

Arguably, music is chief among the aspects of African culture that have been introduced into Christian worship in North America. Music is central to how many African-American churches modulated their worship services away from top-down messaging and towards communal celebration. It is a shift that accommodated the African-American compositional tradition of appropriating and retooling musical vernaculars; without this shift, it is difficult to imagine how the church could engender an ecumenical vision like Duke Ellington's Sacred Concerts, let alone the rise of gospel music.

Historically, the imperative for personal expressions of faith has trumped adherence to orthodoxy among African-American composers. This is true of even devout Christians like Mary Lou Williams. Her *Mary Lou's Mass* is referenced as an exemplar of her Roman Catholicism, even though she originally titled the work *Music for Peace*—it was renamed by Alvin Ailey for a ballet based on the music. The piece has sections such as “Kyrie,” “Gloria” and “Credo” that follow the outline of the Ordinary of the Mass; however, they are also fine examples of how Williams in her later years embraced every idiom from spirituals to r&b. Arguably, Williams' pan-idiomatic aesthetic signifies equally diverse approaches to worship among African Americans; and, within these idioms, connections can be made to aspects of African culture.

James Newton, a devout Christian, makes an important contribution to this nuanced dialectic with *Mass*. For listeners who consider Newton primarily, if not exclusively as the preeminent jazz flutist of his generation—and perhaps as one of the more distinctive interpreters of Ellington's music in recent decades—his choices in composing *Mass* may be confounding, beginning with his decision not to follow Ellington's lead with the Sacred Concerts and incorporate improvisation into the work. Additionally, unlike both Williams, who stretched the form almost beyond recognition, and Ellington, whose post-denominational message led him to write what are essentially song cycles with a religious theme, Newton—who has conducted both composers' sacred music—chose to adhere closely to the Ordinary of the Mass, replete with Latin texts.

However, it would be incorrect to conclude that Newton has somehow minimized or sublimated the tenets of the African-American compositional tradition in *Mass*. These essences are not glaringly obvious at first even to some qualified listeners, but that's a measure of how thoroughly composers of Newton's generation have synthesized multiple musical traditions. Newton's adroitness in this aspect of composition is traceable to his early years in Los Angeles, where he was born in 1953; by the time he was twenty, he was playing with Arthur Blythe and David Murray in Stanley Crouch's Black Music Infinity and had met William Grant Still. These formative experiences reflect the confluence of genres and generations that shaped the undervalued Seventies; by the end of the decade, Newton and contemporaries like Anthony Davis and Abdul Wadud were lauded as avatars of “neoclassical jazz” and “chamber jazz,” labels emphasizing their syncretic aesthetic.

Newton's Los Angeles roots are often overlooked because he was based in New York when he began his early-Eighties rise as a flutist (he won the Down Beat critics poll for 23 years beginning in '82 and he had a two-decade run atop the magazine's readers poll for two decades beginning in '83, DiMaggio-like streaks that most likely will not be bested by any instrumentalist in the future, given the fragmentation of the jazz audience). While it is much less apparent in a work like *Mass* than in music close enough for jazz, it would be an error to think that the spirits of mentors like Red Callender, John Carter and Buddy Collette do not actively inform the piece. Additionally, Newton is so attuned to the legacy of African-American composers reaching

beyond jazz—particularly those with Los Angeles connections like Charles Mingus, whose “jazzical” music in the early and mid-1950s was arguably a precursor to Third Stream, and Eric Dolphy, who performed Edgard Varèse’s *Density 21.5* and penned a memorable paean to Severino Gazzelloni—that it would be highly improbable that the essences of their music would not to seep into *Mass*.

They have; ironically, the solemnity of the liturgical setting arguably masks them more than would most probably be the case in a secular work. In the “Gloria,” Newton inserted a single measure of solo bass before the four voices reenter after an instrumental passage. It slips by on first hearing, registering only as a shrewd transitional device. Yet layers of meaning come to light when perusing the score, which bears the instruction: “*come Charles Mingus un poco rubato.*” Instead of refitting one of Mingus’s compositional gambits or disguising a signature phrase, Newton hears the touch and the rapport with time that Mingus the bassist would bring to the material. It is a small detail in the overall scheme of the *Mass*, but it demonstrates the thorough, effectively camouflaging distillation of Newton’s many inspirations. Something of the same can be said of the luminous solo vibraphone that opens the “Agnus Dei,” which was inspired by Bobby Hutcherson, another Los Angeles-born innovator routinely identified with the New York scene where he initially made his mark through his enduring mid-Sixties recordings, including sessions with Dolphy. Again, Newton’s approach in this passage—as well as the keening exchange between vibraphone and clarinet later in the “Agnus Dei”—is well removed from the standard jazz practice of copping licks; subsequently, like Mingus’s, Hutcherson’s spirit inhabits the piece, not his work product.

There are parts of *Mass* where the sources of Newton’s inspiration are more readily identifiable. The “Gloria” has flashes of a Carteresque centrifugal force, where the darting lines and the interplay between suspenseful pauses and short percussive phrases exemplify the clarinetist’s approach to polyphony. In its earliest form, jazz polyphony is a collective elaboration of a single melody; even though some of the voices may be fragmentary, they are clearly tethered to the theme. Carter, however, effectively cut the strings, which produces somewhat contrary results. Without any overt ornamental function, each line gains autonomy; at the same time, the interdependence of each line on the others that is found in fugue is intensified—take one voice out from these exchanges in the “Gloria,” or similar instrumental and vocal passages in the “Sanctus”, and the music collapses. Notably, Newton first documented this aspect of his writing on *Mystery School* (India Navigation), an album of wind quintet music featuring both Carter and Callender, recorded in 1980, the mid-point of a particularly fruitful period where Newton also performed in Carter’s quintet and in the octet that recorded *Dauhwe* (1982; Black Saint), the first of the five suites comprising Carter’s epic cycle, *Roots and Folklore: Episodes in the Development of American Folk Music*. In the subsequent three decades, Newton has made the method his own.

The Los Angeles thread of Newton’s *Mass* is the most place-specific of the work’s many entwined narratives. However, when the City of Angels is considered as a terminus of both the chariot and train tropes that run through African American history, the initially disparate ideas of the *Mass* and the narratives of the Diaspora are revealed as overlapping, the conceptual distance between the local and the cosmic all but eliminated in the process. Both the chariot and train tropes signified the deliverance of African Americans from the evils of slavery and later forms of oppression. In this context, there is a substantial degree of synonymy between the chariot carrying one home—or, for that matter, Dizzy Gillespie’s sweet Cadillac—the boxcar in which one steals away, and the God who, in both the “Gloria” and the “Agnus Dei,” is praised for taking

away the sins of the world. The importance of the Exodus in the African-American assimilation of Christianity is further evidenced by the singular resonance of “Go Down, Moses” with its refrain of “Let my people go,” and the “Walk in Egypt,” which was another name for the ring ritual, the earliest connection of African practice with Christianity in North America.

Jazz is deliverance from the quotidian—it washes away the dust of everyday life, as Art Blakey eloquently noted. Its journey from brothels through floor shows and clubs, to concert halls, opera houses, and cathedrals can be troped as an exodus, one that has been largely led by composers who initially sought legitimate status for the music, and who presently continue to buttress the cultural significance of the music. Each generation of composers has found itself at the crossroads of American and European vernaculars and methods; and even if their music did not make explicit references, it was tinged to various degrees by European sources. This is not exclusive to jazz modernists—Jelly Roll Morton and Sidney Bechet quoted arias from Italian operas in their solos. Yet, there is a history of emergent jazz composers being routinely identified—sometimes permanently—with composers who then represented the new in Europe. References to Bartók and Stravinsky continue to be front-loaded into commentaries about Cecil Taylor’s early music, even though the passing decades have confirmed their secondary impact upon the pianist’s music. Similarly, Boulez and Stockhausen have all but been grafted onto Anthony Braxton’s compositional DNA in critical studies, despite the numerous quantum leaps his music has taken since the 1960s.

Newton is something of an omnivore in this regard, citing Bach and Stravinsky’s masses and cantatas, as well as the operas of Messiaen, Puccini and Verdi as touchstones. While Newton does not appropriate materials from European composers, he does occasionally utilize their methods, his use of Bach-derived counterpoint in the “Kyrie” being a salient example in his *Mass*. However, its usage here should not be considered in isolation, but in juxtaposition with those passages of the “Kyrie” that draw on the harmonic contours of Billy Strayhorn’s “Chelsea Bridge.” Newton does not attempt an overt synthesis of the two traditions; rather, he lets their colors reverberate against each other like the heraldic stripes of a Kenneth Noland chevron. In doing so, the “Kyrie” becomes emblematic of Makanda Ken McIntyre’s observation that the African-American aesthetic is a both/and proposition. Arguably, the cohabitation of materials from different traditions is the prerequisite of synthesis. It is notable that this occurs at the beginning of Newton’s *Mass*; the subsequent melding of traditions in the work is a fitting metaphor for the unity obtained through worship.

Between the Cherubim for solo piano and the song *In a Moment, in the Twinkling of an Eye* complement Newton’s *Mass* both in terms of musical statements and messages of faith. Newton’s writing for piano in the *Mass* is flecked with flourishes that exude the spontaneity of improvisation, a quality present throughout *Between the Cherubim*. Inspired by Psalm 80, which is addressed to the “chief Musician,” Newton divides the piece into three sections, which are dedicated to, respectively, pianists Jason Moran, the late Don Pullen, and Emanuele Torquati, who premiered the work in 2008. Newton stops far short of drawing upon the signatures of the jazz pianists; however, he employs devices that can be construed as extrapolations of their styles. The first section is peppered with phrases that turn on a dime, introducing contrasts in tone and rhythmic feel, a gambit Moran has exquisitely refined over the past twenty years. Serpentine lines for the right hand stream through the second section, which evoke Pullen’s breathtaking sweeps of the keyboard, albeit with a markedly different articulation. The grace of Messiaen is a sub-text throughout the piece, a presence undoubtedly nurtured through Newton and Torquati’s shared

passion for Messiaen's *Catalogue D'Oiseaux*.

Inspired by Bach, who incorporated English, French and Italian dances into his sacred music, and Thomas A. Dorsey, who shaped gospel music out of the blues, *In a Moment, in the Twinkling of an Eye* is a stand-alone example of Newton's transformations of secular materials through the use of sacred texts, in this case a passage from 1st Corinthians. Newton's writing for voice in the initial passages of the song resembles that of his *Mass*, his emphasis on diction and dynamics echoing the African-American tradition of concert singing, a historically busy intersection between sacred and secular forms of music. Newton then introduces rhythmically robust materials brimming with phrases based on intervallic cycles, a nod to the late Sixties-early Seventies compositions of McCoy Tyner and Circle-era Chick Corea. Like the jazz artist who ends a set with flag-waving blowing, James Newton ends his first collection of sacred music with a victorious trump.

—Bill Shoemaker, January 2011

Mass

Kyrie

Kyrie, eleison.	Lord, have mercy.
Christe, eleison.	Christ, have mercy.
Kyrie, eleison.	Lord, have mercy.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	Glory to God in the highest And on earth peace to men of goodwill.
Laudamus te. Benedicimus te.	We praise you. We bless you.
Adoramus te. Glorificamus te.	We adore you. We glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give you thanks for your great glory.
Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris: qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.	Lord God, Heavenly King, Almighty God the Father, Lord Jesus Christ, only Son of the Father; 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 sit at the right hand of the Father, have mercy on us.
Quoniam tu solus Sanctus, tu colus Dominus, tu solus Altissimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.	For you alone are holy, 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

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum Filium Dei unigenitum.

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero.

Genitum, non factum, consubstantialem Patri; per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine:

et homo factus est.

Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas.

Et ascendit in caelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria iudicare vivos et mortuos:

cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem:

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul adoratur et conglorificatur:

qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam,

Confiteor unum baptisma in remissionem peccatorum,

Et exspecto resurrectionem mortuorum,

Et vitam venturi saeculi. Amen.

Credo

I believe in one God, the Father, the Almighty, maker of heaven and earth,

Of all that is seen and unseen.

I believe in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father.

God from God, Light from Light, true God from true God;

begotten, not made; of one being with the Father; through Him all things were made.

For us men, and for our salvation, He came down from heaven;

by the power of the Holy Spirit He became incarnate from the Virgin Mary

and was made man.

For our sake He was crucified under Pontius Pilate, He suffered death and was buried.

On the third day He rose again in accordance with the Scriptures;

He ascended into heaven, and is seated at the right hand of the Father.

He shall come again in glory to judge both the living and dead,

and His kingdom shall have no end.

I believe in the Holy Spirit, the Lord, the giver of life,

Who proceeds from the Father and the Son;

with the Father and the Son He is worshipped and glorified;

He has spoken through the prophets.

I believe in one holy, catholic and apostolic Church,

I acknowledge 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

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth; Holy, holy, holy Lord, God of power and might;

Pleni sunt caeli et terra gloria tua. Heaven and earth are full of your glory.

Hosanna in excelsis. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Blessed is he who comes in the name of the Lord.

Hosanna in excelsis. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, you take away the sins of the world; have mercy on us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, you take away the sins of the world; grant us peace.

In a Moment, in the Twinkling of an Eye

1st Corinthians 15:34–58 KJV

Awake to righteousness, and sin not; for some have not the knowledge of God: I speak this to your shame.

But some man will say, How are the dead raised up? And with what body do they come? Thou fool, that which thou sowest is not quickened, except it die: And that which thou sowest, thou sowest not that body that shall be, but bare grain, it may chance of wheat, or of some other grain: But God giveth it a body as it hath pleased him, and to every seed his own body. All flesh is not the same flesh: but there is one kind of flesh of men, another flesh of beasts, another of fishes, and another of birds. There are also celestial bodies, and bodies terrestrial: but the glory of the celestial is one, and the glory of the terrestrial is another. There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory.

So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption: It is sown in dishonor; it is raised in glory: it is sown in weakness; it is raised in power: It is sown a natural body; it is raised a spiritual body. There is a natural body, and there is a spiritual body. And so it is written, the first man Adam was made a living soul; the last Adam was made a quickening spirit. Howbeit that was not first which is spiritual, but that which is natural; and afterward that which is spiritual. The first man is of the earth, earthy: the second man is the Lord from heaven. As is the earthy, such are they also that are earthy: and as is the heavenly, such are they also that are heavenly. And as we have borne the image of the earthy, we shall also bear the image of the heavenly.

Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God; neither doth corruption inherit incorruption. Behold, I shew you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law. But thanks be to God, which giveth us the victory through our Lord Jesus Christ.

Therefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord.

Composer/flutist **James Newton**'s compositions and performances encompass chamber, symphonic, and electronic music, compositions for ballet and modern dance, and numerous jazz and world music contexts. He is one of the world's true flute virtuosos in numerous musical idioms.

Mr. Newton has been the recipient of many awards, fellowships, and grants, including Guggenheim and Rockefeller Fellowships, Montreux Grande Prix Du Disque and Downbeat International Critics Jazz Album of the Year, as well as being voted the top flutist for a record-breaking twenty-three consecutive years in Downbeat Magazine's International Critics Poll.

Described as a musician's renaissance man, Newton has performed with and composed for many notable artists in the jazz and classical fields, including Mingus Dynasty, Buddy Collette, the New York Philharmonic, John Carter, David Murray, Anthony Davis, Aurèle Nicolet, Donald McKayle, Vladimir Spivakov and the Moscow Virtuosi, Jon Jang, Sir Roland Hanna, Jose Limon Dance Company, Cecil Taylor, Bennie Maupin, the Los Angeles Master Chorale, Andrew Cyrille, Mark Dresser, Frank Wess, Henry Threadgill, Wu Man, Red Callender, Southwest Chamber Music, Bobby Hutcherson, Dino Saluzzi, Zakir Hussain, San Francisco Ballet, Herbie Hancock, Bobby Bradford, Charlie Haden, and the Los Angeles Philharmonic New Music Group.

Newton currently holds a professorship at the University of California at Los Angeles in the Department of Ethnomusicology. In May of 2005 Newton was awarded a Doctor of Arts Degree, Honoris Causa, from California Institute of the Arts. www.jamesnewtonmusic.com

Grant Gershon is Music Director of the widely acclaimed Los Angeles Master Chorale and Associate Conductor of the Los Angeles Opera. Well known as a champion of new music, Gershon has led world-premiere performances of works by John Adams, Louis Andriessen, Christopher Rouse, Steve Reich, and Chinary Ung, among many others. He has also conducted the first performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Il Postino* (featuring Plácido Domingo) by Daniel Catán. His recent discography includes music of Nico Muhly on Decca Records and two releases of music of Steve Reich for Nonesuch Records.

Tenor **Daniel Chaney** has appeared as a soloist with the Los Angeles Master Chorale and the Los Angeles Bach Festival. He has also performed with Los Angeles Opera Chorus, the Roger Wagner Chorale as well as recording for a number of major films including *Avatar*, *Lady in the Water* and *Watchman*.

Gloria Cheng is a preeminent performer of contemporary music, whose devotion to and advocacy of new music has led to close collaborations with the leading composers of our time. Her playing is regularly praised for its unassuming virtuosity and depth, and her recitals and recordings are noted for exploring significant interconnections between composers. Her 2008 Telarc CD of solo works by Lutoslawski, Salonen, and Stucky, was awarded the Grammy® in the category of Best Instrumental Soloist Performance (without Orchestra).

Critically acclaimed soprano **Elissa Johnston** has appeared with the Los Angeles Philharmonic, Atlanta Symphony, Colorado Symphony, St. Paul Chamber Orchestra, and Oregon Bach Festival, among others, in repertoire ranging from Bach solo cantatas, Haydn's *Creation* and Brahms's *Requiem*, to Barber's *Knoxville, Summer of 1915*, Messiaen's *Harawi*, and David Lang's *The Little Match Girl Passion*. Her performances have included world premieres by such composers as Chinary Ung, Jorge Liderman and James Newton.

Tracy Van Fleet has performed as a soloist with the Los Angeles Master Chorale, Naples Philharmonic, Los Angeles Bach Festival, San Diego Chamber Orchestra, Pasadena Symphony, and others. Other companies she has performed with include the Los Angeles Opera, Los Angeles Philharmonic, Pacific Symphony, Hollywood Bowl Orchestra, and San Diego Opera. Ms. Van Fleet earned a Master and Bachelor of Music in Vocal Performance from the University of Southern California. www.TracyVanFleet.com.

Gary Bovyer is principal clarinetist of the Long Beach Symphony and the Hollywood Bowl Orchestra. In addition he enjoys a varied musical career as a chamber musician, soloist, period clarinetist and teacher. He has been an active clarinetist in the Los Angeles recording studios for more than twenty-five years and can be heard as principal clarinetist on many of the motion picture scores of James Horner, Danny Elfman and David Newman.

Julie Feves performs extensively as a soloist, chamber performer and orchestra principal in music ranging from the baroque to the avant-garde. She serves as principal bassoonist with the Long Beach Symphony, and appears regularly with her baroque group, Bach's Circle, with the New Century Players, and with Chamber Music Northwest. Ms. Feves is Associate Dean at The Herb Alpert School of Music at California Institute of the Arts.

Puerto Rican baritone **Abdiel González** currently resides in Long Beach, California. Roles he has performed include Mercutio in *Roméo et Juliette*, Athanaël in *Thaïs*, Enrico in *Lucia di Lammermoor*, Pandolfe in *Cendrillon*, Guglielmo in *Così fan Tutte*, and Papageno in *Die Zauberflöte*. In concert he has performed as a soloist in Handel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Bach's *St. Matthew Passion* and *St. John Passion*, Brahms's *Requiem*, and Britten's *War Requiem*.

Mark Menzies has established a world-wide reputation as a new-music performer. His career as a pianist, violinist/violist, and conductor has seen performances in Europe, Brazil, Mexico, Australia, Japan, New Zealand (where he was born), and across the United States, including a

series of appearances at New York's Carnegie Hall.

A Boston native, violinist **Ralph Morrison** earned a B.A. in Comparative Literature at Columbia University before leaving New York for the wilds of Los Angeles, where he has resided for thirty-one years, performing on hundreds of commercial, television, and Hollywood film scores, and some classics of contemporary recording artists. He served for many years as concertmaster for the Los Angeles Music Center Opera Orchestra, and for the Los Angeles Chamber Orchestra, under both Iona Brown and Christoph Perick.

Kazi Pitelka serves as principal viola of the Los Angeles Opera, the Los Angeles Master Chorale, and the Long Beach Symphony. As a member of Xtet for twenty-five years she has happily immersed herself in the music of the twentieth century. Her long career has taken her from working with Motown greats in the Seventies to this year's hit movies.

Vicki Ray is a founding member of Piano Spheres and also serves as the pianist and artistic director of the award-winning California E.A.R. Unit. Her numerous CDs cover a wide stylistic range, from premiere recordings of Reich and Andriessen to the semi-improvised structures of Leo Wadada Smith to the ethereal worlds of Morton Feldman. Ms. Ray is the head of keyboard studies at the California Institute of the Arts where she was recently awarded the first Hal Blaine Chair in Musical Performance.
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French cellist **Cécilia Tsan** graduated from the Paris Conservatory (First Prize *summa cum laude*) under André Navarra. She then became a prizewinner at various international competitions (Florence, Barcelona and Paris) and has toured all over the world as a soloist and a chamber musician. She has recorded several CDs to critical acclaim. Currently Principal Cellist with the Long Beach Symphony Orchestra, she has also played for hundreds of films scores in Hollywood.
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Lynn Vartan is an international performer and educator who is an advocate for diversity in music. She has been a featured performer in Vietnam, Thailand, Cambodia, Mexico and Europe, in addition to frequent solo appearances in Los Angeles and elsewhere in the United States. She has recorded for ECM, New World Records, Yarlung Records, and Albany Records, and was Grammy® nominated three times on Cambria with Southwest Chamber Music. Ms. Vartan endorses Remo, Paiste, Innovative Percussion, and Marimba One.

Gary Woodward is the Principal Flutist of the Los Angeles Opera Orchestra. As a freelance musician he has performed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony, Joffrey Ballet, and Pasadena Symphony. He is a founding member of the contemporary ensemble Xtet. He has released two albums: *Poem: Works for Flute and Piano* with pianist Brooks Smith and *The Complete Flute Sonatas of J.S. Bach* with Grant Gershon and Roger Lebow.

David H. Young earned degrees from the Eastman School and the University of Southern California, studying with Oscar Zimmerman, Peter Mercurio, and Dennis Trembly. A former member of the Rochester Philharmonic, Dallas Symphony, and the Los Angeles Chamber Orchestra, he is currently principal bass with the Los Angeles Opera Orchestra and principal

bass with the Santa Barbara Chamber Orchestra. Teaching at the Colburn School of Performing Arts, he also founded and leads the Colburn School Double Bass Ensemble.

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Producer: James Newton; Grant Gershon and James Newton (*Mass*)

Engineers: Fred Vogler, Tim Boot

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recording of the *Mass*. Each of you gave your all. I must thank my friend Gloria Cheng for being such a great musician who can look into the souls of composers and deliver performances, which truly illuminate and inspire. Elissa, Julie, Gary and Mark, thank you so much for working so hard to give an inspired and profoundly soulful performance of *In a Moment, in the Twinkling of an Eye*. I pray that this ensemble stays together and attracts other composers to create works for it!

The other person who played a crucial role in the development of this work is my dear friend Stefano Zenni. When this work only had the *Credo* you stepped in with great love and support. Because of your support, the Metastasio Festival in Prato, Italy commissioned the completion of the *Mass*, providing a fantastic group of singers and instrumentalists from an incredible faculty at the Scuola di Musica Giuseppe Verdi in Prato to perform the premiere in Chiesa San Francesco. You, your wonderful family and our friendship mean the world to me, Stefano. To Paolo Ponzecchi, director of the Scuola di Musica Giuseppe Verdi, thank you for your warm support, vision and coordination.

Many thanks to the two-time Grammy-winning conductor and Artistic Director Jeff von der Schmidt and Southwest Chamber Music for commissioning and premiering the *Credo*. Your amazing gifts have illuminated many beautiful performances of my music through the years. Special thanks to Fred Vogler for using your great expertise and gifts to capture the music at its best. Thank you Brian Benison for doing a phenomenal job on all of the music copying for this recording. Your skills and wonderful spirit have been absolutely invaluable in this and many other projects. To my children James III, Jeannelle and Sydney Newton, our love truly reflects the glory of God. Special thanks to our dearly loved friends who traveled to Prato for the premiere of *Mass* — Ruth Naomi Floyd (a great musician and friend who is a huge inspiration in my life); Ha Nguyen, Anna Ouroumian, and my dear cousin, Camorrow Jones, I love you all. To my two mothers, Alma Newton and Alvera Bennett, thank you for your prayers, wisdom and unwavering dedication to the teachings of Jesus Christ.

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JAMES NEWTON (b. 1953)

SACRED WORKS

80714-2

Mass (2006–7) 38:18

1. Kyrie 7:31
2. Gloria 5:08
3. Credo 13:58
4. Sanctus 4:24
5. Agnus Dei 7:05

Elissa Johnston, soprano; Tracy Van Fleet, mezzo-soprano; Daniel Chaney, tenor; Abdiel González, bass-baritone; Gary Woodward, flute; Gary Bovyer, clarinet; Ralph Morrison, violin; Kazi Pitelka, viola; Cécilia Tsan, cello; David Young, bass; Vicki Ray, piano; Lynn Vartan, percussion; Grant Gershon, conductor

Between the Cherubim (2007)

6. Movement I—Dedicated to Jason Moran 1:51
 7. Movement II—Dedicated to Don Pullen 2:39
 8. Movement III—Dedicated to Emanuele Torquati 2:54
- Gloria Cheng, piano

9. *In a Moment, in the Twinkling of an Eye* (2004, rev. 2009) 19:20

Elissa Johnston, soprano; Gary Bovyer, clarinet; Julie Feves, bassoon; Mark Menzies, piano

TT: 65:22

All works published by Janew Music (ASCAP).

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