponsored by:
Rick Andrew and Diane Buchanan
Andrew Family Foundation*

Pre-concert Lecturer: Kerry Ginger DMA
(SFDC Alto and Assistant Professor,
University of the South, TN)

Pre-concert lectures are available online at
desertchorale.org/lectures

Stained glass:

L. Bradford Prince, the 14th Governor of New Mexico Territory (1889 to 1893) and a lay leader of The Church of the Holy Faith, spearheaded a drive to build a church for the young parish. As told by the docents at Holy Faith, "Prince and others sought out ten businessmen in Santa Fe who were then encouraged to donate \$100 each for building the structure. Other generous donors included several members of the local Jewish community, including Abraham Staab whose home became the neighboring La Posada de Santa Fe. Holy Faith memorialized its Jewish friends with the crescent-shaped stained glass window over the entrance. Central to the window's design is a Star of David. To this day, the window makes apparent such interfaith collaboration."

Photo: Zina Jundi

CONCERT PROGRAM

Stephen Redfield, *violin*

Katie Rietman, *cello*

Lorenzo Colitto, *violin*

Maxine Thévenot, *organ*

SACRED WORKS

From 1610 Vespers: *Dixit Dominus*

Claudio Monteverdi

(1567-1643)

Psalm 128: *Shir Hamaalot*

Salamone Rossi

(A Song of Ascents)

(1570-1630)

Eftakh Na Sefatay

Salamone Rossi

(Open My Lips and Sing Joyfully)

INSTRUMENTAL WORKS

Sonata #8 “*E Tanto Tempo Hormai*”

Salamone Rossi

Sonata #6 “*La Viena*”

Salamone Rossi

SECULAR WORKS

In Dolci Lacci

Salamone Rossi

(In Sweet Chains)

Sfogava con le Stelle

Salamone Rossi

(Crying out to the Stars)

Lamento de la Ninfā

Claudio Monteverdi

(Lament of the Nymph)

Chiome D’Oro

Claudio Monteverdi

(Golden Locks)

Volgendo il Ciel per L’Immortal Sentiero

Claudio Monteverdi

(Crossing the Sky on its Eternal Path)

PROGRAM NOTE

THE JEW AND THE GENTILE: SALAMONE ROSSI AND CLAUDIO MONTEVERDI

Although Salamone Rossi and Claudio Monteverdi came from different social and religious worlds, they worked side by side as composers and instrumentalists at the court of Mantua under the Gonzaga family. Rossi was concertmaster from 1587 to 1628 and was so highly thought of that he was exempted from wearing the yellow badge required of Jews at the time. Rossi was among the first composers to incorporate basso continuo (most often cello and keyboard) into his madrigals, such as *In Dolci Lacci* heard on today's program. Rossi was similarly innovative in his instrumental sonatas, and also broke new ground in sacred vocal works for the synagogue.

It was in this latter arena that Rossi created the great Jewish liturgical collection *Hashirim Asher Li-Sh'lomo* (Songs of Solomon), a compendium of 33 psalms and hymns published in 1623, from which we excerpt *Shir Hamaalot* and *Eftakh Na Sefatay*. This Hebrew-language collection was a revolution in Jewish music, bringing it up to date with the modern trends also championed by his famous countryman Monteverdi, who served at the Mantua court 1590-1613.

Like Rossi, Monteverdi composed in a wide variety of genres, encompassing sacred music (his psalm setting *Dixit Dominus* is heard today) and secular forms such as madrigals, and vocal chamber works such as the charming *Chiome d'Oro*. Also central to Monteverdi's catalogue are semi-dramatic works such as his *Lamento de la Ninfa* and *Volgendo il Ciel per L'Immortal Sentiero*. In the *Lamento* Monteverdi specifies that the soloist is free to sing "according to her feeling," giving her the freedom to express the tragic text in a personal and moving way.

Volgendo, which like the *Lamento* comes from Monteverdi's Eighth Book of Madrigals, includes solo and ensemble music, as well as instrumental interludes, possibly envisioned for dancing. It was likely composed for a coronation, and after an instrumental introduction, the poet sings a prologue that imagines an age of peace under the rule of King Ferdinand. The poet then addresses Ferdinand and invites the assembled company of ladies

and nymphs to dance (*Movete al mio Suon*). The joyful dance offers ample opportunities for florid solos in a celebratory mood to suit the occasion.

Whereas Monteverdi moved on from Mantua to lead the music program at St. Mark's in Venice, little is known of Rossi after 1628, when Austrian armies invaded Mantua and sacked the Jewish ghetto. Rossi's sister, a virtuoso singer known as Madama Europa, was also presumed killed. The loss was profound; it would be another two centuries before the next significant development in Jewish liturgical music.

—Joshua Habermann

TEXTS & TRANSLATIONS

From 1610 Vespers: *Dixit Dominus*

(sung in Latin)

The Lord said unto my Lord, sit thou at my right hand,
Until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion:
Rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power.
In the beauty of holiness from the womb of the morning
Thou hast the dew of thy youth.
The Lord hath sworn, and will not repent.

Thou art a priest forever after the order of Melchizedek.
The Lord at thy right hand shall smite kings on the
day of his wrath.
He shall judge among the heathen, he shall scatter
the dead;
He shall visit destruction throughout the land.
He shall drink of the brook in the way;
Therefore shall he lift up his head.

Glory to the Father, to the Son and to the Holy Ghost.
As it was in the beginning, is now and ever shall be,
World without end, Amen.

Psalm 128: *Shir Hamaalot* (A Song of Ascents) (sung in Hebrew)

Blessed are all who fear the Lord, who walk in his ways.
The labor of your hands will you eat;
Blessed you will be, and all will be well with you.
Your wife will be like a fertile vine in the increase
of your house;
Your sons will be like olive shoots around your table.
Thus, indeed, will that man be blessed who fears the Lord.
May the Lord bless you out of Zion
And may you see the good of Jerusalem all the
days of your life.
May you see the sons of your sons; peace unto Israel.

Eftakh Na Sefatay (sung in Hebrew)

Let me open my lips and respond in joyous song.
To the living God will I sing during the procession
with the ark.

Praised will I call God, when our deliverance is his will,
With the arrival of a Redeemer, who will then cry aloud:
To the living God will I sing...
May you open the earth for its bounty;
To the prayer of the oppressed may you hearken.
May Israel be saved, and may the tongue of the dumb
rejoice in song.

To the living God will I sing...

May you restore our captivity.
To the living God, our Redeemer will we keep our vows
And Aaron will make atonement.
To the living God will I sing...

Scattered, o God, be your enemies, and joyful in song
be your faithful.
On the day you plead your cause they will return
to the stronghold.
To the living God will I sing...

Yes, we will pass on, redeemed, together with the
God of Gods.
His citadel and power will he fortify for our sake.
To the living God will I sing...

My strength, God, may you be,
And with the retreat of despair and woe will we sing:
"So it was during the procession with the ark"
To the living God will I sing...

In Dolci Lacci (sung in Italian)

In sweet chains, and a sweet fire I dissolve, little by little
And between the pain and the torment, I feel such joy
That at every hour I cry out: "long live the love that
makes my heart burn!"

(continued on page 11)

THE
SANTA FE
OPERA



2021
JUL 10 – AUG 27

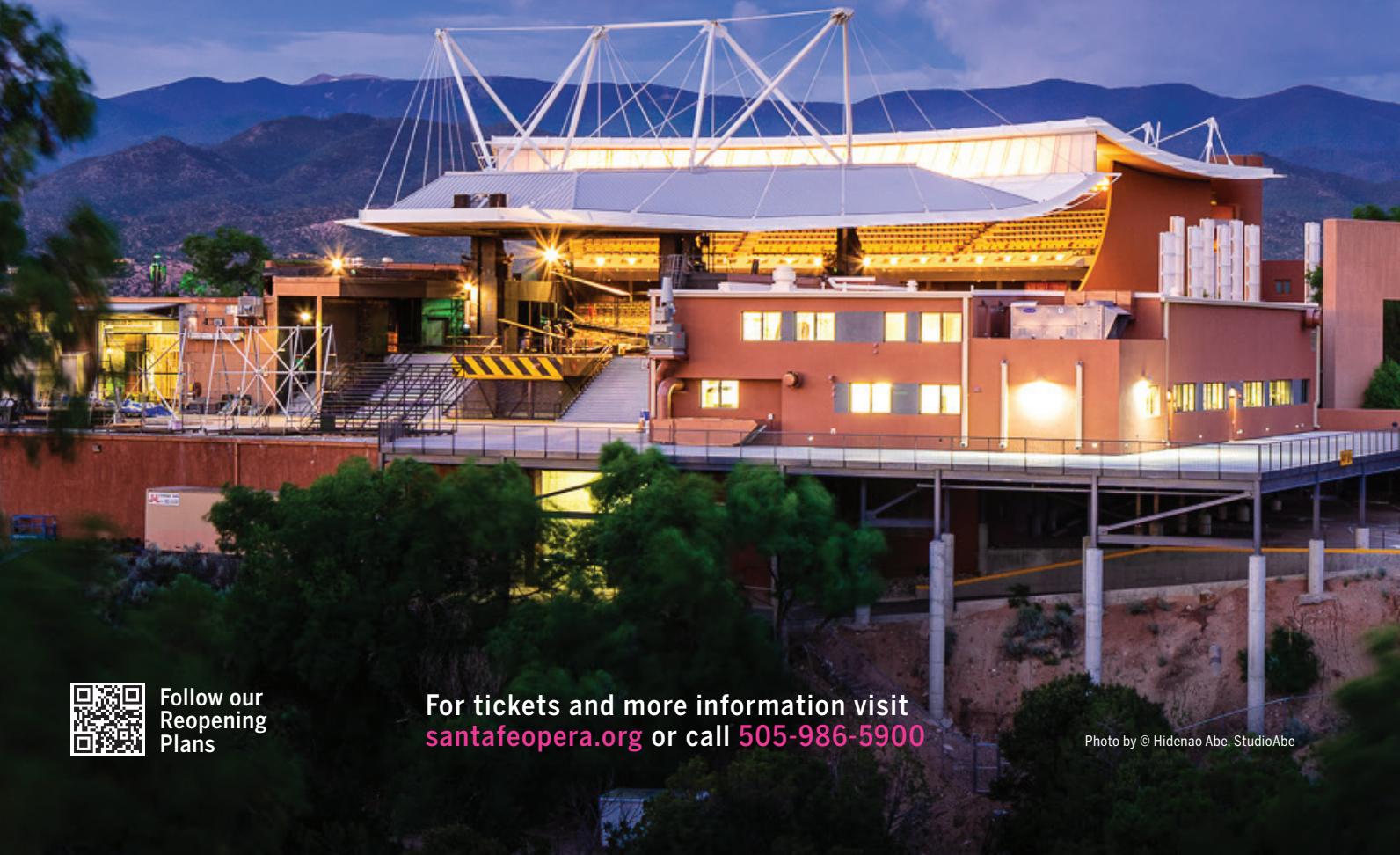
THE MARRIAGE OF FIGARO
Wolfgang Amadeus Mozart

WORLD PREMIERE
THE LORD OF CRIES
Music: John Corigliano, Libretto: Mark Adamo

EUGENE ONEGIN
Pyotr Ilyich Tchaikovsky

A MIDSUMMER NIGHT'S DREAM
Benjamin Britten

ANGEL BLUE IN CONCERT



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santafeopera.org or call 505-986-5900

Photo by © Hidenao Abe, StudioAbe

Sfogava con le Stelle

Sick with love, under the dark sky
A man cried his deepest grief to the stars.
And fixed upon them, he spoke:
"O beautiful visions of the one that I adore,
Just as you show me with your shining her rare beauty,
Show her how I also burn.
By your golden appearance make her compassionate,
Just as you make me loving."

Precious, seductive
Coral lips I love,
When you speak I am smitten.

Oh dear bonds in which I take delight!
Oh fair mortality!
Oh welcome wound!

Lamento de la Ninfa

Phoebus had not yet brought day to the world
When a damsel stepped forth from her dwelling.
Her fair visage was clouded in pain
Often, a sigh from her heart issued forth.
Thus, treading on flowers, she wandered here and there,
Lamenting her lost love.

Love (She said, stopping to gaze at the sky)
Where is the faithfulness that the deceiver promised?
(Poor girl)
Let my love return, as he once was, or destroy me;
Torment me no longer. (Poor woman,
she cannot bear the pain)

Let there be no more sorrow,
No more sighing as he is far away.
Let my tears no longer flow
For I am alone and suffering.

He is proud, knowing how I long for him,
Perhaps if I let him go
He will come worship me again.

Though her eyes be more serene than mine,
She will never love you as I do.
And you will never receive from those lips kisses
as sweet as mine.

Don't speak, you know the truth.

Volgendo il Ciel per Immortal Sentiero

Introduction:

While in heaven the wheels of serene and peaceful light
turn upon their appointed course
The sun heralds a century of peace under the new king of
the Roman Empire.

A poet alone and still:

Come, bring me now the deep cup of great Iberus, full and
crowned with a garland,
Which, coursing straight to my heart, shall free my soul
from every mortal thought.

Bring the noble lyre.

He turns to the others and speaks:

Crown me with flowers, oh Phyllis.
I will touch the stars, singing of the marvelous
victories of my King.
And you, who for your beauty, ladies and maidens,
go invested with immortal honors,
Move your dainty feet to my melodious sound,
your lovely fair locks crowned with roses.
And, leaving the rich depths of Istrus, let the
water nymphs also join the dance.

Dance:

Move to my melodious sound your slender feet,
Your blond and lively locks garlanded with roses.
On this beautiful day storm clouds flee, and the
sweet murmur of scented breezes fills the air.
Echo my singing, and let resound throughout the
world the magnificent, noble deeds of King Ferdinand.

***Here ends the first part. The second part begins
after a short balletto:***

Second part:

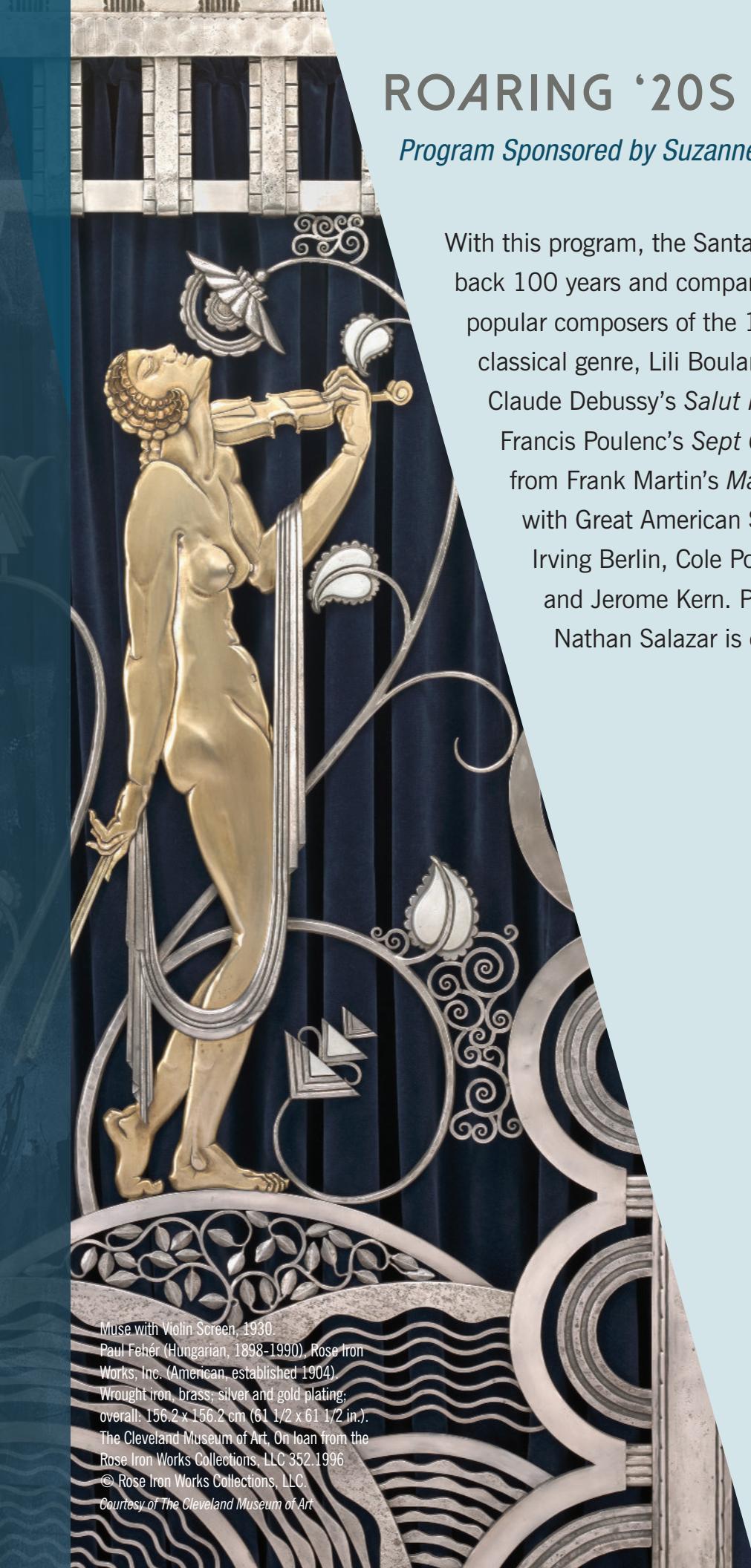
Clad in armor on a winged charger, he rides across the
rough land and the shore,
resting his head on his shielded arm.
The lofty towers and the majestic walls stand in the wind,
and sunlight fills the meadow,
eclipsing all other glories in the world.

Chiome D'Oro

Golden tresses, oh so precious,
You bind me in a thousand ways
Whether coiled or flowing freely.

Small, white matching pearls,
When the roses that conceal you
Reveal you, you wound me.

Bright stars that shine
With such beauty and charm,
When you laugh you torture me.



ROARING '20S

Program Sponsored by Suzanne M. Timble

With this program, the Santa Fe Desert Chorale looks back 100 years and compares works by classical and popular composers of the 1920s. Representing the classical genre, Lili Boulanger's *Hymne au Soleil*, Claude Debussy's *Salut Printemps*, excerpts from Francis Poulenc's *Sept Chansons* and movements from Frank Martin's *Mass for Double Choir* contrast with Great American Songbook arrangements by Irving Berlin, Cole Porter, George Gershwin, and Jerome Kern. Popular Los Alamos native Nathan Salazar is our collaborative pianist.

Friday, July 23, 2021 | 8 pm

*Concert Sponsored by
Marian (Mimi) Lloyd*

Sunday, July 25, 2021 | 4 pm

*Concert Sponsored in Memory of
Sharon Cooper by
Allegra & Jim Derryberry,
Catherine & Guy Gronquist,
and Phyllis Lehmburg*

Saturday, July 31, 2021 | 8:30 pm

Thursday, August 5, 2021 | 8 pm
(available in-person and via livestream)

*Livestreams are sponsored by:
Rick Andrew and Diane Buchanan
Andrew Family Foundation*

Pre-concert Lecturer:
Gregory Grabowski, DMA
(Assistant Professor,
Stephen F. Austin State University, TX)

Pre-concert lectures are available online at
desertchorale.org/lectures

Muse with Violin Screen, 1930.

Paul Fehér (Hungarian, 1898-1990), Rose Iron Works, Inc. (American, established 1904).
Wrought iron, brass; silver and gold plating;
overall: 156.2 x 156.2 cm (61 1/2 x 61 1/2 in.).
The Cleveland Museum of Art, On loan from the
Rose Iron Works Collections, LLC 352.1996
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Courtesy of The Cleveland Museum of Art

CONCERT PROGRAM

Nathan Salazar, piano

EUROPE

Hymne au Soleil (Hymn to the Sun)

Lili Boulanger
(1893-1918)

From *Sept Chansons*

Belle et Ressemblante
Marie
Luire

Francis Poulenc
(1899-1963)

From *Mass for Double Choir*

Gloria
Credo
Sanctus/Benedictus

Frank Martin
(1890-1974)

THE GREAT AMERICAN SONGBOOK

All the Things You Are

Jerome Kern
(1885-1945)
(arr. Warnick)

My Romance

Richard Rodgers
(1902-1979)
(arr. Manno)

Manhattan

Dianna Grabowski, soloist

Richard Rodgers

Every Time We Say Goodbye

Cole Porter
(1891-1964)
(arr. Mansfield)

It's De-Lovely

Kate Maroney, soloist

Cole Porter

Tonight You Belong To Me

Sarah Moyer, soloist

Lee David
(1891-1978)

Blue Skies

Chelsea Helm, soloist

Irving Berlin
(1888-1989)

Anything Goes

Sarah Nickerson, soloist

Cole Porter

PROGRAM NOTE

ROARING '20S

As Europe and the United States emerged from World War I, the new decade ushered in a period of economic expansion and artistic creation. This period, known in France as *les années folles* (the crazy years), reestablished Paris as the center of European culture, attracting writers and artists including Pablo Picasso, Salvador Dalí, James Joyce, and Ernest Hemingway. Musicians from Igor Stravinsky to Aaron Copland thrived in the fertile artistic environment of the City of Light.

Our program traces these years from both sides of the Atlantic, beginning with Lili Boulanger, younger sister of Nadia, one of the great music pedagogues of the 20th-century. Lili suffered from ill health, and we can only imagine what she might have done had she not died at age 24. Her *Hymne au Soleil* (Hymn to the Sun) reflects the late grand Romantic style of the previous century and with its story of rebirth, makes a fitting return to singing for the Desert Chorale.

Francis Poulenc was described by a Parisian critic as “part rascal, part monk,” and we see both sides of his personality in his extraordinary *Sept Chansons* (Seven Chansons), of which three are heard here. These pieces were inspired by a performance of Monteverdi’s madrigals, led by Nadia Boulanger, and in their concise phrasing, they pay homage to an earlier style, albeit with Poulenc’s distinctly jazz-influenced harmonies. The enigmatic and surreal poetry of Paul Éluard and Guillaume Apollinaire is a perfect match with Poulenc’s ability to juxtapose seemingly incongruous musical phrases in a charming way.

Frank Martin’s Mass is one of the pinnacle pieces in the a cappella literature. Accessible only to excellent ensembles, any chance to perform or hear it is a relatively rare treat. Written in 1923, it sat in Martin’s desk some 40 years before it was unearthed and given its first performances. Though Martin was Swiss, and later worked in the Netherlands, the work has distinct French roots, looking back to the Renaissance when Franco-Flemish composers were at the forefront of Mass composition. Martin’s gift for polyphony — and writing for double choir inspired especially by Bach — lends a Germanic quality and seriousness.

The 1920’s are particularly notable in the cultural history of the United States in that they mark the turning point when the U.S., until then an importer of European trends, became an exporter. Popular American music such as ragtime and jazz swept across Europe and had a profound impact on European composers, especially in Paris. In Poulenc’s extended harmonies we hear the influence of George Gershwin and Cole Porter, both of whom lived and worked there in the 1920’s. Their compositions, together with those of their contemporaries Irving Berlin, Jerome Kern, and Richard Rodgers, became known as the Great American Songbook, a body of music that is at once iconically American yet also profoundly influential in the development of European music. On this 100th anniversary, we look back at one of the most vibrant times of musical cross-pollination in Euro-American cultural history.

—Joshua Habermann

TEXTS & TRANSLATIONS

Hymne au Soleil (sung in French)

Let us bless the power of the resurgent sun.
With all the universe, let us celebrate its return.
Crowned in splendor, it rises, it soars aloft.
The awakening of the earth is a hymn of love.

Seven steeds, which the God can scarcely contain,
Set fire to the horizon with their burning breath.
O abundant sun, you appear!

With its fields in flower, its mountains, its deep woods,
The vast sea burning, with your fire,
The universe, younger and fresher,
The mists of morning are sparkling with dew.

-C. Delavigne

Belle et Ressemblante (sung in French)

A face at the end of day
A cradle in the dead leaves of the day
A bouquet of naked rain
All sun hidden
Source of sources in the water's depths
Mirror of broken mirrors
A face, suspended in silence
A pebble, among other pebbles
For the greenery of the day's last rays
A face, like all the other forgotten faces
A cradle in the dead leaves of the day
A bouquet of naked rain
All sun hidden

-Paul Éluard

Marie (sung in French)

You danced there as a little girl
Will you dance there as a grandmother?
It's the hopping *maclotte*
All the bells will ring.
When will you come back Marie?

Masks are silent
And the music is so distant
That it seems to be coming from the skies.
Yes, I want to love you, but just barely
And my pain is delicious

The ewes wander in the snow
Snow white, silvery wool.
Soldiers go by and I have only
A changing and fickle heart.
Changing, and what do I know?

Do I know where your hair will go
Frizzy like an ovine sea?
Do I know where your hair will go?
And your hands like autumn's leaves
Strewn like our confessions

I was passing by the Seine
An old book under my arm
The river is like my pain
It flows on and never runs dry.

When will the week end?
When will you come back, Marie?

-Guillaume Apollinaire

Luire (sung in French)

The perfectly tilled earth
The honeyed dawn, the sun in flower
The vagabond still holding the sleeper by a thread
(Knowingly knotted)
And throwing him over his shoulder says:
"He has never been so new, he has never been so heavy."
He will be lighter, repaying with interest, being of use.

Summer sun with its warmth, its sweetness, its calm
And swiftly, the airy flower-carriers touch some earth,
The perfectly tilled earth
The honeyed dawn, the sun in flower
The vagabond still holding the sleeper by a thread.
Clear summer sun

-Paul Éluard

Gloria (sung in Latin)

Glory to God in the highest,
And on earth peace to people of good will.
We praise you, we bless you,
We adore you, we glorify you,
We give you thanks for your great glory.

(continued on next page)

Lord God, heavenly King, God, almighty Father.
Lord Jesus Christ, only Begotten Son, Lord God,
Lamb of God, Son of the Father
You take away the sins of the world, have mercy on us;
You take away the sins of the world, receive our prayer;
You are seated at the right hand of the Father:
have mercy on us.
For you alone are the Holy One, you alone are the Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit, in the glory of God the Father. Amen.

Credo (*sung in Latin*)

I believe in one God, the Father almighty, maker of heaven and earth, all things visible and invisible. I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages. God from God, light from light, true God from true God
Begotten, not made, consubstantial with the Father; through him all things were made.
For us all and for our salvation he came down from heaven, And by the Holy Spirit was born of the Virgin Mary and became man.
For our sake he was crucified under Pontius Pilate, he died and was buried,
He rose again on the third day in accordance with the scriptures.
He ascended into heaven and is seated at the right hand of the Father.
He will come again in glory to judge the living and the dead, and his kingdom will have no end.
I believe in the Holy Spirit, the Lord, the giver of life who proceeds from the Father and the Son,
Who with the Father and Son is adored and glorified, who has spoken through the prophets.
I believe in one, holy, catholic and apostolic Church.
I confess one baptism for the forgiveness of sins and I look for the resurrection of the dead and the life of the world to come: Amen.

Sanctus (*sung in Latin*)

Holy, holy, holy Lord God of hosts.
The heavens and earth are full of your glory,
Hosanna in the highest.
Blessed is he who comes in the name of the Lord,
Hosanna in the highest.

All the Things You Are

You are the promised kiss of springtime
That makes the lonely winter seem long.
You are the breathless hush of evening
That trembles on the brink of a lovely song.

You are the angel glow that lights a star
The dearest things I know, are what you are.
Someday my happy arms will hold you
And someday I'll know that moment divine,
When all the things you are, are mine.

-Oscar Hammerstein

My Romance

My romance doesn't have to have a moon in the sky.
My romance doesn't need a blue lagoon standing by.
No month of May, no twinkling stars,
No hideaway, no soft guitars.
My romance doesn't need a castle rising in Spain
Nor a dance to a constantly surprising refrain.
Wide awake, I can make my most fantastic dreams come true.
My romance doesn't need a thing but you.

-Lorenz Hart

Manhattan

Summer journeys to Niagara
And to other places aggravate all our cares.
We'll save our fares;
I've a cozy little flat in what is known as old Manhattan
We'll settle down right here in town.

We'll have Manhattan, the Bronx and Staten Island, too.
It's lovely going through the zoo.
It's very fancy on old Delancey Street, you know.
The subway charms us so, where balmy breezes blow to and fro.

And tell me what street compares to Mott street in July?
Sweet pushcarts gently gliding by.
The great big city's a wondrous toy just made for a girl and boy.
We'll turn Manhattan into an isle of joy.

-Lorenz Hart

Every Time We Say Goodbye

Every time we say goodbye I die a little.
Every time we say goodbye I wonder why a little.
Why the gods above me who must be in the know
Think so little of me; they allow you to go.
When you're near there's such an air of spring about it.
I can hear a lark somewhere begin to sing about it.
There's no love song finer, but how strange the change
from major to minor
Every time we say goodbye.

-Cole Porter

It's De-Lovely

I feel a sudden urge to sing
The kind of ditty that invokes the spring
So, control your desire to curse
While I crucify the verse.

This verse I've started seems to me
The 'Tin Pan-tithesis' of melody.
So, to spare you all the pain
I'll skip the darn thing and sing the refrain.

The night is young, the skies are clear
So if you want to go walking dear,
It's delightful, it's delicious, it's de-lovely.

I understand the reason why
You're sentimental 'cause so am I;
It's delightful, it's delicious, it's de-lovely.

You can tell at a glance
What a swell night this is for romance.
You can hear dear Mother Nature murmuring low:
Let yourself go!

So please be sweet my chickadee
And when I kiss you just say to me,
It's delightful, it's delicious,
It's delectable, it's delirious, it's "de limit"
It's deluxe, it's de-lovely!

-Cole Porter

Tonight You Belong To Me

Once more we meet, you look so sweet,
Dear, can't you see how I feel? I love you still, I always will,
You have the same old appeal.

I know you belong to somebody new, but tonight
you belong to me.
Although we're apart, you're part of my heart
And tonight you belong to me.

'Way down by the stream, how sweet it will seem
Once more just to dream in the moonlight.

My honey, I know with the dawn that you will be gone,
But tonight you belong to me.

-Lee David and Billy Rose

Blue Skies

Blue skies smiling at me
Nothing but blue skies do I see.
Bluebirds singing a song,
Nothing but bluebirds all day long.

Never saw the sun shining so bright,
Never saw things going so right.
Noticing the days hurrying by;
When you're in love, my how they fly.

Blue days, all of them gone;
Nothing but blue skies, from now on.

-Irving Berlin

Anything Goes

Times have changed, and we've often rewound the clock,
Since the Puritans got a shock, when they landed on
Plymouth Rock.

If today, any shock they should try to stem,
'Stead of landing on Plymouth Rock, Plymouth Rock
would land on them.

In olden days a glimpse of stocking was looked on as
something shocking,
But now, God knows, anything goes.
Good authors, too, who once knew better words,
Now only use four letter words writing prose, anything goes.

The world has gone mad today and good's bad today,
And black's white today, and day's night today,
When most guys today that women prize today
are just silly gigolos.

And though I'm not a great romancer
I know I'm bound to answer when you propose:
Anything goes!

The world has gone mad today and good's bad today,
And black's white today, and day's night today,
And that gent today you gave a cent today once
had several chateaux.

And though I'm not a great romancer
I know that I'm bound to answer when you propose
Anything goes!

-Cole Porter

A large, abstract painting by Hyunmee Lee. It features a prominent yellow shape in the center-right, containing a textured, yellowish-brown pattern that resembles a hand or a flame. Above this yellow shape, there are dark, expressive black lines that look like stylized hair or branches. The background is a mix of light grey, white, and dark, textured areas at the bottom.

EAST MEETS WEST

Program Sponsored by Elaine Wang Meyerhoffer

Contrasting musical styles by composers representing China, Japan, Korea, and the Philippines are featured on this multi-cultural program. The Santa Fe Desert Chorale premieres a commissioned work titled *The Tipping Point* for mixed chorus and tabla by its first female Composer-in-Residence in over a decade, Indian-American musician Reena Esmail.

Friday, July 30, 2021 | 8:30 pm

Sunday, August 1, 2021 | 4 pm

Tuesday, August 3, 2021 | 8 pm

(available in-person and via livestream)

*Livestreams are sponsored by:
Rick Andrew and Diane Buchanan
Andrew Family Foundation*

Friday, August 6, 2021 | 4 pm

Pre-concert Lecturer: Robert Kyr, PhD
(Professor, University of Oregon and Founder, Pacific Rim Gamelan, OR)

Pre-concert lecture sponsored by Janusz and Brahma Lauger Wilczynski

Pre-concert lectures are available online at desertchorale.org/lectures

Artist Hyunmee Lee,
Appearing Disappearing #8,
Acrylic on Canvas, 72 x 72 inches.
Painting courtesy of Nuart Gallery

CONCERT PROGRAM

Eric Phinney, *tabla*

From *Gloria: Cum Sancto Spiritu*

Hyo Won Woo
(b. 1974)

***Hana* (Flower)**

Ko Matsushita
(b. 1962)

***Sakura* (Cherry Blossom)**

Traditional Japanese
(arr. Toru Takemitsu)

***Molihua* (Jasmine Flower)**

Traditional Chinese
(arr. Hyo Won Woo)

The Tipping Point (World Premiere)

Eric Phinney, *tabla*

Reena Esmail
(b. 1983)

***Ummaya Nunaya* (Dear Mother, Sister)**

Byung Hee Oh
(b. 1975)

***Que-Ji-Na Ching Ching* (Ching Ching, Joyful Sound)**

Byung Hee Oh

Pastorale

Traditional Inner Mongolia
(arr. Xixian Qu)

Arirang

Traditional Korean
(arr. Chen Yi)

Brothers of the Sea

Saunder Choi
(b. 1988)

***Dahil Sa' Iyo* (Because of You)**

Mike Velarde Jr.
(1913-1986)
(arr. Fabian Obispo)

Rosas Pandan

Traditional Cebuano
(arr. George Hernandez)

PROGRAM NOTE

EAST MEETS WEST

Some of the most dynamic growth in 21st-century choral culture is taking place across the Pacific, where a new generation of composers has sought to marry Western and Eastern styles of music. In this program, we explore the rich tradition of choral music from Asia, highlighting those composers who, either by choice or circumstance, have engaged in a cross-cultural dialogue through their music.

Hyo Won Woo combines influences from Western contemporary music and Korean traditional music, creating a synthesis of the two styles in works such as her three-movement *Gloria* for a cappella choir, the closing section of which, *Cum Sancto Spiritu*, makes a vigorous opening to this program.

Ko Matsushita is one of the leading figures in Japanese choral music. His *Hana* (Flower) is a tender and lyrical reflection on the passing nature of beauty. *Sakura* (Cherry Blossom), arranged by Toru Takemitsu, is similarly atmospheric, likening the falling of blossoms to clouds and mist of spring. Finally, *Molihua* (Jasmine Blossom) is one of the best-loved Chinese folk songs, featuring a lush arrangement by Hyo Won Woo.

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music. Her commission *The Tipping Point*, which receives its world premiere in these performances, is perfectly suited to the moment we are in. Amy Fogerson's words set the scene:

*...balanced on the razor's edge between darkness and light
darkness exults its hold
yet we have arrived at the tipping point
and light stands proudly poised for her return
(come morning light, come enlightenment)*

The piece is essentially a conversation between the voices and the *tabla*, a classical Indian percussion instrument that can create a complex variety of sounds. The voices take on the rhythms of the drum, working through a series of variations, leading ultimately to a luminous and hopeful ending. Light overcomes darkness not through force, but tenderly, just as young shoots might grow into a proud tree.

South Korea has one of the most active choral cultures in the world, with many outstanding civic and professional choirs that perform at a high level. The excellence in singing has led to an explosion of interest in writing for choir, and a new generation of female composers is leading the way. Like with Hyo Won Woo, Byung Hee Oh has come to be known for her choral pieces. *Ummaya Nunaya* (Mom, Sister) and *Que Ji Na Ching Ching* (Ching Ching Joyful Sound) both expand on the traditional folk melodies to encompass a compelling range of styles, textures, and musical reinterpretations.

Pastoral comes from Eastern Mongolia, a part of China where wide-open spaces define the landscape. This is reflected in the expansive melody, which is somehow at once melancholy and joyful. Similarly, *Arirang*, perhaps the most famous Korean folk melody, has an eternal quality that arranger Chen Yi captures beautifully in her arrangement.

Singing is deeply woven into the cultural fabric of the Philippines, and Filipino choirs are often recognized as champions in international choral competitions, where they perform new compositions, popular music, and folk arrangements with equal mastery. Our final set of music features each of these genres, starting with *Brothers of the Sea* by Filipino-American composer Saunder Choi. *Dahil Sa' Yo* and *Rosas Pandan* both reflect the influence of the Spanish colonial period and are well-loved for their beautiful melodies, and in the case of *Rosas Pandan*, a leaping and virtuosic soprano solo.

—Joshua Habermann

TEXTS & TRANSLATIONS

Cum Sancto Spiritu (sung in Latin)

Glory to God in the highest
And on earth peace to people of good will.
We praise you, we bless you,
We adore you, we glorify you
We give thanks for your great glory
For you alone are holy, you alone are the Lord,
You alone are the most high, Jesus Christ. Amen.

Hana (sung in Japanese)

The blooming flower will soon fade away
I gaze into her face, witnessing her beautiful passing.

Sakura (sung in Japanese)

Cherry blossoms, cherry blossoms
In the spring sky, as far as the eye can see
Hazy fog, or cloud
Sweet aroma
Let's go see

Molihua (sung in Mandarin)

What a beautiful jasmine flower
Sweet smelling, stems full of buds
Fragrant and white, beloved by all
Let me pluck you, a gift to share

The Tipping Point (sung in English and Hindi)

Stasis
Balanced on the edge
Yet we have arrived at the tipping point
And light stands proudly, poised for her return
Aye savera, aye gyan (come morning light,
come enlightenment)
She presses in her journey to true north
For light is life, and light always returns.

-Amy Fogerson

Ummaya Nunaya (sung in Korean)

Mother, sister, let's live by the riverside
Golden sand sparkling among the garden grass
The song of the reeds outside the back door

Que Zi Na Ching Ching (sung in Korean)

Ching ching, the joyful sound
Bright moon in the sky
A universal loom
Carp for good luck
Let's go to another realm
Sunset on the mountain
Ching ching, the joyful sound!

Pastoral (sung in Mandarin)

White sheep run on the emerald green pasture
Like pearls on a green carpet
Our homeland is a boundless pasture
White clouds and blue skies for our tents
The rosy dawn welcomes our song
Happiness and joy fill our hearts

Arirang (sung in Korean)

Arirang, going over Arirang hills
My darling is leaving me behind
I won't make it ten miles

Arirang, going over Arirang hills
The blue sky is full of stars
Our lives are full of trouble

Arirang, going over Arirang hills
Thoughts reflecting on this world
Like bubbles floating on the water

(continued on next page)

Brothers of the Sea

Brothers of the sea, look at the stars
And set the world free.
Brothers look at the deep blue
Our right is to live and be free.
Freedom will not come from outside
It is only in ourselves, united.
Freedom.

Rosas Pandan (sung in Cebuano)

Here is Rosas Pandan,
Come down from the mountains
To be with all of you to celebrate.
This song is a precious inheritance,
A most ancient song, the pride of our hills.
This is my song, dancing like fog on a cool day.
The young man sees the girl, he is drooling!

Dahil Sa' Iyo (sung in Tagalog)

There is life because of you, until I die.
Should you ever worry,
Know there is no other love for me
Ask my heart, it is for you and you alone.

Because of you I am happy;
You are my beloved, you can depend on me.
If I am pure in my heart you can trust in me.
All of this is true, because of you.



SEPTEMBER 25-26
Season Opening
Orchestra Concert:
Welcome Back!

OCTOBER 17
Dover String Quartet

NOVEMBER 6-7
Fall Orchestra Concert

DECEMBER 18-24
A Baroque Christmas

DECEMBER 29-30
Vivaldi's Four Seasons

JANUARY 29-30
Winter Orchestra
Concert

FEBRUARY 13
Castalian String Quartet

FEBRUARY 19
Cuarteto Casals

MARCH 6
Borromeo String Quartet

MARCH 27
St. Lawrence String Quartet

APRIL 14-16
Holy Week—
Diderot String Quartet

APRIL 30-MAY 1
Season Finale
Orchestra Concert:
Haydn's The Creation

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ARTISTIC DIRECTOR

Joshua Habermann

Joshua Habermann, Artistic Director, is in his thirteenth season with the Santa Fe Desert Chorale. Since joining the Chorale he has raised the ensemble's artistic profile and broadened its programming to include choral-orchestral masterworks as well as cutting-edge a cappella programs.

Having joined the Dallas Symphony Orchestra in 2011, Joshua Habermann has held the Jean D. Wilson Chorus Director Chair since 2015. The Dallas Symphony Chorus is the official vocal ensemble of the Dallas Symphony Orchestra, now completing its 40th anniversary season. As Director, he prepares the 200-voice chorus for classical and pops series concerts. Highlights with the DSO include performances of Bach's *St. Matthew Passion*, Verdi's *Requiem*, Berlioz's *Te Deum*, and Britten's *War Requiem*, which was performed for the national meeting of the American Choral Directors Association in 2013.

From 2008 to 2011 Joshua Habermann was Director of Choral Studies at the University of Miami Frost School of Music, where he led the graduate program in conducting and directed the Frost Chorale. Notable projects in Miami included an appearance at the Florida Chapter of the American Choral Directors Association convention, and collaborations with the New World Symphony and conductor Michael Tilson Thomas in the music of Ives, Schubert, and Beethoven. During this same period, Joshua Habermann led the Master Chorale of South Florida in performances of masterworks such as Mendelssohn's *Elijah*, Haydn's *Creation*, and Mozart's *Requiem*.

From 1996-2008 he was Assistant Conductor of the San Francisco Symphony Chorus, and Professor of Music at San Francisco State University, where under his direction the SFSU Chamber Singers undertook international engagements in Havana, Cuba, and concert tours in Germany, the Czech Republic, and China. In 2006 he led a collaboration between the SFSU Chamber Singers and the Orchestre des Jeunes de la Méditerranée in music of Poulenc and the *Requiem* of Maurice Duruflé in concerts throughout France. National invitations include the Waging

Peace Festival in Eugene, OR, multiple appearances at the California Music Educators Convention, and an appearance at the American Choral Directors Association regional convention in 2008.

He has led honor choirs and choral festivals in North and Latin America, Europe, and Asia. As a singer (tenor) he has performed with the Oregon Bach Festival Chorus (OR) and Conspirare (TX). Recording credits include three projects with *Conspirare: Through the Green Fuse; Requiem*, a GRAMMY® nominee for best choral recording in 2006; and *Threshold of Night*, a GRAMMY® nominee for best choral recording and best classical album in 2009.

Joshua Habermann programmed and conducted the Santa Fe Desert Chorale's 2018 recording *The Road Home*. In 2020, Habermann orchestrated and directed the release of Rachmaninov's *All-Night Vigil, Op. 37*, popularly known as the *Vespers*, from the 2016 Summer Festival program's live recordings.

A native of California, Joshua Habermann is a graduate of Georgetown University and the University of Texas at Austin, where he completed doctoral studies in conducting with Craig Hella Johnson. He lives in Dallas with his wife Joanna, daughter Kira, and son Kai.



Top photo: Gittings, Courtesy of the Dallas Symphony Orchestra Bottom photo: Zina Jundi

2021 SUMMER FESTIVAL VOCALISTS

A complete list of the biographies of our 2021 Summer Festival Vocalists may be found on desertchorale.org

SOPRANOS

**Chelsea Helm**

(4th Season)

Hometown:
West Bloomfield, MI
Current Residence:
New York, NY

Photo: Caitlin Oldham

**Sarah Moyer**

(5th Season)

Hometown:
Bixby, OK
Current Residence:
Denver, CO

Photo: Sasha Greenhalgh Photography

**Emily Noël**

(9th Season)

Hometown:
Frederick, MD
Current Residence:
Columbus, OH

Photo: Stephanie Moore

**Savannah Porter**

(1st Season)

Hometown:
Fort Worth, TX
Current Residence:
Provo, UT

Photo: Olivia Ockey

**Kathlene Ritch**

(12th Season)

Hometown:
Kerrville, TX
Current Residence:
Santa Fe, NM

Photo: Summer Maulden

**Alissa Ruth Suver**

(4th Season)

Hometown:
Lexington, OH
Current Residence:
Fort Worth, TX

Photo: Adrian Kirtley

ALTOS

**Sarah Brauer**

(14th Season)

Hometown:
Portland, OR
Current Residence:
Eugene, OR

Photo: Blue Rose Photography

**Kerry Ginger**

(4th Season)

Hometown:
Portland, OR
Current Residence:
Sewanee, TN

Photo: Nancy Hall, Still 'n Motion Picture Co.

**Dianna Grabowski**

(9th Season)

Hometown:
Humble, TX
Current Residence:
Nacogdoches, TX

Photo: Jared Rey

*Dianna Grabowski is sponsored by
Barry and Margaret Lyerly*

**Kate Maroney**

(5th Season)

Hometown:
Toms River, NJ
Current Residence:
Brooklyn, NY

Photo: Timothy Sekk

*Kate Maroney is sponsored by
Sheryl Kelsey and George Duncan*

**Sarah Nickerson**

(13th Season)

Hometown:
Fargo, ND
Current Residence:
Santa Fe, NM

Photo: Kate Russell

*Sarah Nickerson is sponsored by an
anonymous Community Engagement
Board Member*

**Angela Young Smucker**

(4th Season)

Hometown:
Ellis Grove, IL
Current Residence:
DeLand, FL

Photo: Gary Payne

TENORS



JD Burnett
(9th Season)
Hometown:
West Point, NY
Current Residence:
Athens, GA

Photo: Kate Richardson

*JD Burnett is sponsored by
Dr. J. Randle Adair DO, PhD*



George Case
(9th Season)
Hometown:
Atlanta, GA
Current Residence:
Santa Fe, NM

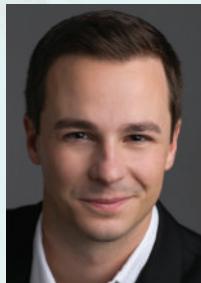
Photo: Jonathan Cole

*George Case is sponsored by
Greg Dove*



Erik Gustafson
(6th Season)
Hometown:
Portland, OR
Current Residence:
Sewanee, TN

Photo: Jon Simpson Photography



Patrick Muehleise
(10th Season)
Hometown:
Schoolcraft, MI
Current Residence:
New York, NY

Photo: Todd Rosenberg

*Patrick Muehleise is sponsored by
Barry and Margaret Lyerly*



Bradley Naylor
(12th Season)
Hometown:
Houston, TX
Current Residence:
Athens, OH

Photo: Daniel King

*Bradley Naylor is sponsored by
Barry and Margaret Lyerly*



Steven Soph
(8th Season)
Hometown:
Denton, TX
Current Residence:
Philadelphia, PA

Photo: Amanda Webber



James Bass
(6th Season)
Hometown:
Tampa, FL
Current Residence:
Los Angeles, CA

Photo: Kerry Travilla



John Buffett
(7th Season)
Hometown:
Hudson, OH
Current Residence:
Los Angeles, CA

Photo: Siobhan Doherty Buffett



David Farwig
(24th Season)
Hometown:
Denver, CO
Current Residence:
Denver, CO

Photo: Audrey Michelle

*David Farwig is sponsored by
Margie Edwards and Ellie Edelstein*



Harris Ipoon
(9th Season)
Hometown:
Chesapeake, VA
Current Residence:
Columbus, OH

Photo: Stefanie Moore



Enrico Lagasca
(6th Season)
Hometown:
Manila, Philippines
Current Residence:
New York, NY

Photo: Darnell Bennett

*Enrico Lagasca is sponsored by
Barry and Margaret Lyerly*



Marques Ruff
(2nd Season)
Hometown:
East Hartford, CT
Current Residence:
Nashville, TN

Photo: Blake Stoppel Photography

*Marques Ruff is sponsored by
Lynn Lee*

BASSES



James Bass
(6th Season)
Hometown:
Tampa, FL
Current Residence:
Los Angeles, CA

Photo: Kerry Travilla



John Buffett
(7th Season)
Hometown:
Hudson, OH
Current Residence:
Los Angeles, CA

Photo: Siobhan Doherty Buffett



David Farwig
(24th Season)
Hometown:
Denver, CO
Current Residence:
Denver, CO

Photo: Audrey Michelle

*David Farwig is sponsored by
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Current Residence:
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Current Residence:
New York, NY

Photo: Darnell Bennett

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Barry and Margaret Lyerly*



Marques Ruff
(2nd Season)
Hometown:
East Hartford, CT
Current Residence:
Nashville, TN

Photo: Blake Stoppel Photography

*Marques Ruff is sponsored by
Lynn Lee*



GUILLERMO FIGUEROA, PRINCIPAL CONDUCTOR

CARMEN FLÓREZ-MANSI, CHORAL DIRECTOR



Alexi Kenney

2020 BORLETTI-BUITONI
TRUST AWARD RECIPIENT

2021—2022

September 12, 2021—4:00 PM
SEASON OPENER

THE LENSIC

ANTHONY BARFIELD*Invictus***CHARLES GOUNOD***Petite symphonie***STEVE REICH**

Duet for Two Violins for Strings

*Alexi Kenney, Violin**Guillermo Figueroa, Violin***ASTOR PIAZZOLLA***The Four Seasons of Buenos Aires**Alexi Kenney, Violin*

Oct 10, 2021—4:00 PM

BEETHOVEN'S EMPEROR

THE LENSIC

LUDWIG VAN BEETHOVEN

Symphony No. 2 in D Major

LUDWIG VAN BEETHOVEN

Piano Concerto No. 5 “Emperor”

Drew Petersen, Piano

Nov 20, 2021—7:00 PM

Nov 21, 2021—4:00 PM

HANDEL'S MESSIAHTHE LENSIC—*Gary Wedow, Guest Conductor**Mary-Hollis Hundley, Soprano**Ann McMahon Quintero, Mezzo**Alex Richardson, Tenor**Evan Bravos, Baritone*

December 12, 2021—4:00 PM

CHRISTMAS TREASURES

THE LENSIC

December 24, 2021—5:00 PM

A NIGHT AT THE OPERACHRISTMAS EVE COLLABORATION
WITH THE SANTA FE OPERA

January 16, 2022—4:00 PM

Mozart, Haydn, Glinka & Fung

THE LENSIC

MIKHAIL GLINKA*Ruslan and Ludmila Overture***VIVIAN FUNG**

Concerto for Trumpet and Orchestra

*Mary Elizabeth Bowden, Trumpet***FRANZ JOSEPH HAYDN**

Trumpet Concerto in E-flat Major

*Mary Elizabeth Bowden, Trumpet***WOLFGANG AMADEUS MOZART**

Symphony No. 41

“Jupiter Symphony”

February 13, 2022—4:00 PM
Dvořák, Higdon & Rouse

THE LENSIC

JENNIFER HIDDON*blue cathedral***CHRISTOPHER ROUSE**

Flute Concerto

*Jesse Tatum, Flute***ANTONÍN DVORÁK**

Symphony No. 8 in G Major

March 20, 2022—4:00 PM

ROMANTIC LEGACIES

THE LENSIC

FLORENCE PRICE

Symphony No. 1 in E Minor

GIUSEPPE VERDI*La Forza del Destino Overture***EDWARD ELGAR**

Cello Concerto in E Minor

Guest Cellist (TBA)

April 28, 2022—7:00 PM

CELEBRATING STRAVINSKYCATHEDRAL BASILICA OF
ST. FRANCIS OF ASSISI**FRANZ JOSEPH HAYDN***Sinfonia concertante**David Felberg, Violin**Dana Winograd, Cello**Elaine Heltman, Oboe**Stefanie Przybylska, Bassoon***WOLFGANG AMADEUS MOZART**

Symphony No. 38 in D Major

“Prague”

IGOR STRAVINSKY

Symphony of Psalms

May 15, 2022—4:00 PM

SEASON FINALE

THE LENSIC

CHARLES IVES*The Unanswered Question***FELIX MENDELSSOHN**

Violin Concerto in E Minor

*Rubén Rengel, Violin***JOHANNES BRAHMS**

Symphony No. 2 in D Major

Programming, dates, and
soloists are subject to change.

2021 SUMMER FESTIVAL GUEST ARTISTS

A complete list of the biographies of our 2021 Summer Festival Guest Artists may be found on desertchorale.org



Composer Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces.

Esmail's work has been commissioned by ensembles including the Los Angeles Master Chorale, Kronos Quartet, Imani Winds, Baltimore Symphony, Seattle Symphony, Richmond Symphony, Town Music Seattle, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, San Francisco Girls Choir, Conspirare, Juilliard415 and Yale Institute of Sacred Music.

Esmail is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence, and Seattle Symphony's 2021-22 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was a 2017-18 Kennedy Center Citizen Artist Fellow, and the 2012 recipient of the Walter Hinrichsen Award from the American Academy of Arts and Letters. Selected works are published by C.F. Peters and Oxford University Press, and recordings of her work have been released on major labels including Hyperion Records, Delos Music and Cedille Records.

Esmail holds degrees in composition from The Juilliard School (BM '05) and the Yale School of Music (MM '11, MMA '14, DMA '18). Her primary teachers have included Susan Botti, Aaron Jay Kernis and Christopher Theofanidis.

In 2011-12, Esmail received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail is the Co-Chair of the Board of New Music USA, and Co-Founder and Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting musical traditions of India and the West. She resides in Los Angeles, California.

The Santa Fe Desert Chorale commissioned Esmail for a work for mixed chorus and tabla for the *East Meets West* program in the 2021 Summer Festival.



Lorenzo Colitto

violin

Performing in
The Jew and the Gentile: Salamone Rossi and Claudio Monteverdi program.



Eric Phinney

tabla

Performing in the
East Meets West program.



Katie Rietman

cello

Performing in
The Jew and the Gentile: Salamone Rossi and Claudio Monteverdi program.



Stephen Redfield

violin

Performing in
The Jew and the Gentile: Salamone Rossi and Claudio Monteverdi program.



Nathan Salazar

piano

Performing in the
Roaring '20s program.



Maxine Thévenot

organ

Performing in
The Jew and the Gentile: Salamone Rossi and Claudio Monteverdi program.

Photo: Evangeline Hodge

*Nathan Salazar is sponsored by
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Susie and Jerry Wilson with the Santa Fe Desert Chorale vocalists. Photo: Zina Jundi

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DESERTCHORALE

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Watercolor painting: Aija Jundi

The Santa Fe Desert Chorale

honors the rich choral tradition extending over five centuries in its concert performances and expands the choral canon by commissioning new works by leading composers of today. In the same spirit, by including the Santa Fe Desert Chorale in their estate planning, members of the Legacy Circle honor the history and accomplishments of the Chorale over the past four decades by providing a secure mesa from which the Chorale will continue to ascend to new heights in the future.

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Many donors make a Legacy Gift by naming the Santa Fe Desert Chorale as a beneficiary on their life insurance policies, retirement plans, or other forms of gifts.

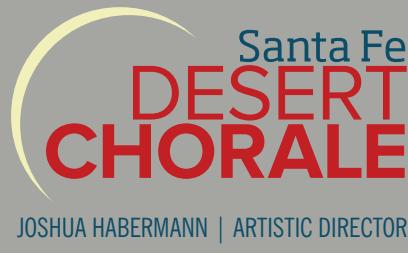
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Please contact Suzanne Timble, Legacy Circle Chair
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2021 WINTER FESTIVAL

NOCHEBUENA DECEMBER 11-22, 2021

In its 2021 Winter Festival, the Santa Fe Desert Chorale builds on its long-standing commitment to music by Hispanic composers. New works and beloved carols from South, Central, and North America make for a joyful celebration of the season, and a Santa Fe tradition not to be missed!

TICKETS ON SALE SEPTEMBER 1, 2021
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SANTA FE NEW MEXICAN

Nochebuena, also known as the Poinsettia, is a flower of pre-Hispanic heritage and a popular symbol of the holidays.
Photos: Zina Jundi

COMING SUMMER 2022



New Vistas: *Mariners, Mavericks, and Mystics*

SPECIAL THANKS



Paul Strid with SFDC Vocalist Jennifer Renteria.

In Memory of Paul Strid May 8, 1946 - April 28, 2021

The Desert Chorale remembers our beloved friend, Paul Strid, who passed away on April 28th, 2021, following a long battle with leukemia. Paul was a steadfast attendee and loyal supporter of the Chorale. For many years, Paul welcomed our artists with a special homemade breakfast before the first rehearsal of each program, and endeared himself to all who met him. His kindness, generosity, hospitality, and warm friendship will never be forgotten.

*In Loving Memory,
The Artists, Staff, and Board of Directors
of the Santa Fe Desert Chorale*

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Maureen Freyne
Gwen & Ralph Fuller
KC Garrett
Pam Gilchrist
Eileen Gorman
Janet Harris
Shari Hirst

Victoria Hudimac
Rose Ann James
Chris Johnson
Diane Johnston
Anna Katherine
Bo Keppel
Barbara Kuzminska
Ann LeMay
Hampton Mabry
Ann MacVicar
Cristine Marchand
Arin McKenna
Birgittie McLaughlin
Karen Meador
Barbara Michael
Estelle Miller
Linda Miller
Kathy Moore-Gregory
Ellen Morris Bond
Marie Newsom
Barbara Nicholson
Lib O'Brien
Thomas O'Brien
Tina Ossorgin
Carole Owens
Mary Partlow
Linda Pasternacki
Jonathan Patton
Grace Philips
Cindy Piat

Susan Pippin
Ross Pope
Madeline Pryor
Chantal Quincy
Nyla & Larry Rasmussen
Donna Rigano
Laurie Romero
Pat Roach
Barbara Roush
Karren Sahler
Elizabeth & John Schwitz
Diana Segara
Helen Senesac
Leslie Smith
Sandy Sparks
Lynn Spray
Linda Stanford
Allen & Andrea Steele
Erin Taylor
Alice Tinkle
Jolanta Tuzel
Isolina Viloria
Carrie Vogel
Sue Watts
Ginny White
Gwen, Roger & Isaac Wiens
Linda Wieseman
MarySue Williams
John & Jean Withers



Christine Johnson (right), Ambassador. Photo: Chelsea Call



Sue Benedict, Ambassador. Photo: Zina Jundi

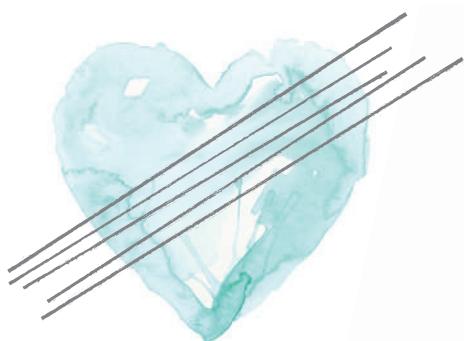


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6TH ANNUAL SANTA FE SINGS!



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STEPHEN AND JANE HOCHBERG



HEARTS IN HARMONY
SANTA FE



Angela Gabriel
Co-Director, *Hearts in Harmony* Program



Sarah Nickerson
Co-Director, *Hearts in Harmony* Program
Photo: Kate Russell

Hearts in Harmony Co-Directors Angela Gabriel and Sarah Nickerson lead the weekly choral program at the Interfaith Community Shelter. Now celebrating its 4th year, guests, staff, and volunteers join together to create a sense of community through song.

We are grateful for the generous support of the Mission and Outreach Committee of The Church of the Holy Faith, the Santa Fe Community Foundation, The Candyman Strings & Things, and an anonymous donor whose recent \$9,000 matching gift encouraged 26 additional donors to support the program. A full list can be found at desertchorale.org/support.

COMMISSIONING CLUB

JOIN THE DESERT CHORALE'S COMMISSIONING CLUB
AND IMPACT CONCERT PROGRAMMING.

Would you enjoy playing a part in advancing the composers of our time? If so, the Chorale's Commissioning Club is the place for you!

The Commissioning Club's goals are to identify and advance emerging composers, to expand the choral canon for choruses around the world, and to ensure the legacy of the Desert Chorale as one of the country's leading chamber choirs. The Club will build on the Desert Chorale's rich tradition: in its 39 years, SFDC has commissioned 24 works by 20 composers. Composers are chosen two summer programming seasons ahead.

Board Member Bill McArthur chairs the group's gatherings. A composer for the 2023 programming season will be chosen after reviewing scores and listening to selections suggested by Artistic Director Joshua Habermann.

Grammy® Award-winning Brazilian composer and vocalist Luciana Souza and Bill McArthur. *Photo: Rebecca Tobey*

A \$1,000 contribution per person toward the composer's commissioning fee is all that is required to join. The result is an enduring addition to the repertoire. Commissioning Club Members are invited to attend the dress rehearsal of the new work together, enjoy a private dinner with the composer, and take home an archival recording of the commissioned work – for your ears only.

If you are a curious music lover, and want to share your adventurous spirit with other like-minded Desert Chorale patrons, join the 2022 Commissioning Club today! For more information, please e-mail commissioningclub@desertchorale.org.

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YOUR DONATIONS SUPPORT THE CHORALE AND
INVEST IN GREAT MUSIC FOR YEARS TO COME.

FUND-A-NEED

- \$50 Subsidize a student ticket
- \$300 Sponsor a session of SFDC's "Hearts in Harmony" weekly choral program
- \$350 Sponsor a pre-concert lecture
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- \$1,600 Sponsor a singer's housing for a season
- \$2,000 Sponsor a singer for a season
- \$5,000 Sponsor a concert
- \$8,500 Sponsor a composer commission
- \$10,000 Sponsor instrumentalists for a season
- \$15,000 Sponsor a full concert program
- \$25,000 Sponsor the Winter Festival season
- \$50,000 Sponsor the Summer Festival season
- \$100,000 Sponsor all singers for one year

If you would like your donation to be attributed to a specific need, please contact Emma Marzen, Executive Director by calling (505) 988-2282 or by e-mailing emma@desertchorale.org.



Sopranos Emily Noël and Sophie Amelkin share a moment. *Photo: Kyle Nielsen*



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