

MetLife Foundation
Music of the Americas
Concert Series

Meridionalis

Classics in the Tropics: Nineteenth-Century Music from Brazil



Monday, May 14, 2012
7:00 PM

Americas Society
680 Park Avenue, New York, NY

Americas / SOCIETY

WELCOME

Dear friends,

Napoleon's invasion of Portugal had unintended musical consequences thousands of miles away, when king Dom João VI decided to move his court to his Brazilian colony escaping the invasion. After a stop in Salvador, he arrived in Rio de Janeiro in 1808 followed by an entourage that amounted to almost to a third of the city's population. The musical development of the new capital was astounding and swift. It is there that, around 1816, the three composers on tonight's concert met and shared musical experiences at churches and aristocratic salons.

We are delighted to be able to bring this very rarely-heard repertoire to Music of the Americas, and thank musicologists Luciane Beduschi and Pablo Sotuyo Blanco for their invaluable assistance in the research of this program.

Thanks for joining us,

Sebastián Zubieta
Music Director

The MetLife Foundation Music of the Americas concert series is made possible by the generous support of Presenting Sponsor MetLife Foundation. Additional support for the Spring 2012 Music program is provided in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, in part by an award from the National Endowment for the Arts, and by Victor Elmaleh and the Concert Artists Guild.

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TONIGHT'S PROGRAM

MetLife Foundation Music of the Americas Concert Series
presents

Meridionalis

Classics in the Tropics: Nineteenth-Century Music from Brazil

Judas mercator pessimus José Maurício Nunes Garcia
(1767-1830)

*Missa Brevis a Duabus Vocibus cum
Organo ab equite* Sigismund Neukomm
(1778-1858)

Libera me José Maurício Nunes Garcia

De lamentationes Jeremiae Prophetarum Damião Barbosa de Araújo
(1778-1856)

Miserere José Maurício Nunes Garcia

Canon enigmatique pour 8 voix Sigismund Neukomm

O vos omnes Damião Barbosa de Araújo

Vere languores nostros Damião Barbosa de Araújo

Gradual José Maurício Nunes Garcia

Martha Cluver, soprano
Jolle Greenleaf, soprano
Luthien Brackett, alto
Corey-James Crawford, alto
Timothy Hodges, tenor
Thomas McCargar, bass
Steven Hrycelak, bass
Stephen Rapp, organist
Sebastián Zubieta, tenor, conductor

TEXT AND TRANSLATION

Judas Mercator Pessimus

Iudas mercator pessimus
osculo petiit Dominum
ille ut agnus innocens
non negavit Iudae osculum.

Denariorum numero
Christum Iudaeis tradidit.

Melius illi erat
si natus non fuisset.

Judas, the vile merchant,
required a kiss from the Lord
who, like an innocent lamb,
did not deny the kiss to Judas.

For a large amount of money,
he betrayed Christ to the Jews.

It would have been better for him,
had he not been born.

Missa Brevis a Duabus Vocibus cum Organo ab equite

Kyrie eleison.
Christe eleison
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Glory be to God in the highest.
And in earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world, receive
our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

TEXT AND TRANSLATION

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.
Credo in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma,
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi sæculi.
Amen.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

TEXT AND TRANSLATION

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria
tua. Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

Libera Me

Libera me, Domine, de morte æterna, in
die illa tremenda:
Quando cœli movendi sunt et terra.
Dum veneris iudicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum
discussio venerit, atque ventura ira.
Quando cœli movendi sunt et terra.
Dies illa, dies iræ, calamitatis et miseriæ,
dies magna et amara valde.
Dum veneris iudicare saeculum per ignem.
Requiem æternam dona ei, Domine: et
lux perpetua luceat eis.

Deliver me, O Lord, from death eternal on
that fearful day, when the heavens and the
earth shall be moved, when thou shalt come
to judge the world by fire.
I am made to tremble, and I fear, till the
judgment be upon us, and the coming wrath,
when the heavens and the earth shall be
moved. That day, day of wrath, calamity, and
misery, day of great and exceeding bitterness,
When thou shalt come to judge the world by
fire. Rest eternal grant unto them, O Lord:
and let light perpetual shine upon them.

De lamentatione Jeremiae prophetæ

De lamentatione Jeremiae prophetæ.
Heth.
Cogitavit Dominus dissipare murum filiae
Sion:
tetendit funiculum suum, et non avertit
manum
suam a perditione.
Teth.
Defixæ sunt in terra portae eius:
perdidit, et contrivit vectes eius:
regem eius et principem eius in gentibus.
non est Lex, et Prophetæ ejus non
invenerunt
visionem a Domino.
Jerusalem, Jerusalem, convertere ad
Dominum Deum tuum.

From the lamentations of Jeremiah the
prophet.
Heth.
The Lord has thought to destroy the wall
of the daughter of Zion: he has stretched
out a line and has not turned his hand from
destruction.
Teth.
Her gates are sunk into the earth: he has
destroyed and broken her bars: her king and
prince are among the Gentiles.

O Jerusalem, turn to the Lord your God.

TEXT AND TRANSLATION

Miserere

Miserere mei, Deus: secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea: et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi. Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.
Auditui meo dabis gaudium et laetitiam: et exultabunt ossa humiliata.
Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.
Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis. Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.
Docebo iniquos vias tuas: et impii ad te convertentur.
Libera me de sanguinibus, Deus, Deus salutis meae: et exultabit lingua mea iustitiam tuam.
Domine, labia mea aperies: et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis. Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicies.
Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem. Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Have mercy upon me, O God, after Thy great goodness according to the multitude of Thy mercies do away mine offences.
Wash me thoroughly from my wickedness: and cleanse me from my sin. For I acknowledge my faults: and my sin is ever before me.
Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged. Behold, I was shapen in iniquity: and in sin hath my mother conceived me. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter than snow. Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice. Turn Thy face from my sins: and put out all my misdeeds. Make me a clean heart, O God: and renew a right spirit within me.
Cast me not away from Thy presence: and take not Thy Holy Spirit from me.
O give me the comfort of Thy help again: and stablish me with Thy free Spirit.
Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee. Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness.
Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.
For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise. O be favourable and gracious unto Sion: build Thou the walls of Jerusalem. Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young calves upon Thine altar.

TEXT AND TRANSLATION

O vos omnes

O vos omnes qui transitis per viam,
attendite et videte: Si est dolor similis
sicut dolor meus.

O all you who walk by on the road, pay
attention and see if there be any sorrow like
my sorrow.

Vere languores nostros

Vere languores nostros ipse portavit,
et dolores nostros ipse tulit.

Our failings he has truly borne,
And our sorrows he has taken upon himself.

Canon enigmatique pour 8 voix

C. a. ca. p. r. i. pri
Capricornia,
Carioca,
Corcovado:
vado, addio.

C. a. ca. p. r. i. pri
Capricorn,
Carioca,
Corcovado:
I go away, farewell.

ABOUT THE ARTISTS

Meridonalis

Praised by The New York Times by its “beautifully blended readings,” Meridonalis is a vocal ensemble dedicated to the performance of choral music from Latin America conducted by Americas Society Music Director Sebastian Zubieta.



Martha Cluver, soprano

Soprano Martha Cluver has been hailed by the New York Times for her “fluid, dark hues,” and “souful” vocals. As a soloist, Cluver has performed a number of works by Morton Feldman, including the very thrilling “Neither”, and has recorded “Voice and Instruments” for Mode Records, which has received high acclaim. She also premiered the opera *La Douce* by Portuguese composer Emmanuel Nunes, in a very demanding role for soprano with the Remix Ensemble in Porto, Portugal. As a chamber musician, Cluver has recorded and performed many works by Steve Reich, John Zorn, Caleb Burhans, Merrill Garbus of tUnE-yArDs, Bill Britelle, Sarah Kirkland Snider and Judd Greenstein. She is a founding member of the 8-person vocal group, Roomful of Teeth, in which has held residency for the past 3 summers at Mass Moca in North Adams, MA, where they learn “out of the box” vocal techniques and premiere newly commissioned works. As a choral singer, Cluver is a regular member of the Trinity Wall Street Choir, Antioch Chamber Ensemble, Voices of Ascension, and the Clarion Music Society. Cluver received her Bachelors degree in viola performance from the Eastman School of Music in 2003, where she studied with John Graham.

Jolle Greenleaf, soprano

Hailed as “a leading candidate for most valuable player in this Monteverdi year” by the New York Times, Jolle Greenleaf has established herself as a specialist in 17th and 18th century music. She is frequently heard in baroque masterworks, including all of the major vocal works of J.S. Bach; Handel’s *Messiah*, *Jephtha*, and *Alexander’s Feast*; Mozart’s *Vespers* and *Coronation Mass*; Purcell’s *Dido and Aeneas*, *King Arthur*, and *Fairy Queen*; and in over 90 cantata performances. She has performed as a soloist with many ensembles and orchestras,



ABOUT THE ARTISTS

such as Apollo's Fire, Clarion Music Society, Folger Consort, Spiritus Collective, and Vox Vocal Ensemble. 2010-2011 soloist engagements include Bach's *B Minor Mass* and *St. John Passion*, Carissimi's *Jephtha*, French cantatas with the Folger Consort, and many performances with TENET (the New York-based vocal ensemble specializing in repertoire performed one voice to a part) as soprano and artistic director. Ms. Greenleaf is the founder of the Green Mountain Project.

Luthien Brackett, alto

Praised by Opera News for her “seductive, easy alto,” mezzo-soprano Luthien Brackett's recent solo engagements include performances for Trinity Church Wall Street's Bach at One series, the Gotham Early Music Scene Showcase, and the 4x4 Festival of Baroque Music. She is a featured soloist on the Choir of Trinity Church Wall Street's acclaimed recording of the Complete Haydn Masses (Naxos). In great demand as an ensemble performer, she is a member of the Choir of Trinity Church Wall Street, and appears regularly with acclaimed New York ensembles, including TENET, Vox, Voices of Ascension, Pomerium, and Clarion Music Society. She is also a founding member of the Antioch Chamber Ensemble, first place winners of the prestigious annual Tolosa International Choral Competition.



Corey-James Crawford, alto

Countertenor Corey-James Crawford performs as a professional choral singer and soloist in New York City. Corey is a member of the Choir of Men and Boys of St. Thomas Church 5th Avenue under the direction of John Scott, as well as a member of Fred Renz's Early Music New York.

He performs in art song recitals across the country and abroad with collaborative pianist Dr. Martin Neron. A CD entitled *Lovliest of Trees* featuring English art songs by Butterworth, Howells, Quilter and Vaughan Williams was recorded by Dr. Neron and Mr. Crawford last spring and is currently available on iTunes.

ABOUT THE ARTISTS



Timothy Hodges, tenor

Timothy Hodges, whose singing has been described in the New York Daily News as having “both purity and depth”, has an active career as a soloist and ensemble singer throughout the United States. He has performed in numerous early music ensembles, including Vox Vocal Ensemble and Fuma Sacra, and is currently a member of the Trinity Wall

Street Church Choir, where for three years he has performed with some of the world’s leading conductors. For the last three summers, Timothy has traveled to California to participate in the Carmel Bach Festival as a member of the Festival Chorale. Timothy’s other festival appearances include the Connecticut Early Music Festival, Spoleto Festival USA, and the Golden Mask Festival in Moscow. As a soloist, Timothy has performed with the Rebel Baroque Orchestra, Garden State Philharmonic, Spoleto Festival Orchestra, and the Mark Morris Dance Group, as well as numerous appearances as a soloist in Handel’s *Messiah* in New York, New Jersey, and Florida.

Steven Hrycelak, bass

Steven Hrycelak is equally at home as an operatic, concert, and ensemble performer. Recent operatic roles include Zuniga in *Carmen* with NJ Verismo Opera, and Seneca in *L’incoronazione di Poppea* with Opera Omnia, which the New York Times hailed as having “a graceful bearing and depth.” Mr. Hrycelak is active in the New York



area, having performed with organizations including the NY Choral Artists, the NY Virtuoso Singers, Early Music New York, TENET, and Equal Voices. He is a member and active soloist in the Trinity Wall Street Church Choir. He has also been a soloist with Sacred Music in a Sacred Space, Musica Sacra, the Waverly Consort, CantaLyrica, and the Collegiate Chorale, with whom he made his Lincoln Center debut. Mr. Hrycelak has music degrees from Indiana University and from Yale University, where he sang with the renowned Yale Whiffenpoofs. He is also an active coach and accompanist.

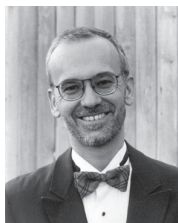
ABOUT THE ARTISTS



Thomas McCargar, bass

Thomas McCargar launched his singing career with the Grammy Award-winning men's vocal ensemble Chanticleer, touring extensively throughout the United States, Europe and Japan; making appearances at the Walt Disney Concert Hall, Musikverein in Vienna, Metropolitan Museum of Art, and the Today Show on NBC. Since moving to New York City in 2006, he has become a member of the renowned Trinity Wall Street

Church Choir and is the director of the Trinity Parish Choir. Other ensembles with which he has performed include Pomerium, Early Music New York, the New York Virtuoso Singers, VOX Vocal Ensemble, Holy Trinity Bach Vespers choir, and Seraphic Fire in Miami. Recently, he presented Schubert's *Die Schöne Müllerin* as a part of the Chamber Music Concert Series at the Salisbury House in Des Moines, Iowa, and returned to his Alma Mater, Drake University in 2009 as guest baritone soloist for Steven Paulus' *To Be Certain of the Dawn*. He has worked under the batons of Zubin Meta, Helmuth Rilling, Michael Tilson Thomas, Jane Glover, and Stephan Parkman.



Stephen Rapp has an active career as soloist and collaborator at the organ and harpsichord. Stephen Rapp has toured Germany, Sweden, Denmark, Switzerland, England, India and Japan as well as the United States. Appearing regularly with the New York-based ensemble, BREVE, and Connecticut Early Music Festival Orchestra, Stephen Rapp has been concerto soloist at the organ and harpsichord with the Pro Arte

Singers Period Instrument Orchestra, the REBEL Baroque Orchestra, and ARTEK (Art of Early Keyboard Music). Other appearances with period instruments ensembles includes the American Classical Orchestra. Stephen Rapp received the Bachelor of Music degree and Performer's Certificate from the Eastman School of Music as and the Master of Music, Master of Musical Arts and Doctor of Musical Arts degrees from Yale University School of Music with certificates from Yale's Institute of Sacred Music. He also studied at the Hochschule für Musik in Cologne as a DAAD (German Academic Exchange Service) grant recipient and with Harald Vogel at the Norddeutsche Orgelakademie. Harpsichord studies have been Elisabeth Wright and Edward Parmentier.

Stephen Rapp's recordings include a solo organ CD, *New Bach*, on

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the Raven label, and *A North German Christmas* with the American Classical Orchestra as solo and continuo organist on the Musical Heritage Society label.

Director of Music at St. John's Lutheran Church, Stamford, Connecticut since 1992, Stephen Rapp was consultant for the church's Richards, Fowkes and Company organ modeled after the North German baroque builder Arp Schnitger. Stephen is also Assistant Organist of St. Patrick's Cathedral in New York City.. He has taught music history at Concordia College, Bronxville and given workshops and masterclasses on baroque organ repertoire for the American Guild of Organists. Recently he spent a semester accompanying at the Yale Institute of Sacred Music for singers in the early music Voxtet and appeared in concert with Yale faculty member Judith Malafronte.

Sebastián Zubieta, tenor, conductor

Sebastián Zubieta was born in Buenos Aires and is Music Director at Americas Society in New York. Zubieta made his New York conducting debut with Meridionalis, at the Look and Listen Festival in 2010 with music by Guiterre Fernández Hidalgo, and has performed 16th century music from Guatemala at Music of the Americas and at Symphony Space's Wall-to-Wall festival in May 2011. Sebastián was the conductor of the Yale International Singers from 1999 to 2005 and premiered a number of new works for chamber ensembles and orchestra with Yale Philharmonia, New Music New Haven, and NeitherMusic. Zubieta's music has been performed in concerts and festivals in Europe, Korea, Latin America and the US, by musicians including ICE, Continuum Ensemble, the New York Miniaturist Ensemble, the Momenta Quartet, violist Antoine Tamestit, and clarinetist Joshua Rubin. Zubieta has written music for ICE, the Centro Cultural General San Martín in Buenos Aires, the New York Miniaturist Ensemble, pianist Stephen Buck, and the BUGallo Williams Piano Duo. He has been in residence at The Banff Centre. He has presented papers on baroque and contemporary music at venues including the Historic Brass Society (2003 Symposium), the Society for American Music (2011 Congress), as well as at the 17th Congress of the International Musicological Society in Leuven (2002). He led a workshop on 19th century Latin American music at Folkwang Universität der Künste in Essen in Fall 2010. Sebastián has taught hearing and analysis and music appreciation at Yale, music history at the Universidad de Buenos Aires, and composition at the Universidad Nacional de La Plata. He holds a Doctorate in composition from Yale University and a Licenciatura in musicology from the Universidad Católica Argentina in Buenos Aires.



ABOUT THE ARTISTS

José Maurício Nunes Garcia was born in 1767 to a military officer and a black woman in Rio de Janeiro. He seems to have had training in solfège, and received formal instruction in philosophy, languages, rhetoric and theology. In 1784 he participated in the foundation of the Irmandade de Sta. Cecilia, one of the most important professional musical organizations of the time. He was ordained priest in 1792, and was appointed Kapellmeister of the carioca Cathedral in 1798, where his duties included playing the organ, conducting, and composing. For almost three decades he gave free music instruction, teaching some of the leading musicians of the time. When the Portuguese king arrived in Rio in 1808, Nunes Garcia, already established as the leading musician of the new capital, was appointed royal Kapellmeister. Starting in 1811, the influx of additional musicians from Lisbon diminished his standing in the court, forcing him to concentrate his work on the city's brotherhoods, although nominally maintaining his position at the royal chapel. In 1819 he conducted the Brazilian première of Mozart's *Requiem* in Neukomm's completion. The return of Dom João and part of the court to Portugal in 1821 reduced the musical life in the city, further diminishing his activity. The political turmoil of the early years of the newly independent Brazilian Empire was not conducive artistic development, and Nunes Garcia spent his last years in ill health and died destitute in 1830.

Damião Barbosa de Araújo was born on the island of Itaparica, across the Baía de todos os Santos from Salvador, on September 27, 1778. There is scant information on his early years, but some evidence indicates that he moved to Salvador early on, where he was first violinist at the Teatro Guadalupe, a small opera house. Barbosa arrived at Rio de Janeiro, the new capital of the Portuguese kingdom, in 1813. He was a member of the Royal Chapel and other musical groups as a violinist and composer, and joined the Irmandade de Sta. Cecilia, a musical society. He returned to Salvador in 1828 and divided his time between composing, playing the violin and teaching at the newly founded Academia de Musica. Barbosa Araújo died in Salvador on April 20, 1856.

Sigismund Neukomm was born in Salzburg in 1778; he was a student of Michael Haydn, became organist at the university church in his native city around 1792 and moved to Vienna in 1797, where he was Joseph Haydn's student for seven years. Kapellmeister at the German Theatre in St. Petersburg from 1804 to 1808, Neukomm transferred to Paris in 1809 to become pianist to Prince Talleyrand, legendary figure in French politics. On Talleyrand's recommendation, the composer traveled to Rio de Janeiro in 1816, accompanying William I of Luxembourg, charged with re-establishing diplomatic relations between France and Portugal after the Congress of Vienna brought about the European Restoration (Talleyrand was the chief French negotiator at the Congress; Neukomm accompanied him there and composed and presented several works during the proceedings). The composer stayed in Brazil for five years, during which he taught the royal family and other local and foreign dignitaries, and presented the music of Haydn and Mozart, completing the Requiem for performance in Rio in 1819. During his Brazilian years, he wrote about 80 pieces, including chamber works that are at the same time the earliest examples of chamber music written in the country and the first compositions that incorporate Brazilian popular themes into chamber music setting, several Masses, music for band, and a handful of occasional secular pieces. In 1821, Neukomm returned to a brilliant career as an organist, organizer, and church music composer throughout Europe, and died in Paris in 1858.

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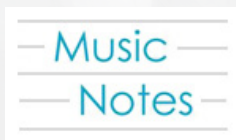
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- Bring 1 guest free of charge to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Bring one or more guests free of charge to members-only and VIP culture events.



Eddy Marcano Cuarteto Acústico

Music of the Americas has released its first ever CD available under the Live at Music of the Americas label! Recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubieta, the CD features Eddy Marcano Cuarteto Acústico and is available for download on **iTunes**, **Amazon**, and other stores.



Music Notes is a continuing series of online articles that looks at recent concerts in the Music of the Americas Series. Available at the Americas Society website, the articles showcase videos, photos, and audio from the concerts, and discuss issues and ideas brought up by the artists and the music.

Visit www.musicoftheamericas.org for more information.

Americas Society is the premier forum dedicated to education, debate and dialogue in the Americas. Its mission is to foster an understanding of the contemporary political, social and economic issues confronting Latin America, the Caribbean and Canada, and to increase public awareness and appreciation of the diverse cultural heritage of the Americas and the importance of the inter-American relationship.

Upcoming Concerts

Monday, May 21
7 PM

Sphinx Organization

Featuring violinist Elena Urioste, violinist/composer Jessie Montgomery, and Carnegie Hall Executive Director Clive Gillinson

Thursday, May 31
7 PM

Vanessa Perez, piano

Launch of new CD *Chopin: The Complete Preludes*

Visit www.musicoftheamericas.org
for more information on upcoming concerts.

Cultural Programs Admission:

Americas Society Friends Association Members:

FREE. Register online using your login. Go to www.as-coa.org/ASCalendar, select the event, and click member registration link.

Non-Members:

PURCHASED TICKETS required. Purchase tickets online. Go to www.as-coa.org/ASCalendar, select the event, and click nonmember registration link.

Not yet a Member?

Join today for free admission to our culture programs and meet-the-artist receptions, and member rate access to public policy programs, among other exclusive benefits.

Visit www.as-coa.org/membership or call 212 277 8359 ext. 4 for more information and to join online.



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