

Performed by the **Houston Camerata** Directed by Dr. Paulo Gomes

HDTT
HIGH DEFINITION AUDIO TRANSDUCERS

Missa Afro-Brasileira - Houston Camerata



Missa Afro-Brasileira
by Carlos Alberto Pinto Fonseca

First International Recording Of This 20th Century Masterpiece

Sacred (with exceptions)
music of

Manuel Dias de Oliveira
Mario Castelnuovo-Tedesco
Kevin Memley
Ralph Manuel
Heitor Villa-Lobos
René Clausen
Felix Mendelssohn

Performed by the

Houston Camerata
Directed by Dr. Paulo Gomes



Missa Afro-Brasileira - Carlos Alberto Pinto Fonseca

- | | |
|---|---|
| 1. Kyrie - Cristo, tende piedade de nós - Kyrie 3:13 | 17. Te Deum, Te Dominum confitemur - Manuel Dias de Oliveira 9:34 |
| 2. Glória - Nós vos louvamos - Gratias agimus - Domine Deus - Qui tollis peccata mundi 7:42 | Romancero Gitano - Mario Castelnuovo-Tedesco* |
| 3. Vós que tirais os pecados do mundo - Quoniam 2:52 | 18. La Guitarra 3:32 |
| 4. Credo - E se encarnou 3:45 | 19. Puñal 1:30 |
| 5. Crucifixus - Também foi crucificado 1:22 | 20. Memento 1:37 |
| 6. Et resurrexit - Resuscitou ao terceiro dia 1:23 | 21. Cróculo 1:38 |
| 7. Et in Spiritum Sanctum - Creio no Espírito Santo 1:06 | 22. Sure on This Shining Night - Morton Lauridsen 4:28 |
| 8. Et unam sanctam catholicam 0:26 | 23. Ave Maria - Kevin Memley 3:58 |
| 9. Confiteor - Craio na Igreja - Et vitam venturi 2:14 | 24. Alleluia - Ralph Manuel 4:47 |
| 10. Amen 1:24 | 25. Pater Noster - Heitor Villa-Lobos 2:25 |
| 11. Sanctus - Sanctus in excelsis Deo 1:30 | 26. Prayer - René Clausen 4:22 |
| 12. Hosanna - Hosanna in excelsis 0:46 | 27. Verleih uns Frieden - Felix Mendelssohn* 4:51 |
| 13. Benedictus 1:13 | |
| 14. Bendito aquele que vem em nome do senhor 1:24 | |
| 15. Hosanna - Hosanna nas alturas 1:13 | |
| 16. Agnus Dei - Cordeiro de Deus - Dona nobis pacem 4:31 | |
- Te Deum, Te Dominum confitemur - Manuel Dias de Oliveira*

Producer and Recording Engineer - John Gladney Proffitt
Stereo mixdown from Multichannel Master - John Proffitt
Recorded in Grace Presbyterian Church, Houston
and in First Evangelical Lutheran Church, Houston*

Download the complete Linear Notes at
www.houstoncamerata.com/Missa-Afro-Brasileira-Houston-Camerata

5-channel high resolution surround sound



Carlos Alberto Pinto Fonseca



Soloists in the Missa:
Amanda Kingston-Beetle, soprano
Michelle Rice, mezzo-soprano
Kerry Jennings, tenor
Charles Stanton, baritone



Paulo Gomes holds a Doctorate of Musical Arts degree in conducting from the University of Houston where he studied with Dr. Charles Hausmann, and a Master of Music degree from Boston University where he received the Departmental Honor Award for outstanding achievement under the tutelage of Dr. Ann Howard Jones, David Hoose, Craig Smith and Joseph Plummerfelt. Gomes is the Director of Choral Music at Blinn College, Brenham Campus, and Artistic Director and Founder of Houston Camerata. During his studies in Houston, Dr. Gomes served as the Assistant Director of the Houston Symphony Chorus and the Moores School of Music University Men's Chorus and Choral Artists. In Massachusetts, Dr. Gomes served as a Visiting Professor and Director of Choral Activities at Clark University and Worcester State University. Gomes was born in Brazil, and has conducted in his country as well as in Italy and the United States. In 1992, he received a second prize on the Premio Vincenzo Valentini conducting the orchestra and choir Josquino Salépico in Molfetta City, Italy. As a performer, Dr. Gomes advocates for a cappella choral music and choral/orchestral works, and his research interests focus on Brazilian colonial music.

Notes on the Recording

It has been my great professional pleasure to work with the Houston Camerata, under the direction of Dr. Paulo Gomes, an outstanding vocal ensemble that brings remarkable music to this recording. A particular joy for me has been the discovery of a major 20th Century choral masterpiece, the Missa Afro-Brasileira by the Brazilian composer Carlos Alberto Pinto Fonseca—a truly great work all the more remarkable for its unfamiliarity in the English-speaking world.

Two things contribute to this unfamiliarity: first, the Missa is fiendishly difficult, requiring utmost precision and professional-level singing from both chorus and soloists; and second, its use of the Portuguese language intermixed with the Latin Ordinary of the Mass, adding another level of complication to performance. Regardless of these difficulties, the Missa is a work of vibrant rhythms, delightful folk-tunes, dramatic outbursts, and ear-catching melodies, all combined with masterfully intricate counterpoint.

To quote the composer, "Religious syncretism is a reality in Brazil, especially in African worship ceremonies, which combine authenticity and respect for the traditional faith that was brought by the slaves, and Catholicism introduced here by the Portuguese. In this work, I tried to express the religious feelings of Brazilians, who are a mixture of European, Negro, and Indian ancestry...I have tried to abolish barriers between sacred, classical, and popular music and to portray the primitive force, the impulse and warmth, of the Afro rhythms. I have combined the tenderness of the lullaby with popular forms such as 'marcha râncho' and 'samba-canção'; and employed the motives of the Brazilian 'Northeast'."

In addition to the pleasure of musical discovery, I relish the satisfaction of recording in two of Houston's most acoustically ideal spaces for music, Grace Presbyterian Church and First Evangelical Lutheran Church. The master recording is 5-channel high resolution surround sound, found on the HDTT Blu-ray Audio disc and digital download, with standard stereo CD available also. Equipment used in the recording includes five omnidirectional microphones (Georg Neumann KM-83 and John Peltuso P-85), each of which fed a single channel of the digital recorder at a sampling rate of 192k with 24-bit depth, without further equalization, reverb, or sound manipulation. Editing was done in Steinberg WaveLab 9 software. Blu-ray Audio mastering by Robert Witrak of HDTT.

Houston Camerata, a Texas-based ensemble under the direction of Dr. Paulo Gomes, is dedicated to bringing together those who love to sing with those who love to hear beautiful music, joyously embracing the counterpoint of the choral repertoire of varied cultures and regions. Camerata is an Italian word that refers to a group of individuals who enjoy similar interests and share a strong passion for a particular art form. This is a perfect description of our group because the singers are volunteers who come from all walks of life. Their common bond is that they share a passion for music—and a talent for its performance. This album, *Sacred (with exceptions)*, showcases choral music of varied cultures. We invite you to immerse yourself in these exquisite music selections. The album reflects a long journey of all the volunteers who collaborated to create heartfelt music that can touch the soul. Thank you to all those who made this CD possible, especially the Houston Camerata singers, soloists, players, John Proffitt and, above all, God.



Paulo Gomes
Missa Afro-Brasileira (An Afro-Brazilian Mass) was composed in 1971 by Carlos Alberto Pinto Fonseca. Carlos Alberto, as he is known in Brazil, composed the Mass in response to the call of Pope John XXIII at the Second Vatican Council, that the liturgy and liturgical music be written to reflect the culture and language of the people of each country. Thus, the Missa Afro-Brasileira features African rhythms mixed with Brazilian folk songs in both Latin and Portuguese throughout the five movements of the Mass: the Kyrie, Glória, Credo, Sanctus, and Agnus Dei. One prominent genre of Brazilian folk music is children's lullabies, known as *acalanto*. The *acalanto* has a soft melody with words that are repetitive. In colonial Brazil, slaves would sing lullabies for the children of their master. However, the song's text usually conveyed a sense of fear to children, as it often featured mysticism and scary monsters. The children would rather go to sleep than face the monster. In the Afro-Brazilian Mass, Carlos Alberto uses one of the most well-known Brazilian children's *acalanto*, *Maramba Monster* ("Tutu Maramba") in the "Qui Tollis" section of the Glória.

Equally important in this music is the folk tune "If This Street was Mine" ("Se Esta Rua Fosse Minha"), which is a children's play song that, I, as a child, used to perform while holding hands in a circle. The song is influenced by the *modinha*, a type of love or sentimental song from seventeenth century Portugal.

For the sections in which the composer used popular elements with the sacred text, during rehearsals, the composer explained that using popular tunes or rhythmic was his way of touching people's heart. The final moment of the Mass is unique. The composer decided to finish the last 18 measures with the words "Agnus Dei," at fortissimo dynamic level, instead of a quiet ending of the traditional "Dona Nobis Pacem." Carlos Alberto stated "I chose the fortissimo [sic] exclamation of the Agnus Dei, to end the piece, which represents and anguished cry to God, asking Him for guidance and help."

Besides difficult rhythms and harmony, and the ability to sing in Portuguese, the Afro-Brazilian Mass is one of the most complex pieces of a cappella sacred music from Brazil. As viewed in the context of the international choral repertoire, it is a true masterpiece of Twentieth-Century music, which Houston Camerata is proud to bring to a wider audience.



Soloist in the Romancero Gitano:

Susan McDonald, guitar

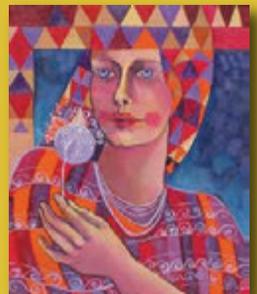
Pianist in Sure on This Starry Night

Sheila Keyes

Organist in Verleih uns Frieden:

Jeong-Suk Bae

Martin Pasi organ



Soloists in the Te Deum:

Annie Treverton, soprano

Holly Soehnge, alto

Randy Eckman, tenor

Claude Bitner, bass

Karen Wilkson, violin I

Fiona Lofthouse, violin II

Shino Hayashi, cello





TRACK	TITLE	TIMING
	Missa Afro-Brasileira - Carlos Alberto Pinto Fonseca	
1	Kyrie - Cristo, tende piedade de nós - Kyrie	3:13
2	Gloria - Nós vos louvamos - Gratias agimus - Domine Deus - Qui tollis peccata mundi	7:42
3	Vós que tirais os pecados do mundo - Quoniam	2:52
4	Credo - E se encarnou	3:45
5	Crucifixus - Também foi crucificado	1:22
6	Et ressurexit - Ressucitou ao terceiro dia	1:23
7	Et in Spiritum Sanctum - Creio no Espírito Santo	1:06
8	Et unam sanctam catholicam	0:26
9	Confiteor - Creio na Igreja - Et vitam venturi	2:14
10	Amen	1:24
11	Sanctus - Santo, Santo eó Senhor Deus	1:30
12	Hosanna - Hosanna nas alturas	0:46
13	Benedictus	1:13
14	Bendito aquele que vem em nome do senhor	1:24
15	Hosanna - Hosanna nas alturas	1:13
16	Agnus Dei - Cordeiro de Deus - Dona nobis pacem	4:31
17	Te Deum, Te Dominum confitemur - Manuel Dias de Oliveira*	9:34
	Romancero Gitano - Mario Castelnuovo-Tedesco*	
18	La Guitarra	3:32
19	Puñal	1:30
20	Memento	1:37
21	Crótalo	1:38
22	Sure on This Shining Night - Morten Lauridsen	4:28
23	Ave Maria - Kevin Memley	3:58
24	Alleluia - Ralph Manuel	4:07
25	Pater Noster - Heitor Villa-Lobos	2:25
26	Prayer - René Clausen	4:22
27	Verleih uns Frieden - Felix Mendelssohn*	4:51

Recorded in Grace Presbyterian Church, Houston
and
First Evangelical Lutheran Church, Houston*

Producer and Recording Engineer - John Gladney Proffitt
Blu-ray Audio Mastering - Robert Witrak

Notes on the Recording

It has been my great professional pleasure to work with the Houston Camerata, under the direction of Dr. Paulo Gomes, an outstanding vocal ensemble that brings remarkable music to this recording. A particular joy for me has been the discovery of a major 20th Century choral masterwork, the *Missa Afro-Brasileira* by the Brazilian composer Carlos Alberto Pinto Fonseca—a truly great work all the more remarkable for its unfamiliarity in the English-speaking world.

Two things contribute to this unfamiliarity: first, the *Missa* is fiendishly difficult, requiring utmost precision and professional-level singing from both chorus and soloists; and second, its use of the Portuguese language intermixed with the Latin Ordinary of the Mass, adding another level of complication to performance. Regardless of these difficulties, the *Missa* is chock full of vibrant rhythms, delightful folk-tunes, dramatic outbursts, and ear-catching melodies, all combined with masterfully intricate counterpoint.

To quote the composer, "Religious syncretism is a reality in Brazil, especially in African worship ceremonies, which combine authenticity and respect for the traditional faith that was brought by the slaves, and Catholicism introduced here by the Portuguese. In this work, I tried to express the religious feelings of Brazilians, who are a mixture of European, Negro, and Indian ancestry....I have tried to abolish barriers between sacred, classical, and popular music and to portray the primitive force, the impulse and warmth, of the Afro rhythm; I have combined the tenderness of the lullaby with popular forms such as 'marcha rancho' and 'samba-canção'; and employed the modes of the Brazilian Northeast."

In addition to the pleasure of musical discovery, I relish the satisfaction of recording in two of Houston's most acoustically ideal spaces for music, Grace Presbyterian Church and First Evangelical Lutheran Church. The master recording is 5-channel high resolution surround sound, found on the HDTT Blu-ray Audio disc and digital download, with standard stereo CD available also. Equipment used in the recording includes five omnidirectional microphones (Georg Neumann KM-83 and John Peluso P-83), each of which fed a single channel of the digital recorder at a sampling rate of 192k with 24-bit depth, without further equalization, reverb, or sound manipulation. Editing was done in Steinberg Wavelab 9 software. Blu-ray Audio mastering by Robert Witrak of HDTT.

John Gladney Proffitt

NOTES ON THE MUSIC

Missa Afro-Brasileira

Carlos Alberto Pinto Fonseca (1933-2006)

Missa Afro-Brasileira (“An Afro-Brazilian Mass”) was composed in 1971 by Carlos Alberto Pinto Fonseca. Carlos Alberto, as he is known in Brazil, composed the Mass in response to the call of Pope John XXIII at the Second Vatican Council, that the liturgy and liturgical music be written to reflect the culture and language of the people of each country. Thus, the *Missa Afro-Brasileira* features African rhythms mixed with Brazilian folk songs in both Latin and Portuguese throughout the five movements of the Mass: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

One prominent genre of Brazilian folk music is children’s lullabies, known as *acalanto*. The *acalanto* has a soft melody with words that are repetitive. In colonial Brazil, slaves would sing lullabies for the children of their master. However, the song’s text usually conveyed a sense of fear to children, as it often featured mysticism and scary monsters. The children would rather go to sleep than face the monster. In the Afro-Brazilian Mass, Carlos Alberto uses one of the most well-known Brazilian children’s *acalanto*, *Maramba Monster* (“*Tutu Maramba*”) in the “*Qui Tollis*” section of the Gloria. The composer varied the folk tune rhythmically and tonally, shifting from the major to the minor mode, with the melody in the soprano accompanied by the other voices. The lullaby text is about asking the *Maramba Monster*, who is on the roof of the house, to go away and let the little baby sleep. The analogy here is perhaps with the words of the Mass “*Qui tollis*” which means “who takes away.” In this case, the person that sings the lullaby is trying to ‘take’ the monster away, leaving the children alone.

Equally important in this music is the folk tune *If This Street was Mine* (“*Se Esta Rua Fosse Minha*”), which is a children’s play song that I, as a child, used to perform while holding hands in a circle. The song is influenced by the *modinha*, a type of love or sentimental song from seventeenth century Portugal.

For the sections in which the composer used popular elements with the sacred text, during rehearsals, the composer explained that using popular tunes or rhythm was his way of touching people’s heart. In the “*Laudamus Te*”, a section of the Gloria, Carlos Alberto indicates a “*Carnival March Tempo*” (“*Tempo de Marcha Rancho*”). This refers directly to a type of song used for the carnival parades, one with a typically slow tempo and a minor-mode melody.

The final moment of the Mass is unique. The composer decided to finish the last 18 measures with the words “*Agnus Dei*,” at fortissimo dynamic level, instead of a quiet ending of the traditional “*Dona Nobis Pacem*.” Carlos Alberto stated “I chose the fortissimo [sic] exclamation of the *Agnus Dei*, to end the piece, which represents and anguished cry to God, asking Him for guidance and help.

Besides difficult rhythms and harmony, and the ability to sing in Portuguese, the Afro-Brazilian Mass is one of the most complex pieces of a cappella sacred music from Brazil [and I would add, from anywhere! JP].

Amanda Kingston-Beetle, soprano
Michelle Rice, mezzo-soprano
Kerry Jennings, tenor

Charles Stanton, baritone

Te Deum

Manuel Dias de Oliveira (1738-1813)

The *Te Deum* is a Christian hymn of praise and thanksgiving that dates back to the sixth century. Manuel Dias de Oliveira, a mulatto Brazilian composer, wrote his *Te Deum* and several other sacred works during the eighteenth-century colonial period. Only the first movement is included here.

We praise thee, O God:
We acknowledge thee to be the Lord.
All the earth doth worship thee: The Father everlasting.
To thee all angels cry aloud:
The Heavens, and all the powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy. Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee. The holy Church throughout all the world doth
acknowledge thee;

The Father of an infinite Majesty; thine honorable, true, and only Son;

Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.

Thou art the everlasting Son of the Father.
When thou took'st upon thee to deliver man: Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God: In the Glory of the Father.
We believe that thou shalt come to be our Judge.

Annie Treverton, soprano
Holly Soehnge, alto
Randy Eckman, tenor
Claude Bitner, bass
Karen Wilkson, violin
Fiona Lofthouse, violin
Shino Hayashi, cello

Romancero Gitano

Mario Castelnuovo-Tedesco (1895-1968)

Romancero Gitano (Gypsy Ballads) is a choral song cycle of seven movements composed in 1951 for mixed voices and solo guitar. It was written by the Italian composer, Mario Castelnuovo-Tedesco, and is based on the poems of the well-known Spanish poet, Federico Garcia Lorca. The piece is a duet for guitar and voices and has traditional melodies and harmonies that are based on flamenco modes and scales.

Movement II - La Guitarra

The lament of the guitar begins.
The goblets of dawn are broken.
It is useless to quiet it.
It is impossible to quiet it.

It cries monotonously,
like the water cries,
like the wind above the snowcaps cries.
it cries for distant things,
like the sand of that hot south
that asks for white camellias.

It cries like an arrow without target,
like an evening without a morning,
and like the first dead bird
on the branch.
O guitar! Heart wounded by five swordsmen

Movement III – Puñal

The dagger enters the heart
like the blade of the plow
in the barren wasteland.
No, no, do not stab me with it
The dagger
like a ray of sun
ignites the terrible hallows.
No, no, do not stab me with it.

Movement V – Memento

When I die,

bury me with my guitar,
under the sand,
among the orange trees
and mint.
When I die,
bury me, if you wish,
in a thin shroud

Movement VII – Crótalo

Rattler.
Sonorous beetle.
In the spider
of the hand,
you ripple the warm air
and drown in your trill of wood.
Rattler.

Susan McDonald, *guitar*

Sure on This Shining Night

Morten Lauridsen (b. 1943)

Sure on This Shining Night, by Morten Lauridsen, evokes both the tenderness and the expansiveness of the universe beheld in the summer night sky by a lone wanderer. The repetition of lines and phrases are interweaved on sounds such as in the words of the poem - “sure,” “shining,” and “shadows” or “weep,” “wonder” and “wand’ring,” - expressive allusions that call us into the beauty of the piece.

Sure on this shining night of star-made shadows round,
kindness must watch for me this side the ground,
on this shining night, this shining night
Sure on this shining night of star-made shadows round,
kindness must watch for me this side the ground,
on this shining night, this shining night
The late year lies down the north
All is healed, all is health
High summer holds the earth, hearts all whole
The late year lies down the north
All is healed, all is health
High summer holds the earth, hearts all whole
Sure on this shining night,
sure on this shining, shining night

Sure on this shining night
I weep for wonder wand'ring far alone
Of shadows on the stars
Sure on this shining night, this shining night
On this shining night, this shining night
Sure on this shining night.

Sheila Keyes, piano

Ave Maria

Kevin Memley (b. 1971)

Kevin Memley is an accomplished American composer whose works range from sacred choral music to orchestral and feature film pieces. *Ave Maria* was composed for the Clovis East High School Timberwolf Chorus and premiered at Carnegie Hall in 2008. Dynamics and key changes contribute to the colors that this beautiful music paints on the text of this sacred prayer.

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].

Holy Mary, Mother of God, pray for us sinners,
now and at the hour of our death. Amen.

Alleluia

Ralph Manuel (b. 1951)

Ralph Manuel is an Oklahoma-born composer who served for many years as a Baptist missionary in Brazil. His *Alleluia* has become part of the standard unaccompanied choral repertoire. This heartfelt piece is often included in the music played during solemn ceremonies commemorating the victims of the Oklahoma City bombing.

Pater Noster

Heitor Villa-Lobos (1887-1959)

Pater Noster is a polyphonic Latin motet scored for SATB a cappella choir and its imitative and lyrical style confirms Heitor Villa-Lobos' ability as a composer of fine choral music. Villa-Lobos is well known for infusing his concert music with elements of his Brazilian heritage.

Our Father, who is in heaven,
Blessed be Your name,
Your kingdom come,
Your will be done,
As it is in heaven, and on earth.
Our daily bread

Give to us this day,
And forgive us of our debts,
As we also forgive
Our debtors.
And do not lead us into temptation,
But rather free us from evil.
Amen.

Prayer

René Clausen (b. 1953)

Prayer is one of the finest works by composer and conductor René Clausen. The beautiful text is adapted from a prayer that was a personal favorite of Mother Teresa of Calcutta. This stunning and passionate work by Clausen is achingly beautiful and very expressive, with the powerful imagery of a soul flooded by waters of grace and love.

Help me spread Your fragrance wherever I go.
Flood my soul with Your spirit and life.
Penetrate and possess my whole being so utterly
that my life may be only a radiance of Yours.
Shine through me, and be so in me
that every soul I know will feel Your presence in my soul.
Let them look up and see no longer me, but only You.
Amen.

Verleih uns Frieden

Felix Mendelssohn (1809-1847)

After a visit to the Vatican in 1831, Felix Mendelssohn wrote *Verleih uns Frieden* (Lord in thy mercy). By 1831, Mendelssohn had been studying the music of J.S. Bach for several years and had led a famous revival of the *St. Matthew Passion* in 1829. *Verleih uns Frieden* is heavily influenced by the music of Bach. The piece concludes with a stunning culminating section, which has a 4-part choral harmonization of the initial theme.

In these our days so perilous, Lord,
peace in mercy send us.
No God but thee can fight for us,
no God but thee defend us,
Thou our only God and Savior.

Jeong-Suk Bae, organ

Notes by Paulo Gomes

HOUSTON CAMERATA

Houston Camerata, a Texas-based ensemble under the direction of Dr. Paulo Gomes, has produced an album, *Sacred (with exceptions)*, that showcases choral music of varied cultures. We invite you to immerse yourself in these exquisite music selections. The album reflects a long journey of all the volunteers who collaborated to create heartfelt music that can touch the soul. Thank you to all those who made this CD possible, especially the *Houston Camerata* singers, soloists, players, John Proffitt and, above all, God.

Paulo Gomes holds a Doctorate of Musical Arts degree in conducting from the University of Houston where he studied with Dr. Charles Hausmann, and a Master of Music degree from Boston University where he received the Departmental Honor Award for outstanding achievement under the tutelage of Dr. Ann Howard Jones, David Hoose, Craig Smith and Joseph Flummerfelt.

Gomes is the Director of Choral Music at Blinn College, Brenham Campus, and Artistic Director and Founder of **Houston Camerata**. During his studies in Houston, Dr. Gomes served as the Assistant Director of the Houston Symphony Chorus and the Moores School of Music University Men's Chorus and Choral Artists. In Massachusetts, Dr. Gomes served as a Visiting Professor and Director of Choral Activities at Clark University and Worcester State University.

Gomes was born in Brazil, and has conducted in his country as well as in Italy and the United States. In 1992, he received a second prize on the *Premio Vincenzo Valenti* conducting the orchestra and choir *Josquino Salépico* in Molffetta City, Italy. As a performer, Dr. Gomes advocates for a cappella choral music and choral/orchestral works, and his research interests focus on Brazilian colonial music.

Houston Camerata Singers

Soprano I

Robyn Branning*
Clarice Gatlin
Amanda Harris#
LaQuenshia Massingill
Janet Menzie*
Annie Treverton
Priscilla Wiggins*

Mary Gahr
Susan Hall*
Joyce Lewis
Jeryn Mayer*
Charnele Pendarvis*
Carolyn Rogan#
Jessica Simmons
Andrea Slack*
Emily Vereecke

Alto I

Pat Bumpus

Tenor I

Randy Eckman
Robert Gomez#
Christian Monday
Bradley Persinger*
Tony Sessions#
Isaac Wilhelm*

Bass I

Claude Bitner#
Isiah Clay
Kyle Damron
Steven James
Jay Lopez#
Bob Menzie#
Paul Van Dorn#

These singers were included in every recording.

* These singers were recorded in Missa Afro-Brasileira and perhaps additional recordings.

Other listed singers were recorded in various concerts.

Soprano II

Laura Bohlmann
Jessica Gann*
Kellie Garden#
Hayley Hartley#
Pamela Magnuson#
Mary Norland
Theresa Olin#
Wendy Ridings#
Vicki Seldon*
Kari Zimmerman

Alto II

Jennifer Agbu*
Rachel El-Saleh#
Catherine Howard*
Crystal Meadows*
Laura Sisimit
Holly Soehnge#
Mary Voigt#

Tenor II

Randy Boatright#
Kerry Kilgore
David Lopez*
Dewell Springer#
Lee Williams#

Bass II

Ken Mathews#
Scott Mermelstein#
Bill Parker
Doug Sander*
Rick Tegeler