



FAIRFIELD
COUNTY
CHORALE

60th Season

DAVID ROSENMEYER
Music Director

WHEN FOLKLORE MEETS CHORAL

RAMÍREZ *MISA CRIOLLA*

MUSIC AND SONGS FROM LATIN AMERICA

NORWALK CONCERT HALL

MARCH 18, 2023

SATURDAY · 7:30 PM

“From one great performance to another...”

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FROM THE MUSIC DIRECTOR

Dear friends of Fairfield County Chorale,

Welcome to the second concert of our season!

This is a special concert indeed for two reasons. Firstly, we are celebrating music from the country where I was born, Argentina, and we are delighted to share with you a sample of the many and rich choral traditions of South America. Secondly, this concert is a collaborative effort. We are so happy to be joined by the Norwalk High School Chamber Singers and its conductor Steven Oliveri, and also by Future Natives, a fusion band that blends traditional folklore with jazz and rock. We hope that these are only the first of more collaborations and shared artistic projects. And most importantly we have you, the audience, to give our journey meaning and reason.

We hope you enjoy the concert and hope to see you again in May and in our future presentations.

DAVID ROSENMEYER
Music Director



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PROGRAM

March 18, 2023

The Fairfield County Chorale

David Rosenmeyer, *Music Director*

Future Natives Project

Rodrigo Aranjuelo, Guitar, Singer

Federico Diaz, Guitar

Juan Pablo Pastor, Drums

Santiago Herrera, Drums

Pablo Cafici, Keys

Carlos Mena, Bass

Pedro Sequera, *Tenor*

Oscar Vallejo, *Tenor*

Norwalk High School Chamber Singers

Steven Oliveri, *Music Director*

“Quién Fuera Como El Jazmín...” Carlos Guastavino, (Poem by León Benarós)

“Chañarcito, Chañarcito...” Carlos Guastavino, (Poem by León Benarós)

“Gala Del Día,” Carlos Guastavino, (Poem by Arturo Vazquez)

“Perfidia,” Alberto Dominguez, Arr. David Rosenmeyer
Ariel Ramírez

“Erial,” Rodrigo Aranjuelo, Future Natives Project
1921-2010

“Zamba de Otro,” Rodrigo Aranjuelo, Future Natives Project

“Green Wind,” Rodrigo Aranjuelo, Future Natives Project

INTERMISSION

Misa Criolla (1964)

1. Kyrie, *vidala-baguala*
2. Gloria, *carnavalito-yaravi*
3. Credo, *chacerera trunca*
4. Sanctus, *carnaval cochabambino*
5. Agnus Dei, *estilo pampeano*

“Doña Ubenza,” Chacho Echeñique, Arr. Liliana Cangiano



Congratulations to the FCC for 60 years of beautiful music!

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TEXT & TRANSLATIONS

“Quién Fuera Como El Jazmín”, Carlos Guastavino, (Poem by León Benarós)

*Quién fuera como el jazmín
Quién fuera como el jazmín
cuando empieza a florecer
echando perfume fino
para estar en tu poder,
para estar en tu poder, mi amor,
quién fuera flor.*

Who Would Be Like the Jasmine
Who would be like the jasmine
when it starts to bloom
giving off its fine perfume
to be in your power
to be in your power, my love,
who could be a flower.

*Quién fuera como la rosa
en su airosa gallardía
alzándose colorada
con la luz del nuevo día
para estar en tu poder, mi amor,
quién fuera flor.*

Who could be like a rose
with its airy gallantry
rising brightly
in the light of the new day
to be in your power, my love,
who would be a flower.

*Quién fuera como el clavel
el clavel disciplinado
Creciéndose de rubores
y de blanco salpicado
para estar en tu poder, mi amor,
quién fuera flor.*

Who would be like a carnation,
disciplined carnation
growing in blushes
and sprinkled in white
to be in your power, my love,
who would be a flower.

“Chañarcito, Chañarcito...,” Carlos Guastavino, (Poem by León Benarós)

Chañarcito, chañarcito

*Chañarcito, chañarcito,
que tantas espinas tienes;
igual a mi corazón,
entre espinas te sostienes;
échale entre las espinas tus flores finas.*

*Chañarcito, chañarcito,
de lindas y verdes ramas,
igual a mi corazón,
en amores te derramas.*

Échale entre las espinas tus flores finas.

*Chañarcito, chañarcito,
de tan alegre mirar
igual a mi corazón
no lo dejes desmayar.*

Échale entre tus espinas tus flores finas.

Little Branch

Thorn bush, thorn bush
you have so many thorns;
just like my heart,
you are held together by thorns;
let your fine flowers flourish between your
thorns.

Thorn bush, thorn bush
your beautiful and green branches,
just like my heart,
spill over with love.
Let your fine flowers flourish between your
thorns.

Thorn bush, thorn bush
you look so joyous,
just like my heart,
don't let it fade away.
Let your fine flowers flourish between your
thorns.

“Gala Del Día,” Carlos Guastavino, (Poem by Arturo Vazquez)

Gala Del Dia

*Amo la luz del alba porque te besa,
porque te besa.
Y te devuelve viva, viva y traviesa.
Erguida espiga al viento del mediodía
del mediodía,
Amo el sol que te dora, madura y mía.*

*Ay! corazón de la noche
Gala del dia, gala del dia
Mi vida estoy quemando
Estoy quemando por tu alegría,
por tu alegría.*

*Cuando la tarde llora su luz perdida,
su luz Perdida.
Amo el trino que prendes sobre mi vida.
Quiero tanto a la noche que es infinita,
que es infinita,
Como tu hora dulce obscura y tibia.*

*Ay! corazón de la noche
Gala del dia, gala del dia
Mi vida estoy quemando
Estoy quemando por tu alegría,
por tu alegría.*

Finery of the Day

I love the light of dawn because it kisses you,
because it kisses you.
And makes you alive, alive and fanciful.
Straight tassel to the wind of noon,
the wind of noon,
I love the sun the gilds you, ripe and mine.

Alas! Heart of the night,
finery of the day!
My life, I am burning,
I am burning for your joy,
burning for your joy.

When the afternoon cries for its lost light,
its lost light.
I love the song you put in my life.
I love so much the night that is infinite,
that is infinite.
As your sweet hour, dark and warm.

Alas! Heart of the night,
finery of the day!
My life, I am burning,
I am burning for your joy,
burning for your joy.

“Perfidia,” Alberto Dominguez, Arr. David Rosenmeyer

<i>Nadie comprende lo que sufro yo, Canto pues ya no puedo sollozár. Solo temblando de ansiedad estoy, Todos me miran y se van.</i>	No one can understand my suffering, I sing to stop myself sobbing. I am alone trembling with anxiety, People look at me, and turn away.
---	--

<i>Mujer, Si puedes tú con Dios hablar, Preguntale si yo alguna vez Te dejado de adorar.</i>	Woman, if you know how to talk to God ask Him if there has ever been a time when I’ve ceased to adore you.
--	---

<i>Y el mar, Espejo de mi corazón, Las veces que me ha visto llorar La perfidia de tu amor.</i>	And the sea, that mirrors my heart how many times it has seen me weep, from the perfidies of your love.
---	--

<i>Te buscado donde quiera que yo voy Y no te puedo hallar, Para qué quiero otros besos Si tus labios no me quieren ya besar.</i>	I have searched for you in every place I go yet I can’t find you, Why would I want other kisses if your lips no longer want to kiss mine?
---	--

<i>Y tú, Quien sabe por dónde andarás? Quien sabe que aventura tendrás? Que lejos estás de mí.</i>	And you, Who knows where you are wandering? Who knows what adventures you are having? You are so far away from me.
--	--

“Erial,” Rodrigo Aranjuelo, Future Natives Project (Barren Land)

This composition portrays the emptiness and desolation of the vast open spaces found in the heart of Argentina’s Andes region.

Composed by Rodrigo Aranjuelo, Erial evokes a Folk rhythm originally from the northeast of Argentina called Chamamé, which in Guaraní means “things you do with no plan or method”.

The piece seeks to portray the vast and desolate valleys of the Andes mountain range and makes us navigate through scenes of nostalgic emotions.

“Zamba de Otro,” Rodrigo Aranjuelo, Future Natives Project

<i>Zamba de Otro Pura niebla está hecha tu voz Desde la última vez Tanto hueco hallo el dolor Que ya no existe a quien querer.</i>	Zamba of Another Since last time Your voice has become pure fog, I found the pain such a void That there is no one left to love.
--	--

<i>Viditay, no te alejes más Te vas sin dejarte alcanzar Donde va todo el resplandor Tu cuerpo es agua y sangre.</i>	My darling, don’t walk away, You leave and I can’t reach you Where does all the radiance go Your body is water and blood.
--	--

<i>Antes de que vuelva a amanecer Tendré listo el disfraz El Estero gritará mis versos en la oscuridad.</i>	Before the sun rises again I’ll have the costume ready, The Estero will shout my verses in the dark.
---	--

<i>Donde estás no te alejes más Quien sabe por donde andarás Te olvidaste el atardecer Que más voy a perder.</i>	Where are you, don’t walk away, Who knows where you’ll go, You forgot the sunset, What else will I lose.
--	---

<i>Sobre la mesa está el rencor Quiebro un vino pa’ ver Si el estruendo del dolor Tal vez te haga aparecer Adentro mío</i>	On the table is the bitterness I break open a wine to see If the clamor of the pain Might make you reappear Inside me.
--	--

“Green Wind,” Rodrigo Aranjuelo, Future Natives Project

The journey depicted in this musical piece is about a man who embarks on a journey of self-discovery and reconnection with his roots. He revisits his childhood memories and the places that hold significant meaning for him.

The music reflects the various emotions that this imaginary character experiences along the way, ranging from uncertainty and doubt to determination and finally, the joy of rediscovery.

The piece reaches its climax with a Chacarera, symbolizing the protagonist’s connection to his rural and traditional roots. It serves as the embodiment of his journey and captures the excitement and fulfillment he experiences as he restores his identity. In conclusion, this musical piece is a tribute to the human spirit and its relentless pursuit of meaning.

Misa Criolla (1964) Ariel Ramírez 1921-2010

1. Kyrie

Señor, ten piedad de nosotros

Ten piedad

Señor, ten piedad

De nosotros

Cristo, ten piedad de nosotros

2. Gloria

Gloria a Dios

En las alturas

Y en la tierra

Paz a los hombres

Que ama el Señor

Te alabamos

Te bendecimos

Te adoramos

Glorificamos

Te damos gracias

Por tu inmensa gloria

Señor Dios, Rey Celestial

Dios, Padre Todopoderoso

Señor, Hijo Único, Jesucristo

Señor Dios, cordero de Dios

Hijo del Padre

Tú que quitas los pecados del mundo

Ten piedad de nosotros

Tú que quitas los pecados del mundo

Atiende nuestras suplicas

Tú que reinas con el Padre

Ten piedad de nosotros

De nosotros

1. Kyrie

Lord, have mercy on us

Have mercy

Lord, have mercy

On us

Christ, have mercy on us

2. Gloria

Glory to God

In the highest,

And on earth

Peace, among men

Who love the lord.

We praise you,

We bless you,

We worship you,

We glorify you,

We give you thanks

For your great glory.

Lord, King, God of heaven,

Father almighty: Lord,

Lord, only-begotten Son, Jesus Christ

Lord God, Lamb of God,

Son of the Father,

You who take away the sins of the world,

Have mercy on us;

You who take away the sins of the world.

Receive our prayer,

You who rule with the Father,

Have mercy on us.

On us.

Gloria a Dios

En las alturas

Y en la tierra

Paz a los hombres

Que ama el Señor

Porque tú

Solo eres santo

Solo tú

Señor tú solo

Tú solo Altísimo Jesucristo

Con el Espíritu Santo

En la gloria de Dios Padre

Amén.

3. Credo

Padre todopoderoso

Creador de cielo y tierra

Creo en Dios

Y en Jesucristo creo

Su único hijo

Nuestro señor

Fue concebido

Por obra y gracia

Del Espíritu Santo

Nació de Santa María

De Santa María Virgen

Padeció bajo el poder

Poder de Poncio Pilatos

Fue crucificado

Muerto y sepultado

Descendió a los infiernos

Al tercer día resucitó

Resucitó de entre los muertos

Subió a los cielos

Esta sentado a la diestra de Dios

Glory to God

In the highest,

And on earth

Peace, among men

Who love the lord.

For you alone

Are holy,

You alone

Are Lord,

Only you, most high Jesus Christ,

With the Holy Spirit

In the glory of God the Father.

Amen

3. Credo

I believe in God,

The Father almighty,

Creator of heaven and earth.

I believe in Jesus Christ,

God's only Son,

Our Lord,

Who was conceived

By work and grace

of the Holy Spirit,

Born of Holy Mary,

The Holy Virgin Mary

Suffered under the power

Power of Pontius Pilate,

Was crucified,

Died, and was buried;

He descended to the dead.

On the third day he rose;

He rose from the dead

He ascended into heaven,

He is seated at the right hand of God,

*Desde allí ha de venir
A juzgar vivos y muertos*

*Creo en el Espíritu Santo
Santa Iglesia Católica
La comunión de los santos
Y el perdón de los pecados
Resurrección de la carne
Y la vida perdurable*

Amén

4. Sanctus
*Santo, santo, santo
Señor Dios del universe*

*Llenos están los cielos
Y la tierra de tu gloria*

*Hosanna en las alturas
Bendito el que viene
En el nombre del señor*

5. Agnus Dei
*Cordero de Dios que quitas
Los pecados del mundo
Ten compasión de nosotros*

*Cordero de dios que quitas
Los pecados del mundo*

Danos la paz

From there he will come
To judge the living and the dead.

I believe in the Holy Spirit,
The Holy Catholic Church,
The communion of saints,
The forgiveness of sins,
The resurrection of the body,
And the life everlasting.

Amen.

4. Sanctus
Holy, holy, holy,
Lord God of hosts,

Heaven and earth
Are full of thy glory,

Hosanna in the highest.
Blessed is He that cometh
In the name of the Lord

5. Agnus Dei
Lamb of God, you who take away
The sins of the world,
Have mercy upon us.

Lamb of God, you who take away
The sins of the world,

Grant us peace.

“Doña Ubenza”. Chacho Echeñique, Arr. Liliana Cangiano

*Ando llorando pa’ dentro,
Aunque me ría pa’ fuera
Así tengo yo que vivir
Esperando a que me muera.*

*Le doy ventaja a los vientos
Porque no puedo volar,
Hasta que agarro mi caja
Y la empiezo a bagulear.*

*Mi raza reza que pedirá
Allá en el monte de caridad.
No tiene tiempo ya no da más,
Reza que reza, porque será.*

*Valles sonorous de pedregal,
Piedra por Piedra el viento va,
Borrando huellas a mi dolor.
Silencio puro es mi corazón.*

*Me persignó por si acaso,
No valla que Dios exista
Y me lleve pa’ el infierno
Con todas mis ovejitas.*

*No se si habrá otro mundo
Donde las almas suspiran.
Yo vivo sobre esta tierra
Trajinando todo el día.*

Mi raza reza.....

I’m crying inside
Though I appear to be laughing.
That’s how I have to live
Waiting for the day I die.

I give the winds a head start
‘Cause I myself can’t fly,
Until I grab my caja [box]
And I start to bagulear [sing]

My race prays, what will it ask for
Over there on the Mount of Charity.
It doesn’t have time, it is exhausted,
It prays and prays, I wonder why.

Sonorous vales of scree,
Pebble by pebble the wind there goes,
Erasing the traces of my pain.
Pure silence is my heart.

I made the sign of the cross,
Just in case God exists,
And wants to take me to hell
With all my lambs.

I’m not sure there is another world
Where the souls sigh,
I live on this earth
Bustling and scrambling all day long.

My race prays....

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Giving Opportunities

As the Fairfield County Chorale looks forward to celebrating 60 years of bringing music and joy to the community, we invite YOU to help make music with us! On average, it costs more than \$500 to bring an orchestra player to one of our concerts: that's more than \$15,000 per concert. With your support, we can continue to offer Fairfield County the artistry of some of the finest musicians in the New York metropolitan area.

SPONSOR A STRING PLAYER \$150

Violins, violas, cellos, and double basses make up the string section of the orchestra, the very soul of Western classical music.

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The wind section contains the distinctive and evocative instrumental "voices" of the flutes, clarinets, oboes, and bassoons.

BUILD UP THE BRASS \$350

The orchestra's brass section gives us the glorious "hallelujahs" and stately marches of the orchestral sound, as well as the jazzy sounds we love from trumpets, horns, and trombones.

SUSTAIN THE PERCUSSION \$500

Timpani, bongos, xylophones, triangles, cymbals, bells, castanets, whips, snaps, and washboards all make sure that our music has a beating heart, and can include sounds like thunder, hoofbeats, falling rain, the crack of a whip, and the taps of a flamenco dancer.

For more information, please call the Chorale office at (203) 858-3714, email info@fairfieldcountychorale.org, or visit fairfieldcountychorale.org.

THE FAIRFIELD COUNTY CHORALE

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Rodrigo Aranjuelo, Guitar, Singer
Federico Diaz, Guitar
Juan Pablo Pastor, Drums
Santiago Herrera, Drums
Pablo Cafici, Keys
Carlos Mena, Bass



Carlos Guastavino, Three Songs.

Carlos Guastavino, born in Santa Fé in 1912, was one of the most prolific and most performed Argentinian composers of the 20th century. A child prodigy, Guastavino went to study in London in his youth, where he performed as a piano soloist and many of his orchestral compositions were performed. Yet during the 1950's and 1960's, when more avant-garde and modern composers such as Ginastera and Kagel were gaining international recognition, Guastavino turned to a more miniaturistic style, and devoted most of his compositional skills to writing folklore-based songs. Nicknamed the 'Schubert of the Pampas', he went on to write more than 500 songs, many of them still unpublished.

The three songs we perform today are his own choral arrangements of a song cycle based on poetry that reflects Argentinian nature, geography, and flora.

GALA DEL DÍA is based on the Chamamé, a rhythm typical of the Mesopotamia provinces of Entre Ríos, Santa Fé, and Corrientes. A flowing 6/8, with the melody often in pleasant parallel thirds or sixths, belies its strong European influence.

QUIÉN FUERA COMO EL JAZMÍN is an example of 'Canción Pampeana,' a non-descript rhythm that nonetheless is full of idiosyncrasies of regional rhythms and harmonies. This song and CHAÑARCITO are based on poetry by León Benarós, the child of Syrian Jewish immigrants, who became a prolific poet representing the different regions of Argentina through verse. CHAÑARCITO is a Zamba, a song/rhythm style typical of Tucumán that gently alternates 3/4 and 6/8 rhythms and uses distinct stress/un-stressed dynamics.

PERFIDIA, by Alberto Dominguez, is one of the most famous songs or 'Boleros' to come out of México in its golden age of song, the 1930's and 40's. A song that was covered by many artists, including Benny Goodman, Ben E. King, Andrea Bocelli and Nat King Cole, among others, it is a bittersweet complaint about lost love from the point of view of a scorned man.

Rodrigo Aranjuelo and his group, Future Natives, present music that is a blend of traditional Argentinian (and Latin American) folklore with elements of Jazz, Rock and other genres. The three songs we will perform today are a Chamamé, a Zamba and closing with Green Wind, an epic Chacarera.

MISA CRIOLLA

The musical settings of the Catholic Mass were by far the most common music form from medieval time through the renaissance and into the early baroque. The Lutheran reformation together with a general secularization led to a marginalization of these compositions. Although there are masterful Masses written by the likes of Mozart and Haydn, by the 19th century, Masses were either dedicated directly to the concert hall, often times clashing with ecclesiastical leaders, or omitted completely. The decision of the second Vatican Council around 1960 to allow mass to be celebrated in the vernacular languages was a watershed moment, and composers around the world seized on the opportunity to write Masses where the Latin original is sung in the languages spoken in their regions.

Ariel Ramirez, the son of Spanish immigrants, initially sought to follow his father into teaching. Much to his parents' chagrin, he quit his teaching job after just two days to pursue a career playing Tango in Buenos Aires. Soon thereafter he met with Atahualpa Yupanqui who became his mentor, and who urged the young composer to travel the country to familiarize himself with the local rhythms and song styles. In the early 1950s, he went to study classical music in Madrid, Rome and mainly Vienna. Upon his return to Argentina in 1954, he embarked on a national journey, compiling around 400 folk songs, project similar to what Bartok and Kodaly did in Hungary and Villa-Lobos did in Brazil. Regarding the genesis of the Misa Criolla, Ramirez said that while he was in Würzburg, Germany, he met Elisabeth and Regina Brückner, sisters who had risked their lives on a daily basis to smuggle food to inmates at a nearby concentration camp. The encounter had a profound effect on the late composer.

Ramirez, while not a very religious man, felt the permission granted by the Vatican together with his aim to celebrate and share with the world the richness of Argentinian folkloric and indigenous music, was the perfect inspiration to express the profound effect that witnessing post-war Europe and hearing these stories had on him.

The Misa Criolla, faithful to its title, combines the structure of the Catholic Mass with autochthonous rhythms and styles. His orchestration is purposefully vague, including European instruments such as the piano and the guitar, but leaving the scoring open to the use of several and diverse local instruments such as the Charango, a small guitar-like instrument of 10 strings, and multiple percussion instruments, king among them and the veritable heartbeat of the 'Misa', the 'Bombo Legüero', a hollowed tree trunk covered with animal skin (mostly leather), that can be heard "a league [a mile] away", hence its name.

The KYRIE starts as a Vidala, a typically mournful song in slow 3/4. The CHRISTE middle section utilizes open 5ths and shallow harmonies characteristic of the Bagualas.

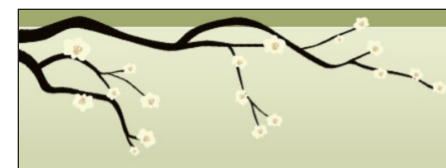
The GLORIA, is a festive Carnavalito, usually performed in religious festivities. An example of syncretism of Pre-Columbian and European forms, although generally in minor mode, it is a very joyous dance common in the altiplano and puna regions of Salta and Jujuy, and also of Southern Bolivia.

Ramirez set the CREDO as a Chacarera, a fast rhythm that employs a constant interplay between 3/4 and 6/8 and is originally from Santiago del Estero.

The SANCTUS employs the only rhythm not from Argentina - a variant of the Carnavalito mostly heard in Bolivia and Peru called Carnaval Cochabambino. The Osanna is a surprisingly mystical slowing down of all rhythms that leads to a penitential AGNUS DEI, that is based on a more 'Pampeano' mood from the vast regions of the province of La Pampa and the province of Buenos Aires.

Chacho Echenique was a member of the celebrated vocal 'Duo Salteño'. About his celebrated song DOÑA UBENZA, he says that as a child, when his mother who was a teacher left for work, he would stay with a 'retired' shepherdess, who though illiterate, would flood him with stories about her time herding sheep in the Puna. One of his earlier songs, he composed it while trying to make his mark in Buenos Aires as an aspiring artist. It represents his own yearning to his dreamed-filled childhood in his native Salta. Since then Doña Ubenza became one of the most celebrated songs in Argentina, and is an anthem to celebrate ordinal culture ("cultura originaria").

Program notes by David Rosenmeyer



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ABOUT *the* ARTISTS

The Fairfield County Chorale
David Rosenmeyer, Music Director



The **Fairfield County Chorale** began informally in 1963 and was incorporated as a non-profit musical organization in 1965. Our critically-acclaimed group is now in its 60th season of presenting great choral works in southwestern Connecticut. The mission of the Fairfield County Chorale is to perform a broad range of choral music for the benefit of the community and to champion the appreciation of excellence in choral literature. Our growing repertoire spans from Bach to Bernstein, from Brahms to Britten, and from Poulenc to Piazzolla, while also expanding our global music explorations and our commitment to excellent contemporary composers.

Throughout its history, the Chorale has presented more than 250 choral works, with more than 1,500 singers participating over the years. We have been privileged to present a number of local, U.S., and world premieres, and have appeared in such prestigious venues as Carnegie Hall and Lincoln Center in New York and the Kennedy Center in Washington, D.C. A recent partnership brought the Chorale to perform regularly with the New Haven Symphony Orchestra.

The Chorale enjoys a long and active history of international performances, including music festivals and concerts in Belgium, Czech Republic, France, Greece, Hungary, Ireland, Italy, The Netherlands, Poland, Portugal, Russia, Spain, Sweden, Switzerland, and Yugoslavia. The Chorale has also made a number of highly-regarded commercial recordings — most recently, Haydn's *The Seasons*.

The Fairfield County Chorale is a member of Chorus America, the Association of Connecticut Choruses, and the Cultural Alliance of Fairfield County. The Chorale appreciates the support of the Connecticut Department of Economic and Community Development.

Please visit our website at fairfieldcountychorale.org, or follow us on Facebook (facebook.com/fairfieldcountychorale), Instagram (instagram.com/fairfieldcountychorale), or YouTube (youtube.com/c/FairfieldCountyChorale)

ABOUT *the* ARTISTS



DAVID ROSENMEYER *Music Director*

David Rosenmeyer is in his eleventh season as Music Director of the Fairfield County Chorale. Recent appearances include an outdoor concert in the old city of Jaffa in Israel with the Israeli Chamber Orchestra and two concerts in Sao Paulo, Brazil, with the Oratorio Society of New York and the Sao Carlos Philharmonic Orchestra. As associate conductor of the Oratorio Society, he conducted the Society at Carnegie Hall and was the chamber orchestra conductor for Britten's *War Requiem*. He has also led the Society in Carnegie Hall performances of Britten's *Te Deum* (2010), Fauré's *Cantique de Jean Racine* (2008) and Stravinsky's *Mass* (2007), which marked his Carnegie Hall debut. Mr. Rosenmeyer also conducted the OSNY on tour in Hungary and Rome.

For the last ten years, Mr. Rosenmeyer has been the Music Director of the Chorale and the University Singers at NYU, and he works closely with the Weill Music Institute, Carnegie Hall's outreach and education department. In 2009, Mr. Rosenmeyer debuted with the Bellas Opera Company of Mexico City, leading a staged gala at the Cervantino Festival, and returned in 2010 to conduct the final gala of its Morelli Opera Competition. From 2003–09, Mr. Rosenmeyer served as the music director of the Bach Society of Columbia University. Highlights of his tenure included the New York premiere of Guarnieri's *Missa Diligite*, several world premieres, and a staged production of *Dido and Aeneas* under his direction. In 2007, he was the music director for the famed Salzburg Marionette Theatre's new production of Rodgers and Hammerstein's *The Sound of Music*, which toured the U.S. In 2002, he was the music director and pianist for the world premiere of the Thomas Cabaniss opera *The Sandman* at Target Margin Theater.

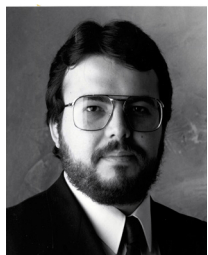
Mr. Rosenmeyer began his conducting career as the guest conductor of major orchestras throughout South America, including Orquesta Sinfónica Nacional of Argentina, Orchestra of the Teatro Colón in Buenos Aires, Orquesta Sinfónica de Concepción of Chile and the Orchestra do Festival do Curitiba of Brazil. He has conducted the Israeli Chamber Orchestra, as well as several operas in Tel Aviv with the International Vocal Arts Institute. Mr. Rosenmeyer studied choral conducting in Argentina at the J. J. Castro Conservatory of Music and orchestral conducting at the UCA in Buenos Aires. He holds a master's degree in conducting and music theory from the Mannes College of Music in New York, and is a recipient of the Felix Salzer Award as well as a grant from the Joyce Dutka Foundation. Mr. Rosenmeyer is currently a member of the Mannes conducting faculty and serves on the faculty of the International Vocal Arts Institute as a conductor and vocal coach.



PEDRO SEQUERA *Tenor*

Pedro Sequera is a Venezuelan lyric tenor. His most recent operatic engagements include the title role in Mascagni's L'AMICO FRITZ and Diaz in Alberto Franchetti's CRISTOFORO COLOMBO, both with Teatro Grattacielo. Previous roles include Don Basilio in LE NOZZE DI FIGARO and the roles of Enzo and Tomassi in Christof Bergman's PIAZZA NAVONA. In addition to opera, Pedro has performed in several oratorios including

Bach's JOHANNES PASSION, Beethoven's MASS IN C, Mozart's REQUIEM, MASS IN C MINOR and CORONATION MASS and Golijov's PASION SEGUN SAN MARCOS, as well as several lied recitals. Pedro has also participated in several projects in Venezuela under the direction of famous conductors such as: Simon Rattle, Claudio Abbado, Helmut Rilling, John Adams, Gustavo Dudamel, María Guinand, Krzysztof Penderecki, Giuseppe Sinopoli, among others. He also participated on the recordings of John Adam's A FLOWERING TREE for Nonesuch Records and Golijov's PASION SEGUN SAN MARCOS for Deutsche Grammophon. He was also selected to take Masterclasses with renowned soprano Mirella Freni. In addition to singing, Pedro holds a PhD in Mechanical Engineering and has worked at NASA and other important companies in the private sector as a Data Scientist and Analytics Manager.



OSCAR VALLEJO *Tenor*

Uruguayan-American Oscar Vallejo was born in Montevideo, Uruguay. He began his studies in music, voice, and guitar at age 6. Having graduated from the Augusto Conservatory at age 14, he began his professional career as a member of the Musical Direction in Suyay, a Chilean choir composed of medical students residing in Montevideo.

This association produced a series of concerts at the Teatro Victoria featuring poems of the "Canto General" by Pablo Neruda, and songs by Violeta Parra, Victor Jara, and Patricio Manns. He also founded a trio, "Los Suresteno", that became popular and, after winning the first place in the folklore festival of Radio Continente in Montevideo, was invited to participate in the 1976 Cosquin Festival in Cordoba, Argentina. The same year included performances in the "Silvio Santos Show" on Rede Globo of Sao Paulo, Brazil as well as 5 concerts at the renowned Teatro Amazonas in the City of Manaus.

In Bogota, Colombia the trio appeared as special guests of Jimmy Salcedo in "El Show de Jimmy" broadcasted nationally on Colombia's television.

After his arrival in the U.S., Oscar accompanied, on the guitar, several visiting Uruguayan artists like Jose Carbajal "El Sabalero" and Omar Romano, to name a few, while sharing the show bill of the famous Argentinian group "Los Chalchaleros" in Paterson, N.J.

In September of 1991, after an audition with the late Musical Director Lyndon Woodside, he became a singing member of the Oratorio Society of New York. He is a member of their Board of Directors, since 2005, in charge of organizing the international concerts for the organization and has participated in performances in Japan, Uruguay, Germany, Italy, Hungary, Brazil and Mexico.

One of the important highlights of his career was the performance as a soloist during OSNY's Uruguay Tour at the Teatro Solis of Montevideo in March, 2017 conducted by Maestro David Rosenmeyer.

FUTURE NATIVES PROJECT

Based in NYC, Future Natives Project is a music project led by Rodrigo Aranjuelo that seeks to depict the intricate identity of an upcoming generation without territorial imprint. Through original compositions and a cinematographic narrative, the project explores the experiences, challenges, and triumphs of this generation. With roots in Argentina, the project draws inspiration from a rich cultural heritage and collaborates with world-class musicians from a variety of cultural and geographic backgrounds, as well as artists from different areas. These collaborations help to enrich the project's musical offerings and add depth to its exploration of modern identity.

One of the highlights of the project has been its collaboration with the American Ballet Theatre (ABT), in which the composition "Erial" was choreographed by the talented Luciana Paris and premiered in August 2021 in NYC. This collaboration has allowed the project to bring its music to a wider audience and to showcase the artistic vision of the Future Natives on a global stage.

www.futurenatives.nyc



RODRIGO ARANJUELO *Guitar, Singer*

Rodrigo Aranjuelo is a musician (guitarist, singer-songwriter, and composer) born in Buenos Aires, Argentina on March 18, 1977. Raised in a family of musicians, he started playing guitar at the age of 7. At 14, he began performing professionally with “Bongo” Farias Gomez, a leading figure in Argentine folklore. With Farias Gomez, Rodrigo made his debut at large-scale concerts such as the legendary Cosquin festival,

which drew more than 10,000 people. He received a degree in contemporary music from the Technological Institute of Contemporary Music in Buenos Aires in 1999, with a focus on jazz, Latin, and rock. As a session musician, he has participated in numerous projects in Argentina and Latin America.”

In August 2015, he released his first solo album, “Lost & Found,” which he composed, recorded, and mixed in his studio in Argentina. This album is a journey that combines the deep storytelling of folk music, the drama of film scoring, and the emotion of Argentine folklore. In 2016, he moved to NYC, where he currently resides and works as a solo artist and session musician while developing new compositions for his project “Future Natives Project”.

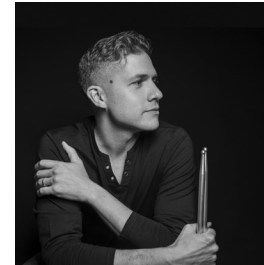
www.rodrigoaranjuelo.com



FEDERICO DIAZ *Guitar*

Born in Argentina, Federico Díaz is a versatile musician with a multi-faceted career as guitarist, arranger, and composer in the classical and popular music worlds. His performances have taken him to distinguished festivals and concert halls in the US, Europe, and Latin America. His passion for chamber music, tango, and folklore led him to collaborate with musicians such as Lionel Cottet, Philippe Quint, Paquito D’Rivera, Daniel

Binelli, Juan Falú, among others. The most recent highlights include the project with singer Juana Luna and the NY Philharmonic at Lincoln Center, the collaboration with Florencia Iriondo for the musical “South” presented at the O’Neil Theater Center, a concert with Cordeone Trio at Rialto Theatre in Montreal, a concert with Pablo Woiz Tango Quintet at Leiszhalle in Hamburg, as well as a solo tour in Argentina for the Festival Guitarras del Mundo 2022.

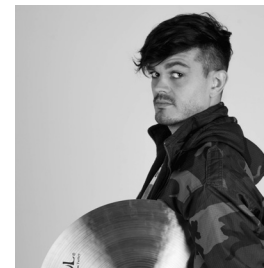


JUAN PABLO PASTOR *Drums*

Born February 3, 1982 in San Luis, Argentina, he spent his early childhood as a boy soprano performing professionally in churches and formal events in Argentina while studying piano and electric guitar. Juan began playing the drums at the age of 16. After graduating from high school in 2000, Juan Pablo moved to Santiago de Chile and studied piano, music

theory, and drums under the supervision of Roberto Zamora at the distinguished Academy of Sociedad Chilena de Los Derechos de Autor. In 2003, Juan returned to Mendoza, Argentina, where he studied for ten years under the tutelage of world-renowned drummer and winner of the 2001 international competition “Modern Drummer Weekend Contest” Gustavo Meli. In 2013 he moved to New York City to further pursue a professional career as a drummer. In that year he placed 5th in the citywide competition Guitar Center Drumoff and from then his reputation began to build throughout the New York music scene.

Since Juan Pablo Pastor’s arrival in New York, he has continued working with many artists, spanning various genres from Rock, Blues, Rap, Fusion and Jazz. He has performed, toured and recorded with The Black Atlas, Udi Levi, Alicia Olatuja, Metropolitan Players, Sara Niemietz, Luca Di Fabio, Rodrigo Aranjuelo, Brian Larkin, Speakerslam, Silver Arrow, Lotus Verry, The Dirty Hugs, Poison Party, Lost Dog Constellation, Hours To Kill, Julio Botti, Hello Halo, Red Sahara, Trailer Entertainment, The Varnburners, and is now leading his own project getting ready to record his debut album in 2023!



SANTIAGO HERRERA *Drums*

Born in Argentina, Santiago Herrera is a versatile musician in genres like Pop music, R&B, Funk, Soul, Hip Hop and Latin American Traditional music with a career as session drummer, producer, musical director, and educator.

His performances have taken him to distinguished festivals and concert halls in the US, Europe and Latin America.

Santiago also has international sponsorship deals as an endorsed artist with Istanbul Agop Cymbals LTD and Wincent Drumsticks.

His passion for music led him to collaborate with musicians such as Ilightchlld,

Rayos Laser, Under Mc, Lito Vitale, Mike Southside, Gon Andrada, among others. The most recent highlights include the new Rayos Laser Album, IightchIld's musical direction, Mike Southside Live Session, Lagu live session, Rayos Laser on Tour opening for Gorillaz and many more.



PABLO CAFICI *Keys*

Pablo Cafici is an Argentinian pianist, music producer, recording artist, tour artist, and composer based in New York City since 2015.

In 2018 he released "Nashville Sessions", an EP recorded at Velvet Studios in Nashville TN with Keith Carlock (Toto, John Mayer, Steely Dan) on drums, Martin Delahaye (Delahaye, Paulina Rubio) on bass, and special guests Rodrigo Aranjuelo on guitar, Machiko Ozawa on

violin, and Amy Kang on cello. Music producer Michael Whitaker (Dave Mathews band, Lionel Richie...) was the audio engineer and Carli Bueguerie from Mastering Boutique did the mastering.

He's been a member of the JP Jofre Hard Tango Chamber Band since 2015 and has toured extensively in Asia with 16 Grammy Award Winner clarinetist Paquito D' Rivera. With this project he has performed at TED Talks, Google Talks, Lorin Maazel's Castelton Fetsival, Panama, The Metropolitan Museum of Art, Carnegie Hall, Lotte Hall, World Music Festival, San Antonio, and Boston Festival among many others.

He produced, mixed and performed in the albums *Manifiesto*, recorded in 2017 in NYC at Freiberg Studios, and *Double Concert for Violin and Bandoneon, No. 1*, recorded at SEAR Sound NYC and the Orpheus Chamber Orchestra.

Pablo Cafici has also mixed and produced other JP Jofre's works like the duets with Kyung Sun Lee, Ji in Yang, Michael Katz, and also mixed the album "Bandoneon y cuerdas" with the Catalyst String Quartet.



CARLOS MENA *Bass*

Born in Quito, Ecuador, Carlos Mena comes from a family of professional musicians and continues to honor his family tradition to this day. He began playing music professionally as a percussionist when he was seven years old with acclaimed folk musicians from South America.

He soon discovered his passion for the bass and made it his primary instrument upon which to hone

his musicianship and technique. As a teen, he received a scholarship to study in Switzerland at the Zurich University of the Arts, where he earned his Bachelor of Arts in Music and Pedagogy. He continued his studies in New York City, where he received his Master of Arts in Music at the Aaron Copland School of Music at Queens College.

Carlos is a multi-instrumentalist who plays electric bass, acoustic bass, guitar, piano, and small percussion. He is an accomplished soloist, arranger, and composer and has become a highly sought-after performer, playing alongside many renowned musicians in NYC and abroad.

www.carlosmenamusic.com

NORWALK HIGH SCHOOL CHAMBER SINGERS



STEVEN OLIVERI *Music Director*

The Norwalk High School Chambers Singers is an ensemble of twenty-two vocalists selected after a rigorous audition process. They perform a wide range of repertoire at a variety of community events throughout the school year. Many of our singers participate in both regional and state music festivals, as well as being award winning athletes, actors, instrumentalists, and scholars. Some are student government leaders, volunteers with a wide range of philanthropic organizations, and members of the National Honor Society. Throughout the history of the NHS vocal department, many have continued on to study music at the university level; perform professionally on Broadway, film, and television; and become respected music educators. They sing under the direction of Steven Oliveri.

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60th Season

The Fairfield County Chorale deeply appreciates and thanks its members and friends for their support during these uncertain times. Each and every donation is meaningful and valued, since we know it comes from the heart, and helps sustain us in our 60 year-old mission to bring the joys of choral music to our community.

Thanks to all - You are all part of our FCC Family!

Thank you

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Present the Soloists for a concert	\$5,000
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If you would like more information about underwriting opportunities, including promotional consideration, please call the Chorale office at (203) 858-3714, email info@fairfieldcountychorale.org, or visit fairfieldcountychorale.org.

EMERITUS PROGRAM

The Emeritus program consists of members who no longer participate in the singing life of the Chorale, but who wish to participate in other ways. Members receive tickets to a concert each year and take part in fundraising and social events. Membership in the program is limited to those who have sung a minimum of 10 years with the Chorale. The Fairfield County Chorale also honors the memory of additional emeritus members who are deceased.

CHARTER MEMBERS

Fritz Ober (<i>Former President</i>)	1963–1995
Constance DuBois	1963–1982

MEMBERS

42 YEARS		27 YEARS	
Virginia Crawford	1971-2019*	Eleanor Sulston	1983-2009
40 YEARS		26 YEARS	
Mary Attanasio	1971-2011	Diana Gray	1990-2016
Eleanor Watts	1968-2012*	Shirley Johnson	1991-2017
(<i>Former President</i>)		25 YEARS	
35 YEARS		Glenda Atherton-Strother	1984-2009
Suzanne Lucey	1976-2010	Lisa Newton	1986-2011
34 YEARS		James Rice	1972-1996
Jessie Lindereth	1977-2011	Jan van Laer	1973-1997
Ruth Sheahan	1981-2015	23 YEARS	
33 YEARS		Marilyn Isler	1972-1994
Marion Knight	1980-2013	Cindy Knuth	1996-2019
		(<i>Former President</i>)	
31 YEARS		22 YEARS	
Connie Keavney	1980-2011	Evelyn Averill	2000-2022
		Susan Gardner	1999-2022
30 YEARS		21 YEARS	
Susan Lyons	1974-2021*	Nan Buckley	1970-1998*
29 YEARS		Jane Kresser	1979-1999
Karin Nicolet	1989-2018	Elizabeth Neger	1974-1994
28 YEARS		Gayla Halbrecht	1970-1991
Peter Kamen	1977-2004*		

EMERITUS PROGRAM

20 YEARS		14 YEARS	
Dan Christianson	1994-2014	Richard Lauer	1983-1998
Jane Foster	1968-1994*	13 YEARS	
(<i>Former President</i>)		Julita Blasi	2004-2017
Jalna Jaeger	1992-2012	Don DesRosiers	1977-1989
Suzanne Whelan	1997-2017	Pat Geiser	1971-1983
19 YEARS		Carol Jigargian	1973-1985
David Callan	1994-2013	Susan Kaufman	1976-1987
Joan Hoffman	1972-1991	Suzie Munger	1981-1993
Mort Kramer	1966-1992	Barbara Ruris	1977-1989
Rose Rudich	1994-2013	12 YEARS	
18 YEARS		John Canning	1979-1993
Fred Gabriel	1975-1992	Fed Green	1976-1987
Marshall Green	1976-1993	John Parkinson	2003-2015
(<i>Former President</i>)		Lucille Parkinson	2003-2015
Dan Kochavi	1976-1994	Holly Wolff	2003-2014
Jan Northcutt	1984-2004*	(<i>Former President</i>)	
17 YEARS		11 YEARS	
Richard Auber	1980-1996	Catherine Daily	1985-1995
Janet Canning	1979-1998	Cheryl Edelen	1976-1991*
16 YEARS		Elizabeth Richards	1975-1985
Pat Cappalonga	1994-2009	Geoffrey Scully	1993-2004
Margaret Diviney	1971-1987	Joyce Zilinyi	1979-1989
Barbara Rutherford	1975-1990	10 YEARS	
15 YEARS		Eve Bulman	1983-1992
Elizabeth Hooper	1996-1980	Gretchen Damberg	1992-2001
Christina Richardson	1979-1993	William Gassman	1972-1981
Dee Roberts	1983-1997	Susan Hricik	1981-1991

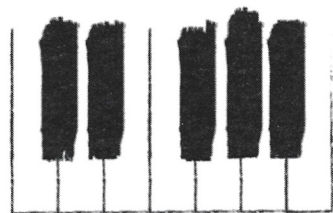
* Non-continuous service



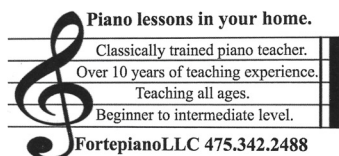
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Wednesday afternoons.*

*Cultural Drum & Fun: Explore the wonderful world of music through drumming.
All ages! Thursday afternoons.*

*Summer Chorus: Open to all singers. Rehearsals Tuesdays & Thursdays in July at 7 p.m.
musiconthehillCT.org*



MARY FILIPPELLI RUGGIERO

TAX ANALYST

Brookside Plaza | 4575 Main St
Bridgeport, CT 06606

Office: 203.374.9000

Fax: 203.374.2898

mary.ruggiero@tax.hrblock.com

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- Cindy Knuth



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