

The Highland Park Recorder Society

presents

Cultural Crossroads:

*Spanish, Sephardic
and Latin American Music*

featuring:



Musica Dolce

John Burkhalter

and friends

Directed by Lynn Gumert



Saturday, March 29, 2008

7:30 p.m.

*United Methodist Church
of New Brunswick*

Sunday, March 30, 2008

4:00 p.m.

*Highland Park Conservative Temple
Highland Park, NJ*

Program Order

Folias (Saturday evening only)	Anonymous (c. 1730-35)
<i>John Burkhalter, recorder</i>	
Quien será, quien será	Roque Ceruti (1683-1760)
<i>Combined Ensembles</i>	
Music from the Notebook for the Duke of Lerma, 81-82	Anonymous (ca. 1600)
Alegria, alegria	Juan Ponce (1480-1521)
Fata la parte	Juan del Encina (1468-1530)
<i>HPRS</i>	
Sonata Quinta	Francisco José de Castro (17th-18th cent.)
Adagio	
Largo	
Allegro	
<i>Musica Dolce</i>	
Incan flute tune (Sunday only)	trad. Peruvian
Hanacpachap Cussicuinin (Sunday only)	Anonymous (publ. 1631)
<i>Zorzal Music Ensemble</i>	
Avrix mi galanica	trad. Sephardic (arr. Gumert)
Nani nani	trad. Sephardic
Durme, durme	trad. Sephardic (arr. Gumert)
Adiyo kerida	trad. Sephardic (arr. Gumert)
<i>Zorzal Music Ensemble</i>	
Los coflades de la estleya	Juan de Araujo (1646-1712)
<i>Zorzal Music Ensemble</i>	
El fervor de los gallegos	Miguel de Irizar (1635-84)
<i>Combined Ensembles</i>	

Intermission

Sonata Terza Francisco José de Castro (17th-18th cent.)
Preludio
Allemanda
Tempo di Sarabanda
Tempo di Gavotta

Musica Dolce

Himno XII: Ave Maria Stellis IX Antonio de Cabezón (1510-1566)
Himno XVI, Ut queant laxis Antonio de Cabezón
Dindirín Matteo Flecha the Elder (1481-1553)
Tocotín Traditional

HPRS

Hago de lo flaco fuerte Lynn Gumert (b. 1961)

Combined Ensembles

Tleycantimo choquiliya Gaspar Fernandes (ca.1565-1629)
Zorzal Music Ensemble

Ken es esto trad. Sephardic
Los Bilbilicos trad. Sephardic (arr. Gumert)
Cuando el rey Nimrod trad. Sephardic (arr. Gumert)
Ya viene el cativo trad. Sephardic (arr. Gumert)

Zorzal Music Ensemble

Alto, mis gitanos Anonymous (1710)

Convidando esta la noche Juan García de Zéspedes (1619-1678)

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 Derek Boyce and Carlos Fernandez.

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).

To the right is a facsimile of one page. 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 *Notebook for the Duke of Lerma* (ca. 1600) is a collection of music for church wind band from the court of the Duke of Lerma, Francisco Gómez de Sandoval y Rojas (b. 1553, Seville, d. 1625, Valladolid), a Spanish statesman who died a cardinal, having been the first of the *validos*—strong men or favourites—through whom the Habsburg kings were to govern Spain until the end of the 17th century. Lerma became very wealthy, and the music at his court rivaled that of the king.

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, New Spain, and the Viceroyalty of Peru during this period, 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.

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 in these cities (an image of the Cathedral of Lima is at right), 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.

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 (the Sephardic Synagogue in Sarajevo is pictured here) dates to as early as 1565. Most Jews came 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 we will perform are in Ladino, 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 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 and melodic contours are derived from Arabic music, as seen in *Los Bilbilicos* (see below). The Hispanic influence can be seen in the tango rhythm of *Adiyo Kerida* (see below).

Program Notes

Folias

These folia variations for unaccompanied recorder (c. 1730-35) come from an anonymous manuscript that is now in the Cathedral Archives of Mexico City. 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.

Quien será, quien será

Roque Ceruti was born in Milan ca. 1683 and came to Lima in 1707 to be the palace composer, a role he fulfilled until 1717. From 1721-1742, he served as maestro de capilla first at Trujillo Cathedral and then at the Cathedral of Lima, a post he left due to ill health. He died in 1760. His Italian musical roots are evident in this da capo aria, with its virtuosic string writing and use of an equal number of treble voices and treble instruments. Italian and Italian-style music became the prevalent style in Spain and Spanish America by the middle of the 18th century. This piece was transcribed by Aurelio Tello, a Peruvian-born musicologist and composer who has done extensive research on early Latin American music. The continuo (harpsichord part) was realized by Tello.

¿Quién será
el que oculta sus grandeza
en la nube de un cristal?
El pastor amante,
El Sol más divino,
la sacra deidad.

Who will it be?
Who hides his grandness
in the cloud of a crystal?
The loving pastor;
the Divine Sun,
the sacred deity

¿Quién será?
La fe le conoce
También la esperanza

Who will it be?
Faith knows him;
so does Hope,

y la caridad.

La fe rendida le adore
con tan rara ceguedad,
que se pone más oscura,
cuanto más ojos le dan.

and Charity.

Surrendered faith adores him
with such rare blindness
that it becomes more obscure
the more eyes look upon it.

Music from the Notebook for the Duke of Lerma, 81-82

This anonymous music for Wind Quintet is from the Notebook for the Duke of Lerma (see above). This collection preserves most of the few extant pieces of the period that were written specifically for instrumental ensembles.

Alegria, alegria

This is an resurrection song from the *Cancionero Musical del Palacio*. It was written by Juan Ponce (1476-1521), about whom almost nothing is known.

Fata la parte

Juan del Encina (1468-1529), a poet, dramatist, and musician, composed this piece, which is from the *Cancionero Musical del Palacio*. 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 ribald song about a cuckold.

Sonata Quinta

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 de 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, an Adagio, a Largo, and an Allegro.

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 *quenal* (see image to right). Precolombian quenas were made of bone or clay; today they are made of cane or bamboo. During colonial times, the *quena* was banned by the Spanish government because they said it inspired indecent emotions among the natives.



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
lupai 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.

Avrix mi galanica

This is a traditional Sephardic *Romansa*, or song that tells a story. An embroidered vest is a traditional part of Bosnian attire; its presence in a Sephardic song illustrates the ways in which local food and dress traditions were absorbed into Sephardic culture, while the Sephardim continued to maintain their Jewish faith and their Spanish heritage.

Avrix mi galanica, que ya va
amanecer.
Avrir ya vos avro mi lindo amor,
la noche no durmo pensando en vos

Avrix mi galanica, que ya va
amanecer.
Mi padre está meldando, mos sentirá
la boz.
Apagalde la luzezica, por ver sí se
echará

Avrix mi galanica, que ya va
amanecer.
Mi madre está cuziendo, mos sentirá
la boz.
Pedrelde la alujica, por ver si se
echará.

Avrix mi galanica, que ya va
amanecer.
Mi hermano está escribiendo, mos
sentirá la boz.
Pedrelde la pendolica, por ver si se
echará.

Avrix mi galanica, que ya va
amanecer.
Mi hermana está labrando, mos
sentirá la boz.
Pedrelde el bastidorico, por ver si se
echará.

Open up, my love; the dawn is
coming.
I will open for you, my beautiful love;
All night I couldn't sleep, thinking of
you.

Open up, my love; the dawn is
coming.
My father is reading; he will hear our
voices.
Blow out the candle; maybe he'll fall
asleep.

Open up, my love; the dawn is
coming.
My mother is sewing; she will hear
our voices.
Hide her needle; maybe she'll fall
asleep.

Open up, my love; the dawn is
coming.
My brother is writing; he will hear our
voices.
Hide his pen; maybe he'll fall asleep.

Open up, my love; the dawn is
coming.
My sister is embroidering; she'll hear
our voices.
Hide the vest she's making; maybe
she'll fall asleep.

Nani nani

Durme, durme

These are two traditional Sephardic lullabies, both of which are sung in many places. The first is focused on family; the second is focused on the *Shema Yisrael*, which are the first two words of a section of the Torah that is used as a centerpiece of all morning and evening Jewish prayer services. It is considered the most important prayer in Judaism, and its twice-daily recitation is a *mitzvah* (religious commandment).

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 muncha
alegría.

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.

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

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, sleeping,
your son in the cradle.

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

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

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

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

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

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

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.

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* or *villancico* that draws on African-influenced rhythms and Afro-Spanish dialect, 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 conciola 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 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 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 (ella)
vamo turu aya
gulumbe gulumbe gulumba guache
moleniyo de safala, de safala guache
Vamo turus loz Neglios (plimos)

We, the confraternity of the Star,
are all going to Bethlehem to see
the beautiful mother 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)

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
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 nueztla 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.

El fervor de los gallegos

Galician composer Miguel de Irizar (1635-1684) served as chapelmaster in Segovia. This piece is in the Galician dialect and celebrates the *gaita* (Spanish bagpipe; see picture at right) tradition in that region. Galicia, with its long-standing cultural links to the Celtic world, provided some of the first “exotic” musics for European Spain, and many *gallegos* are found in cathedral archives. A seafaring region, it also provided many of the sailors who settled in the New World.

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.



“exotic” musics for European Spain, and many *gallegos* are found in cathedral archives. A seafaring region, it also provided many of the sailors who settled in the New World.

El fervor de los gallegos
para hacer más fiesta al niño
para esta noche su danza
han puesto en un villancico.

Meu Miniño folijai
pois sois Pai de vosa Mai.
Folijai bello Miniño,
pois sois pai do galeguiño
Que aunque sexa de lanego
a voso fillo galego
Folijai pois sois parented
una tan guerreira gente.
Quen vos fueras toda España
en magost os de castañas

Tras el villa no bailaron la gaita
y como propia más diestros la bailan.

Ay meu Miniño si estás pobreciño,
indos Castela vos tornareis rico.
Que con la gaita e vosa mai bella
engaitaremos a toda Castela
Ay meu Miñino faceivos gaitero
a ganaremos muita dineiro
Con boi e mula e con casa pajiza
non negareis que naceis en Galicia
Dainos a mula e o boi juntamente
ansi vos farn oubispo de Orente
Non quero mula que non e galega
pois ao Miñino tampouco sea chega

Y mudando el son a la gaita
otra vuelta dieron a la gaita

Que dizis galegos do miniño
Que é tan bello como pan de trigo
De presente que quereis dallo
Si me da o boi lle daré un cuarto
capatiños eu le daría
para que los poña na pretiña

The Galicians, in their ardor
to make a party for the Christ child,
for this night, their dance
they have put into a Christmas song.

Rejoice, child,
for you are the father of your mother.
Rejoice, beautiful child,
for you are the father of all Galicians;
And even though you speak of
[lanego] to your Galician son,
Rejoice because you are the
ancestor of such a valiant people.
Who out of all Spain are more
[magost] than the Castellians.

Following their fellow countryman
they danced the gaita skillfully.

Oh child, you are so poor, go to
Castile and you will become rich.
With our gaita and your beautiful
mother we will make all Castile
dance. Become a gaita player;
we'll make a lot of money.
With bull and mule and house made
of straw, you can't deny that you
were born in Galicia! Give us a mule
and a bull and they will make you
bishop of the Orient; I don't want a
mule that's not Galician because the
child is not blind!
And changing the sound of the gaita,
they'll play another verse.

What do you say about my child?
That he is as beautiful as wheat
bread. What present do you want to
give him? If he'll give me a bull I'll
give him a room! I would give him
buckles so he can put them on his
belt.

day lleo corazón
que é o que mais preza
de diñero abaxo meza.

Y rematando con otra mudanza,
de cuatro en cuatro dan fin a la
danza, y no es muy poco que bailen
de a cuatro, que hay en Galicia
poquisimos cuartos.

Miniño meu vos sois cabaleiro
pois primo sois do mais nobre
galego.
casa vos ten voso primo en Santiago
que ha enriquecido depois que foi
santo.
Ir paralá e sereis do gallego
máis regalado que o Conde delemos
Pero cuida y nor vos coman en casa
porque en Santiago on pan de
angeles yantan.

El fervor de los gallegos
para hacer más fiesta al niño
para esta noche su danza
han puesto en un villancico.

I will give him my heart,
which is the most precious gift.
and money under the table.

And to end with another verse,
they dance four by four,
which is not too few since
there are very few rooms in Galicia.

My child, you're a gentleman, for you
are cousin of the most noble
Galician.
Your cousin has a home for you
in Santiago, who became rich after
becoming a saint.
Head over there and you'll become a
Galician richer than a Count.
But be careful that they don't eat
you [as the Eucharist] at home, for in
Santiago they call you the bread of
angels.

The Galicians, in their ardor
to make a party for the Christ child,
for this night, their dance
they have put into a Christmas song.

Sonata Terza

This Trio Sonata by Francisco José de Castro (see above) has four movements: a Prelude, Allemanda (a duple- or quadruple-meter dance with German origins), Sarabanda (slow dance in triple metre with a distinctive short-long rhythm with Latin American origins), and Gavotte (a moderate duple- or quadruple meter dance with French origins that begins with a half-measure upbeat).

Himno XII: Ave Maria Stellis IX

Himno XVI, Ut queant laxis

Spanish composer and organist Antonio de Cabezón (1510-1566) was blind from infancy. In 1526 he was appointed organist to Queen Isabella, and later worked for her son, King Philip II. He is particularly known for his organ and

keyboard works, and is considered a pioneer in the development of variation sets. These himnos, or fantasias on a sacred tune, were originally composed for organ. In Himno XII, the original hymn tune is played in long notes in the Alto line. In Himno XVI, the hymn tune is played imitatively in all parts.

Dindirín

This composition from the *Cancionero Musical del Palacio* is sometimes attributed to Matteo Flecha the elder (1481-1553). “Dindirín” 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!

Tocotín

This is a traditional Nahuatl tune from Mexico. According to the Ars Femina ensemble, the tune is called “Cardador de lana,” and was designated as the tune to be used in the performance of Sor Juana Ines de la Cruz’s (1648-1695) poem, Tocotín, a hymn in Nahuatl that combines the Catholic tradition of the Virgin Mary with the Aztec Earth Mother.

Hago de lo flaco fuerte

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 compelling because of the imagery of strength coming out of weakness, particularly knowing how restricted women’s lives were at the time.

This piece has three sections; the third is a variation of the first. The second section is more subdued, and uses only the strings and a pair of voices. It is written as a triple-chorus piece, using a vocal quartet and two mixed recorder-string choruses arranged spatially to evoke the polychoral works of the Spanish cathedrals. The recorders answer each other in a way that is reminiscent of Andean panpipe music. This texture is combined with melodic scales drawn from Sephardic music traditions and a traditional Tlaxcalan (Mexican) rhythm. These multicultural influences are fused by a 21st century sensibility to the text.

Hago de lo flaco fuerte,
voy a lo más peligroso,
quiero volver a la muerte,
puedo huir y no oso.

Out of want I grow strong;
I move towards danger.
I want to return to death
able to flee, I dare not.

La voluntad me condena
y en ello consiente amor,

Will condemns me,
and Love agrees,

do por avelle temor
hago del hilo cadena.

Yet being afraid,
I make chain out of thread.

No contradize mi suerte,
Voy a lo más peligroso,
quiero volver a la muerte,
puedo huir y no oso.

My fate remains unchanged
I move towards danger.
want to return to death
able to flee, I dare not.

Tleycantimo choquiliya (Jesos de mi goraçon)

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.

This *villancico*, titled *mestizo e indio*, was written 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, one of the earliest musicologists to study music from colonial era New Spain and Peru, 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 lloréis, mi pantasía.

Ref.

No se por qué denéis pena
tan linto cara de rosa
Nopiholhotzin niño hermosa,
no chalchiuh noaso jena.
Jesós de mi goraçon
no lloréis, mi pantasía.

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.

Ken es esto

This traditional Sephardic romansa from Sarajevo is performed by Flory Jagoda, the foremost performer and composer of Bosnian-style Sephardic music.

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
Kamos 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.

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.

When King Nimrod went out to the
fields
and looked among the stars,
he saw a holy light in the Jewish
quarter, foretelling the birth of
Abraham. Abraham foretold, beloved
father, blessed father, light of 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.

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.

Ya viene el cativo

This Sephardic *romansa* is one of the many Spanish songs that address captivity and slavery. There was much passing back and forth of slaves during the thousand year conflict between the Spanish and the Moors. Frequently the stories involve the lack of recognition of someone who is returning from captivity after many years have passed, and is not recognized at first. In this version, the returning captive is the wife of her deliverer, but he does not recognize her until she begins to recognize her surroundings.

Ya viene el cativo
Con todas las cativas,
Dientro de ellas
esta la blanca niña.

Here comes the captive
with all the women captives.
Among them
is the fair-skinned girl.

Ni amanecía,
Ni era de día,
Cuando la blanca niña
Cantava su manzia.

It hadn't dawned,
nor was it yet day,
when the fair-skinned girl
sang her sorrows.

Oh, qué campos verdes,
O campos de olivas,
onde mi madre Gracia
lavava y expandía.

Oh green fields,
oh fields of olives,
where my mother Gracia
washed and hung clothes to dry.

Oh, qué pino hermoso,
onde con mi espozó,

Oh beautiful pine tree,
where with my husband,

Baxo su solombra,
Dormíamos con gozo.

under your shade,
we slept with pleasure.

Oh, qué tumbas blancas,
oh tumbas de avuelos
Paso sobre ellos
como paxaro en el vuelo.

Oh white tombs,
tombs of my grandparents,
I pass over you
like a bird in flight.

Avrix la mi madre
las puertas del palacio,
qu'en lugar de hija
Nuera yo vos traigo.

Open up, mother,
the doors of the palace.
Instead of a daughter,
I bring you your daughter-in-law.

Alto mis gitanas

This anonymous song from the archives of the Cathedral of Bogotá (now Colombia) is a gitano, which copies gypsy rhythms and imitates the sounds of castanets and guitar strumming. One of the ways Spaniards assimilated other ethnic groups was by incorporating their music and dance into religious rituals and festivals such as Corpus Christi and Christmas. While the stereotypical imagery about “thieving gypsies” reveals Spanish prejudices, the fact that Spanish composers in the New World copied the musical style shows an appreciation of some aspects of gypsy culture.

Alto mis gitanas, venid al portal
que en el ha nacido un bello zagal
andar andar andar
porque es esta noche buena para
hurtar, andar repicar
las mis gitanicas las castañeticas
todas a compás chas chas chas
que es el niño de oro chas chas chas
Divino tesoro chas chas chas
con quien las gitanas alegres
y ufanas ricas quedarán andar andar.

Stay, gypsies! Come to the stable,
because a beautiful boy has been
born! Come! Come!
This is a good night for stealing!
Come, play the bells,
My gypsies, strike the castanets,
all in time, [chas chas chas]
because it is the golden child, [chas]
the divine treasure, [chas chas chas]
with whom the happy gypsies
will become rich. Come on!

Su cabello de oro le pienso hurtar
Pues le had dado el alba matiz de
cristal.

His golden hair I think I will steal,
because the dawn has given it crystal
highlights.

Yo he de hurtar la mula porque en la
verdad delante de Dios tan sin freno
está.

I'd like to steal the mule because in
truth, it's so unruly in God's
presence.

La luz de sus ojos me he de lleva
Que para mi dicha estrella será.

For myself, I'd like to take the light of
his eyes, which to my joy will be a
star.

Convidando esta la noche

Juan García de Zéspedes (?1619-1678) was a Mexican composer, singer, and viol player and teacher. In 1664 he became the chapel master of Puebla Cathedral. The slow verses of this piece are subtitled juguete, while the refrain is subtitled guaracha. Both were popular Spanish dances during the colonial period. The distinctive rhythm of the guaracha is still common throughout Latin America.

Convidando esta la noche,
Aquí de mucicas varias.
Al recién nacido infante,
canten tiernas alabanzas.

How inviting is the night,
here with such a variety of music.
To the recently born infant,
they sing sweet praises.

Ay que me abraso (ay)
divino dueño (ay)
en la hermosura (ay)
de tus ojuelos (ay)

Oh, how I am embraced (ay)
dear Lord (ay)
In the beauty (ay),
of your eyes (ay)!

Ay como llueven (ay)
ciendo luceros (ay)
rayos de gloria (ay)
rayos de fuego (ay)

Oh, how it rains (ay),
like shooting stars
(ay); rays of glory (ay),
rays of fire (ay).

Ay que la gloria (ay)
del Portaliño (ay)
Ya viste rayos (ay)
si arrojalos (ay)

Oh, the glory (ay),
in the manger (ay),
already is dressed (ay),
in shining rays (ay).

Ay que su madre (ay),
como en su espero
(ay), mira en su luciencia (ay),
sus crecimientos (ay)

Oh, how his mother (ay),
with such expectation (ay),
sees in the light (ay),
her creation (ay).

Alegres quando festivas
unas hermosas zagales
con novedad entonanaron
Jueguetes por la guaracha.

Happy while they celebrate,
some lovely shepherds
With novelty intone
juguetes for a guaracha.

En la guaracha (ay)
le festeremos (ay)
mientras el niño (ay)
se rinde al sueño (ay).

Toquen y baylen (ay)
porque tenemos (ay)
fuego en la nieve (ay)
nieve en el fuego (ay)

Pero el chicote (ay)
a un mismo tiempo (ay)
llora y se rie (ay)
que dos extremos (ay)

Pax a los hombres (ay)
dan de los cielos (ay);
A Dios las gracias (ay)
porque callemos (ay)

In this guaracha (ay)
we celebrate (ay)
while the baby boy (ay),
surrenders to sleep, ay

Play and dance (ay),
because we have (ay)
fire in the snow (ay),
and snow in the fire (ay).

But the little one (ay)
at the same time
weeps and laughs (ay),
both extremes (ay)

Peace to all (ay)
is given from the heavens (ay);
To God be thanks (ay)
because we shut up (ay)

Program notes and translations are by Lynn Gumert.

Performers

Highland Park Recorder Society

Russ Condon, Tenor Recorder
Lynn Gumert, Artistic Director, Alto
Recorder

Momo Kusaka, Alto and Bass
Recorders

Donna Messer, Soprano and Alto
Recorders

Harumi Nakagawa, Alto and Bass
Recorders

Sayaka Nishisaka, Alto Recorder

Musica Dolce

Lea Karpman, Violin
Momo Kusaka, Alto Recorder
Donna Messer, Alto Recorder
Dean Poulsen, Harpsichord
Janet Walker, Violoncello

Guest Artists

John Burkhalter, Recorder
Min-ju Lee, Harpsichord
Ingrid (Hong-Ying) Tang

Zorzal Music Ensemble

Derek Boyce, Percussion, Baritone
Carlos Fernández, Tenor, Guitar,
Percussion

Patti Fetrow, Mezzo-Soprano,
Recorders

Lynn Gumert, Artistic Director,
Soprano, Recorders

Marta Robertson, Harpsichord,
Recorders, Percussion

Catharine Roth, Alto

Edythe Sarnoff, Viola da Gamba,
Recorders, Percussion, Panpipe

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 recorders, 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, 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 has also performed with the Eastern Connecticut Symphony Orchestra. He 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 is 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, with Leon Asa, who also taught her the recorder for two years. 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 the *Music of the Baroque* series. While in Chicago, Lea was also a student of the late Professor Gomberg at the Chicago College of Performing Arts. When she first moved to NJ, Lea was coached by the late Samuel Applebaum and later by Maria Radicheva, music instructor and world class violinist in Manhattan. 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 Society of Musical Arts in Maplewood, and the Highland Park Recorder Society, aka Garden State Symphonia. In 2005, she joined the musical group Musica Dolce, the resident group of the Highland Park Recorder Society, which specializes in the performance of medieval, renaissance and baroque music.

Momo Kusaka (recorder) studied recorder privately in Japan. She performed with music ensembles, Anon., and the Uchinodai Recorder Ensemble in Hamamatsu, Japan. She currently studies recorder with Deborah Booth. She recently joined Musica Dolce, and currently serves as the Treasurer for the HPRS.

Min-ju Lee, D.M.A. (harpsichordist) earned her Bachelor's degree in Music Composition in Hanyang University in Korea, and Masters and D.M.A. degree at the State University of New York, Stony Brook. She has years of experience teaching harpsichord in the Korea national University of Art. She taught harpsichord in Hanyang University, Korea, and the School of Music in Kyungwon University, Korea. She performed many concerts in the United States, and solo recitals at Oberlin, Ohio and Stony Brook. She will be playing with Musica Dolce on Saturday evening.

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. She is a member of Musica Dolce.

Harumi Nakagawa (recorder) studied recorder and voice at school in Mito, Japan. She performed in the choir of the Tokyo Philharmonic Orchestra. She has recently joined the Highland Park Recorder Society, playing recorder in the Highland Park Recorder Ensemble.

Sayaka Nishisaka (recorder) began studying the electronic organ at the age of four in Japan. She studied piano with Tzvetan Konstantinov at the George Washington University and pipe organ with Eileen Guenther at the Foundry United Methodist Church in Washington DC. She recently joined the Highland Park Recorder Society, playing the recorder.

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.

Ingrid (Hong-Ying) Tang (violin), co-concertmaster of the Bravura Philharmonic Orchestra, was born in China, receiving her early training on the violin from her mother. She was later accepted into the Shen Young Music Institute. In 1979, Ms. Tang was recommended to the National Orchestra of the Air Force in China, where she played as a professional violinist for eleven years. She later became the co-concertmaster of the Chinese National Orchestra of the Air Force. Ms. Tang also studied and received her degrees at the National Arts Institute in Beijing. Ms. Tang is currently living in Dayton, New Jersey where she performs actively as a chamber musician and freelancing with Spirit of America Symphonic Pops, Greater Trenton Symphony Orchestra, Riverside Symphonia and in other orchestral playing. She has also maintained an active private teaching studio for about 15 years and serves as a coordinator of strings for the New Jersey Music Teacher Association.

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 Symphony (Wisconsin) for several years. Since 1992 she has been a regular player with the HPRS and GSS, and she has played with Musica Dolce since 2002. She is professor and former Graduate Director of the Program in Comparative Literature at Rutgers University.

Zorzal Music Ensemble is devoted to performing 12th through 21st century vocal and instrumental music from Spain and Latin America. The thrush (*zorza*), 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 zorzal@verizon.net, or visit our website at: www.zorzal.org. We will be releasing our first professional recording this winter; if you are interested, please let us know.

Derek Boyce (Percussion, Baritone) is the director of bands at Bermudian Springs High School in York Springs, PA. He holds a B.M.E. from The Ohio State University, a Master's from Penn State, and is currently candidate for a DMA in Music Education from Boston University. He also has completed additional post-graduate studies in wind conducting at the University of Maryland.

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) 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 received commissions for vocal, choral, early music ensemble, and guitar compositions. She was awarded an orchestral reading session by the Bay Area Women's Philharmonic and a broadcast on the nationally syndicated public radio program *Harmonia*. She was recently awarded a residency at the Millay Colony for the Arts. She has been artist in residence for both community-based and school-based programs in PA and NJ through Community Artist and Artist in Education programs. She studied recorder with Eva Legene, Emily Samuels, and Scott Reiss, and voice with Camilla Williams and Sudie Marcuse-Blatz. She is Artistic Director of and performer with Zorzal Music Ensemble and has presented lecture-recitals on aspects of colonial-period Latin American music at the College Music Society International Conference in Costa Rica and at the Seventh International Festival of Women Composers in Pittsburgh. Over the past 20 years, she has performed traditional Latin American music at the Smithsonian and at various locations in Indiana, Pennsylvania and Costa Rica. She is currently Musical Director and Conductor of the Highland Park Recorder Society/Garden State Sinfonia.

Marta Robertson (Harpichord, 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.

THANKS

The Society would like to thank the United Methodist Church of New Brunswick for its hospitality, for hosting rehearsals, and the concert March 29, 2008, and especially Russ Condon, a Trustee of the church, for his kind and generous help, for recording the concerts and producing CDs. We thank Kobi Swissa for his help recording this concert.

The Society would like to thank Rabbi Eliot Malomet and the Highland Park Conservative Temple – Congregation Anshe Emeth for their hospitality in hosting the concert March 30, 2008. We thank Beth Spurr for facilitating our rehearsing there.

The Society would like to thank Dan Breau and Lea Karpman for their work on the Publicity Committee, and Dan Breau for his creativity in fundraising. We would like to thank Janet Walker for her work on correspondence and editing, and for her moral support; Jessica Olivera for her work on the our web site (www.hprecorder.org), and Momo Kusaka for her work as Treasurer and behind the scenes on administration.

We would like to thank David Rogoff and Hilde Alsberg, Albert and Leora Mitzner, Beth Breau, Priya Mukherjee, Mariko Banas, Mick Kusaka, Lucille Bar-David, and all who have volunteered to help before and during the concerts.

The Society would like to thank their Conductor, Musical and Artistic Director, and Composer-in-Residence, Dr. Lynn Gumert, for her selections, careful preparation for rehearsals, insights into the repertoire, and inspired artistic innovation in composing the piece commissioned especially for this concert, "Hago de lo flaco fuerte," which just received its world premiere. We thank all the members of the Zorzal Music Ensemble for their participation.

The Board of the Highland Park Recorder Society acknowledges with thanks the kind assistance of John Burkhalter, who has provided the Society with materials and music from his archive and inspired guidance on repertoire.

The Society would like to thank the Middlesex County Cultural and Heritage Commission, especially Executive Director Anna M. Aschkenes and Arts/Services Grants Coordinator Bethany Widrich, for facilitating the granting process. We thank the New Jersey State Council on the Arts and the National Endowment for the Arts for their contributions to the grants for the arts, and all the Senators, Congressmen, Assemblymen, Commissioners and Freeholders who support the arts through their donations, promotion, and legislation.

We would like to express our gratitude and appreciation to our donors for their generosity and support. Our donors have helped enrich our musical lives, and together we have enriched the musical lives of the community.

Donors

***** Year 2006 *****

Guarantor (\$500 - \$999)

Stanley & Donna Messer

Patron (\$200 - \$499)

Russell G. G. & Cynthia Ellen
Condon

Associates (\$100 - \$199)

Anna and Young Pak
Joan & David Ehrenfeld
Stephen Eisdorfer & Judy Petsonk

Partners (\$50 - \$99)

Phyllis & Patrick Boulanger (and Eric)
Deborah & Cary Cherniss
Margaret F. Kruse
Abraham J. & Barbara L. Osofsky
Judith M. & Steven Richman
Salvatore & Maria Ruggeri
Dr. Michael F. Schwartz
Theodore & Eva B. Stahl
Jean Volk

Friends (\$25 - \$49)

Anna Beck & Vera Bracha
Diane Denenberg
Stephen Dvorak
Ludwig & Shirley Geismar
Jerome A. Langer & Pamela R.
Dorman
Paul M. and Phyllis A. Lehrer
Deborah Rebhuhn & David Glanz
Joseph G. & Judith E. Rosenstein
Anonymous
Steven W. & Susan M. Zahorbenski

(Up to \$24)

Barbara Bergstrom
John Burkhalter III
Christopher S. Hansen & Sallie E.
Gordon
Linda Santiago

***** Year 2007 *****

Guarantors (\$500 - \$999)

Eric H. Boehm
Stanley & Donna Messer

Patron (\$200 - \$499)

Russell G. G. & Cynthia Ellen
Condon

Associates (\$100 - \$199)

Elias S. Rauch
Laurie Horn Boehm
Daniel E. Breau
Cary & Deborah Cherniss
Joan & David Ehrenfeld
Doris Evin
Jayesh Shah

Partners (\$50 - \$99)

Elsie Foster-Dublin
Gustav W. Friedrich
Alan B. Goldberg DDS, LLC
Margaret F. Kruse
Momo Kusaka
Gustine Matt
Arthur & Lynn Miller
Edith D. Neimark
Abraham J. & Barbara L. Osofsky
David & Rhoda Pramer
Judith M. & Steven Richman
Marta E. Robertson
Sydell Ruth Schulman
Carol V. Slocomb
Judith M. Stern
Steven F. Walker
Drs. Eviatar & Yael Zerubavel

Friends (\$25 - \$49)

Anna Beck & Vera Bracha
Michael I. Brailove
Miriam L. Douglass
Ludwig & Shirley Geismar
Arnold C. & Natalie Henderson
Lola Kamp
Jeffrey Pines
Deborah Rebhuhn & David Glanz
Salvatore & Maria Ruggeri
Lucy Straus

(Up to \$24)

Deborah A. Gerber
Mollie Hechtman
Brian S. & Susan T. Kheel
James T. & Dorothy A. McLaughlin
Elizabeth Royzman

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 us at our web site at <http://www.hprecorder.org>.



This program has been made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts; through a grant provided by the Middlesex County Cultural and Heritage Commission/Board of Chosen Freeholders.



Discover
**JERSEY
ARTS**

Listen live and give your iPod®
the weekend off.



Visit JerseyArts.com for the most up-to-date listings
of performances and exhibitions near you!

Artride

