

In honor of our 20th Anniversary, and

In memory of our beloved friend, Eugene Roan (1931-2006)

The Highland Park Recorder Society

presents

Cultural Crossroads:

*Spanish, Sephardic
and Latin American Music*

featuring:

Zorzal Music Ensemble



*Highland Park
Recorder
Ensemble*



Directed by Lynn Gumert

Saturday, April 21, 2007

8:00 p.m.

First Presbyterian Church of Perth Amboy

Program Order

Pieces from the Spanish Cancioneros

Performed by The Highland Park Recorder Society

Dindirin	attributed to Matteo Flecha the Elder (1481-1553)
Gran Gasajo	Juan del Encina (1468-1530)
Pinguele, respinquete	Juan de Triana (fl. 1477-1490)
La tricotea	attributed to Alonso (15th cent.)
Sexto Tono	Anonymous (15th cent.)
Septimo Tono	Anonymous (15th cent.)

Spanish-Influenced Music from Spain and the New World

Performed by Zorzal Music Ensemble

Incan flute tune	trad. Peruvian
Hanacpachap Cussicuinin	Anonymous (publ. 1631)
Eso rigor e repente	Gaspar Fernandes (ca. 1565-1629)
Con qué la lavare	Anonymous (15th cent.)
Con amores, mi madre	Juan de Anchieta (1462-1523)
Una noche al lunar	traditional Sephardic (arr. Gumert)
La Nina Guerrera	Lynn Gumert (b. 1961)
Tleycantimo choquiliya	Gaspar Fernandes
Tarara	Antonio de Salazar (ca. 1650-1715)
Dame albricia ‘mano Anton	Gaspar Fernandes

Intermission

Yo kon la mi kusuegra	trad. Sephardic (arr. Gumert)
Ken es esto	trad. Sephardic
Los bilbilicos	trad. Sephardic (arr. Gumert)
Xicochi	Gaspar Fernandes
Sancta Mariae yn ilhuicac	Anonymous (1599)
Nani, nani	trad. Sephardic
Durme, durme	trad. Sephardic (arr. Gumert)
Diferencias sobre <i>Guardame las vacas</i>	Luis de Narvaez (ca. 1500-after 1550)
Las hermanas reina y cautiva	trad. Sephardic
Toca la flauta	Alonso Torices (17th century)

Yo parti para la gera
Adiyo kerida

trad. Sephardic
trad. Sephardic (arr. Gumert)

Los coflades de la estleya

Juan de Araujo (1646-1712)

Cuando el rey Nimrod

trad. Sephardic (arr. Gumert)

Vocal and instrumental arrangements are by Lynn Gumert.
Percussion arrangements are by Timothy Sestrick and Carlos Fernandez.

In Memoriam Professor Eugene Roan

The members of the Highland Park Recorder Society mourn the passing of our esteemed and beloved friend and advisor, Eugene Roan, Professor Emeritus of Westminster Choir College of Rider University.

Professor Roan was Professor Emeritus of Organ and former chair of the organ, harpsichord and piano department at Westminster Choir College, the School of Music of Rider University, where he taught since 1956. Mr. Roan also taught at the Royal School of Church Music. A graduate of The Curtis Institute of Music and Westminster Choir College, he also studied at the School of Sacred Music of the Union Theological Seminary. His teachers were Alexander McCurdy and Alec Wyton.

Professor Roan graced us with his presence when he performed solo harpsichord works at our annual spring concerts.

Professor Roan, with kindness and generosity of spirit, allowed us the use of his beautiful, handcrafted Willard Martin harpsichord to enhance our presentations and performances. Our esteemed friends, Professor Roan and John Burkhalter, the Practitioners of Musick, invited us in advance to rehearse at their home so that another harpsichordist could accustom himself to playing on it.

On the day of the concert they carried it with great care into the Sanctuary of the United Methodist Church in New Brunswick, where we hold our concerts, and then touched up the tuning until it was in peak performing condition.

Professor Roan was supportive of our Society in attending our Board of Directors meetings, and granting us assistance with sage observations and advice.

In a gesture to strengthen the warm bonds between Professor Roan and the Highland Park Recorder Society, the Board of Directors had decided to invite Eugene Roan to serve as a member of the Board, but he passed away before he could serve.

We all mourn this outstanding person. His moral goodness, his trustworthiness and fidelity, and his outstanding power to project the highest levels of spiritual striving and attainment through his superb organ playing are just a few of his many contributions.

One of his greatest gifts was touching the lives of students through teaching them musicianship, harpsichord, organ, and Baroque performance practice. A lasting testament is the literally thousands of students and graduate students who came within his orbit, many of whom became leading teachers both in America and in far-flung corners of the world. His influence lives on in their work.

He lived his life worthily, with joy and gladness, with humility and modesty, with meaning, love and wisdom. We are honored that his life touched ours. We are the better for it. We will miss him, and will cherish his memory, and we pledge to keep his memory and legacy alive in our musical community, so that his memory will continue to be a source of blessing. *Donna Messer*

Spanish Music

Historical Overview

As a geographic crossroads between North Africa, the Mediterranean and Europe, Spain developed its own unique musical style combining French and Italian European forms with African and Arab rhythms, and Sephardic and Arab melodic gestures.

During the first centuries of the Christian era, Spain was part of the Roman Empire and came under the influence of Greek and Roman music, as well as Christian chant. From 400-711, various Germanic tribes ruled over sections of Spain, providing another set of influences. Under Moorish rule, which began with the invasion in 711, religious tolerance prevailed. The music and rituals of Christianity and Judaism flourished alongside Arab traditions, though it is thought that the popular music of the time was stylistically similar to Moorish music. These three streams became known as the “three cultures of Spain.” Some early Spanish kings, such as Alfonso X (1221-1284), encouraged intellectuals from all three cultures to work together on collaborative projects such as the *Cantigas de Santa Maria*, an illustrated codex of over 400 Marian antiphons that draws melodies from Christian, Arab, and Jewish sources.

The *reconquista*—or “taking back” of Spain from the Moors began in 722 and was completed in 1492 with the fall of Granada to the “Catholic Monarchs” Ferdinand and Isabel. As part of their attempt to unify Spain into a single country and culture, they issued a decree of expulsion evicting the Jews as well as the remaining Moorish inhabitants. Ironically, 1492 also marks the beginning of the colonial period and the expansion of Spanish culture into the New World, where church musicians engaged indigenous Native American and African peoples and their traditions to develop a new and rich multicultural musical practice.

The Renaissance Era and the Spanish *Cancioneros*

Arab culture was strongly influential in the development of the Spanish “Golden Age” (1492-mid 1600s). Spanish poetry in the vernacular draws on Arab poetic forms. Spanish Renaissance music draws on asymmetrical rhythms (5/8), and also on certain melodic gestures, as well as displaying an affinity for plucked instruments. The music from the early part of this period is preserved in a series of *cancioneros*. A *cancionero* is a collection of diverse compositions for use by a court or cathedral, or by an aristocratic house with its own musical chapel. For this concert, we will draw upon the following *cancioneros*:

The largest collection is the *Cancionero de Palacio* (compiled 1474-1516), which includes 458 pieces, including most of the works of Juan del Encina (see below). Most of the works are in Spanish, though a few are in Latin, French, Portuguese, or a mixture of languages. The collection is a good representation of the polyphonic vocal music that could be heard at the court of the Catholic Monarchs. Many of the pieces are in the form of a *villancico*. In modern usage, the term *villancico* refers to a Christmas song. In the early Renaissance period, it referred to vernacular language composition with a folk-like or folk-derived melody (*villano* means villager), for 1-4 voices.

The *Cancionero de Segovia* (compiled 1499-1503) is a collection of music by French, Franco-Flemish, and Spanish composers; the majority of the pieces are Franco-Flemish. This reveals the significance of Franco-Flemish influence on the development of polyphonic vocal style in Spain. Franco-Flemish style was dominant in Europe at the time. Composers traveling to and from Spain, which was now part of the Holy Roman Empire, carried the style with them.

The *Cancionero de la Colombina* (1451-1506) is a shorter anthology. In 1534, Fernando Colón, the second son of Christopher Columbus, bought the manuscript; it received its name from him.

The *Cancionero de Uppsala* (published 1556, Venice) is titled “villancicos by various authors, for 2, 3, 4, and 5 voices.” While the term *villancico* is still used to refer to the secular compositions that make up much of the book, there is also a section of specifically Christmas-themed, religious compositions; thus, we begin to see a shift in the meaning of the term. The compositions also begin to be clearly sectional, with solo and polyphonic sections. This collection is also significant in that it includes the first published Spanish compositions that were clearly conceived for instruments; namely, a set of duets on different pitches, or *tonos*, that end the collection. Two of these *tonos* will be performed in our concert.

The Baroque Era

In Baroque era Spain, there were a number of significant composers of solo instrumental music for organ and *vihuela*. Spanish composers were the first to compose theme and variations, which became a significant instrumental form elsewhere in Europe as the period progressed. Many Italian composers worked in Spain during this period, including Domenico Scarlatti (see below), and Spanish composers often received training in Italy, so it is not surprising that a clear Italian influence can be heard in Spanish Baroque music. In vocal music, this can be seen not only in the melodic and formal elements, but also in the choice of instruments, particularly the use of paired high voices accompanied by paired high instruments, as heard in several pieces on our program.

The continuing development of the Spanish *villancico* is also notable. During the late Renaissance-early Baroque period, the *villancico* began to be defined as a vernacular-language sacred composition that draws on popular or folk music elements. Composers drew on various dialects and lively, syncopated folk rhythms unique to various regions or ethnic minority groups, including the Galician region and the Gypsy and African ethnic groups. This type of composition is unique to the period, and they remain to this day a rare example of the successful marriage of folk and art music.

Sephardic Music

The name Sephardic comes from a reference in the Bible (Obadiah 1:20) to the Sepharad region, which was early identified as the Iberian Peninsula. Jews settled in the peninsula as early as the first millennium B.C.E. Their culture flourished from 900-1050 during a period of Moorish rule in southern Spain, under which they were allowed equal rights as citizens. Many cities in Spain were founded and named by Jews, the most notable being Toledo (Hebrew "Toldoth," which means "generation").

In the closing years of the Moorish-Spanish conflict, religion increasingly became an issue as the Catholic clergy gained in power and formed the Inquisition. Faced with increasing persecution, many Jews fled to Portugal and other Mediterranean cities. In 1492 the Christians succeeded in driving out the Moors, and the Inquisition issued an edict of expulsion against both Moslems and Jews. Five years later Portugal issued the same edict. The Jews who migrated to Europe were linguistically assimilated but

those who migrated to North Africa and the Eastern Mediterranean were able to maintain their Hispanic culture. This was due largely to their acceptance as full citizens by the Ottoman Empire.

The Jewish community in Sarajevo dates to as early as 1565. Most Jews came to Sarajevo via Italy, Greece, and Bulgaria. The community flourished and maintained its Spanish heritage, developing a written language that used an alphabet based on Hebrew and Arabic. The Jewish community was devastated during World War II, in part by deportation to camps and in part by local massacres. After the war some survivors returned and reestablished the community; however, it is now centered on an Ashkenazi (Yiddish-speaking) synagogue.

The Sephardic songs that we will perform are in Ladino, which is an old form of Spanish that was maintained as a secular language by Spanish-speaking Jews (known as the Sephardim) in the Diaspora. It has incorporated words from various other languages, including Hebrew, Arabic, Italian, Turkish, Greek, and Slavic, and has also retained archaic Spanish words. The pronunciation and spelling differ from modern Spanish, and also differ from country to country.

The songs reflect the influences of Spanish and Middle Eastern culture. Many of the scales used are derived from Arabic modes, as seen in *Una Noche al Lunar* (see below). In many of the songs melodic contours and ornamentation patterns also show Arab influence. The scales used often include augmented seconds and the songs often end with a descending minor second, implying a Phrygian cadence. The Hispanic influence can be seen in the melody of *Yo kon la mi kusuegra* and in the tango rhythm of *Adiyo Kerida* (see below).

Music in the Vice-Royalties of New Spain and Peru

We will perform many compositions from the viceroyalties of New Spain (modern Mexico, American Southwest, and northern Central America) and Peru (most of South America). The Viceroy's palaces (Mexico City and Lima), which were the seat of civil authority, also played a role as cultural centers, in the same way that European courts had done. The Cathedrals and convents established in these cities, and in Puebla and Guatemala, served as centers for musical instruction and performance in religious services.

The Spanish conquest of the new world began within a few years of its "discovery." The Spanish enslaved local Indigenous populations through a system of forced labor. Many of the conquistadores were abusive; in 1543, laws were passed in an attempt to improve treatment of the Indigenous population. Free blacks came to the new world beginning in 1492. As early as 1513, the Spanish began to import African slaves to work in mines and on plantations.

Although set against this backdrop of enslavement and abuse, the Catholic Church in many cases worked to create ties with the Indigenous and African populations. On an institutional level, they were working to acculturate these populations into Spanish culture and religious practice; however, many individuals worked to preserve Indigenous languages and cultural artifacts.

In an effort to reach out to the ethnic communities, Spanish church composers incorporated Indigenous languages, African-Spanish dialects, and characteristic rhythmic elements from both cultures into newly composed religious music. Many of these compositions are in the form of *villancicos*, and many are centered on the celebration of Christmas. These multicultural mixings of European melodies and harmonic structure with African and Indigenous rhythms underpin traditional Latin American music today.

Program Notes

Dindirin

This composition from the *Cancionero Musical del Palacio* is sometimes attributed to Matteo Flecha the elder (1481-1553). “Dindirin” is the morning song of the nightingale. The person listening to the nightingale asks it to do him the favor of telling his lover that he is already married!

Pinguele, respinguede

This lively piece by Juan de Triana (fl. 1477-1490) thanks Saint John for being such a good saint that the speaker—a woman whose husband has been away for over a decade—has been blessed with many children. It is from the *Cancionero de la Colombina*.

Gran gasajo

Juan del Encina (1468-1529), a poet, dramatist, and musician, composed this piece, which is from the *Cancionero de Segovia*. He was one of the most important composers of the era, and is also considered one of the patriarchs of Spanish theatre. This is a celebratory song about how the one who created us has been born to save us. The refrain “Huy ho!” repeats after almost every line.

La tricotea

This piece, which is from the *Cancionero Musical del Palacio* (c1490-1520), is attributed to Alonso (15th cent.). The text is a hodgepodge of Spanish and other Romance languages, as well as a large dose of gibberish.

Sexto Tono

Septimo tono

These two pieces are from the *Cancionero de Uppsala* (1556). They are from a set of eight untexted duets based on plainchant, which are found at the back of the book. They are among the first published Spanish instrumental music.

Incan Flute Tune

This is a transcription of an Incan flute tune as performed by Scott Reiss of the Hesperus Ensemble on their recording “Spain in the New World,” which has been re-released on Koch International Classics #3-7451-2H1. The original performer of the piece is unknown; it was published on a Nonesuch Explorer Series LP called “Kingdom of the Sun.” The original instrument was a notch-flute called the *quena*.

Hanacpachap Cussicuinin

This hymn in Quechua, the Incan language, was used for church processions on Lady Day (The Feast of the Annunciation, celebrated on March 25) at the church in San Pedro de Antahualla, Peru. It was the first piece of vocal polyphony that appears in the New World, and was included in a collection published in 1631 in Cuzco by Juan Pérez de Bocanegra. Although the composer is unknown, the piece has an unusual phrase structure (6-4-6-4), which has led some writers to conjecture that it was the work of a Quechuan student. It was common for Indigenous boys from noble families to receive special musical training, partly as a way to acculturate them into the Catholic Church.

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui
Iupai ruru pusocmallqui
runa cunas suya cuinin
callpan nac paque mi cuinin. Huarian caita.

Joy from Heaven I shall adore you a thousand
times and I will honor you deeply because of the
abundance of your fruits.
Man trusts in you, awaiting the strength of your
power, supported in your name.

Uyari huai muchas caita
Dios paranpan, Dios pamaman
yuractocto hamancaiman
yupascalla collpas caita
huahuarquinan suyus caita. Ricuchillai.

Listen to our plea, adored and revered powerful
God and Mother of God.
May the darkness become light!
Secure is the salt for our cattle.
We trust and hope that your Son will appear.

Eso rigor ‘e repente

Portuguese-born composer Gasper Fernandes (ca. 1565-1629) arrived in the new world in 1599 to serve as organist and chapel master at the cathedral in Guatemala. From 1606 until his death in 1629 he was chapel master at Puebla de los Ángeles in New Spain (now Mexico). He is particularly known for his many *villancicos* that draw on the rich musical traditions and dialects of the Indigenous and African populations in New Spain. Robert Stevenson, one of the earliest musicologists to study music from colonial era New Spain and Peru, transcribed this piece. A church singer carried the manuscript containing this composition to the Oaxaca Cathedral, where it was preserved in the Cathedral archives.

This composition is a *guineo*, or a *villancico* written in Guinean (West African) style. It was written for singers and musicians in the Puebla cathedral choir who were former slaves. The reference to the “ugly Angolans” is disturbing; it may reflect pre-existing prejudices among distinct African groups, or it may be a prejudice encouraged by the Spanish. This is one of the few *villancicos* that addresses the issue of racial relations between whites and Africans. Some translators suggest that the title refers to slavery; another interpretation suggests a demand that persons of African origin convert to Catholicism and adopt Spanish culture.

Eso rigor ‘e repente juro aqui se ninyo siquito
que aunque nace poco branquito
turu somo noso parente
no tememobranco grande
Tenle primo, tenle calje
husihe husiha paracia
toca negriyo, toca negriyo tamboritiyo
Canta parente
Sarabanda tenge que tenge, sumbacasu cucumbe
esa noche branco seremo
O Jesu que risa tenemo, O que risa Santo Tome.

This sudden hardship. I promise this small child
[Jesus] that even though he is born a bit white
we are all his relatives.
We are not afraid of the white man.
Come on cousin, put on your shoes,
get dressed!
Play your little drum!
Sing, cousin!
Dance the sarabande; make noise!
Oh Jesus, how I want to laugh!
Oh, how much laughter, Saint Thomas!

Vamo negro de Guinea a lo pesebrito sola.
No vamo negro de Angola que sa turu negla fea.
Queremo que niño vea negro pulizo y galano
que como sa noso hermano tenemo ya fantasia.
Toca viyano y follia, baylaremos alegremente.
Gargantiya regranate yegamo a lo siquitiyo
mantey ya rebocico confite curubacate.
y de curia te faxu e la guante camisa
capisayta de frisa canu tiyo de tabaco.
Toca preso pero beyaco guitarria alegremente.
Toca parente.
Sarabanda tenge que tenge, sumbacasu cucumbe
esa noche branco seremo
O Jesu que risa tenemo, O que risa Santo Tome.

Come, Guineans, to the manger alone!
Don’t let the ugly Angolans come.
We want the child to see us polished and
gallant, as we are brothers.
Play, townsfolk; we will joyfully dance a folia.
We bring gifts for the little One:
a red-jeweled collar, a mantilla, and candy.
For the parish priests, we bring gloves, shirts,
strawberries, and tobacco.
Play quickly but nicely on your guitar!
Play, cousin!
Dance the sarabande; make noise!
Oh Jesus, how I want to laugh!
Oh, how much laughter, Saint Thomas!

Con qué la lavaré

This anonymous song is from the *Cancionero Musical de Palacio*. This text was set by many famous composers of that time.

Con qué la lavaré la flor de la mi cara?
Con qué la lavaré que vivo mal penada?
Lávanse las casadas con agua de limones.

With what will I wash the flower of my face?
With what shall I wash, who live in sorrow?
The married women wash with lemon water.

Lávome yo cuitada con penas y dolores.
Con qué la lavaré que vivo mal penada?

I, who have been shat upon, shall wash myself
with sorrows and pain.

Con amores, mi madre

This piece by Juan de Anchieta (1462-1523) is also from the *Cancionero Musical del Palacio*. Juan de Anchieta is from an ancient Basque family that also includes Ignatius Loyola, founder of the Society of Jesus. From 1489-1519, he served at the courts of Castile and Aragon. In 1519, he retired to a Franciscan convent in Aspeitia, where he spent the remainder of his life. He was one of the leading Spanish composers of his generation; his polyphonic style influenced the development of the Renaissance style in Spain. The use of 5/4 meter in this piece is a remnant of the Arab influence on early Spanish music.

Con amores, mi madre, con amores me adormí,
Assí dormida soñaba lo que el corazon velaba.

With love, mother, I slept.
Sleeping, I dreamed of that which kept my heart
awake.

Que el Amor me consolaba con más bien que
merecí,
Adormecióme el favor que Amor me dio con
amor;
Dio descanso a mi dolor, la fe con que le serví.

That love consoled me with greater good than I
deserved.
The favor love gave lovingly put me to sleep.
The faith with which I served love gave rest to
my sorrow.

Una Noche a Lunar

Flory Jagoda, the foremost performer and composer of Bosnian style Sephardic music, performs this anonymous Sephardic (see above) song from Sarajevo.

Una noche a lunar, yo sali a kaminar,
Kaminando i bushkando onde se topa la mar.
Los ojos mi si abufarun, di tanto mirar a la mar,
Vapores ya van i vyenen, letras para mi no ay.

One moonlit night I went walking, walking and
searching where the sea meets the land.
My eyes swelled from looking so hard at the
sea. Steamships come and go, but there are no
letters for me.

Letras alegres resiviremos i las karas veremos,
en un nido durmiremos, presto mos
adjuntaremos.
Madre miya, la mi madre, un suenyo mi
sonyava, ke la gera se skapava.

Happy letters would revive us, and we would
see again the faces of our loved ones. We would
sleep together in a nest.
Oh mother, I dreamed a dream. I dreamed
that the war was over.

La Niña Guerrera

This contemporary composition by Zorzal's artistic director, Lynn Gumert, draws its text from a popular 15th-century Spanish-Sephardic romance celebrating the intelligence, courage, and resourcefulness of a woman warrior. The melody draws on typical Sephardic melodic and rhythmic patterns but combines

them with a modern harmonic sense to reveal elements that are not only cross-cultural but also cross historical periods. The Pommerian Early Music Guild commissioned *La Niña Guerrera*.

“Malaña tripa de madre que tanta hija parió,
parió siete hijas hembras sin ningún hijo varón!”
Saltó la más chica de ellas, la que en buen día
nació: “No mos maldigas, mi padre, no mos
maldiga señor, si es por la suya guerra, la guerra
la venço yo.

Deme arma y caballos y un vestido de varón, yo
vos venceré la guerra mejor de un hijo varón.”
“Calla, calla la mi hija, que es verguença y
bizayón.”

[instrumental interlude]

“¿Ande guabras tus cabellos, tus cabellos brilles
son?

“Yo guadro mis cabellos dembaxo de mi
tarpox.”

“¿Ande guabras tu cuerpo blanco que relumbra
el ojo de sol?”

“Yo guadro mi cuerpo blanco dembaxo de mi
jibón.”

“¿Ande guabras las tus caras blanca?”

“Me las empaña el sol.”

“¿Ande guabras las tus pechos?”

“Debaxo del jubón, señor.”

[instrumental interlude]

Dióle armas y caballos y un vestido de varón.
Ya se viste, ya se arma, ya partió para Aragón.
En entrando por la guerra, la guerra la venció,
tanto fue su fortaleza, el tarpox se le cayó. El
hijo del rey que estaba en frente ya cayó y se
desmayó, ni con ruda ni con guesmos el hijo del
re se arretornó. Con dos palabricas de ella el
hijo del rey se levantó.

[instrumental interlude—the battle scene]

“Ya me muero la mi madre, ya me muero de
este amor, esta que venció la guerra hembra es y
no varón.” “Házele un cumbite al baño de tu
señor.” Ya le haze el cumbite al baño de tu señor,
botón quita, botón mete, una carta ya escribió,
caballeros estaban prontos, se subió y se fuyó.
Por unas vegas arriba corre como un gavilán por
otras vegas abajo corre sin le divisar. “Adiós,
adiós, el buen rey, y su palacio real; que siete
años le servi doncela de Portugal, y otros siete le
sirviera si non fuese el desnudar.”

“Cursed be the mother’s womb that bore so
many daughters; she bore seven daughters but
not even one son!”

The youngest jumped up; the one born on a
good day: “Don’t curse us, father. If it’s because
of your war, I will go win it for you.

Give me arms and a horse, and men’s clothing,
and I’ll win the war better than any son!”

“Be quiet daughter! That would be an
embarrassment and a shame!

“Where will you hide your shining hair?”

“I’ll hide my hair under my helmet.”

“Where will you hide your white body that
shines like the sun?”

“I’ll hide my white body under my doublet.”

“Where will you hide your white face?”

“The sun will darken it.”

“Where will you hide your breasts?”

“Under my breastplate.”

He gave her arms, and a horse, and men’s
clothing. She quickly dressed and took up her
arms and went to Aragon. Upon entering the
battle, she won the war. She fought so
energetically that her helmet fell off. The king’s
son saw (that she was a woman) and fainted.
They couldn’t revive him with rue or balsams,
but at two words from her, he arose.

“I’m dying (of love) mother! The one who won
the war is a woman, not a man.” “Invite her to
come to the king’s baths.” He invited her to
bathe with him. She opened one button, then
closed it again. She summoned her horse,
jumped on its back and raced off. By the high
roads she raced like a hawk. By low roads she
raced without being seen. “Goodbye, good king.
Farewell to your royal palace. I’ve served you
seven years as a maiden from Portugal; I’d serve
seven more if I didn’t have to undress!”

[instrumental interlude]

Óyela el hijo del rey, tras ella va a cabalgar.
"Corre, Corre hijo del rey que no habrás de
alcanzar hasta en casa de mi padre, si quieres
irme a buscar."

The king's son heard her and raced after her.
"Run, run, king's son. You won't catch up with
me until I'm at my father's house, if you want to
come look for me there."

Tleycantimo choquiliya (Jesos de mi goraçon)

This *villancico*, titled *mestizo e indio*, was written by Gaspar Fernandes (see above) both for people of mixed Spanish-Indigenous descent and for Indigenous believers. The text is partly in Spanish and partly in Náhuatl. The Náhuatl sections are set to a traditional Tlaxcalan rhythm that contrasts with the more rhythmically lyrical Spanish sections. This is an example of the use of a partly invented "dialect" to represent another culture. Robert Stevenson (see above) transcribed it from a manuscript preserved in the Oaxaca Cathedral.

Ref: Tleycantimo choquilia, mis prasedes, mi
apission, aleloya.

Dejalto el llando crecida miralto el mulo y el
buey

Ximoyolali mi rey tlein miztolinia mi vida.

Jesós de mi goraçon no lloreís, mi fantasía.

Ref:

No se por qué denéis pena tan linto cara de rosa

Nopiholhotzin niño hermosa, no chalchiuh
noaso jena.

Jesós de mi goraçon no lloreís, mi fantasía.

Ref:

Ref: Hush, little child, my firstborn, my tender
one. Alleluia!

Stop the crescendoing cries of the mule and ox.

I give you my heart, my little king, precious
child of my life.

Jesus of my heart, don't cry, my dream.

Ref:

I don't know why you have such pain on your
beautiful rosy face. We will take away your
pain, beautiful child, heavenly jewel.

Jesus of my heart, don't cry, my dream.

Ref:

Tarara

This *negrito*, or *villancico* written in African style, was written by Antonio de Salazar (ca. 1650-1715) possibly for African members of his choir. *Negritos* are characterized by syncopated, African-style rhythms and the use of Africanized dialects of Spanish. The majority of *negritos* are on the theme of Christmas, because Christmas celebrations were elaborate occasions to which all the ethnic and racial groups in New Spain contributed music. Robert Stevenson transcribed it.

Salazar was born in Spain and later became chapel master in Mexico, first at Puebla Cathedral and then in Mexico City. His music shows a mastery of counterpoint. He does not use imitation, but instead relies on recurring motives to unify his pieces. Although he composed many *negritos*, his style is more conservative, which can be seen in his use of rhythm, which is much smoother and less syncopated than that of Gaspar Fernandes (see above). *Tarara* represents the sound of a drum.

Ref.: Tarara tarara qui yo soy Antón
Tarara yo soy Antón, ninglito li nacimiento,
qui lo canto lo mas y mijo y mijo.
Tarara tarara qui lo mas y mijo, mas y mijo.

Yo soy Antón molinela y ese niño qui nacio
hijo es li unos la blalola, li tula mi estimación.
Tarara tarara qui yo soy Antón.

Ref: Tarara, I am Anton,
Tarara, I am Anton, black from birth,
who sings to you as much and as well as I can.
Tarara tarara, as much and as well as I can.

I am Anton, the miller, and that child that was
born is the son of a peasant woman who
deserves all my esteem. Tarara, I am Anton.

Puleso mi sonajiya, cascabela y atambo,
Voy a bayla yo a Belena, pultilica y camalon.
Tarara, tarara, quo yo soy Antón.

Ref.

Milalo cuanto pastola buscando al niño Jesús,
van curriendo a las pultale, paladaye la
adoración. Tarara tarara qui yo soy Antón.

La sagala chilubina vistila li risplendor,
Las canta sus viyancica, gluria cun compasyon.
Tarara tarara qui yo soy Antón.

Ref.

Dame albricia ‘mano Anton

This is a *negrito* [see above] that was collected and possibly composed by Gaspar Fernandes [see above]. Robert Stevenson (see above) transcribed it.

“Dame albricia mano Anton”

“que Jesu nace en Guinea”

“¿Quién lo pari?”

“Una luncuya y un viejo su pagre son.”

“Yebamo le culacion,

yegamo aya que ese cosa me panta he he he

y como que yegare y mirare

y tu ru lu neglo le bayara he he he

Ref: y turulu neglo le bayara.

Su magresa como treya ya lo niño parindero
Cumulubo y orandero las mi guitaleda eya
Ya bullimos pie por beya.

yegamo aya que ese cosa me panta he he he

y como que yegare y mirare

y tu ru lu neglo le bayara he he he

Ref: y turulu neglo le bayara.

Turu negluco gayero subi luego lo cagaya
ye bemole asi su un rayo, unos paños y un
sumbrero

yo quere mira primero.

yegamo aya que ese cosa me panta he he he

y como que yegare y mirare

y tu ru lu neglo le bayara he he he

Ref: y turulu neglo le bayara.

Yo kon la mi kusuegra

This is another traditional Sephardic song from Bosnia that is performed by Flory Jagoda (see above). It was performed at weddings.

Therefore, with my little tambourine, jingle bell
and drum I shall dance to Bethlehem, Puerto
Rico, and Cameroon. Tarara, I am Anton.

Ref.

See how the shepherds are looking for the baby
Jesus! They are running to the stable to give him
adoration. Tarara, I am Anton.

The Virgin mother, dressed resplendently, sings
her villancicos, glory with rhythm and music.

Tarara, I am Anton.

Ref.

“Give me good news, brother Anton.”

“Jesus was born in Guinea.”

“Who gave birth to him?”

“A maiden and an old man are his parents.”

“We shall take gifts

and go there, full of wonder.

I shall go there and watch him.”

And all the Blacks shall dance for him.

Ref: And all the Blacks shall dance for him.

His mother is like a star; the child is like the
morning star crying like a wolf. I shall play the
guitar for her. We must go there.

We shall go there, full of wonder.

I shall go there and watch him.

And all the Blacks shall dance for him.

Ref: And all the Blacks shall dance for him

All the Blacks are joyful; enter the house
quickly. We shall bring him a coat, a pair of
pants and a hat.

I want to be the first to see.

We shall go there, full of wonder.

I shall go there and watch him.

And all the Blacks shall dance for him.

Ref: And all the Blacks shall dance for him

Yo kon la mi kusuegra, yo sto kontente,
ke salga a balyar ke la kero ver.

I am content with my mother-in-law, may she
come out to dance, for I want to see her.

Yo kon la mi nuera yo sto kontente,
ke salga a balyar ke la kero ver.

I am content with my daughter-in-law, may she
come out to dance, for I want to see her.

Yo kon el mi kusuegro (etc.)
Yo kon el mi nuero (etc.)
Yo kon los mis kusuegros (etc.)

I am content with my father-in-law (etc.)
I am content with my son-in-law (etc.)
I am content with my in-laws (etc.)

Ken es esto

This traditional Sephardic *romansa* from Sarajevo is also performed by Flory Jagoda.

Ken es esto en la ventana
Ke me amostra tanta amor
O sono las streyas de la manyana.
O son los ojos de mi amor.
Se mi korason ventana tenia
De poder adientro mirar
Kampos i vinyas se despertavan
De veder tanta dolor.

Who is this at the window
that shows me so much love?
Is it the morning stars?
Or is it my lover's eyes?
If my heart had a window,
so that one could look inside,
fields and vineyards would wake up
to see so much sorrow.

Los Bilbilicos

This is a well-known traditional Sephardic song.

Los bilbilicos cantan con sospiros de amor;
mi neshama y mi ventura estan en tu poder.

The nightingales sing with sighs of love;
my soul and my fate are in your power.

La rosa enflorese en el mes de mai.
Mi neshama s'escurese sufriendo del amor.

The rose blooms in the month of May;
my soul darkens, suffering from love.

Mas presto ven, palomba, mas presto ven con
mi;
Mas presto ven, querida, corre y salvame.

More quickly come, dove, more quickly come
to me;
More quickly come, dear one, come quickly and
save me.

Xicochi, xicochi conetzintle

In this *indio*—a song that uses Native American rhythms and dialects—Gaspar Fernandes (see above) used a traditional Tlaxcalan rhythm to set the Náhuatl text. Robert Stevenson transcribed it from a manuscript in the Oaxaca Cathedral.

Xicochi xicochi conetzintle
coamiz hui hui joco in angelos me
alleluya alleluya.

Go to sleep; go to sleep little child.
Do not cry; the angels are here.
Alleluia, alleluia.

Sancta Mariaé yn ilhuicac cihuapille

The authorship of this piece published in Mexico City in 1599 remains unknown. Because it combines a Náhuatl text and characteristically Native American sophisticated rhythmic complexity with “incorrect”

(by European standards) part writing, it is considered to be the work of a Native American composer who received choral training but not compositional training in the Mexico City cathedral. It was transcribed by Robert Stevenson.

Ref: Sancta Mariae yn ilhuicac cihuapille
tinatzin dios yn titotenpantlatocantzin.
Ma huel tehuatzin topan
ximotlatolti yn titlatlaconhuanimen.

Dios itlaçonantzine cemicac ichpochtle
cenca timitztotlatlauhtiliya
ma topan ximotlatolti yn ilhuicac ixpantzinco
in motlaçoconetzin Jesu Christo.

Ca onpa timoyeztica yn inahuactzinco
Yn motlaçoconetzin Jesu Christo.
Ref.

Nani nani

Durme, durme

These are two traditional Sephardic lullabies.

Nani, nani quere el hijo
el hijo de la madre
de chico se haga grande.
ay dúrmite mi alma, dúrmite mi vida,
que tu padre viene con mucha alegría.

Ay avrimex la puerta avrimex mi dama,
que vengo muy cansado de arar las huertas.
Ay, la puerta yo vos avro que venix cansado
y verex durmiendo al hijo en la cuna.

Durme, durme ijiko de madre
Durme, durme sin ansia i dolor.

Sienti djoia palavrikas de tu madre
Las palavras de Shema Israel.

Durme, durme, ijikos de madre,
Kon ermozura de Shema Israel.

Holy Mary, Lady of Heaven,
Mother of God,
Our Intercessor.
Plead for us sinners.

Beloved Mother of God,
ever Virgin,
we plead that you intercede for us in Heaven
before your beloved Son Jesus Christ,

for you are in His presence.
Ref.

Sleep, sleep, the son wants;
the son of the mother;
may he grow up to be big.
Oh, sleep, my soul, my life.
For your father is coming with much happiness.

Oh, open the door for me; open for me, my lady;
for I come very tired from plowing the fields.
I will open the door for you, as you come tired,
and you will see your son sleeping in the cradle.

Sleep, sleep mother's little child,
sleep, sleep without anxiety and pain.

Feel the joy of your mother's words,
the words of Shema Israel.

Sleep, sleep, mother's little child,
with the beauty of Shema Israel.

Diferencias sobre *Guardame las vacas*

Luis Narvaez (ca. 1500-after 1550) was well known as a *vihuela* player who published a collection of *vihuela* music, *Six Books of the Delphin of music on tablature for playing vihuela*, in 1538. The *vihuela* was a type of small guitar with twelve paired strings. Narvaez was a court musician in León and Valladolid, and later served Philip II, whom he accompanied to Flanders, Italy, and Germany. Among his compositions are the earliest surviving examples of variation writing. This piece is a set of variations, or *diferencias*, on a popular Spanish melody.

Las hermanas reina y cativa

This song, which has been handed down through oral tradition, was collected in Greece, from whence comes its 7/8 meter. It is a song of the Sephardim. Because of the centuries-long conflicts between the Spanish and the Moors, many songs—like this one—speak of slavery and captivity.

Morikos, mis morikos
los ke abaxan de la Kina
por traer una sklavika
una sklavika kativa; o ho ho!

ke no sea d'alta gente,
ni menos de Pastoría,
Estas palabras diziendo
a la sklava la traía; o ho ho!
Ya lo toman por el brazo,
onde'l rey la yevaría
En los días de sus días,
a parir s'asentaría, o ho ho!

La sklava parió un ijo,
la reina parió'na ija,
—Hermaní, la mi kerida,
no trompas la kompañía—o ho ho!
Las komadres hechiceras
trokuan a las criaturas.
Si to papú lo savía,
karrosa d'oro te traía, o ho ho!

Ya la toman a la reina
en kamas de bien parida.
Ya la toman a la sklava
al banco de la kozina. o ho ho!
Ya le traen a la reina
gaina sofrita fina.
Ya le traen a la sklava
kaldo de lexía fina. o ho ho!

—De mis pechos sos criada,
De mis tripas no salida.
Nani, nani la mi ija,
kriada i no parida—o ho ho!

Moors, my Moors,
who come down from China,
to bring a little slave girl,
a captive slave girl, o ho ho!

who should not be of noble birth,
and especially not from Pastoría.
Saying these words,
they brought the slave, o ho ho!
They took her by the arm
and brought her to the king.
When the days of her confinement were
completed, she gave birth.

The slave gave birth to a son,
the queen gave birth to a daughter.
“Sister, my dear one,
don't be deceived by your company.”
The deceitful midwives
switched the children.
“If your grandfather knew,
you would have a golden carriage.”

They brought the queen
to a luxurious bed,
while they put the slave
on a bench in the kitchen.
They brought the queen
finely prepared chicken,
while they brought the slave
soup made from lye.

“From my breasts you were raised,
though you didn't come from my womb;
Sleep, sleep, my daughter,
I brought you up but did not give birth to you.”

Toca la flauta

This *negrito*, was written by Alonso Torices (fl. 1671), who worked at the Cathedral in Bogotá, Colombia. At first it sounds like a typical Baroque aria, but it quickly changes into a highly syncopated rhythmic play on repeated syllables. Samuel Claro Valdés—a Chilean musicologist and composer who did significant research on colonial era music from what is now South America and on traditional Chilean music—transcribed this piece from a manuscript in the Bogotá Cathedral. Claro Valdés realized (wrote out from a figured bass line that shows the chord progression) the harpsichord part for this piece. The *zamba* is a dance that originated in West Africa.

Ref. “Toca la flauta, siola Flacica tócala bé
qui mi caio de risa.”
“¿Que hay a nueva? Sigalo vosa mercé.”
“Qui lan diosa chiquitilla ha naciyo ya en Belé.
tócalo bié!
Yo solito quielo (vaya) tocal la múltelo (vaya)
sonó la pandelo (vaya), canta la e coldelo
(vaya), plima Flacica toca.
viste e usia usie que o plimo neglo usia que usie
al siquillo aleglalemo.
mil cosita le tlaemo usie y a la glolia cantalemo,
que le le le, al sonsonetillo del zambacate.”

Di Guinea salimos (zambacate)
polque sanó so plimo (zambacate)
y a buscalte venimos (zambacate)
que la vira nos de ay
que le le le al sonsonetillo del zambacate.
Ref.

Yo partí para la gera

Flory Jagoda (see above) performs this anonymous Sephardic song from Sarajevo. It is interesting musically because it juxtaposes very rhythmically free, highly ornamented verses with a waltz-like refrain.

Yo parti para la gera. Dos bezos al aire yo echi.
Uno es para mi madri; il otro es para ti.
Ninya di mi korason, il otro es para ti.
Ref. Ken pensa de se enamurar,
Ke fuiga de lunar.
Ke lunar es mentirozo,
save enganyar.

Nu yoris ijika linda, ke mi fiju mus va turnar.
Il beziko ke echo a mi, lo desho para ti.
Ija yena de dutor, lo desho para ti.
Ref.

Ref. “Play the flute, Francisca, play it well.
I’m falling down laughing.”
“What’s the news? Go on!”
“The little God has been born in Bethlehem.
Play it well!
I only want to play the [múltelo].
Play the tambourine and sing to the lamb.
Cousin Francisca, play,
African cousin, to make the
little one happy.
Play many things and sing to his glory
to the rhythmic sound of the *zamba*.”

We come from Guinea (zamba!)
because our cousin was healed. (zamba!)
We come to look for him (zamba!)
who gives us life
to the rhythmic sound of the *zamba*.
Ref.

I left for war; I blew two kisses into the air.
One is for my mother, and the other is for you,
girl of my heart, the other is for you.
Ref. Whoever thinks of falling in love
should flee the moonlight,
because the moon is a liar
and knows how to trick you.

Don’t cry, beautiful daughter. My son will
return to us. The kiss he gave me, I leave for
you. Girl full of pain, I pass it on to you.
Ref.

Adiyo kerida

This traditional Sephardic song from Bosnia is in the rhythm of a tango. This illustrates an interesting aspect of Sephardic music—while the Spanish language is steadfastly retained, the music accompanying the texts draws on the music styles among which the particular population of Sephardic people lives.

Tu madre kuando te pario i te kito al mundo
korason eya no te dio para amar segundo.

Ref: Adiyo, adiyo kerida, no kero la vida,
me l'amargates tu

Va, bushkate otra amor, aharva otras puertas,
aspera otra ardor ke para mi sos muerta.

Ref.

Your mother when she bore you and brought
you to the world didn't give you a heart to love
another.

Ref: Goodbye, goodbye my dear, I don't want
life, you embittered it for me.

Go, look for another love, knock on other doors;
hope for another passion—for me, you are dead.

Ref.

Los coflades de la estleya

Juan de Araujo (1646-1712) was born in Spain. As a young man, he moved to Peru, where he studied composition with Tomas de Torrejón y Velasco. He became a priest in Panama, where some of his compositions survive. After returning to Peru in 1672, he served as chapelmaster first in Lima and then in Cuzco. From 1680 until his death he served at the Cathedral of La Plata (present-day Sucre, Bolivia). He is primarily known for his Spanish-language *villancicos*. He was the last great composer to use the Iberian style before it was replaced by the Italian style. Robert Stevenson (see above) transcribed this piece and also realized the harpsichord part.

This *negrito* describes a procession and dance performed by an African confraternity in 17th century Peru. The *gurumba* is a dance form.

Los coflades de la estleya vamo turus a beleya
y velemo a ziola beya conciolo en lo potal.
vamo vamo currendo aya,
Oylemo un viyansico que lo compondla flasico
ziendo gayta su fosico y luego lo cantala
blasico pellico zuanico i toma y lo estliviyo dila:
Gulumbe gulumbe gulumba gulumba Guache,
moleniyo de safala de safala guache
bamo abel que traen de Angola a ziolo y a ziola
baltasale con melchola y mi plimo gasipar
vamo vamo currendo aya currendo
gulumbe gulumbe gulumba gulumba guache
moliniyo de safala, de safala guache.

Vamo siguiendo la estleya (eya)
lo negliyo coltezano (vamo)
pus lo Rey e cun tesuro (turo)
de calmino los tlesban (aya)
blasico pelico zuanico y toma eya vamo turu aya
gulumbe gulumbe gulumba guache
moleniyo de safala, de safala guache

We, the confraternity of the Star, are all going to
Bethlehem to see the beautiful mother with her
child in the manger. Let's go there running,
and we'll hear a villancico that Francis
composed on his gaita. Then Blaise, Peter, John,
and Tomas will sing it. The refrain says:
gulumba (gurumba),
humble people, dark ones from Safara,
let us go and see, we who come from Angola,
the mother and child, Balthazar, Melchior, and
my cousin Gaspar. Let's go there running,
gulumba (gurumba),
humble people, dark ones from Safara,

Let us go following the star (eya!),
we the black courtiers (let's go!),
since the kings with their treasure (all!)
are all three on the way there (there!)
Blaise, Peter, Juan, and Tomas: Let's all go,
gulumba (gurumba),
humble people, dark ones from Safara,

Vamo turus loz Neglios (plimos)
pues nos yeba la estleya (beya)
que sin tantuz neglos folmen (noche)
muchaluz en lo potal (abla)
blasico pelico zuanico y toma
plimos beya noche abla
gulumbe gulumbe gulumba guache
molenia de safala de safala guache.

Vaya nuestra cofladia (linda)
pues que nos yba la eztleia (nueztla)
tlas lo Rey e pulque aya (danza)
que pala al niño aleglan (yra)
blasico, pelico zuanico y toma
linda nuestla danza ira
gulumbe gulumbe gulumba guache
molenia de safala de safala guache.

Vamo alegle al poltariyo (plimo)
Velemo junto al peseble (bueye)
Que sin tantuz neglos folmen (neglo)
Muchaluz en lo potal (eza)
blasico pelico zuanico y toma
plimo neglo buei e eza
gulumbe gulumbe gulumba guache
molenia de safala de safala guache.

Cuando el Rey Nimrod

This is a song of the Sephardim. Although the figure of Nimrod, the mighty hunter and grandson of Noah, appears very briefly in several books from the Old Testament, this song has its origins in later Jewish and Islamic traditions that depicted Nimrod as an archetypal evil person who had an historic confrontation with Abraham. The original version of the song, which dates back to the 13th century reign of Alfonso X of Castile (1221-1284), gives a poetical account of the persecutions perpetrated by the cruel Nimrod and the miraculous birth and deeds of the savior Abraham. This version we perform begins with the original verse about King Nimrod, but then moves beyond the story to a contemporary blessing for circumcision.

Cuando el rey Nimrod al campo salía,
mirava en el cielo y en la estretería,
vido una luz santa en la giudería,
que havia de nacer Avraham avinu.
Avram avinu, padre querido,
padre bendicho luz de Israel.
Saludemos al compadre y tambien al moel
Que por su zekhut mos venga el goel
y ri'hma a todo Israel.
Cierto loaremos al verdadero,
al verdadero de Israel.

Lets go, all the Blacks (cousins)
because the star shows us the way (beautiful!),
and with so many blacks (night!)
there will be much light in the stable (say it!).
Blaise, Peter, Juan, and Tomas,
Cousins, let's speak of this beautiful night,
gulumba (gurumba),
humble people, dark ones from Safara.

Let our confraternity get going (pretty!),
because the star is leading us (ours!),
behind the kings, and because (dance!)
there we will make the child happy (go!).
Blaise, Peter, Juan, and Tomas:
beautifully our dance will go,
gulumba (gurumba),
humble people, dark ones from Safara.

Let's go happily to the stable (cousin!)
and we'll be seen next to the cradle (oxen!)
and with so many blacks (black!)
there will be much light in the stable (that's it!).
Blaise, Peter, Juan, and Tomas:
Black cousins, the oxen will be there,
gulumba (gurumba),
humble people, dark ones from Safara.

When King Nimrod went out to the fields
and looked among the stars,
he saw a holy light in the Jewish quarter,
foretelling that Abraham would be born.
Abraham foretold, beloved father,
blessed father, light of Israel.
Let us greet the godfather and the moel [ritual
circumciser] that through his virtue the Messiah
may come and redeem all Israel.
Certainly we will praise the true one,
the true one of Israel.

Program notes are by Lynn Gumert.

Translations from Spanish, Sephardic, and Spanish dialects are by Lynn Gumert and Carlos Fernández.

Highland Park Recorder Society (HPRS) is an educational and musical not-for-profit organization founded in 1987 by Donna Messer as a chapter of the American Recorder Society. The society's mission is to cultivate and foster a love and appreciation of the art, history, literature and uses of the recorder, and to raise the level of proficiency in its performance. To fulfill its mission, HPRS holds workshops and presents chamber orchestra concerts showcasing music of the Medieval, Renaissance, Baroque and current periods. The HPRS is also a member of Early Music America and the Guild for Early Music, a consortium of early music presenters in Central NJ and Eastern PA, whose purpose is to enhance public awareness of the riches and beauties of Early Music.

Russ Condon (recorder) started performing music in his hometown of Milford, Connecticut with the Milford School Band, the Southwestern Connecticut Regional Band and Orchestra as well as the All-Connecticut State Band. He also has performed with the Eastern Connecticut Symphony Orchestra. Russ attended Colby College in Waterville, Maine where he performed with the Colby Band, the Colby Community Symphony Orchestra, and went on concert tour with the Colby College Baroque Society. Russ has been a member of the HPRS, and is also a board member, and their recording engineer. He is a member of the United Methodist Church at New Brunswick, and is an active participant in their music ministry.

Momo Kusaka (recorder) studied recorder privately in Japan. She performed with music ensembles, Anon., and the Uchinodai Recorder Ensemble in Hamamatsu, Japan. She has recently joined the HPRS.

Donna Messer (recorder) is founder and president of the Highland Park Recorder Society and Chamber Orchestra (HPRS), the Garden State Sinfonia (GSS). She studied piano with Olga von Till, recorder with Bernard Krainis, Phil Levin, and Deborah Booth, and Dalcroze music with Dr. Hilda Shuster of the Dalcroze School of Music in New York, and in master classes with Bernard Krainis, Paul Leenhouts, Han Tol, and Marion Verbruggen. Early Music Studies were with Paul Echols at the Mannes College of Music in New York. She has music teacher certification from the American Recorder Society. She has performed as soloist with the Woodbridge Academy of Music Chamber Orchestra, with the HPRS, the GSS, and the College of New Jersey Choir and Choir Orchestra.

Zorzal Music Ensemble is devoted to performing 12th through 21st century vocal and instrumental music from Spain and Latin America. The thrush (*zorzal*), which is known for its singing ability, is found in Europe, Latin America, and North America. It symbolizes our focus on musical multiculturalism, which is also reflected in our choice of texts and genres. Zorzal has received Pennsylvania Partners in the Arts grants from Jump Street and Chambersburg Council on the Arts for the past three years. They have presented several concerts at Gettysburg College and have performed in a variety of central Pennsylvania locations. Zorzal has also presented a variety of educational programs for children in libraries and after-school enrichment programs. For more information, contact (717) 215-8941 or www.zorzal.org.

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Patti Fetrow (Mezzo Soprano, Recorders, Percussion) teaches elementary vocal music in the Upper Adams School District, near Gettysburg, PA. She holds a B.M. in Music Education from Grove City College and an M.M. in Music Education with emphasis in Kodály from West Chester University. Mrs. Fetrow is the minister of music at the Heidlersburg Church of the United Brethren in Christ.

Lynn Gumert (Artistic Director, Soprano, Recorders) is a composer of modern music and a performer of early music. She holds an M.M. and D.M. in Music Composition from Indiana University-Bloomington, where she studied with Claude Baker, Eugene O'Brien, and Donald Freund. She has participated in composition master classes with Ellen Taaffe Zwilich and Shulamit Ran. Her works have been performed in the USA, Costa Rica, Peru, and the Czech Republic. She has been artist in residence for both community-based and school-based programs. She studied recorder with Eva Legene, Emily Samuels, and Scott Reiss, and voice with Camilla Williams and Sudie Marcuse-Blatz. She has conducted church-based and community-based choral groups. She is currently on the faculty of the Women's and Gender Studies Department at Rutgers University. Her research areas include women composers, gender in popular culture, and early music from Spain and Latin America.

Marta Robertson (Harpsichord, Recorders, Percussion) is an Associate Professor of Music at Gettysburg College. She holds a B.M. from the University of Kansas and an M.A. and Ph.D. in Musicology from the University of Michigan. Trained as a dancer and pianist, her research areas include Aaron Copland and Martha Graham, in addition to the music and dance of the Hopi and of Okinawa, Japan.

Catharine Roth (Alto, Percussion, Recorder, Guitar), a native of Orrtanna, Adams County, where she still lives, is a viticulturist by trade, with a life-long love of music. A pianist and accompanist, she also has thirty years experience in traditional folk performance, with guitar, autoharp, and dulcimer.

Edythe Sarnoff (Viola da Gamba, Recorders, Panpipe) is an independent music teacher and performer based in Flora Dale, PA. She holds a M.A. in Musicology from The Catholic University of America. She is the founder and president of Pommerian Early Music Guild. She has performed regionally with The Washington Camerata, The McLean Symphony Orchestra, La Spirita, Spectra Musica, Hodie Quartet and Museum Consort.

Timothy Sestrick (Percussion) is Music Librarian at Gettysburg College's Musselman Library. He holds a BA from Goddard College, a B.Mus. in Percussion Performance from Nazareth College of Rochester, and an M.A. in Percussion Performance from Indiana University of Pennsylvania, as well as an MLS from the University of Buffalo. He has performed with the Johnstown and Altoona Symphony Orchestras, the Rochester (New York) Oratorio Society and Rochester Bach Festival, and at the Aspen Music Festival.

THANKS

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As an arts group, it is our policy and intention to be as inclusive as possible, and we will make every effort to ensure that we can serve persons with disabilities.

For further information about the Society, please call (732) 828-7421 or contact us via email at recorderdonna@hotmail.com, or visit our web site at <http://www.hprecorder.org>.

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