



CORO LUX

Chorus of Light



NEWS OF NOTE



CORO LUX IS BUILT ON THE IDEAL OF “DOING GOOD AS WE DO WELL.” WE BELIEVE THAT IN DIVERSITY THERE IS STRENGTH. WE BELIEVE THE VOICES OF THE WORLD SHOULD BE HEARD, REGARDLESS OF ETHNICITY, GENDER, RELIGION, NATIONALITY, OR SEXUAL ORIENTATION. IN THE PAST WE HAVE USED OUR CONCERTS TO CALL FOR PEACE AND TO BENEFIT CHARITABLE CAUSES, AND WE WILL REDOUBLE OUR EFFORTS GOING FORWARD. THROUGH OUR ART WE SING FOR A BETTER WORLD.



CORO LUX

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May 2021 Volume 2 Number 5



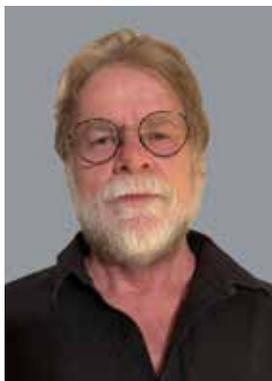
Kristen Norman reveals the lively contents in our May newsletter. She previews what you'll discover in this timely issue

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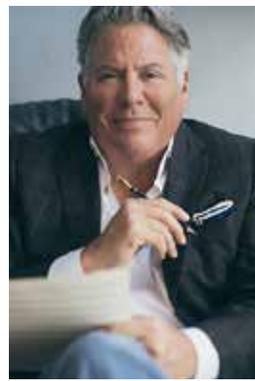
LaVonne Yazzie offers a preview of how *Coro Lux* plans to ramp up the 2021 performance season

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Dr. Joe Alcorn, our in-house covid-19 expert, continues his observations and forecasts of what we can expect for 2021 and how singers can prepare

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Bradley Ellingboe writes a fascinating article on Argentine composer/performer Astor Piazzolla and his fabulous tango called "Oblivion"

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George Arthur interviews Ashley Jonkman, a gifted musician, writer and a member of *Coro Lux*

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Doing good as we do well
Giving the highest quality performances, we also give back to the community

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Great ways to financially help *Coro Lux*

For donors it is about leaving a legacy and insuring their gifts support the values and causes that are most important to them

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Performances by other local music organizations

Find out about their future concert schedules and cyber events

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Kristen Norman reveals the lively articles in our May newsletter.

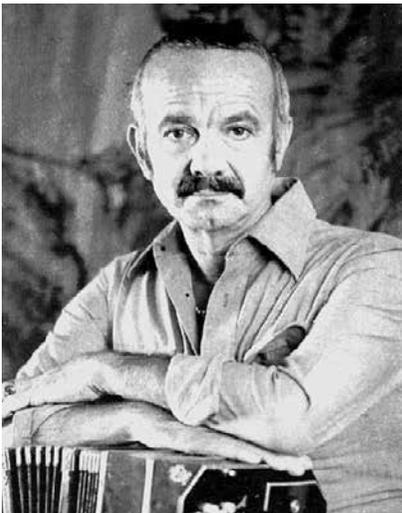
Welcome to the May *Coro Lux* newsletter! As we head into summer things are looking up in chorus-land. Choirs around the country, including *Coro Lux*, are picking up on Zoom practice and outdoor socially-distanced rehearsals. Hopefully by fall we will all have a chance to rehearse with indoor acoustics. For now, have a perusal through our monthly newsletter.

This month we have a cultivated collection of articles for you. George Arthur has an interview with newsletter writer Ashley Jonkman, a stay-at-home mom, music teacher coordinator at her local church and talented soprano in *Coro Lux*. LaVonne Yazzie writes in What's New on *Coro Lux's* return to



Keeping our distance!

rehearsal. As usual, Joe Alcorn has a choral-centric covid-19 update, which this month includes suggestions on how to reduce risk for outdoor rehearsals. Last, and most certainly not least, our Artistic Director, Brad Ellingboe has an informative article on composer Astor Piazzolla, master of the tango, whose 100th birthday we celebrate this year.



Astor Piazzolla

As usual, Joe Alcorn has a choral-centric covid-19 update, which this month includes suggestions on how to reduce risk for outdoor rehearsals. Last, and most certainly not least, our Artistic Director, Brad Ellingboe has an informative article on composer Astor Piazzolla, master of the tango, whose 100th birthday we celebrate this year. Piazzolla's piece called "Oblivion" will be performed in the 2021 season. Brad also has an update on what other groups have going on currently.

I hope this month's newsletter provides you with a little choral antidote to the long pause in live performance we have endured. Stay safe, stay healthy, and keep singing!

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Coro Lux to commence practices, first virtually, then tentatively, in-person

By LaVonne Yazzie

As pollen dusts the air and cool breezes whip through the trees, it is apparent that spring has arrived in Albuquerque. After a year of living in quarantine due the covid-19 pandemic, the lowered daily case counts and the increase in vaccinated New Mexicans generates hope for a return to semi-normalcy for the remainder of the 2021 year. For *Coro Lux*, the desire to return to choral singing will no longer be just a dream, but will soon be reality.

Beginning Tuesday, April 20th, *Coro Lux* practices will commence virtually through the *Coro Lux* YouTube channel, where a quartet of singers will be led by Artistic Director Brad Ellingboe and accompanied on the piano by MaryAnn Ybarra.

The singing quartet that will be featured on the YouTube virtual practices will be the section leaders for each voice part of the choir: Soprano Shelly Ley, Alto Kristen Miller, Tenor Jonathan Davis, and Bass Joe Mitchell. In this remote setting, the choral music will be distributed electronically and choir members will be asked to print out the music for practices. During virtual practices, if a specific voice part needs to be dissected in order to be learned correctly, the section leader will sing that part individually to ensure accurate learning for that specific choir section.

The weekly virtual practices will run from Tuesday, April 20th through Tuesday, May 4th, after which the choir may come together for in-person practices on either May 11th or May 18th (dependent on what is deemed allowable by the state government at that time). When in-person practices commence, the practice sessions will be held outside at St. Paul Lutheran Church, and choral members will need to bring their own lawn chairs, wear masks, and engage in social distancing to ensure safety during practices.

During these outdoor sessions, MaryAnn will play an electric piano and Brad Ellingboe will use a microphone to ensure all choir members can hear his instructions. The choir will most likely practice in two separate groups of roughly 25 people (due to gathering restrictions) by signing up from two offered practice times from 6pm-7pm or 7pm-8pm. Ultimately, rehearsal times may need to be adjusted to

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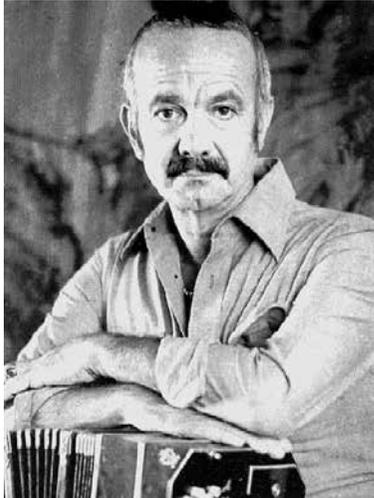
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(Practices Continued)

ensure that practices are completed before it becomes too dark and is dependent on our progress as a state during the upcoming warmer months of the pandemic.

The music for this upcoming semester has been thoughtfully selected by the Artistic Director, Brad Ellingboe, and will include a composition by Rollo Dilworth, who was a featured clinician in *Coro Lux's* 3rd Annual MLK JanFest celebration (go to YouTube to see the full video). This composition entitled *I Dream a World* is based on a poem of the same name by Langston Hughes and, according to Brad, "is a setting of a poem about inclusivity which is, of course always important, but even more important now."



Astor Piazzolla

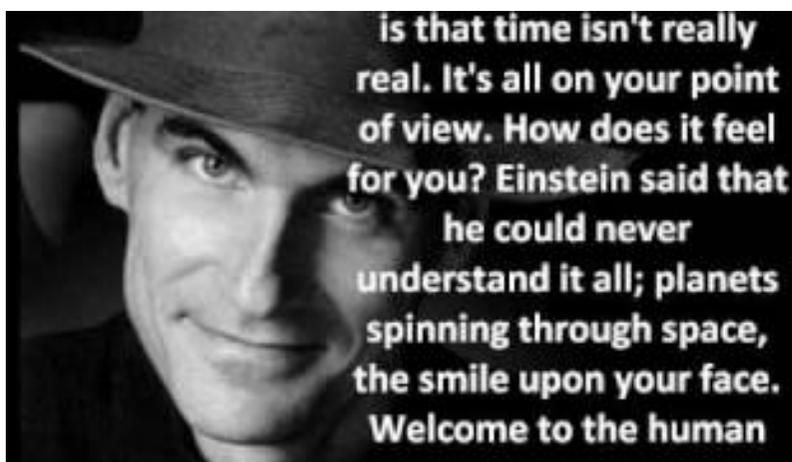
The second piece selected for the choir to sing is *He is Watching Over Israel* from *Elijah* by Felix Mendelssohn, which Brad states is a "great masterwork that I hope to do someday with *Coro Lux*." The third piece selected for the choir to sing is *Oblivion* by Astor Piazzolla, who is the subject of Brad's newsletter article in this month's issue. The fourth and final piece selected for *Coro Lux* to sing is *The Secret O'Life*

by James Taylor in a specific arrangement by Brad Ellingboe, which has been performed previously by the Chamber Chorus of *Coro Lux*.

As New Mexico waits to see what warmer weather will bring in terms of the pandemic, *Coro Lux* will continue to look to the future and prepare for a time of celebration. Though last year was a series of negative events in the form of isolation, loss of life, and unchecked illness, there is renewed hope in the battle against the pandemic. *Coro Lux* can share in this hope and give voice to the desire to "dream a world" during these tough times.

James Taylor's "Secret O'life"

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I like mine filtered....

By Dr. Joe Alcorn

If you have ever purchased a filter of any kind, you have become familiar with the ratings of filter efficiency. The impact of a room air filter, for instance, that removes 20% of large airborne particulates may be quite different from a filter that removes 90%. Furthermore, filters vary in the size of the particle they can remove. SO a "Minimum Efficiency Reporting Value" or MERV of 4 leaves 80% of particles between three and ten microns to circulate (the SARS CoV 2 virus is about a tenth of a micron in size though in the air it is typically in droplets of secretions that are larger) while a MERV of 15 removes 90% of the larger particles and 90% of particles of smaller size too, down to a micron. Of course the larger infected particles we exhale are heavier and tend to drop - distancing is a very effective layer of protection from these - but masks also reduce the transfer (and inhalation) of larger and medium sized particles and the diffusion of particles and virus into the infinity of the atmosphere is yet another layer of protection. Masked , Distanced, and Outdoors minimizes the chance of ANY size particle getting from one person to another. And if we prevent that transfer, we arrest the infectious chain: SARS CoV 2 in a human being disappears just as completely if our immune system neutralizes the infection as it does if the virus kills the host. CONFINED to one host, the pandemic is over.

Now that we have safe and effective vaccines, though, many folks are under the impression that this ultimate additional layer of protection is game, set, match. After all if we are protected from infection, shouldn't we be able to unmask and get cozy indoors again?

This notion brings us then to the question - what is the MERV of the human respiratory system? CAN a vaccinated person breath/cough/sneeze/sing out enough virus to infect?

We KNOW that all vaccines in use are highly effective in preventing severe disease and death but some vaccinated people DO get mild and asymptomatic infections (and a very few can get symptomatic disease too). So, IF a vaccinated person inhaled an infectious dose of SARS CoV 2 and was sufficiently protected from symptoms by their

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own immune response to be unaware, DOES that set of lungs retain the virus (while the antibodies give it a good beat down) or do they exhale it back out again?

Might there even be SOME viral replication BEFORE the antibody response catches up, so that exhalation sends out virus in amounts GREATER than inhaled? Just how good a SARS CoV 2 filter IS the human being?

Bear in mind that to answer such questions directly would take infectious people in a lab setting with instruments to capture various particles and systems by which to evaluate the infectivity of the particle not a setup one can imagine safely used at this time!

Bear in mind too that while the Immune System is MORE than just killer-antibodies, nevertheless the vaccine-induced Immunoglobulin G is not typically found in the lining of the respiratory system in great abundance - it has to be called in as other elements of the immune system recognize the invading virus. Though the vaccine WAY ramps up the anti-SARS CoV 2 IgG antibody, it is probably not present in the abundance required to prevent ALL Spike protein/ACE 2 inhibitor binding, the key interaction that springs open the respiratory cell for viral invasion. (A different class of antibodies, IgA IS the chief antibody on that respiratory surface and we're all eagerly awaiting the trials of inhaled vaccines that induce THESE antibodies which should be more abundant and more capable of preventing the initial attack...)

Furthermore, we DO know that when a respiratory virus is inhaled, not only is as much as 70% of it then exhaled, but also that exhaled virus will leave in droplets of different sizes than it came in on, reflecting the impact of the inhaler's unique mucus, breathing pattern voice and so on. (These insights, mostly extrapolated from work on the slightly large influenza virus are from a number of labs, gathered and presented here: <https://www.liebertpub.com/doi/full/10.1089/jamp.2020.1616>). Of course while a major obstacle to containing this virus has been that peak infectivity precedes symptoms or occurs without symptoms, it seems likely that the several days or even weeks that a significantly ill person will remain infectious is far longer than the duration of infectivity for the vaccinated. Nevertheless, even this reasonable expectation is not yet certain.

So the bottom line is, it seems quite likely that vaccinated New Mexicans will be highly protected from symptomatic COVID 19, but not necessarily unable to harbor and spread the virus. We really DON'T know the MERV rating of the human lung but it is closer to 5 than to 15 for this pathogen. There is indirect data to suggest that this risk of unwitting spread by a vaccinated person is not huge, but in my opinion there is simply not enough direct data to know just how high the risk is. Needless to say as the percentage of

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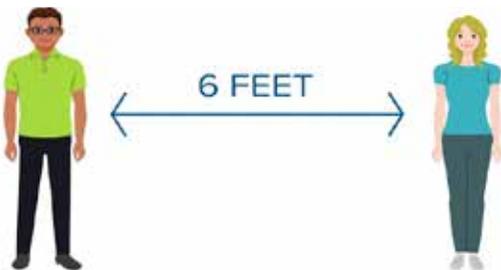
New Mexicans who have received vaccination rises, the prevalence of the disease will decline and the risk of unwitting transmission - whatever it is exactly - should decline too. That being said there are always going to be folks unable to take or respond to the vaccine who depend upon the rest of us to keep THEM safe by doing what we can to avoid spread.

I suspect that within the next six months further research and the inexorable increase in vaccination rates will together alter both our understanding of and the prevalence of the disease sufficiently to lead to revised recommendations. Unfortunately the premature abandoning of all layers of mitigating practices has the virus on the comeback trail in Michigan and elsewhere. Where is Michael Jordan and that killer instinct - don't quit pressing until it's over - when we need him! And the giant Viral Mutation Farm that is Brazil these days reminds us that until we have control everywhere, we remain vulnerable.

Meanwhile in li'l ole Albuquerque the implications are clear: Get Vaccinated! But don't let that protection of self dissuade you from the duty to protect others: Masks, distance, and outdoor congregation just a few more months until the game is over!

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Until the game is over....



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**There's a time
for applause,
and a time for a
helping hand**

Although many of our activities have been curtailed by the need to quarantine, nonetheless, our expenses continue. As we do everything in our power to emerge from this pandemic as a healthy organization, we ask that you consider making a contribution. Coro Lux is a 501(c)(3) non-profit and all donations are tax-deductible as allowed by law.

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**We're on
YouTube!**



Lauridsen interview



Rutter's "Magnificat"

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**Artistic Director
Bradley Ellingboe
writes about the coming
Coro Lux performance
year and composer
Astor Piazzolla**

As we begin to ease into rehearsals and, we hope, performances, in the foreseeable future, I've had the enjoyable task of choosing music we can use to "blow some rust out of the pipes." Two things I've consistently heard from the members during the pandemic quarantine are: "I can't wait to get back to singing!" And, in the the same breath, "I'm really rusty!"

Usually I choose music for some larger purpose. For example, if we've been invited to sing something with the New Mexico Philharmonic, or we're creating a program of our own with some overarching theme. But this time I could choose music simply because I thought it would be fun to sing! I haven't quite chosen it all yet, but so far I've picked a pop tune by James Taylor, an uplifting setting of Langston Hughes's poem of inclusivity *I Dream a World* (set to music by Rollo Dilworth), a masterpiece by Mendelssohn and the topic of today's article, a choral arrangement of a tango by the Argentine master Astor Piazzolla.

Astor Piazzolla was born 100 years ago, on March 11, 1921, in Mar del Plata, Argentina. His parents had emigrated to Argentina from Italy and he was their only child.

When he was 4 years old his parents moved the family to New York City, where they settled in Greenwich

Astor Piazzolla



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(Piazzolla continued)



The bandoneon Astor Piazzolla's father bought for him

Village. The Village was, at that time, a tough neighborhood filled with immigrants. His parents worked long hours and Astor had to fend for himself. It was in New York that he first started playing the bandoneon, a small concertina that resembles a miniature accordion, which his father bought for him after spotting it in a pawnshop.

While in New York the youngster was exposed to jazz and classical music, including Bach. His first teacher on the bandoneon suggested Astor learn to play Bach on his concertina. The family made a brief return to Argentina in 1930 and then returned to New York, this time settling in Little Italy. It was there that Astor composed his first tango.

In 1934 he met Carlos Gardel, one of the most important figures in the development of the tango. Gardel was so impressed with young Astor that he invited him to join his band and go on tour. However, Astor's father decided his son was too young to go along and denied him the chance, to Astor's great disappointment. However, during the tour Gardel and his entire orchestra were killed in a plane crash. In later years Piazzolla made light of this, saying that, had he been allowed to go on that tour, he'd now be playing harp instead of the bandoneon!

In 1936 the family re-settled in Argentina and, at the age of 17, Astor moved to Buenos Aires and started to make a living playing his instrument in the best tango orchestras of the day. The internationally-famous pianist Artur Schnabel was living in Buenos Aires at the time and took young Piazzolla under his wing. It was Schnabel who suggested Piazzolla take composition lessons with Alberto Ginastera. Astor also rose early every day, after a late night playing in dance bands, to attend rehearsals of the orchestra of Teatro Colon, the main opera house in Buenos Aires.

By then Astor begun composing "serious music," and also wanted his boss in the tango orchestra to experiment with more adventuresome styles. Naturally, this led to hard

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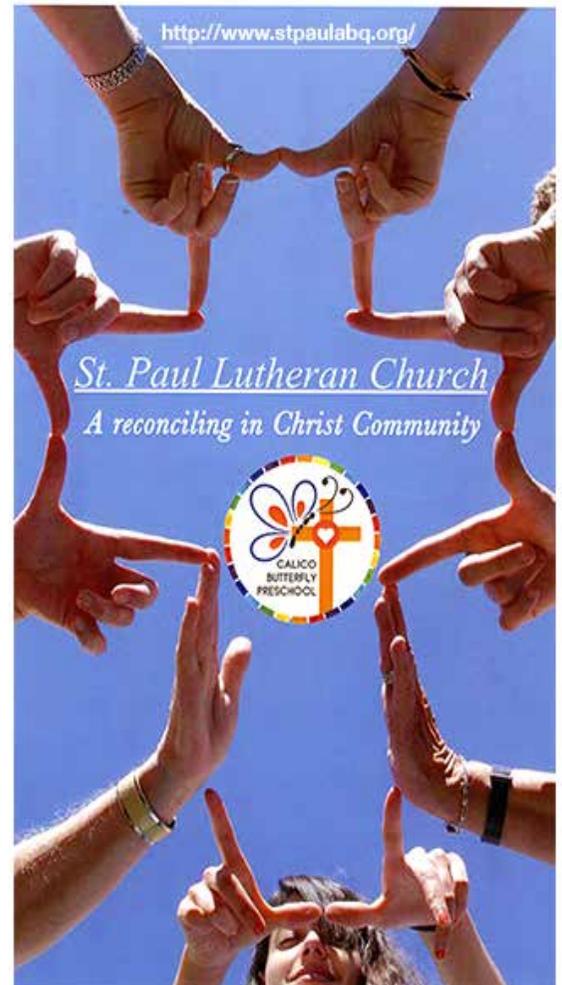
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A reconciling in Christ Community

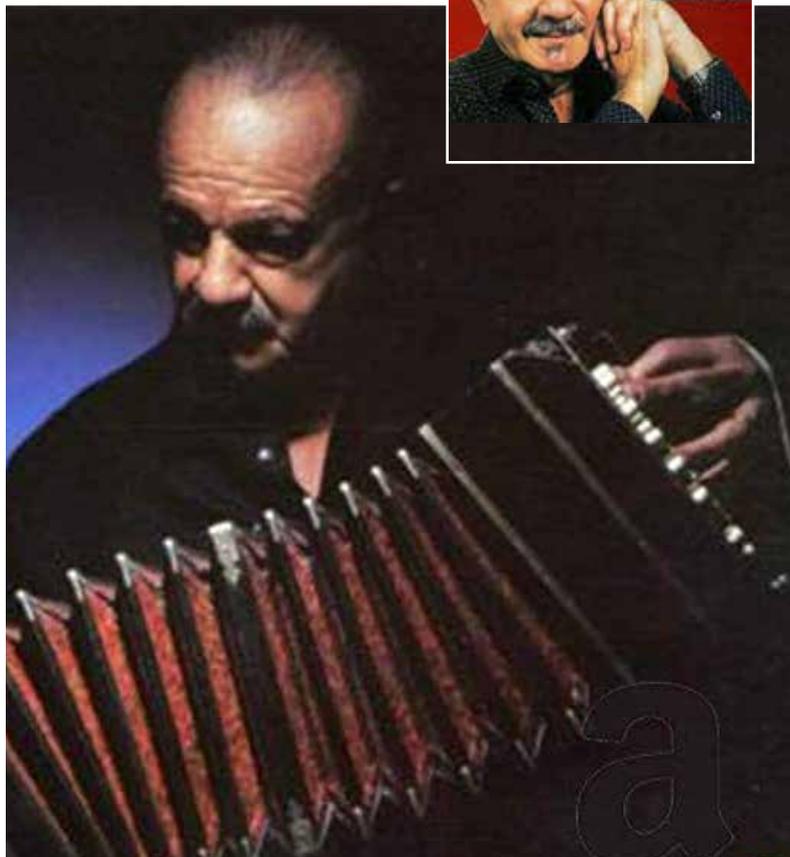
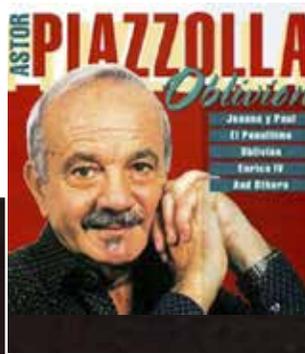
(Piazzolla continued)

feelings and Astor left, eventually forming his own ensemble. However, he was ambitious for more and, after winning a composition contest, moved to Paris to study with the famous Nadia Boulanger, who had given composition lessons to a “Who’s Who” of the 20th century, including such disparate figures as Daniel Barenboim, Aaron Copland, Quincy Jones, Michel Legrand and Virgil Thomson. At first Piazzolla hid his past work in tango from Boulanger, thinking that dance music was unworthy of study with this extraordinary teacher. Yet, when Boulanger finally heard one of Piazzolla’s tangos she convinced him that it was in that form that Piazzolla would make his mark. And from there, the rest, as they say, was history. Astor Piazzolla is now acknowledged as the master of the form, writing pieces that are worthy of the concert hall, while also being something that can be danced to.

The piece we’ll be singing is called “Oblivion.” Although it was written for orchestra, it has been arranged for unaccompanied chorus by the Argentinian chorus master, Oscar Escalada. To listen to the piece, go here <https://kjos.com/oblivion.html> and click on audio. I’m looking forward to getting *Coro Lux* to “dance!” [Return to the contents page](#)

{Below} Astor Piazzolla playing his famous bandoneon.

(Right) Piazzolla’s popular “Oblivion” Album



CORO LUX

There’s a time for applause, and a time for a helping hand

Although many of our activities have been curtailed by the need to quarantine, nonetheless, our expenses continue. As we do everything in our power to emerge from this pandemic as a healthy organization, we ask that you consider making a contribution. Coro Lux is a 501(c)(3) non-profit and all donations are tax-deductible as allowed by law.

Go here to donate:

<https://abqcorolux.org/donations/>

CORO LUX

We’re on YouTube!



Lauridsen interview



Rutter's "Magnificat"

Check us out.

https://www.youtube.com/channel/UC7MYTsW_bnjJun31GBHjwJQ



**George Arthur
interviews
the very talented
musician and writer,
Ashley Jonkman**

The past year has been a strange and, at times, excruciating one for the entire globe. But there have been golden moments of opportunity, growth and learning sprinkled within, and Ashley Jonkman has been on the hunt for these precious nuggets for many months.

Growing up in Phoenix, AZ, with a music teacher mother, engineer father (who played guitar recreationally) and family full of singers and musicians, Ashley's been singing and playing piano since she was a child, going on to play clarinet in middle school and sing in choir all throughout high school. As she went to college at Azusa Pacific University in Southern California, she rebelled against her musical roots (if only just for a year) and decided to major in Journalism instead. But as she participated in college-level choirs, she couldn't seem to resist the call that music had on her life, and eventually changed her major to none other than music education. While staying in Southern California would have been wonderful, it's hard out there for a newly graduated education major, and Ashley sought refuge from sky-high rents and job scarcity by moving closer to family in Albuquerque in 2007. The move was only supposed to be for a while, until she could find a way to make it back to the beach, but there were other plans in store for her. She began pursuing her Master's degree in education at the College of Santa Fe, and landed a job teaching middle school choir and piano at Ortiz Middle School in Santa Fe. During those years of driving between Albuquerque and Santa Fe every day, she fell in love with the stark and stunning landscape of New Mexico, and decided to make this place her home. A few years later, she met her husband at a church in Nob Hill, and her position as a Burqueño was solidified. Eventually, the drive up North became burdensome and Ashley became a teacher locally, until her children came along.

After many years as a stay at home mom (to three children, ages four, six and eight, respectively), she now works part time for her church, coordinating music in children's ministry, and pursues that journalism career by writing freelance articles for various publications. When

(Continued on the following page)



When the world changes,
we're here to help

We applaud Coro Lux.

Supporting your community is important to you — and to us. That's why we're committed to helping you make a difference.



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(Ashley continued)

she's not working or taking care of children, you can find her in the backyard, fiddling with plants or reading about sustainable gardening techniques. Other hobbies include hiking, camping, cycling and reading.

A self-proclaimed extrovert, a pandemic was costly to her spirit as seeing friends, family, neighbors, and even strangers was a great source of joy for Ashley before things shut down. But, the time spent in lockdown with just her husband and children is something she'd never take back. "Suddenly, all I had was just my little family and our home. At first, it was terrifying to be stuck at home with energetic kids and nowhere to go, but our family created new rhythms and routines that ended up being very life-giving to all of us," she said. They instituted weekly movie nights, daily card game challenges, new backyard games and nightly bike rides around the neighborhood. "It was simple stuff, really, but it made me thankful for the smallest things in a way I'd never considered before." While the pandemic isn't quite over yet, she's looking forward to incorporating more time with friends and family back into her life and is going into the year ahead with extra gratitude and the ability to slow down and simply 'be,' something she says she'd never really been good at before 2020.

Since she's spent the past year asking all her *Coro Lux* interview subjects what music they'd take to listen to on a deserted island—and realized that she never quite had an answer herself—she's finally settled on her answer: any album by the obscure yet lovely band called King's Kaleidoscope.

She discovered *Coro Lux* thanks to friend and fellow soprano Krista Vrapı, and was over the moon to begin singing classically again, after many years away from music. The things that thrill her most about *Coro Lux* includes the "seemingly magical artistry that Brad Ellingboe brings to the table, and the amazing sound and level of professionalism the other singers in the group are able to achieve." The community aspect, as well as the ability to sing such varied and mentally stimulating music, continues to draw Ashley's focus back to *Coro Lux*. Like many of us, she's counting the weeks until *Coro Lux* starts rehearsing again, and will consider the day we all sing together, in person, again as a glorious one, full of gratitude like never before.



Ashley Jonkman

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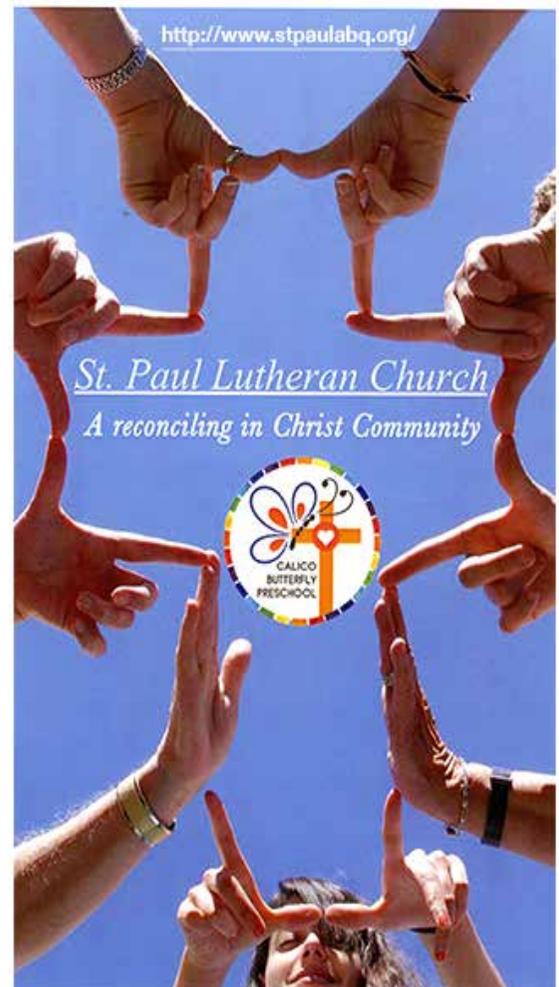
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Great ways to financially support Coro Lux

If you are currently required to take minimum distributions from your IRA, you might consider a charitable contribution instead

For donors, it is about leaving a legacy and insuring their gifts support the values and causes that are most important to them

Who qualifies?

- You must be 70 1/2 at the time of the distribution.
- You may distribute any amount up to \$100,000 per tax year.
- You and your spouse may make combined distributions up to \$200,000.
- You may distribute from your traditional IRA and IRRA.
- Charitable distributions from 403(b) plans, 401(k) plans, pension plans or other retirement plans are ineligible.

How do you apply this strategy?

- The distribution proceeds must be paid directly to Coro Lux.
- Charities must receive distributions no later than December 31 of the respective tax year to be considered as a donation to the charity for the year.
- You cannot receive any goods or services in return for the IRA charitable distribution.

Can you use the charitable distribution to meet any required minimum distributions for the year?

- Yes, you can use up to the entire \$100,000 per person each year to satisfy any required minimum distributions you may have for the year, please consult your tax advisor for the detailed rules. The amount distributed as a charitable IRA distribution is included in the owner's required minimum distribution for the year, if any.

Your financial advisor should work with you and your tax advisor as you evaluate this strategy to determine whether it makes sense in your overall estate plan. [Return to contents page](#)



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News from other organizations



SANTA FE WOMEN'S ENSEMBLE

We have greatly missed seeing you and singing for you during this difficult time. Because the joy of music is such an essential part of healing and keeping us grounded, we offer virtual concerts:

Our videos include beautiful music from past performances, new virtual collaborations and heart-warming reflections from Ensemble members.

Visit our website SFWE.org and click on the STILL SINGING link.

Please know how much we appreciate your continued support. Thank you and stay well.



May videos by Santa Fe's **Sangre de Cristo Chorale** include a look back on this unusual season, which included virtual performances, virtual training and musical enrichment sessions for singers, outreach to local schools, and an exciting new commissioned piece. The Chorale closes out the season with a virtual performance of "America the Beautiful," which it will share in its June 2 email. Links to these videos and more are on the Chorale's website (<https://sdchorale.org/>).



For the latest performance schedule go to: <https://nmphil.org/>

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