



Border X-sings

Sunday, May 19, 2019 | 4:00 PM

First Unitarian Universalist Church | 4190 Front St. San Diego, CA 92103

SACRA/PROFANA
TENTH ANNIVERSARY

PERFORMERS

SOPRANO

Carolynne DalMonte
Courtney Minor
Jasper Sussman
Rebecca Ung
Katie Walders

ALTO

Adele Dominguez
Lanett Grant
Gianna Hamilton
Lara Korneychuk
Elly Roseberry

TENOR

Aaron Burgett
Adam Ferrara
Brad Fox
Daniel Moyer
Stephen Rinker

BASS

Shelby Condray
Adam Davis
Jonathan Gonzalez
Andrew Konopak
Thomas Lokensgard



Juan Carlos Acosta joined SACRA/PROFANA in June of 2015 as Associate Artistic Director and was named Artistic Director effective July 1, 2018. Acosta has continued the group's critical acclaim and prepared them for noted performances with Art of Elán, La Jolla Playhouse, San Diego Symphony, and San Diego Opera. In addition to his role with SACRA/PROFANA, Juan is the Director of Music Ministries at the Village Community Presbyterian Church in Rancho Santa Fe where he leads a robust music program and directs the Chancel Choir, Village Community Chorale and Youth Choir. Previous positions include Director of the University of San Diego Concert Choir, Director of the Cuyamaca College Choir, Director of Music Ministries at First United Methodist Church, Chula Vista, and Choral Director at the Chula Vista School for the Creative and Performing Arts. Juan Carlos is active in music education through school clinics, adjudication, guest conducting and as co-director of the Summer Choral Intensive.

OUR MISSION

SACRA/PROFANA strives to awaken and nurture enthusiasm for the choral art through vibrant performances and focused education outreach throughout San Diego. We have accomplished remarkable things in just nine seasons including numerous world and U.S. premieres and collaborations with leading regional arts organizations: San Diego Symphony, Art of Elán, San Diego Opera, California Ballet, and many more. SACRA/PROFANA also has performed with many artists of worldwide renown, including the legendary Irish band The Chieftains, producer Carlton Cuse (of ABC's hit show *Lost*), film composer Michael Giacchino (*Star Trek*), and composer Alan Menken and lyricist Stephen Schwartz in the development of Disney Theatrical's *The Hunchback of Notre Dame* at La Jolla Playhouse.

THE PROGRAM

Juan Carlos Acosta, conductor
Lara Korneychuk, assistant conductor
Adam Ferrara, pianist

Maria Magdalene

Francisco Guerrero
(1528-1599)

Macochi Pitentzin

arr. Leticia Armijo
(b. 1961)

Missa Ego Flos Campi

Juan Gutiérrez de Padilla
(1590-1664)

Ca Tlamati Noyollo
(from *The Simple Life*)

Juan Pablo Contreras
(b. 1987)

Chester

William Billings
(1746-1800)

Poor Wayfaring Stranger

arr. Alexander Lloyd Blake
(b. 1987)

INTERMISSION

Belong

Jocelyn Hagen
(b. 1980)

Pasar la Vida

Jorge Cózatl
(b. 1973)

Saguaro

Karen Siegel
(b. 1980)

She Took his Hands

Nicholas Cline
(b. 1985)

A New Colossus

Saunders Choi
(b. 1988)

We Can Mend the Sky

Jake Runestad
(b. 1982)

TEXTS AND TRANSLATIONS

Maria Magdalene (Francisco Guerrero)

Prima pars

Maria Magdalene et altera Maria
emerunt aromata
ut venientes ungerent Iesum.
Et valde mane una Sabbatorum
veniunt ad monumentum
orto iam sole, alleluia.

Secunda pars

Et introeuntes in monumentum
viderunt iuvenem sedentem in dextris
coopertum stola candida
et obstupuerunt.
Qui dicit illis:
'Iesum quem queritis Nazarenum
cruxifixum:
surrexit, non est hic.
Ecce locus ubi posuerunt eum.' Alleluia.

Prima pars

Mary Magdalene and the other Mary
brought spices
so that they might anoint Jesus's body.
And very early on the Sabbath,
they came to the tomb,
just after sunrise. Alleluia.

Secunda pars

Entering the tomb,
they saw a young man sitting on the right side
dressed in a white robe,
and they were amazed.
He said to them:
"You are looking for Jesus of Nazareth, who was
crucified:
he has risen, he is not here.
Look, there is the place they laid him." Alleluia.

Ma Cochi Pitentzin (Leticia Armijio)

from the Nahuatl (Aztec) language,

Cochi pitentzin,
ma nocohteca pitelontzin,

ma cochi, cochi noxocoyo,

ma nocohteca pitelontzin,

ma nocohteca noxocoyotzin,

ma cochi, cochi pitelontzin.

Sleep my little child
Do not wake up my son
Sleep, sleep my little one.

Do not wake up my dear little one
Do not wake up me dear son
Sleep, sleep my little child.

Do not wake up my son
Do not wake up my dear little one
Sleep, sleep my dear son.

Ca Tlamti Noyollo (Juan Pablo Contreras)

from Nezahualcóyotl, translated by the composer

Ca Tlamati Noyollo
Quin oc ca tlamati noyollo:
yehua niccaqui in cuicatl,
nic iita in xochitli:
¡Ma ca in cuetlahuiya!

My Heart Understands It
Finally, my heart understands it:
I hear a song,
I contemplate at a flower:
I hope they never wither!

Chester (William Billings)

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.
Howe and Burgoyne and Clinton too,
With Prescott and Cornwallis join'd,
Together plot our Overthrow,
In one Infernal league combin'd.
When God inspir'd us for the fight,
Their ranks were broke, their lines were
forc'd,
Their ships were Shatter'd in our sight,
Or swiftly driven from our Coast.
The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.
What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.

Poor Wayfaring Stranger (arr. Alexander Lloyd Blake)

I am a poor wayfaring stranger
While traveling through this world of woe
Yet there's no sickness, toil or danger
in that bright world to which I go.

I'm going there to see my father
I'm going there no more to roam
I'm only goin' over Jordan
I'm only goin' over home.

I know dark clouds will gather round me
I know my way is tough and steep
Yet beauteous fields lie just before me
Where God's redeemed their vigils keep.

I'm going there to see my mother
She said she'd meet me when I come
I'm only goin' over Jordan
I'm only goin' over home...

Belong (Jocelyn Hagen)
Text: Marisha Chamberlain

Home is home no longer.
(When) I'm grown and gone,
Where will I belong?

Could I belong with you?
Could I shelter and share bread with you?
Could we belong?

The house is sold.
The family scatters.
Sisters, brothers far away.

Could you belong with me?
Would you shelter and share bread with me?
Could we belong?

Our country boils with anger.
Bullets fly, friendships shatter.
Life is short. But life, it matters.

Come, you belong with me.
We'll shelter and share bread together.
We belong.

Saguaro (Karen Siegel)
Text by the composer

This cactus has been here longer
Than my family has been in this country.
Waiting.
Watching
The slow blooming of pink yellow white
wildflowers,
The quick building of Marriott,
No Tell Motel,
The invisible dying of Mexicans on foot.

Tell me,
Saguaro.
Do you remember when the ground was soft,
Before men and cattle trampled through?
Did the sunrise look the same then?

The rock bounces off your weathered skin.
Too weary to be annoyed,
Too strong to fall,
You maintain your post in a silent army,
Defending the Catalinas against time.
Watching.
Waiting.

She Took his Hands (Nicholas Cline)
from Emma Lazno, on the arrest of
Chicago activist Elvira Arellano

She took Saulito's hands and said to him
very calmly,
'They can't hurt us. God is protecting us.
You just have to have faith and I will be
fine and with you soon.'

The New Colossus (Saunders Choi)
from Emma Lazarus' poem

Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!

Pasar la Vida (Jorge Cózatl)

Text: Jorge Mansilla Torres

Soy muchedumbre y soy uno
Cuando camino adelante
O atrás en busca del humo
De la utopía ambulante.
Tengo el destino sellado:
Trashumante.

El abanico del mundo
Se abre tentador fragante
Al sedentario fecundo
Y al nómada rutilante
Peregrino consagrado:
Caminante.

El cielo y el mar rotundos
Se ofrecen al que es amante
De lo que encuentra en el rumbo
De la aventura campante:
Quién le quita lo viajado:
Navegante.

Y el que camina sin rumbo
Y vive siempre el instante
Porque es todos y ninguno
Por una ley infamante...
Es ilegal remarcado:
Inmigrante

Caminante trashumante
Que no olvida
Inmigrante navegante
Vieja herida
Habitante militante
De la vida.

I am a crowd and I am one
When I walk forward
Or behind in search of the smoke
Of the ambulant utopia.
Sealed destination I have:
Wandering shepherd.

The fan of the world
Fragrant tempter opens
To the sedentary fertile
And to the shining nomad
Consecrated pilgrim:
Walker.

Resounding sky and sea
Offer themselves to the one who is a lover
Of what is found thru the course
Of the wandering adventure:
No one takes away what he has traveled:
Sailor.

And the one who walks without course
And lives always that moment
Because it is all and none at the same time
By a defamatory law...
He is branded illegal:
Immigrant.

Wandering shepherd
That he does not forget
Immigrant sailor
Old wound
Militant inhabitant
Of the life.

Let My Dream Come True (Jake Runestad)

on a poem by Warda Mohamed, translated by Abdi Mohamed

In my dream I saw a world free of violence, hunger, suffering
a world filled with love
Now awake in this world
I beg, let my dream come true.
Naftu orod bay kugu aamintaa.
(To save your life, run with all your might.)
If we come together, we can mend a crack in the sky.

NOTES FROM THE ARTISTIC DIRECTOR

Maria Magdalene - Francisco Guerrero, Spain

Francisco Guerrero was a Spanish priest and composer who traveled extensively during his lifetime. He spent at least one year living and working in Rome, and completed a trip to the Holy Land. His music, including this stunningly beautiful polyphonic Easter motet, was included in the library of music brought to the New World by the Hispanic Missionaries. His music remained popular and influential in the New World.

Macochi Pitentzin - Traditional Nahuatl, transcribed and arranged by Leticia Armijo

This is a lullaby excerpted from the collection of indigenous music of Mexico compiled by Leticia Armijo, "Desde donde late la tierra," transcribed by Librado Silva and arranged for treble voices by the editor. Although the meter changes of this piece might be a bit foreign to western ears, the sentiment and lilting style of the lullaby are universal.

Kyrie and Gloria from *Missa Ego flos Campi* - Juan Gutierrez de Padilla, Spain/Mexico

Juan Gutiérrez de Padilla came to *Nueva España* in 1620 and was appointed *maestro de capilla* at Puebla in 1628. Although he continued to write in a late Renaissance style his music was influenced by the rhythms of the indigenous music he found in what is modern day Mexico.

Ca Tlamati Noyollo - Juan Pablo Contreras, Mexico

This is the second movement of his five-movement song cycle for choir and organ, commissioned by The Riverside Choir in New York City. The cycle features texts in English, Spanish and Nahuatl, including this movement by Nezahualcoyotl, a Mesoamerican poet and warrior who ruled the city of Texococo, in the valley of Mexico, during the pre-Columbian era. Written in the Nahuatl language, originally spoken by the Aztecs and still widely heard throughout Mexico, "Ca Tlamati Noyollo" invites us to cherish the simple joys in life, like contemplating a flower or hearing a beautiful melody.

Chester - William Billings, America

Widely regarded as one of the first "American" composers, he was indeed born in what was at the time the British colony of Massachusetts. He was primarily self-taught, and his music is unlike anything being written or performed in Europe at the time. Although Billings is primarily known for his sacred music, "Chester" is a patriotic anthem composed in the buildup to the American Revolutionary War.

Poor Wayfaring Stranger - Traditional, arr. Alexander Lloyd Blake, America

Although the song has been adopted as "American folk music" it most likely has its origins in the traditions of the African-American Spiritual. The themes of longing, journey, and searching for "mother" and "father" are recurrent themes within the spiritual tradition. This arrangement by Alexander Lloyd Blake, director of the vocal ensemble Tonicity, pulls on influences of African-American music in the forms of jazz, a cappella, and gospel, in this beautiful and powerful arrangement.

Belong – Jocelyn Hagen, America

From the composer: "The text to 'Belong' was created specifically for this work, and commissioned by the Youth Chorale of Central Minnesota. The message is timeless, and focuses on what 'you' and 'I' can do to create a sense of community, even if that very community is being challenged or facing hardship. In a nation increasingly, wonderfully diverse, the need to belong takes on a new poignancy. Humans are social creatures. We need to belong."

Pasar La Vida – Jorge Cózatl, Mexico

Commissioned by Vocal Essence in 2011, this piece is based on a poem by Jorge Mansilla, who has lived in exile from Bolivia in Mexico for almost 30 years. It touches on themes of exile, travel and home, and is set in a lush and shimmering contemporary tonal style similar to that of Eric Whitacre and Morten Lauridsen.

Saguaro – Karen Siegel, America

Karen Siegel writes "Inspired by a visit to Tucson, Arizona in the spring of 2007, I expressed my awe of the landscape, history, and people of this desert in a poem that would become the text for this piece. The title 'Saguaro' is the name of the cactus described in the first stanza, as well as the national park in the Catalina mountains to which this cactus has given its name. These cacti are the kind seen in old Western movies, and they are often hundreds of years old. The seemingly endless expanses of this beautiful desert are reflected in the music's evocation of space."

She Took his Hands - Nicholas Cline, America

This work was inspired by the Washington Post article by Emma Lozano from August 21, 2007 documenting the arrest of Chicago activist Elvira Arellano. "She took Saulito's hands and said to him very calmly, 'They can't hurt us. God is protecting us. You just have to have faith and I will be fine and with you soon.'"

The New Colossus – Saunder Choi, Filipino residing in America

From the composer: "I chose to set Emma Lazarus' poem The New Colossus because it makes sacrosanct the principle that the United States of America has been and will always be a nation of immigrants, regardless of xenophobic political ideologies. The notion of condemning immigration is against the concept of liberty and the land of the free. In this setting, I chose to only set the last few lines, arguably the more famous part of the poem. The post-minimalistic approach of relentless pulse and repetition is interspersed with a warm, lush section of hope and welcome."

We Can Mend the Sky – America

Born of a poetry project of East African immigrant students living in the Minneapolis area, the composer chose to set the "...powerful words of 14-year-old Warda Mohamed that became the backbone of the composition. Using Warda's poem and two Somali proverbs, 'We Can Mend the Sky' is a musical depiction of one's journey as an immigrant and an affirmation of hope as we all embrace the diversity around us."

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"An amazing opportunity for high school and middle school choir students."

The Summer Choral Intensive (SCI) provides students with a high-level choral experience unlike anything they've ever experienced! Students rehearse and perform challenging choral repertoire, attend music theory classes, hear from local professors and professional musicians, and benefit from group sectionals with members of SACRA/PROFANA Core Chorus specific to their voice type. The week culminates in a final performance featuring choral works rehearsed during the program. No audition necessary; just enthusiasm for choral singing! Need-based scholarships are available.

SCI 2019 runs July 8-12 at Point Loma Nazarene University, with the final concert at La Jolla Presbyterian Church on July 13. Email sci@sacraprofana.org for more information and register online at www.sacraprofana.org. We can't wait to sing with you!

What did prior SCI students have to say about their experience?

"I have found out that I have more potential than I thought."

"I have become more exposed to a broader range of choral music."

"I will be a stronger leader in my choir."

"It has assured me that this is the right direction for my life."



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