

Musica Spei presents

**RENAISSANCE ECHOES
SACRED CHORAL MUSIC OF THE OLD WORLD,
NEW WORLD AND TODAY'S WORLD**

Program

- Lamentations of Jeremiah (*Aleph, Mem, Zain*)..... Thomas Crecquillon (c. 1490-1557)
- O magnum mysterium..... Cristobal de Morales (c. 1500-1553)
- Salve Regina Pedro Bermúdez (1558-c. 1650)
- Four works from the New World, arranged by Christopher Moroney
- Hanacpachap cussicuinin compiled by Juan Pérez Bocanegra (fl. c. 1598-1631)
- Dios itlazo nantzine..... Don Hernando Franco (fl. c. 1575-1585)
- Eso rigor e repente Gaspar Fernandes (c. 1570-1629)
- Dame albricia mano Anton Gaspar Fernandes
- Vexilla Regis..... Francisco Guerrero (1528-1599)

Intermission

- Lamentations of Jeremiah (*Iod, Gimel, Daleth, He*)..... Thomas Crecquillon
- Salve Regina Giovanni Pierluigi da Palestrina (c. 1525 - 1594)
- Blazhen muzh..... traditional Orthodox chant (13th century)
- The Lord's Prayer ancient Aleut tune/M. Dubinsky, arr. Michael Lekanoff, Sr.
- Three Works from the Republic of Georgia
- Shen Khar Venakhi (region of Guria)..... traditional (12th century)
- Shen Khar Venakhi (region of Khartli-Khaketia)..... traditional (12th century)
- Kviria (region of Svanetia) traditional (9th century)
- Magnificat (1989) Arvo Pärt (b. 1935)

In the centuries before recordings, radio waves and Internet connections, musical styles were often disseminated through the travels of performers and composers, who brought their musical influences with them but who were also changed by their new experiences and surroundings. The dominant style of music in Western Europe during the 15th and 16th century was Franco-Flemish polyphony, exemplified by the works of composers such as Josquin, Crecquillon and Lassus. Italian and Spanish composers, including Palestrina and Morales, were profoundly influenced by this style, and incorporated it into their own compositions while adding their own unique voice. The style crossed the Atlantic with Spanish and Portuguese missionaries, who, hoping to convert the Native American Indian tribes and African slaves in the New World, composed religious songs incorporating the converts' own melodies, rhythms and languages. Their efforts were intensified following the appearance of the Virgin of Guadalupe to the Nahua Indian Juan Diego in 1531. Similarly, ancient music of the Russian Orthodox Church crossed the Bering Strait with missionaries, exerting a major influence on the music of the Aleut, Tlingit and Yupik tribes of Alaska. Centuries later, the influence of Gregorian chant and Franco-Flemish music was profoundly experienced by the contemporary Estonian composer Arvo Pärt; his merging of ancient and modern styles of composition with that of his own heritage has, in the Magnificat that concludes this evening's program, produced a most dramatic example of the transformation of music as it echoes across both space and time.

Crecquillon was recognized by his contemporaries as being one of the most important Franco-Flemish composers of the generation between Josquin and Lassus, and his works were among the most widely circulated of his day. A contemporary of Morales, he probably spent over a year in Spain as part of Charles V's entourage. Best known today for his more than 200 French chansons, Crecquillon also composed a highly regarded, yet rarely performed, set of Lamentations.

Aleph. Defecerunt prae lacrimis oculi mei, conturbata sunt viscera mea, effusum est in terra iecur meum super contritionem populi mei, cum deficeret parvulus et lactens in plateis oppidi. Matribus suis dixerunt: Ubi est triticum et vinum? Cum exhalarent animas suas in sinu matrum suarum. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Mem. Cui comparabo te vel cui assimilabo te, filia Jerusalem? Magna est velut mare contritio tua, quis medebitur tui?

Zain. Prophetae tui viderunt tibi falsa nec aperiebant iniquitatem tuam, ut te ad paenitentiam provocarent. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Aleph. My eyes wasted away with weeping, my stomach shuddered, my bile poured forth on the ground because of the ruin of the daughters of my people, as infants fainted in the squares of the citadel. They kept saying to their mothers, "Where is the wheat and wine?" as they poured out their souls on their mothers' breasts. Jerusalem, Jerusalem, turn to the Lord your God.

Mem. To what shall I compare you or to what shall I liken you, daughter of Jerusalem? For great as the sea is your destruction, who shall heal you?

Zain. The visions your prophets had on your behalf were false, they never pointed out your sin to ward off your exile. Jerusalem, Jerusalem, turn to the Lord your God.

O magnum mysterium**Morales**

Spain was deeply influenced by the Franco-Flemish style. Morales, perhaps the greatest Spanish composer of the 16th century, is considered to be "thoroughly Flemish in style and technique but utterly individual in manner," and a "true successor of Josquin." His works formed the basis of – and had most lasting influence on – music performed in New World churches and cathedrals.

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum jacentem in praesipio: Beata Virgo Maria, cujus viscera meruerunt portare Dominum Christum. Domine, audivi auditum tuum et timui: consideravi opera tua, et expavi: in medio duorum animalium.

O great mystery and wondrous sacrament, that the animals should witness the birth of the Lord in the manger. Blessed are you, O Virgin Mary, whose womb was deemed worthy to bear Christ the Lord. Lord, I have heard your voice and have been afraid. I have seen your works, and feared. I am between two beasts.

Salve regina**Bermúdez**

Pedro Bermúdez was a Spanish composer who traveled to the New World and became Chapelmaster at Cuzco, mountain capital of the Inca; he subsequently held the same post in Guatemala and died in Puebla, the principal city of colonial Mexico. The Salve Regina chant used in this work is one of numerous versions then sung in churches throughout Spain

Salve Regina, mater misericordiae: vita, dulcedo et spes nostra, salve. Ad te clamamus, exsules, filii Hevae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O Clemens. O pia. O dulcis Virgo Maria.

Hail Queen, mother of mercy: our life, sweetness and hope, hail. To you do we cry, exiled children of Eve. To you do we sigh, lamenting and weeping in this valley of tears. Therefore, as our advocate, turn your merciful eyes upon us. And Jesus, the blessed fruit of your womb; reveal him to us when our exile ends. O merciful. O loving. O sweet Virgin Mary.

Published in Lima, Peru and believed to be the first piece of polyphonic music printed in the Western Hemisphere, this work was compiled by a Franciscan tertiary who spent 40 years ministering to the descendants of the Inca in Peru. Pachamama was, for the Inca, the great life-giving Mother who loved and took care of all her children's needs. Missionaries made much of her similarity to the Virgin Mary; this work was sung as a processional on feast days honoring the Virgin. The text is in Quechua, the imperial language of the Inca.

1. Hanapachap cussicuinin, huaran cacta muchascaiqui, Yupairuru pucocmallqui, runa cunap suyacuinin, callpannacpa quemí cuinin, Huaciascaita. 2. Uyarihuai muchascaita Diosparampan Diospamaman, Yuractocto hamancaiman, Yupascalla, collpascaita Huahuarquiman suyuscaita Ricuchillai.

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

Dios itlazo nantzine (*Sung in Classical Nahuatl*)

Franco was the first notable Chapelmaster in Mexico. Born in Spain, he traveled to Guatemala, and spent his last ten years as Chapelmaster at the new and incomplete Cathedral in Tenochtitlan, which later became Mexico City. This is one of the earliest extant works by a composer residing in Mexico, and is a simple Aztec hymn to the Virgin.

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

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



This song describes black Guineans singing and dancing on Christmas Eve as they bring Christmas gifts to the Christ child. One of the few villancicos from this period to include direct and indirect references to slavery, the Africans' lowly status in Puebla, and to an ethnic bias, rivalry and animosity that apparently existed between Guinean and Angolan Africans, this work is nonetheless filled with anticipation and hope for a new and better world promised by the birth of Christ. Fernandez was well known for utilizing text genres such as the negro, negrito and guineo, and his music has served as a invaluable historical record of the African musical legacy to the Americas.

Eso rigor e repente. Juro aqui se ni yo siquito. Que aunque nace poco branquito turu somo noso parente. No tememo branco grande. Tenle primo, tenle calje! Husihe husiha paraçia. Toca negriyo tamboritiyo. Canta parente! Sarabanda tenge que tenge, sum bacasu cucumbe. Ese noche branco seremo'ese noche branco seremo! O jesu que risa tenemo! O que risa Santo Tomé! Vamo negro de Guinea a lo pesebrito sola, no vamo negro de Angola que sa turu negla fea. Queremo que niño vea negro pulizo y galano, que como sa noso hermano tenemo ya fantasia. Toca viyano y follia baylaremos alegremente! Gargantiya regranate yegamo a lo siquitiyo, manteyya rebocico confite curubacate. Y de curiate faxu e la guantee camisa, capisayta de frisa canutiyo de tabaco. Toca presa pero beyaco guitarría alegremente! Toca parente! Sarabanda tenge que tenge....

That sudden hardship [enslavement?]. Certainly here I'm not favored. But although the child was born a little white, we all amount to brothers. We have no fear of the great white one. Come on, cousin, put on your shoes, get dressed! Play, black children, play the little drum. Sing brothers and sisters! *Estríbillo*: Dance, make noise, have fun, *Sum bacasu cucumbe*. Tonight we'll all be white! Oh Jesus, what laughter we have! Oh, what laughter, Saint Thomas! *Copla 1*: Let's go, Guinean blacks, to the little manger by ourselves. Don't let the Angolan blacks go because they're all unpleasant-looking. We want the child to see only polished and handsome blacks, such as our brothers, who already have fine clothes. Play a Spanish song and gaily dance. *Copla 2*: Necklaces of precious stones we bring to the little one, a mantilla and little shawl, candy and dried fruit. And we bring a small sash, gloves, shirt, a little hooded cape made of wool, and a little cane pipe for tobacco. Play fast but skillfully on the merry guitar! Play, everybody.

Portuguese-born Fernandes was Chapelmaster of the Guatemala Cathedral, and subsequently spent many years at the Cathedral in Puebla. He was in charge of choirs composed of female religious orders, indigenous Mexicans and former African slaves. This song is clearly influenced by African rhythms, and describes a group of West Africans making their way to the manger to dance for the Christ Child.

Dame albríçia mano Anton que Jisu naçe en Guinea. Quien lo pari? Una lunçuya y un viejo su pagre son. Yebamo le culaçion, yegamo aya, que'ese cosa me panta. Hé hé hé y como que yegare y mirare, Ha ha ha y como que yegara y lo mirara, y turu lu negro le bayara. Su magre sacomo treya ya lo niño parindero, cumu lubo y orandero las mi guitaída eya. Ya bullimos pie por beya, yegamo aya que ese cosa me panta. Hé hé hé y como que yegare y mirare, y turu lu negro le bayara. Turu negroco gayero subi luego locagaya, ye bemole asi su un sayo unas panas y un sumbrero. Yo quere mira primero, yegamo aya, que'ese cosa me panta. Hé hé hé y como que yegare y mirare, y turu lu negro le bayara.

Be joyful, brother Anton, that Jesus is born in Guinea! Who gave birth to him? A virgin and an old man are his parents. Let's bring him candles; let's go there! Sing it to me! He-he-he! and this is how we'll go and see. Ha-ha-ha! And this is how we'll arrive and behold him, and all the blacks will dance for him, heh-heh-heh! His mother is like a star; already the newborn baby is like a modest and holy man. I've got my little guitar now! My merry feet are dancing already; let's go there! Ha-ha-ha!...And this is how we'll arrive and behold him, and all the blacks will dance for him, heh-heh-heh! All blacks with high spirits now raise great merriment! Soft and smooth as velvet are his tunic and hat. I want to see him first! Let's go there! Ha-ha-ha!...And this is how we'll arrive and behold him, and all the blacks will dance for him.

Guerrero, who was tutored by Cristobal Morales, became one of the most influential and respected composers in Spain during the reign of Philip II. The music of both composers appears in surviving New World choir books, and was sung in churches throughout the New World. This processional motet for the Passion season is included in one of the Guatemala choir books in a version that differs in a variety of details from the original Spanish version performed tonight.

Vexilla Regis prodeunt: fulget crucis misterium, quo carne carnis conditor suspensus est patibulo. Quo vulneratus insuper mucrone diro lanceae, ut nos lavaret crimine, manavit unda sanguine. Impleta sunt quae concinit David fideli carmine dicens: In nationibus regnavit a ligno Deus. Arbor decora et fulgida ornate Regis purpura electa digno stipite tam sancta membra tangere. Beata cuius bracchiis saeculi pependit pretium, statera facta corporis, praedamque tulit tartari. O crux, ave, spes unica, hoc Passionis tempore auge piis iustitiam, reisque dona veniam. Te summa, Deus, Trinitas, collaudet omnis spiritus: quos per crucis misterium salvas, rege per saecula. Amen.

The banners of the King advance: the mystery of the cross shines forth. He who was the creator of all flesh, flesh himself, was hanged. He, whose side was wounded by the cruel point of the spear, that he might wash away our sins, gave forth water and blood. It is fulfilled in David's true song that prophesied, saying: Among the nations, God has reigned from a tree. O tree of light and beauty, adorned with royal purple, chosen from stock worthy to touch the sacred limbs. The blessed tree, upon whose branches hung the ransom of the world, was made the balance for his body, and bore away the spoils of hell. Hail, o cross, our only hope; in this Passiontide, increase justice to the pious, grant forgiveness to sinners. God, most high Trinity, may every soul praise you: forever reign over those you save through the mystery of the cross. Amen.

INTERMISSION

Lamentations of Jeremiah**Crecquillon**

Iod. Adhaesit lingua lactentis ad palatum eius in siti, parvuli eius petierunt panem, et non erat qui frangeret eis.

Gimel. Filii Sion incliti et amicti auro primo, quomodo reputati sunt in vasa testea, opus manuum figuli. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Daleth. Viae Sion lugent, eo quod non sint qui veniant ad sollemnitatem; omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae.

He. Facti sunt hostes eius in capite, inimici eius locupletati sunt nimis, quia Dominus locutus est super eam. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Iod. The tongue of the baby at the breast sticks to his palate from thirst, the little ones have asked for bread and there was none to give it to them.

Gimel. The noble sons of Zion, and they that were clothed with the best gold, are now reckoned no better than earthenware vessels made by the potter. Jerusalem, Jerusalem, turn to the Lord your God.

Daleth. The roads to Zion are in mourning; no one comes to her festivals now. Her gateways are all deserted; her priests groan; her virgins are grief-stricken.

He. Her oppressors now have the upper hand, her enemies enjoy prosperity because the Lord has spoken against her. Jerusalem, Jerusalem, turn to the Lord your God.

Salve regina (For text and translation, see Bermúdez in first half of program)**Palestrina**

The great Italian composer Palestrina was also greatly influenced by Franco-Flemish music, and is considered by some to have perfected its unique style of polyphony. He was, without doubt, the most popular non-Spanish composer in the entire neo-Hispanic New World, and this Salve Regina is one of the very few works by a non-Spanish composer to appear in the Guatemala choir books, which otherwise contain numerous settings of the same text by New World composers.

Blazhen muzh (*Sung in Old Church Slavonic*)**traditional Orthodox chant**

This chant is attributed to 13th century monks of the great Cave Monastery (literally built in a cave near Kiev). The text is Old Church Slavonic, setting three verses of Psalm 1 and interpolating 37 Alleluias; both “3” and “7” are significant numbers in Christian numerology.

Blazhen muzh yizhe n'e yid'e na sov'et n'eches't'ivikh. Yako v'es't' ghospot' put' prav'ednikh, yi put' n'eches't'ivikh pog'ibn'et. Rabotayt'e ghospod'ev'i so strakhom, yi raduyt'es'a yemu str'ep'etom. All'iluya, slava t'eb'e bozhe.

Blessed is the man who walks not in the counsel of the wicked. His delight is in the law of the Lord, and on his law he meditates day and night. For the Lord knows the way of the righteous, but the way of the wicked will perish. Alleluia, glory to thee God.

The Lord's Prayer (*Sung in Aleut*)**ancient Aleut tune/M. Dubinsky, arr. M. Lekanoff**

Research suggests that the Aleuts migrated to Alaska from Siberia before 4,000 B.C., and inhabited what are today known as the Aleutian Islands. In the late 18th century, the Russian Orthodox Church established its first mission in North America at Kodiak Island in Alaska. Their monks and priests faced difficult physical conditions, language barriers, and shamanistic traditions in their mission to convert the native Indian population. The Russian Orthodox musical and cultural influences on the Aleut, Tlingit and Yupik tribes of Alaska continue to this day; their use of harmony and, at times, polyphony, is found very rarely among the music of native American Indian tribes.

Tumaaniin Adax, aman akuxtxin inin kungin Asaan Amchugasadaaxta: Angaliin aqaaxta, anuxtanatxin malgaaxtan, inim kugan kayux tanam kugan: Qalgadam anuxtanaa ngiin aqacha wayaam: kayux tumaaniin adun ngiin ignida, amakun Tuman kayux malgaligiinngiin aduginan ignidakun, kayux tuman suglatachxiignaxtxin, taga adaluudam ilaan tuman agichaa. Amiin.

Our Father, above us in the heavens, Thy name it is to be exceedingly praised. Thy daylight is coming. Thy ways as they are done in heaven also be done on earth. Give us thy food thy desires us to have today. Also our debts, store them away; those we will also, that have done to us, the debtors, we store their debts away. Also, we...do not let us be taken but, from deceitfulness, rescue us.

Shen Khar Venakhi (*from the regions of Guria and Khartli - Khakhetia, sung in Georgian*)**traditional**

Georgian songs traditionally guide and celebrate the rituals of work and play, and are generally tied to such social activities as work, travel, weddings, dancing, eating, etc. Many of these songs have lost their original function but are now sung at the supra, a traditional Georgian feast. The combination of food, wine and a series of elaborate toasts are said to lead to an elevated, almost mystical state in which the sound of the voices and the close harmonies resonate through the body, and make a connection to an ancient yet common past. Georgian church music was influenced by the Byzantine church since the fourth century AD but is the only country in its region to utilize harmony, which probably originated with an already developed pre-Christian singing tradition. Traditionally sung at weddings, this text is a hymn to Mary and attributed to King Demetre I (reigned 1125-1156); each setting comes from a different region of Georgia.

Shen khar venakhi, akhlad aqvavebuli. Norchi ketili, Edensu shina nerguli. Alva suneli, samotkhesa mosuli. Daia tavit tvisit mzeie khar da ga brtsqinu veiebuli.

Thou art a garden, newly blossomed out. The beneficial root arisen in Eden. [Thou art] a fragrant poplar grown in paradise. And thou art thyself a brilliant sun.

Kviria (*from the region of Svanetia, sung in Georgian*)**traditional**

An ancient, pagan hymn to the sun still sung at funerals, this setting is a 20th century reconstruction of oral traditions dating back to the ninth century or earlier, and is sung to celebrate the long and fruitful life of men who are survived by all their sons and grandsons.

O Kviria! Mizh detsesh Kviria! Gimlitsish Kviria! Mizh Kviria oria orieo!

Oh, Kviria, sun of the heavens, Kviria – almighty Kviria, Kviria the sun!

Considered to be one of today's greatest composers, Arvo Pärt was born in Paide, Estonia. After years of composing serial music, he withdrew from composition for several years to study the works of such great Renaissance Flemish composers as Machaut, Josquin, Ockeghem and Obrecht. The Magnificat (1989) is one of his many recent choral works inspired both by Gregorian chant and music of the Renaissance, and by the ancient and more modern traditions of his heritage.

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo; quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est et sanctum nomen eius, et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui, deposuit potentes de sede et exaltavit humiles, esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel, puerum suum, recordatus misericordiae suae sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Magnificat anima mea Dominum.

My soul magnifies the Lord, and my spirit has rejoiced in God my Savior. For he has regarded the lowliness of his hand-maiden. For behold, from henceforth, all generations shall call me blessed. For he that is mighty has magnified me, and holy is his Name. And his mercy is on them that fear him, throughout all generations. He hath showed strength with his arm, he has scattered the proud in the imagination of their hearts. He has put down the mighty from their seat, and has exalted the humble and meek. He has filled the hungry with good things, and the rich he has sent empty away. Remembering his mercy, he has helped his servant Israel, as he promised to our forefathers, Abraham and his seed, forever. My soul magnifies the Lord.

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Musica Spei (Music of Hope), now in its ninth season, was formed in the summer of 1995 to explore the vast but largely unperformed repertoire of sacred, unaccompanied choral masterworks of the 15th, 16th and early 17th centuries; in 2004-05, the group will celebrate its 10th anniversary. With a repertoire of well over 100 masses, motets and chants from around the world, Musica Spei has also occasionally performed music that is much earlier and later in origin, as in one recent concert with Madrigalia of music by Taverner, Tavener and Vaughan Williams. The goal of Musica Spei is to share the magnificence and beauty of this mostly unfamiliar music with a wider audience and to demonstrate the music's vibrancy and emotional impact in today's world. Musica Spei, which is in residence at Saint Anne Church, performs without a conductor and gives several concerts each season at various locations in the Greater Rochester, Buffalo and Canandaigua communities in addition to its yearly concert series at Saint Anne. This season, Musica Spei made its formal concert debut at the Memorial Art Gallery with two performances of music inspired by the art and sculpture surrounding the Fountain Court. In addition, the group released its first CD: **From the British Isles to the Black Sea: Renaissance Choral Music Performed Live by Musica Spei**. Every summer since 1995, Musica Spei has sponsored Renaissance Summer Sings at Saint Anne Church for members of the community who enjoy singing this repertoire. The growth and development of Musica Spei, a member of the Greater Rochester Choral Consortium, has been made possible by the support of the parish community of Saint Anne Church and by a continuing series of grants from the New York State Legislature, the New York State Council on the Arts, and the Arts and Cultural Council for Greater Rochester.

*For information about future concerts, Renaissance Summer Sings and the CD,
please fill out a postcard located at each of the entrances, call 585-244-7764 or visit www.musicaspei.org.*