



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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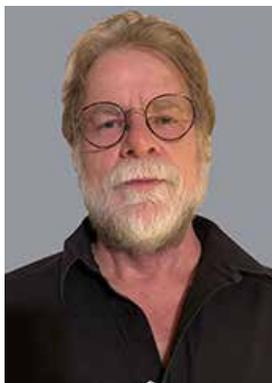
Kirsten Norman gives you a tour of our November newsletter. She previews the compelling articles you'll find in this, our second issue

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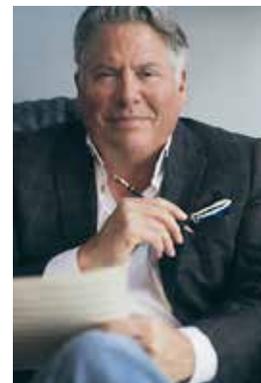
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Performances by other local music organizations
Find out about their future concert schedules and cyber events

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An introduction to our newsletter

By Kirsten Norman

Welcome to the second edition of the Coro Lux newsletter! We are delighted to share another selection of articles with you this November. A pause in live gatherings for musical performance due to the COVID-19 pandemic has given us the ideal opportunity to start up a long desired monthly newsletter. This will allow us to keep members and friends of Coro Lux abreast of events through the year. It also allows us to provide in depth information to the community and our members outside of a typical rehearsal/performance schedule. Coro Lux was founded in 2015 with the mission of “doing good as we do well”. We intend to extend this idea into a monthly newsletter, while keeping readers connected to the choral world of Coro Lux.

(continued on next page)

In 2017 Coro Lux became the “Ensemble in Residence” at St. Paul Lutheran Church in Albuquerque. As such, our rehearsals and many of our performances are held there. We are proud to be associated with the oldest Lutheran congregation in the state of New Mexico.



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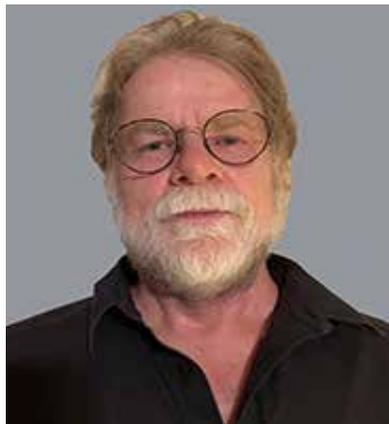
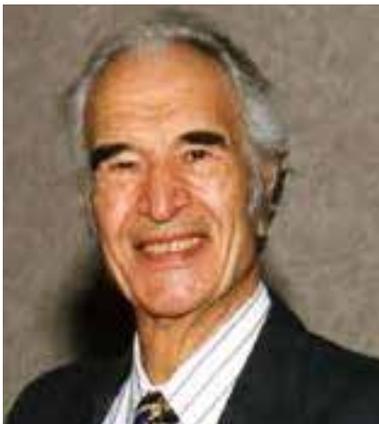
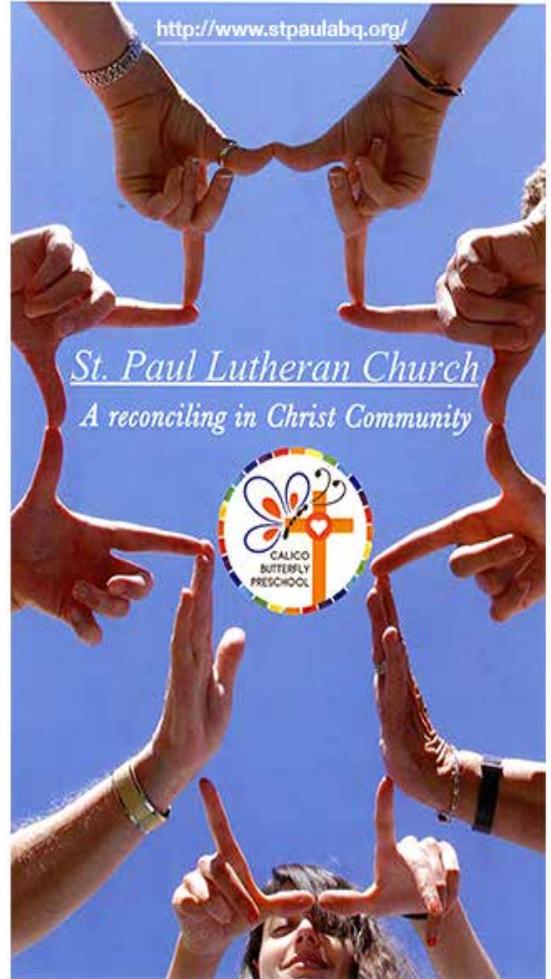
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(Introduction continued)

In this newsletter, you can expect to find numerous interesting articles written by members and friends of Coro Lux. Among the many topics we'd like to share with you, you will find interviews and profiles of Coro Lux singers, Coro Lux performance announcements, and COVID-19 updates. We will announce upcoming cyber interviews and lectures, as well as internet performances and concerts from the Albuquerque area. The newsletter will also include in-depth notes on choral music and/or composers, and of course remarks from our artistic director Bradley Ellingboe.

This month we are treated to LaVonne Yazzie's interview of Keith Hinds, a note about jazz composer and musician Dave Brubeck, and much more. While not himself a musician, Keith is a genuinely enthusiastic choral music aficionado! Delve into this article to learn more about Keith, who as a Board (and audience) member, and is an insightful and essential part of Coro Lux. Our artistic director Bradley Ellingboe has written a lovely note about Dave Brubeck. Read to hear more about the composer behind some of Coro Lux's repertoire for both this year and next.

I hope you find this month's newsletter to be as interesting and enlightening as I have! As we work through the fall season of 2020 absent live performance, we hope this newsletter provides a connection to the transcendent choral music you know and love. [Return to the contents page](#)



(Upper left) Dave Brubeck, jazz icon, a note written by Coro Lux Creative Director, Bradley Ellingboe

(Upper right) Dr. Joe Alcorn gives his update on the October newsletter article on the COVID-19 virus

(left) Meet Keith Hinds, our new Board member written by LaVonne Yazzie



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LaVonne Yazzie



An interview with Keith Hinds, Coro Lux new Board member

By LaVonne Yazzie

Welcome to Coro Lux! I know this is a super cliché, but can you tell me a little about yourself?

Yes, that is a cliché (laughing). I'm approaching 62, born in '58. I have a wife and 3 daughters, and all my daughters now have children. We started out with 4 granddaughters, but now we have 2 grandsons, and 5 granddaughters, so 7 grandchildren total. I thought that having 3 daughters and all those granddaughters, we wouldn't have any boys, but now we have a couple of boys in the family. At present, I am very happily helping them to raise their kids, which is wonderful.

Where are you from? Are you from New Mexico?

I grew up in Carlsbad, New Mexico. I went to school in Washington, DC, and I worked there for 4 or 5 years. I worked for 2 years after college, had a 4 year stint at the EPA, from '86-'90. I had always been interested in finance and money issues, which is what I ended up going into later in life. My stint at the EPA ended, and I took a job in Environmental Science, figuring out necessary ways to keep the environment clean. I also did some work on the reservation, with the Navajo and Hopi tribes, and the Shoshone Arapaho tribe up North.

That leads me into my next question: What is your profession? What do you do for a living?

In 2003, I became the financial advisor at Merrill Lynch. I work with families and their wealth, and I focus on how to help them keep it and how to pass it on. I have a specialty in working with families that have special needs. That's what I'm doing now. I'm centering my career on special needs children and families.

(Continued on the next page)



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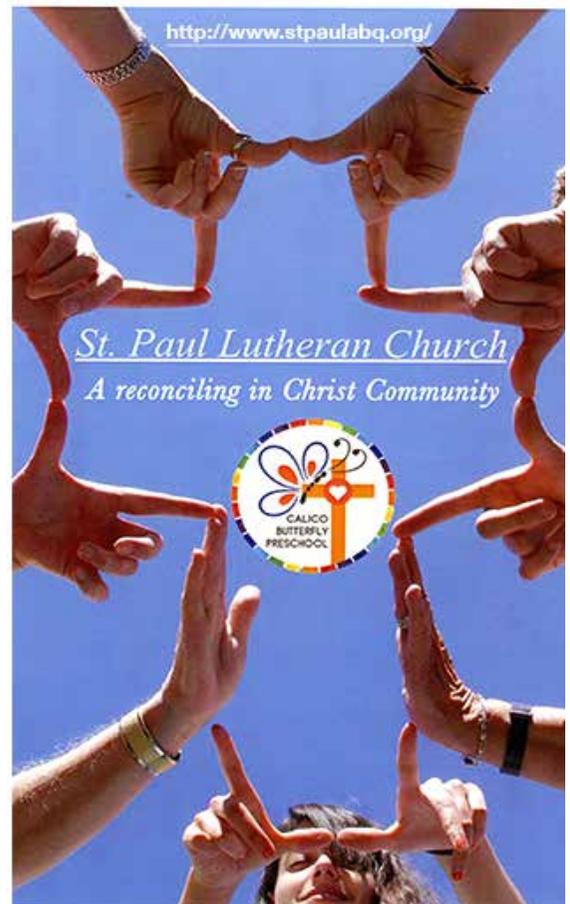
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(Keith Hinds interview continued)

What extra activities are you involved in, beyond *Coro Lux*?

I currently sit on board of Brain Injury Alliance of NM, and I also sit on the Dominican Ecclesial Institute. My work is very all-encompassing, so I don't have too much time for other extra activities. I also work with clients and kids and grandkids, and my wife, dog and garden at home.

What is your background in music?

You know, none. I can't carry a tune, and it's very hard for me to distinguish notes, and I have either a tone-deaf ear or a complete lack of knowledge for the intricacies of music. But, like everyone else in the world, I love music. Good music is such a treat. But, I myself, am hopeless. After six decades on this planet, it is a skillset that I don't have.

How did you come to be a member of the Board for *Coro Lux*?

I have been to many of *Coro Lux's* concerts, and we have followed Brad from his concerts at UNM and also his *Coro Lux* concerts over the years. Hearing a good choral piece, with all the pieces and the various different parts, you can hear all the different voices, and you can get carried away into another world. It is an otherworldly experience.

What do you hope to bring with you to the Board in terms of experience or goals?

To me, one of the biggest tasks of the Board, is to figure out a way to get back to business. We have to figure out a way to be safe and comfortable with the restrictions of the pandemic, yet still move forward as a choir providing music to the world.



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Keith loves music and brings financial expertise to our Board. He works with special needs families and serves on 2 other Boards.



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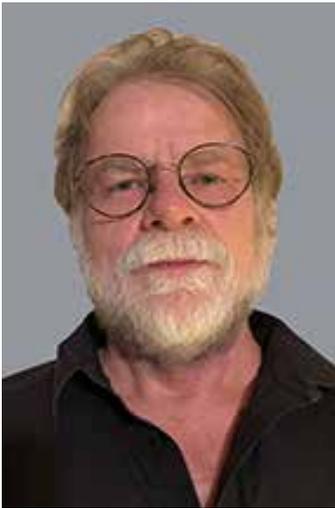


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CORO LUX

COVID-19 Update

By Dr. Joe Alcorn

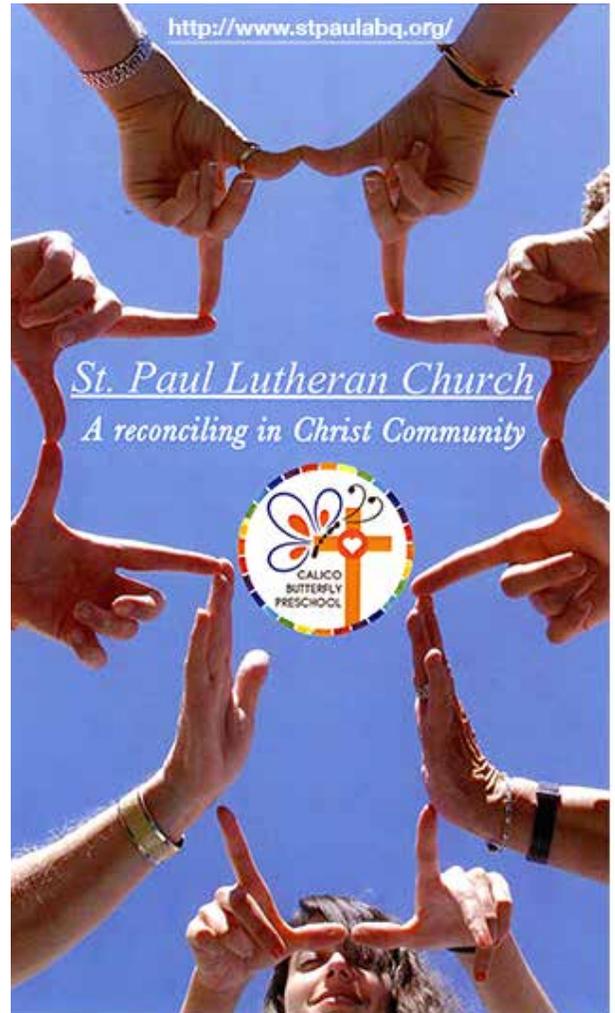
This month we'll keep it short and simple and just discuss a couple of topics, building upon previous reports, and conclude with a summary.

Immunity: The 'usual' response of the body to infection is the generation of antibodies that 'recognize' a foreign invader in a tactile way - some surface feature (typically) of the foreign protein (in this case SARS CoV 2) provokes the generation of antibodies that "fit" that feature and therefore represent a specific response. The antibody attached to the foreign protein termed an "antigen" marks it for further immune system attention, but in the best case scenario also interferes with viral activity. In the case of SARS CoV 2, antibodies to the surface 'spike protein' by which the virus attaches to human cells and invades them, prevent that cell entry and viral propagation. The antibody gloms on (as we say) and the spike protein then no longer fits into the cellular port of entry.

The problem is that it takes 7-10 days after COVID-19 symptoms to have peak antibody production and for some people that is too late to effectively protect them from illness. We know that the presence of pre-existing antibodies at the time of infection are protective from primate models (Corbett KS, Flynn B , Foulds KE et al New England J Medicine on line pub 7/29/2020) and the induction of such antibodies is the goal of vaccine research. Recent work demonstrates that this antibody response is durable especially in those with more severe illness, presumably representing a major defense against re-infection. (<https://immunology.sciencemag.org/content/5/52/eabe0367>) The workhorse Immunoglobulin G rises sharply 5-14 days after symptom onset and continued to rise in some patients up until day 25.

But what if you could manufacture those antibodies and deliver them earlier as a medication? You might not be able to time their delivery as well as a primed immune system (especially in asymptomatic patients) but might such monoclonal antibodies be helpful?

Because a well-known political figure received this treatment and did well, Regeneron and its Monoclonal Antibody is in the news. This product is (mostly) a laboratory-generated antibody to that Spike Protein and in theory mimics what endogenous antibodies can do in attenuating disease. Unfortunately the experience



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(Covid continued)

in ongoing testing of this product has been presented as Press Releases and not yet peer-reviewed publication (<https://investor.regeneron.com/news-releases/news-release-details/regenerons-regn-cov2-antibody-cocktail-reduced-viral-levels-and>). The numbers are too small for statistical validity, but it appears that for mildly symptomatic patients who did NOT already have their own antibody response in progress, this medication was associated with a shorter time until symptom resolution and a lower quantity of pharyngeal virus on day 7 compared to a placebo. These were mildly symptomatic patients and the demographic details, as well as the specifics of recruitment, are not available. Whether there is an early interval in which the treatment is most helpful or a degree of illness already too severe to be affected by the treatment - and especially whether adverse effects are a potential problem - are among the open questions that will require larger number of patients in additional trials to determine. In no way is this treatment a 'cure' and patient numbers are far too few - barely a hundred in each treatment group - to have full confidence in the modest clinical results. In short, this might turn out to be an exciting and useful treatment under well defined conditions, but it remains wise to conclude the sequence of trials documenting efficacy and safety before endorsing use. The story of pharmaceutical development is, unfortunately, filled with agents which looked promising in early studies but proved of little value - or had problematic side-effects - on further study. Unfortunately, a generic problem for clinical trials occurs when a groundswell of enthusiasm for a new and unproven agent results in nobody wanting to be in the 'control' group (of current best practice treatment) that is so vital to establishing whether the agent truly adds additional value.

Viral Spread: Meanwhile a recent paper in Clinical Epidemiology (<https://doi.org/10.2147/CLEP.S276825>) reminds us that it is all well and good to project antibody responses 5-14 days after day one of symptoms, but the majority of folks with positive COVID-19 tests have no symptoms at all. 36,061 citizens of the British Isles with a SARS-CoV-2 test between the end of April and the end of June 2020 included 625 (1.7%) reporting symptoms on the day of the test. Only 115 of these proved to have a positive SARS-CoV-2 test result. And of those 115, there were 27 (23.5%) who were symptomatic but 88 (76.5%) who were asymptomatic on the day of the test. This cohort included 158 people with what are thought to be somewhat "COVID-19- Specific Symptoms" (cough, and/or fever, and/or loss of taste/smell) on the day of the test. But of that 115 with a **positive** SARS-CoV-2, there were only 16 (13.9% reporting these "Covid-specific" symptoms! In contrast, 99 (86.1%) did not report specific symptoms on the day of the test. In other words, 76.5% of this random sample who did test positive had **no** symptoms, and 86.1% reported none of those "COVID-19-specific symptoms".

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(Covid continued)

How many of those testing positive without symptoms went on to become ill is not reported, but it is clear that the virus propagates in a 'hidden' form amongst mostly asymptomatic people. Clearly we cannot assume that asymptomatic friends and colleagues could not harbor the virus!

Masks and distancing continue to be a powerful way to interrupt the ongoing spread of the virus and its (otherwise) eventual contact with that more vulnerable population of older folks and those with diabetes, heart disease and obesity in particular. This is especially important when you consider that during June–August 2020, COVID-19 incidence was highest in persons aged 20–39 years, a cohort at low risk for severe disease themselves, who nevertheless accounted for >20% of all confirmed cases. These younger adults likely contributed to community transmission of COVID-19. Across the southern United States in June 2020, increases in percentage of positive SARS-CoV-2 tests among adults aged 20–39 years preceded increases among those more vulnerable to severe disease aged ≥60 years by 4–15 days. (<https://www.cdc.gov/mmwr/volumes/69/wr/mm6939e1.htm>)

As to the source of COVID-19, while the virus seems to have appeared first in China, Los Angeles now joins New York as epicenters of American COVID-19 that were derived from European, not Asian, travelers. (<https://jamanetwork.com/journals/jamanetworkopen/fullarticle/2771401>)

Viral Consequences: Severe multi-system inflammatory disease has been reported in both children, and now adults, as a consequence of COVID-19, though these cases are rare. (<https://www.cdc.gov/mmwr/volumes/69/wr/mm6940e1.htm>) A recent paper documents about two thirds of adults with initial non-critical COVID-19 had complaints, mainly compromised smell and/or taste but also shortness of breath and general weakness up to two months after the illness. ([https://www.clinicalmicrobiologyandinfection.com/article/S1198-743X\(20\)30606-6/fulltext](https://www.clinicalmicrobiologyandinfection.com/article/S1198-743X(20)30606-6/fulltext))

Vaccine watch: There are now 5 vaccines with “limited approval”, four Chinese and one Russian. None has completed the full rigorous study that would be required under traditional FDA approval process. Hundreds of thousands of Chinese ‘essential workers’ have been given vaccines, but there have been no reports of safety or efficacy from this large cohort. Apparently China is discussing further analysis with WHO.

(<https://www.nytimes.com/interactive/2020/science/coronavirus-vaccine-tracker.html> ; <https://www.reuters.com/article/us-health-coronavirus-who-china/china-in-talks-with-who-over-assessing-its-covid-19-vaccines-for-global-use-idUSKBN26R19B>)

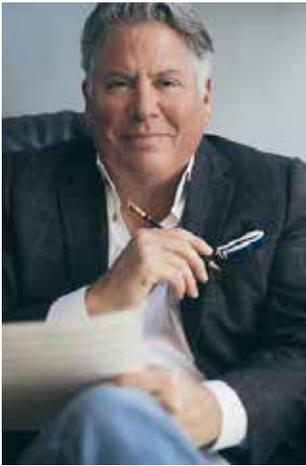
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Summary: The antibodies to SARS CoV-2 that bind to the Spike protein and interfere with cellular invasion are robust and proportional to the severity of illness and likely to protect from re-infection, though proof of concept and duration of protection remain to be established. Manufactured “monoclonal antibodies” may prove to have a role in early treatment but, like vaccines, still require larger trials to establish efficacy and safety.

The majority of people infected with SARS CoV 2 will have negligible or no symptoms, but can spread the virus like those who are demonstrably ill. In conjunction with the understandable initial focus on the apparent origin of the virus in China last winter, it was not widely appreciated that the contagion was already world-wide. It remains under-appreciated that recovered patients of all ages may have lingering and significant symptoms.

For singers, rapid, reliable tests for infectious status and reliable safe vaccine-induced immunity remain still just out of reach. The tools for mitigating the risks of singing-related viral spread (previously discussed) are unchanged, but a figure inadvertently left out of last month’s newsletter can stand alone as a reminder of risk-mitigation strategies. [Return to the contents page](#)





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A Note About Dave Brubeck

By Bradley Ellingboe

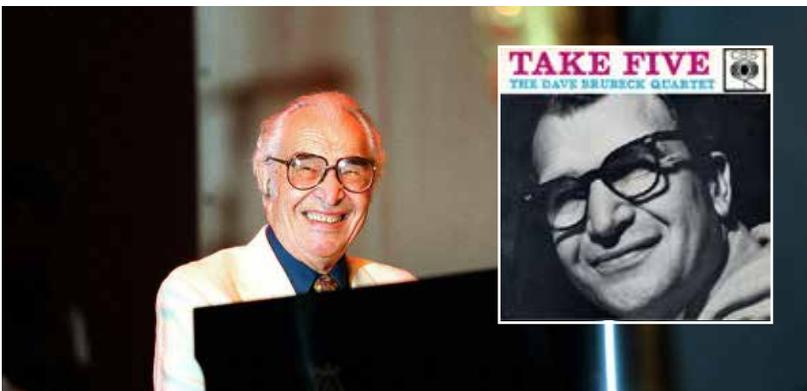
Dear readers,

Welcome to the second issue of our monthly newsletter, "News of Note." By the time you read this we'll be well on our way to producing a Virtual Holiday Concert, available in December.

Before the pandemic struck, our plan had been to present La Fiesta de la Posada by Dave and Iola Brubeck this December. Dave Brubeck was born on December 6th, 1920, so our concert would have been a tribute to the 100th anniversary of his birth. The way things stand now, we're postponing that Christmas-themed concert until December of 2021, when we'll celebrate Dave's 101st birthday!

Dave Brubeck is a name many of you will recognize instantly and I feel confident that even if you don't know his name, you certainly know his iconic "Take Five." Heres' a link: <https://www.youtube.com/watch?v=PHdU5sHigYQ>

He was a leader of the "cool jazz" movement of the 1950s and toured and recorded extensively. His many awards include countless honorary doctorates, being on the cover of Time Magazine, and being a Kennedy Center Honoree. He was married to Iola for 70 years. She was a librettist and poet and wrote the text for La Fiesta de la Posada. *(Article continued on next page)*



Dave Brubeck at the piano. (inset) Classic album "Take Five."

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(Brubeck continued)

Upon his death *The Economist* wrote: "Above all they found it hard to believe that the most successful jazz in America was being played by a family man, a laid-back Californian, modest, gentle and open, who would happily have been a rancher all his days—except that he couldn't live without performing, because the rhythm of jazz, under all his extrapolation and exploration, was, he had discovered, the rhythm of his heart."

Our Virtual Holiday Concert, released in December, will feature Dave and Lola's "Sleep, Holy Infant, Sleep" from La Fiesta. We hope you'll tune into our virtual concert and enjoy our tribute to an American great. [Return to the contents page](#)



(Left) Brubeck on the cover of the November 8, 1954 issue of Time Magazine describing him as "the most exciting jazz artist at work today."

(Below) President Barack Obama stated, "In order to understand America, you have to understand jazz, and in order to understand jazz, you have to understand Dave Brubeck" when he bestowed upon him the prestigious Kennedy Center Honor at the White House in 2009.



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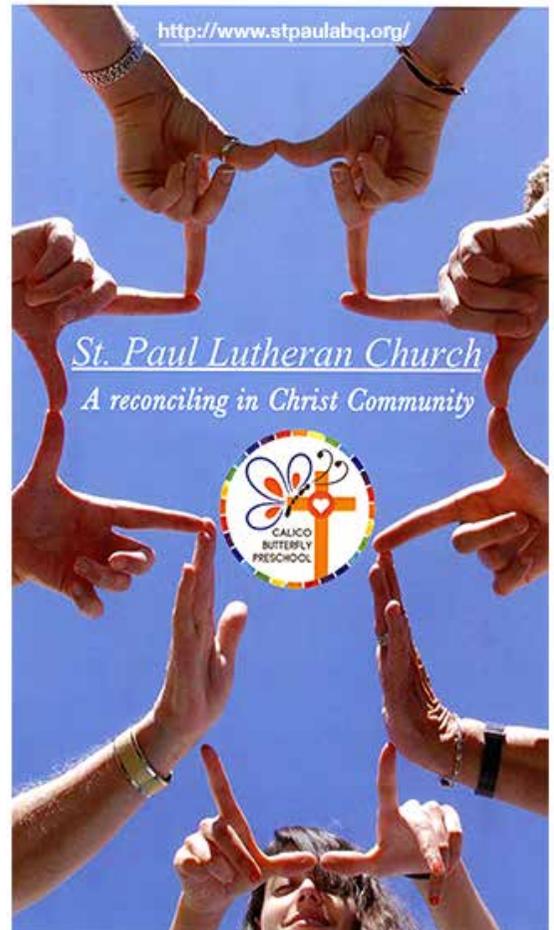
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Ashley Jonkman



Profile of Coro Lux pianist Mary Ann Ybarra

By Ashley Jonkman

There's one thing Dr. Mary Ann Ybarra, our incredibly talented and gracious accompanist can say that 2020 specifically has taught her: she never wants to retire. I got a chance to sit down with Mary Ann (via Zoom, of course), and to hear a bit of her story. She's been playing piano since she was 9—a late bloomer, in her words—but soared into the world of classical music, having found her passion and her home. Her family of origin wasn't musical, it was the nuns at her Catholic school that recognized her talent and pleaded with her mother to put her in piano lessons.

Her mother did, and she showed promise musically from a young age, but her talents were not singular. She also was an accomplished flamenco dancer, which is extremely popular in her hometown of San Antonio, Texas—but realized her height may limit her opportunities and so, chose music as her extracurricular activity. "I did not choose piano, it was chosen for me by default," she says. Nevertheless, her talent and tenacity blossomed, and Mary Ann learned she wasn't one to struggle with stage fright or performance anxiety. "I loved performing, the spotlight never bothered me at all," she shared. Her after-school activity soon became her profession. Majoring in piano performance for her undergraduate degree as well as her master's degree, Mary Ann says the choice to continue music into higher education was an easy one. "It was a natural understanding that that's the way my life would be led. It was a part of me." She continued her studies at UT Austin



Mary Ann Ybarra

where she earned her Doctorate of Musical Arts in Piano Pedagogy. After teaching piano pedagogy at St. Mary's College in South Bend, Indiana, she and her family (husband Edmundo, an engineer at Sandia Labs, and two children—a daughter, now 24 and son, now 26) moved to Albuquerque in 2008.

She says that while she never

(continued on next page)



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(Profile continued)

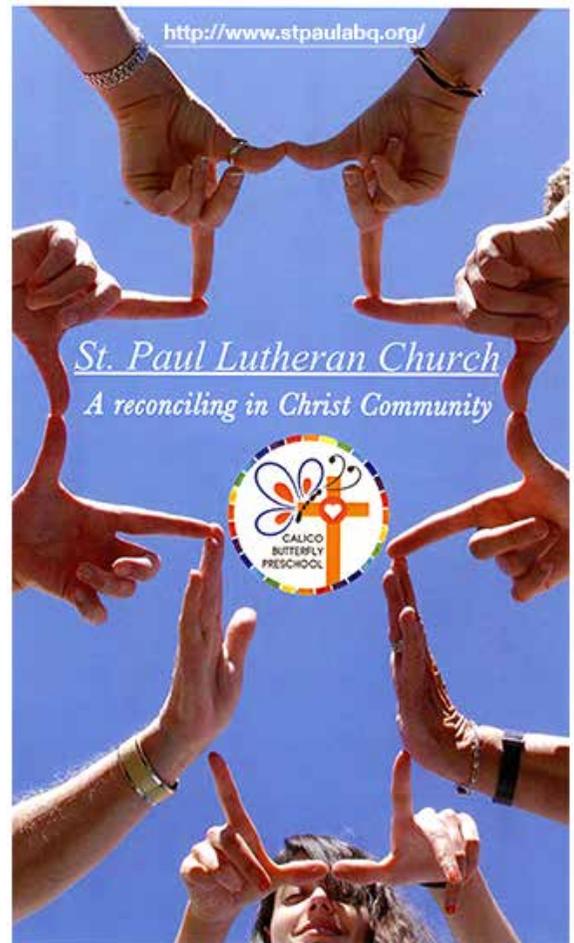
wanted to be a solo musician, she always wanted to perform. Which is why her gig with Coro Lux is such a perfect fit for her. She and Brad were introduced by a friend who sang in a women's chorus that Mary Ann was playing for. Eventually they began working together with the Sangre de Cristo Chorale in Santa Fe and commuted up north for 8 weeks together. During that time they began a wonderful friendship that has enabled true musical symbiosis. "We got to really know each other and so we work well together. I knew then, that if he called me I would drop everything to work with him. With Brad, he was the version of me interpreting the music. Everything he says is exactly the way I feel." She's been with Coro Lux from the very beginning. When Brad called asking if she was interested in his newest project, she immediately said she was on board. "Never, ever question Brad's dreams!" she told me.

As for Mary Ann's personal music preferences, she used to be a Romantic and Baroque girl through and through. Since she's been a contract pianist at UNM Music School, she's become much more excited by 20th and 21st century music. Rhythmic, bombastic, jazzy, fast, hard, heavy, animalistic—all words she used to describe the music she's been playing and enjoying lately. Although when asked what one piece she'd take to a desert island she said "The Well-Tempered Clavier by Bach. That would soothe my soul. But it has to be Books I and II!"

Like so many of us, performing is practically part of Mary Ann's DNA—and like all artists and musicians over the past 6 months, it's something she's been missing desperately. To fill her newly cleared schedule (she's usually playing recitals and events all semester long, along with her work with Coro Lux), she's turned to a healthier lifestyle. Keeping her body strong and fit with a newly instituted running regimen, along with daily meditation and yoga, Mary Ann has found new balance. Before COVID-19 hit, she was always too busy to slow down and reset. Now, she's reaching out to people more, volunteering at the Roadrunner Food Bank, spending lots of time reading, and even doing jigsaw puzzles. "I don't want to be bored. I'm focusing on what I enjoy. All these things are helping to ground me. I want my body to respond and my mind to respond. Right now, I'm in the best shape of my life!" She realized that while she'd always defined herself with her music and as a musician, the last few months have taught her that even without it, she can survive. It's certainly not easy, though!

Though she's survived without performing music, she's ready to get back onto the piano bench. "There's something magical about the spotlight. And that's what I'm missing the most right now. The give and take between artists—especially with Coro Lux is wonderful. With our group there's such a symbiotic relationship." I think it's safe to say that all of us Coro Lux members and supporters are looking forward to being a part of this collaboration, too!

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News from other organizations



Polyphony, led by Dr. Maxine Thevenot, announces their annual Children's Messiah is going virtual this year. The date of the release of the virtual choir project is set for December 19 at 10:30 am. For more information or to register, go here: www.polyphonym.com



In an early September email and video, Santa Fe's **Sangre de Cristo Chorale** introduced the composer for its latest commissioned work: the multi-talented and interdisciplinary Katie Kring. In its November 4 email and video, the Chorale announced the text for that work, which will be performed at the first in-person concert. Just before Thanksgiving, Chorale members will share Thanksgiving traditions in a video collage. You'll find all videos to date on the Chorale's website (<https://sdcchorale.org/>), where you can sign up for the email list.



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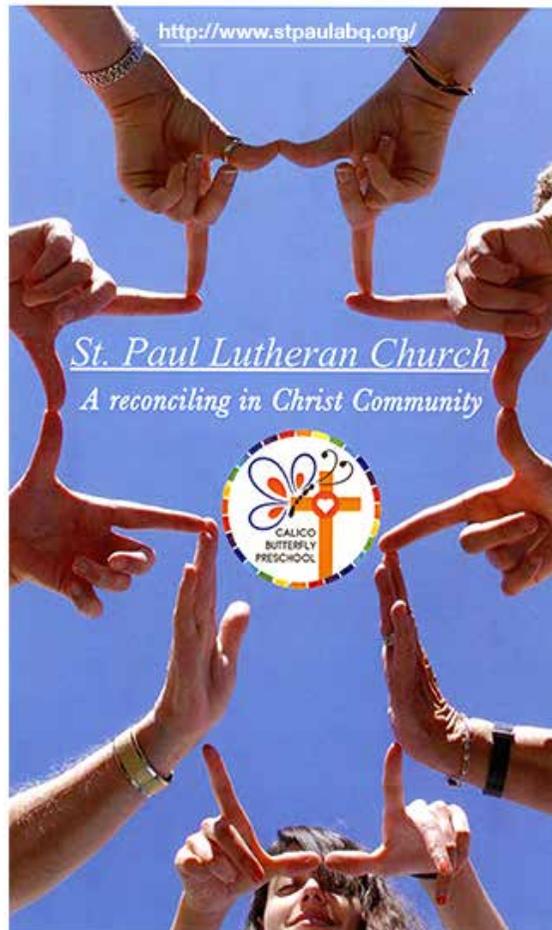
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