

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

Musica Dolce

John Burkhalter

and friends



Directed by Lynn Gumert

Sunday, April 22, 2007

3:00 p.m.

United Methodist Church of New Brunswick

Program Order

Sonata Prima Francisco José de Castro (17th-18th cent.)
Preludio
Allemanda
Correnti

Musica Dolce

Folias Españolas Anonymous (c. 1720-30)
John Burkhalter, recorder; Janet Walker, cello

Iesu, corona virginum ~ Himno Domenico Zipoli (1688-1726)
Oygan una jacarilla Rafael Antonio Castellanos (c. 1730-1791)
Patti Fetrow, mezzo-soprano; Catharine Roth, alto; Carlos Fernández, tenor
Knarik Yeremyan, Lea Karpman, violins

Sexto Tono Anonymous (15th cent.)
Pinguele, respinquete Juan de Triana (fl. 1477-1490)
Septimo Tono Anonymous (15th cent.)
La tricotea attributed to Alonso (15th cent.)
Russ Condon, Momo Kusaka, Donna Messer, recorders

Sonata in D minor, K9 Domenico Scarlatti (1685-1757)
Dean Poulsen, harpsichord

Incan flute tune trad. Peruvian
Hanacpachap Cussicuinin Anonymous (publ. 1631)
Zorzal Music Ensemble

Con que la lavare Anonymous (15th cent.)
Con amores, mi madre Juan de Anchieta (1462-1523)
Una noche al lunar traditional Sephardic (arr. Gumert)
Zorzal Music Ensemble

Adiyo kerida trad. Sephardic (arr. Gumert)
Eso rigor e repente Gaspar Fernandes (ca.1565-1629)
Zorzal Music Ensemble

Intermission

D'estas aves

Lynn Gumert (b. 1961)

Combined Ensembles

Dances

Bartolomé de Selma y Salaverde (published 1638)

Corente #1

Gagliarda #8

Corente #2

Balletto #6

Corrente #3

Musica Dolce

Sonata in D minor, K 517

Domenico Scarlatti

Dean Poulsen, harpsichord

Gran Gasajo

Juan del Encina (1468-1530)

Dindirín

Matteo Flecha the Elder (1481-1553)

Pieza sin texto

Gaspar Fernandes

Russ Condon, Lynn Gumert, Momo Kusaka, Donna Messer, Recorders

Tleycantimo choquiliya

Gaspar Fernandes

Cuando el rey Nimrod

trad. Sephardic (arr. Gumert)

Toca la flauta

Alonso Torices (17th century)

Diferencias sobre Guardame las vacas

Luys de Narvaez (ca. 1500-after 1550)

Tarara

Antonio de Salazar (ca. 1650-1715)

Los coflades de la estleya

Juan de Araujo (1646-1712)

Zorzal Music Ensemble

Vaya de música, Orfeos

Anonymous (1752)

Combined Ensembles

Dame albricia 'mano Anton

Gaspar Fernandes

Zorzal Music Ensemble

Vocal and instrumental arrangements for Zorzal Music Ensemble
and the Recorder Ensemble are by Lynn Gumert.

Percussion arrangements for Zorzal Music Ensemble
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

Sonata Prima

Little is known about Spanish composer Francisco José de Castro (17th-18th centuries). What we do know is taken from the initial pages of his only known publication, *Trattenimenti Armonici da Camera a Tre*, which was published in 1695. Born in Spain to a noble family, he was sent to study Humanities at the Jesuit-run College of Saint Anthony in Brescia (Italy). His publication was dedicated to the chairman of this center, the Count Gaetano Giovanelli, a Venetian aristocrat whom he describes as his protector and friend. Some scholars conjecture that the Academic Concerto for 4, op. 4, found in the Civico Museo Bibliografico Musicale di Bologna, is also by him. His Trio Sonatas are the most fully developed by a Spanish composer of this era, and it is significant that he received his training—and that

his work was published—in Italy. This Sonata has three movements, a Prelude, Allemanda (a duple- or quadruple-meter dance with German origins), and Corrente (a triple-meter Renaissance and Baroque style dance).

Folias españolas

These folia variations (c. 1720-30) come from an anonymous manuscript that is now in the Cathedral Archives of Mexico City. Robert Stevenson, one of the first musicologists to do significant research on Latin American colonial period music, transcribed the piece. The term *folia*, which means “empty-headed” or “mad,” comes from the Iberian peninsula, where it referred to a late 15th-century fast-paced dance in triple meter in which dancers carried men dressed as women on their shoulders. Over time, it evolved into a slower dance, and eventually came to be associated first with a particular chord progression, and later with a particular tune.

Iesu corona virginum ~ Himno

This piece by Domenico Zipoli (1688-1726) comes from the Chiquitos/Bolivia archives. Zipoli was the most renowned Italian composer to go to the New World. He studied with Alessandro Scarlatti in Naples and Bernardo Pasquini in Rome. After serving as organist at the Jesuit Church in Rome, he joined the Jesuit order in 1716 and soon after left for Paraguay, where he completed his religious studies while continuing to serve as organist and choirmaster. His work was highly esteemed by the viceroy in Lima and his works continued to be performed in remote missions even after the Jesuits were evicted from the region. The text for this hymn is by St. Ambrose of Milan (c. 340–397). Marta Robertson realized the continuo part.

Iesu coróna vírginum,
quem Mater illa cóncipit,
que sola virgo párturit,
haec vota clemens áccipe.

Jesus, crown of virgins,
Whom that famous Mother conceived,
And still a virgin birthed,
Mercifully receive these prayers.

Qui pergis inter lília,
saeptus corréis vírginum,
sponsus decórus glória,
sponsíque sponsíque reddens praémia.

You move among the lilies,
Surrounded by those virgins bound to respond,
A bridegroom handsome with glory,
You give back the rewards of a bridegroom.

Quocúmque tendis, vírgines sequúntur,
atque láudibus post te canéntes cúrsitant,
hymnósque dulces pérsonant
Te deprecámur, súplices, nostris ut addas
sénsibus,
nescíre prorsus ómnia Corruptiónis vúlnera.

Wherever you go, the virgins follow,
They run up and down behind you singing in
praise,
And perform sweet hymns.
You we beseech as suppliants: grant our senses
Never at all to know the wounds of Corruption.

Virtus, honor, laus, glória Deo Patri cum Fílio,
Sancto simul Paráclito, in saeculórum saécula.

Virtue honor praise and glory to God the Father
with his Son, Together with the Holy Spirit for
ever and ever.

Oygan una jacarilla

This composition by Rafael Antonio Castellanos (c. 1730-1791) comes from the archives of the Library of the Cathedral in Guatemala City, where he served as music director from 1765 until his death. He was a *criollo*; that is, from a Spanish family but born in Guatemala. He is particularly known for his *villancicos* in the vernacular, of which this is an example. As choirmaster, he worked to maintain the

level of musical quality at the Guatemala Cathedral on a par with that of the Cathedral of Seville. He was a dedicated teacher, and also provided musical instruction to several groups of nuns. In addition to composing for the church, he also composed pieces for civic events, such as the commemorative service for Charles III in 1788. Alfred Lemmon transcribed this piece; Lynn Gumert realized the continuo part.

Ref: Oygan, oygan, oygan una xacarilla
de una niña soberana
que luce y brilla farol
clavel rayo rosa y llama,
oygan oygan, que en ecos e de cantarla.

Ref: Listen to a jacarilla
about a sovereign young girl,
who shines as a brilliant lantern,
carnation, ray, rose and flame.
Listen, for in echoes one must sing for her.

Ya la niña concebida
graciosa y sin mancha
le da Dios eterno
de luz soberana.

To the girl who is conceived,
gracious and without stain,
God gives eternal
sovereignty over the light.

Arca de Dios y su nave,
que sube a la escala,
a la cumbre donde estrella
a luzbel es desgracia
Ref.

Ark of God and his ship,
which goes up the steps
to the height where the star
to Lucifer is disgrace.
Ref.

Sexto Tono

This piece is from the *Cancionero de Uppsala* (1556). It is 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.

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*.

Septimo tono

See *Sexto Tono* above.

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.

Sonata in D Minor, K9

The Italian composer Domenico Scarlatti (1685-1757) began his career working and studying with his father, Alessandro, a well-known opera composer. He worked in the Portuguese court for almost 10 years and in 1729 moved to Spain with Princess Maria Barbara when she married Fernando VI, the heir to the Spanish throne. He spent the rest of his life in Spain. Most of his over 550 harpsichord sonatas were written for the Princess; many of them draw upon typically Spanish musical elements, such as trills and broken chords reminiscent of strummed guitars. Many of his sonatas utilize virtuosic techniques such as hand crossings, runs in thirds and sixths, and rapid repeated notes.

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.

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 Aspetia, 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.

Happy letters would revive us, and we would
see again the faces of our loved ones. We would
sleep together in a nest.

Madre miya, la mi madre, un suenyo mi
sonyava, ke la gera se skapava.

Oh mother, I dreamed a dream. I dreamed
that the war was over.

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.

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

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

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

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

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

Ref.

Ref.

Eso rigor 'e repente

Portuguese-born composer Gaspar 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.

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.

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!

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!

D'estas aves

Florencia del Pinar is the first known Spanish woman poet. Little is known about her life, but some of her poems are published with the honorific "Dama," ("Lady"), which suggests that she was from the upper class. I found this poem particularly compelling because of the image of the captive bird with which she identifies, knowing that historically women's lives were very restricted. Another level of meaning in the poem is that the particular bird referred to is the partridge, which during this time period was an archetype of female sexuality because female partridges were known to be easily impregnated. This adds another layer of meaning to the poem's imagery of captivity, or suppression.

The piece has two themes; the first one is a long-breathed, wide-ranging, and often melismatic melody that suggests flight. The second theme is strongly rhythmic and highly dissonant, and expresses the sorrow of which she speaks. The rhythm used in the second theme is characteristic of Latin American music. Many of the scales and melodic gestures draw from a typical Sephardic scale that includes a minor second-augmented second.

D'estas aves su nación
Es cantar con alegría,
Y de vellas en prisión
Siento yo grave pasión,
Sin sentir nadie la mía.

About these birds: their nature
Is to sing with happiness.
And to see them in prison,
I feel great sorrow,
Without anyone feeling my sorrow.

Ellas lloran que se vieron
Sin timor de ser cativas,
Y a quien eran más esquivas
Esos mismos las prendieron.
Sus nombres mi vida son
Que va perdiendo alegría.
Y de vellas en prisión
Siento yo grave pasión,
Sin sentir nadie la mía.

They weep, that they flew
Without fear of being captives,
And those of whom they were most shy
Are the very ones that captured them.
Their names are my life,
As I go losing happiness.
And to see them in prison,
I feel great sorrow,
Without anyone feeling my sorrow.

Dances

Bassoon virtuoso and composer Bartolomé de Selma y Salaverde published his first book, *Canzoni, fantasie et correnti*, in Venice in 1638. In the prologue to his publication he writes that he received his musical education in Spain. On the title page, he mentions that he had been in service to the Archduke Leopold of Austria as musician and bassoonist. He may have been the son of Bartolomé de Selma, an instrumentalist and wind instrument maker in the Royal Chapel in Madrid. His writes in early Baroque concertato style, in which the basso continuo sets up a framework over which the remaining voices engage in dialogue. In many cases, the instrumental lines constitute elaborate variations and divisions of known vocal compositions. The *Corente*, or Courante, is a lively triple-meter dance. The *Gagliarda*, or Galliard, is a triple-meter virtuosic dance in which last two beats consist of a large jump. The *Balleto* is a moderate tempo quadruple-meter dance.

Sonata in D Minor, K 517

This is another example of a sonata by Domenico Scarlatti (see above).

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.

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!

Pieza sin texto

This untexted composition by Gaspar Fernandes (see above) uses a traditional Tlaxcalan rhythm (short-long in triple meter), which is also used in the following piece.

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 goraçón no lloréis, mi fantasía.

Ref.

No se por qué denéis pena tan linto cara de rosa

Nopiholhotzin niño hermosa, no chalchiuh noaso jena.

Jesós de mi goraçón no lloréis, 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.

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 estrejería,

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.

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.

Toca la flauta

This *negrito*, or *villancico* that draws on African-influenced rhythms and Afro-Spanish dialect, 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.

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.

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 golia 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.

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.

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.

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

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.
 Therefore, with my little tambourine, jingle bell
 and drum I shall dance to Bethlehem, Puerto
 Rico, and Cameroon. Tarara, I am Anton.
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 risplandor,
Las canta sus viyancica, gluria cun compasyon.
Tarara tarara qui yo soy Antón.

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 concio 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
Vamo turus loz Neglios (plimos)
pues nos yeba la estleya (beya)
que sin tantuz neglos folmen (noche)
mucha lus en lo potal (abla)
blasico pelico zuanico y toma
plimos beya noche abla

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.

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
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,

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)
Mucha lus en lo potal (eza)
blasico pelico zuanico y toma
plimo neglo buei e eza
gulumbe gulumbe gulumba guache
molenia de safala de safala guache.

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.

Vaya de música Orfeos: Villancico a 8 a la gloriosa Santa Barbara

This anonymous piece, dated 1752, comes from the Archives at the Seminary in Cuzco, Peru. Originally for two choruses, it is a song in praise of St. Barbara (ca. 300), who was martyred for her faith. Legend has it that a bolt of lightning killed her executioner; therefore, she is the patron saint in time of danger from thunderstorms, fires, and sudden death.

Vaya, vaya de música Orfeos.
Digan con ecos sonoros,
viva la estrella luciente,
viva la esposa querida,
cantan en músicos coros,
cantan la tierra y el cielo,
el agua, el aire y el fuego.

A Barbara prodigiosa
celebran tierra y cielo,
tributando a su grandeza,
loores en dulces ecos.

Para celebrar sus glorias
el cielo y tierra se alistan,
el cielo con lo que aplaude,
la tierra con lo que admira.

What lovely music, Orpheuses!
Say with sonorous echoes:
Long live the shining star!
Long live the beloved wife!
Through musical choruses
Sing the earth and heavens,
water, air, and fire!

Earth and sky celebrate
Barbara the prodigious,
Giving tribute to her grandeur,
sweet echoes of praise.

To celebrate her glories,
the heavens and earth get ready.
The heaven, with its applause;
and earth with its admiration.

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 guitalida 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
sumbero
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.

“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

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 goal is to raise public awareness of the riches and beauties of Early Music.

Musica Dolce, an affiliate of the HPRS, and its Chamber Orchestra, the GSS, is an outreach-performing group, dedicated to serving the community and its underserved populations, performing Baroque Music to Lift the Spirit, on recorder, violin, cello and harpsichord. The musicians explore the vast repertoire of sonatas, concertos, suites, dances and sinfonias created by the composers of the Baroque era. Musica Dolce seeks to recreate the spirit of an age that led composers to create complex scores but allowed for a great deal of personal interpretation and embellishment.

John Burkhalter (recorder) studied the performance of early music at The New England Conservatory of Music with Daniel Pinkham and the performance practice of Baroque music at Harvard University with the Dutch recorder virtuoso and scholar Frans Bruggen. As *The Practitioners of Musick*, which he

founded with the late Eugene Roan (see In Memoriam), he performs 18th century music of Great Britain, Ireland, and the Colonial and early Federal period of America. In addition, he has lectured extensively on the ancient musical cultures of the Americas and has composed and prepared music for documentary film, video and audio projects produced by the PBS, NJN, Concord Films-Mexico City, The Walters Art Museum and The University of Pennsylvania Museum of Archaeology and Anthropology, among many others. He was the co-curator of the acclaimed exhibition “Music from the Land of the Jaguar,” seen and heard at the Princeton University Art Museum.

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.

Lea Karpman (violin) began studying the violin at the age of seven, in Israel. She continued her early musical studies in Omaha, Nebraska, with Emily Cleve Gregerson and at the University of Chicago with Elliot Golub, a founder of Music of the Baroque series. She was coached by Professor Gomberg at the Chicago College of Performing Arts and Samuel Applebaum. Lea has also participated in a number of chamber music workshops including programs at Dartmouth College, Mannes College of Music, the Chamber Music Society of Lincoln Center, Music Mountain and Vassar College. Lea performs regularly with the Metropolitan Orchestra of the JCC in West Orange, the Society of Musical Arts in Maplewood and the HPRS and GSS.

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.

Dean Poulsen (harpsichord) earned his MA in World Music from Wesleyan University. He studied at the Gamelan-Academi Seni Kawaritan in Bali, Indonesia; piano with Dr. Lawrence Ferreira; harpsichord with Gavin Black; Chinese music with Yao An; improvisation with Anthony Braxton; electronic music/composition with Ron Kuivilla; and ancient Japanese music (Gagaku) with Matsuro Togi. He served as choir director of the Westminster First Presbyterian Church, Elizabeth; Faith Lutheran Church, Dayton, N.J.; and Simpson United Methodist Church, Old Bridge. He teaches gamelan at Westminster Conservatory, Rider University; did world premieres and recordings with Pulitzer Prize winning composer Charles Wuorinen; recorded for Nonesuch/Electra with the NJ Percussion Ensemble; and plays jazz with New Image Trio and baroque music with Musica Dolce, and the HPRS. He has performed in Taiwan, Indonesia, New York and New Jersey.

Janet Walker (cello) began the study of piano at age four, and cello, her preferred instrument, at ten. She studied with Julianne Shaw, member of the Milwaukee Symphony Orchestra and Professor of Music at the University of Wisconsin-Milwaukee, and with the Fine Arts Quartet. She played with the Racine (Wisconsin) Symphony and more recently, with the chamber ensemble Musica Dolce (New Jersey). She is a regular player with the HPRS and GSS. She is professor and former Graduate Director of the Program in Comparative Literature at Rutgers University.

Knarik Yeremian (violin) received her Masters and Doctorate Degrees from the Komitas Conservatory in Armenia, where she studied with Karp Dombaiev. She has performed and recorded with the Radio and Television Symphony Orchestra of America, the Spandianov Opera and Ballet Theatre, and as chamber musician with the Women's Quartet of Armenia. As violinist with the American Philharmonic, she has toured throughout Europe, Russia, Canada and the United States. Currently, Ms. Yeremian performs as a soloist in the metropolitan area, and is co-founder of the Harmonia Chamber Players.

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.

Carlos Fernández (Tenor, Percussion, Guitar) is Director of the Center for Latino Arts and Culture at Rutgers University. He holds a B.M. from the Catholic University of America, an M.A. in Ethnomusicology from Indiana University-Bloomington, and a Ph.D. in Folklore at IU-Bloomington. His research areas include Latin American popular devotions and artistic performance.

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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