

GEMAS PRESENTS
CLARION SOCIETY AND MERIDIONALIS:
BOLIVIAN BAROQUE



April 30, 2013
6:00 PM

St. Paul's Chapel at Columbia University
1160 Amsterdam Ave, New York, NY

WELCOME

Welcome to the final concert of the first season of the GEMAS concert series. We are delighted to be at Columbia's beautiful St. Paul's Chapel and to present Americas Society's ensemble Meridionalis in this collaboration with Clarion Society, New York's leading baroque orchestra and soprano Katia Escalera. Tonight's program explores the beautiful repertoire performed in the Bolivian Jesuit missions during the 18th century through a cross-section of the many genres and performance forces included in the region's archives.

Thank you for joining us!
Sebastián Zubieta

The MetLife Foundation Music of the Americas concert series is made possible by the generous support of Presenting Sponsor MetLife Foundation.

The Spring 2013 Music program is also supported, in part, by an award from the National Endowment for the Arts, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional support is provided by the Mexican Cultural Institute of New York, and the Consulate General of Brazil in New York.

Americas Society commissioned works by Alvin Lucier, Aurelio Tello, Du Yun and Paulo Rios with funds provided by Argosy Foundation Contemporary Music Fund, Mary Flagler Cary Charitable Trust, and Meet the Composer's Commissioning *Music/USA* program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

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Additional support for this concert is provided by The Clarion Society



This concert is presented in collaboration with Gotham Early Music Scene and the Office of the University Chaplain at Columbia University.



In-kind support is graciously provided by the Bolivian-American Chamber of Commerce.



AMERICAS SOCIETY

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MetLife Foundation
Music of the Americas
Concert Series

Americas Society and Gotham Early Music Scene (GEMS) present GEMAS, a new concert series featuring the early music of the Americas. The series is co-directed by celebrated soprano Nell Snidas and Americas Society Music Director Sebastian Zubieta.

The mission of **GEMAS** is to bring the remarkable early music from the Americas and to present the best early music performers from Latin America, the Caribbean, and Canada to New York audiences. In addition to tonight's event, the inaugural season included concerts by Paul O'Dette, Mala Punica, and a program based on the Codex Martínez Compañón.

Since 1965, the **Music of the Americas Concert Series** has presented musical luminaries such as Plácido Domingo, Antonio Meneses, Mercedes Sosa, Hermeto Pascoal, Continuum Ensemble, Larry Harlow, Inti-Illimani, Cuarteto Latinoamericano, the Spanish Harlem Orchestra, and many others.

MetLife Foundation Music of the Americas concerts take place at Americas Society's headquarters and partnering organizations across New York City. The concert series brings together an ever-expanding urban audience with consistently high-caliber musicians from across the hemisphere, showcasing oft-underrepresented music and rendering it immediate and accessible.

Gotham Early Music Scene, Inc. (GEMS) is a not-for-profit corporation that enhances the quality and financial stability of early music artists and organizations by providing administrative, marketing, financial, and other support services to performing groups, institutions, presenters, and other organizations interested in early music; securing paid touring engagements throughout North America for New York-based early music artists; increasing audience size and diversity by enhanced publicity and access to early music events; and educating the public and the media about early music. More information at www.gemsny.org.

The **Clarion Society** is one of the country's leading period instrument orchestras and professional vocal ensembles. Clarion was founded in 1957 by musicologist Newell Jenkins, who conducted its concert series until 1996, and was reborn in 2006 under the artistic directorship of Steven Fox. Since the start of Fox's tenure, the Clarion Orchestra and the Clarion Choir have performed at Carnegie Hall, Lincoln Center, BAM, and Miller Theatre. Clarion received critical acclaim in *The New York Times*, *The Wall Street Journal*, and *The New Yorker*, among others.

Praised by *The New York Times* for its "beautifully blended readings," **Meridionalis** is Americas Society's vocal ensemble, dedicated to the performance of choral music from Latin America conducted by Americas Society Music Director Sebastian Zubieta. It has performed at Music of the Americas, Symphony Space, the Raritan River Music Festival, and the Look and Listen festivals. 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.

TONIGHT'S PROGRAM

GEMAS

presents

CLARION SOCIETY AND MERIDIONALIS: BOLIVIAN BAROQUE

<i>Beatus vir</i>		Domenico Zipoli (1688-1726)
	Katia Escalera	
<i>Dulce Jesús mio</i>		Anonymous
<i>Iesu corona virginum</i>		Domenico Zipoli
	Jolle Greenleaf	
<i>Beatus ille servus</i>		Anonymous
	Elizabeth Baber	
<i>Caelestis urbs Jerusalem</i>		
	Jolle Greenleaf / Corey-James Crawford, Estelí Gomez, Marc Day	
<i>In hac mensa novi Regis</i>		
	Katia Escalera	
<i>Sonata XVIII</i>		
<i>Iesu dulcissime</i>		
	Estelí Gomez	
<i>Misa San Ignacio</i>		Domenico Zipoli
Kyrie		
	Estelí Gomez / Tim Parsons	
Gloria		
Jolle Greenleaf, Kirsten Sollek, Elizabeth Baber / Steven Soph, Tim Parsons		
Credo		
James Kennerley, Marc Day, Jolle Greenleaf		
Sanctus		

Sources: Archivo Musical de Concepción de Chiquitos, Archivo Musical de Moxos.

Transcriptions by Piotr Nawrot, SVD.

Dulce Jesús mío transcribed by Sebastián Zubieta

TONIGHT'S PROGRAM

Guest Soloist

Katia Escalera

Sopranos

Elizabeth Baber, Jolle Greenleaf, Estelí Gomez

Altos

Corey-James Crawford, Tim Parsons, Kirsten Sollek

Tenors

Marc Day, James Kennerly, Steven Soph

Instrumental Ensemble

Cynthia Roberts, Theresa Salomon, violin

Myron Lutzke, cello

Motomi Igarashi, bass

Avi Stein, organ

David Walker, baroque guitar

Sebastián Zubieta, Steven Fox, **conductors**

MUSIC IN THE MISSIONS OF CHIQUITOS AND MOXOS

This concert presents music copied and performed during the XVIII century in the Jesuit Missions of eastern Bolivia, now preserved in the archives of Concepción de Chiquitos and San Ignacio de Moxos. These are among the largest extant collections of music from the colonial period in America and include locally composed anonymous pieces as well as works by Domenico Zipoli, whose music is abundantly represented, and by other contemporary Italian composers. The archives contain hundreds of liturgical pieces in Latin including Masses, settings of Psalms, Magnificats, Litanies, and Hymns in Spanish and Chiquitano. In addition, there are instrumental compositions: trio sonatas, pieces for keyboard, violins, etc. Musicological work on the repertoire has been especially fruitful over the past 30 years following the virtually fortuitous discovery of the manuscripts.

The Society of Jesus embarked in missionary activity from its very inception in 1534. Nowhere was their utopian project more fruitful than in the Province of Paraguay, founded in 1607, which centralized the activity of the Society in the Spanish possessions in southern Latin America. Its territory included present-day Paraguay, the Paraná-Uruguay basin, Argentina, the Chaco plains and Chile. Politically, the Province was contained in the Viceroyalty of Peru, with capital in Lima. The area of Chiquitos, in present-day eastern Bolivia was named after one of the peoples that inhabited the region, where the missionaries established and administered 10 highly successful Missions from 1691 until their expulsion from Spain and all its colonies in 1767. The usual process for the foundation of a mission started when the missionaries would convince the chief of a group of natives to convert to Catholicism, abandon their ancestral life and establish a *pueblo*. Once moved, they built religious and civil edifices, started agricultural activity and developed all sorts of arts and crafts, including music. The idea of the usefulness of music for civilized life is as old as western culture itself

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and has a very rich history. In the specific case of the Jesuits' missionary activity, contemporary references to its power converge around the way in which it made Catholicism more agreeable to the natives and the extraordinary facility and enthusiasm with which the neophytes embraced music making. At the same time, this musical activity became a very powerful publicity tool for the Jesuits as they sustained their constant political fights with Spanish settlers, local governments and other Orders. Visits of mission ensembles to urban centers became the showcase for the extraordinary way in which the Jesuit project fulfilled its civilizing mandate. A witness of a trip by a group of Mocoibí natives to Buenos Aires in 1758, for example, was awestruck by the vision of scores of these once hostile "tigers" who, "five or six years earlier washed their hands in Spanish blood," now making music. The Jesuits were expelled from Spain and all its possessions in 1767 and the Order itself was suppressed for over 40 years starting shortly afterwards. The *extrañamiento*, as the process was called, was sudden, which meant that many things were left behind, including musical scores and instruments. While former Jesuit pueblos in other regions were largely abandoned soon after the expulsion and their territories became the setting for political and military conflict, Chiquitos remained relatively isolated and in many cases the populations remained in their former missions. The musical activity that had developed during Jesuit times was continued until well into the 20th century: the repertoire continued to grow and the music continued to be performed in what had become the local tradition. Architectural restoration of the Missions undertaken in the 1980s brought renewed attention to their many cultural riches, including music.

The immediate musical background of these pieces can be found in the Italo-Austrian baroque tradition produced at various courts in Italy and at the Holy Court in Vienna. Most of the priests responsible for the foundation of the musical activity in the Paraguay Province were born and/or educated in the Germanic and Italian Jesuit provinces. Most of tonight's program is scored for 3-part chorus, solo voices, 2 violins,

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and continuo (we are using cello, bass, organ and guitar). I would like to point out a few musical characteristics of the style that will be evident throughout the concert. In the first place, there is great dramatic and textural variety within pieces, in particular in the extended psalm setting *Beatus vir* and in the extended Mass movements. Secondly, we can hear that detailed consideration has been given to the interactions between chorus and soloists, who trade commentary and exclamations highlighting the meaning of the text. In the case of the responsorial *lesu dulcissime*, this takes the form of subtle shifts in the distribution of the refrain and verses. Next, there are two particularly virtuosic pieces, *In hac mensa novi Regis* and the instrumental Sonata XVIII. Finally, the voices are frequently accompanied by a melody in octaves on the instruments, adding strong textural variety.

This repertoire constitutes a uniquely viable musical corpus that has retained its validity for centuries.

Sebastián Zubieta

ABOUT THE COMPOSER

Domenico Zipoli was born in the Tuscan city of Prato in 1688, where he had his early musical training. After organ studies in Florence in 1707 with Giovanni Maria Casini and in Naples with Alessandro Scarlatti a year later, he settled in Rome in the early 1710s. Two of his oratorios date to this period: *San Antonio di Padova* (1712) and *Santa Caterina, Virgine e martire* (1714). Around 1715 he became the organist of the Church of the Gesù, the mother church of the Society of Jesus and completed his best known work, a collection of keyboard pieces titled *Sonate d'intavolatura per organo e cimbalo*, published in 1716. At this point, Zipoli seems to have vanished, and it was only during the 20th century that his presence in South America was proposed (1941) and demonstrated (1962) by Uruguayan musicologist Lauro Ayestarán.

We now know that in 1716 Zipoli traveled to Seville, where he joined the Jesuits, and left Spain with a group of missionaries who reached Buenos Aires on July 13, 1717. He completed his religious studies in Cordoba (present-day Argentina), where he was music director at the Jesuit church and where he died in 1726. His works spread quickly throughout the regions missions and they are especially abundant in the archives of the Bolivian archives, which include two Masses (both without Agnus Dei movements), two psalm settings, hymns, a *Te Deum laudamus*, and other pieces. Three sections of the Mission opera *San Ignacio de Loyola*, compiled by Fr. Martin Schmid in Chiquitos years after Zipoli's death, have been attributed to Zipoli.

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Katia Escalera, soprano, has won critical acclaim worldwide for her vocal beauty and versatility, musical sensitivity and natural stage presence on the operatic and concert stage. Her international career includes performances at Teatro Colón, War Memorial San Francisco Opera House, Concertgebouw, Wigmore Hall, and Hagia Sophia. She has sung under the baton of conductors such as Charles Dutoit, Donald Runnicles and Helmut Rilling, among others. Opera News remarks “[Katia Escalera] made the most of it, singing and acting with confidence and panache”, in her performance of *The Tsar’s Bride* with San Francisco Opera.

Since 2003, she has collaborated extensively with musicologist Piotr Nawrot on his remarkable work of discovery of baroque manuscripts in the Jesuit Missions of the Bolivian Amazon. She has premiered many arias and motets of this repertoire around the world and recorded three award-winning CDs and one DVD of Bolivian baroque music with Florilegium for Channel Classics. Her aria *In hac mensa* was nominated Editor’s Choice in Gramophone Magazine. She has appeared in opera as well as in solo concerts at venues including Asociación Romanza in Lima, Fort Collins Opera, Cochabamba’s Bachfest, Teatro Colón, San Francisco Opera Center Showcase and others in Argentina, Bolivia, Chile, Germany, Great Britain, Holland, Spain, Turkey, and the US. Katia Escalera has received numerous prizes in the Argentina, Bolivia, Germany, and the US, and was a Merolini and Western Opera Theatre Tour participant, an Adler Fellow, and a resident artist of San Francisco Opera.

Ms. Escalera is currently managed by Robert Gilder. She had her early musical training at the Instituto Eduardo Laredo in Cochabamba, and holds Bachelor’s and Master’s degrees in Vocal Performance and Literature from Eastman School of Music.



Elizabeth Baber has been praised by *The Washington Post* both for her “angelic brightness and dedication” and her “ability to seduce,” and *The New York Times* called her singing “truly lovely.” Recent solo engagements include appearances with Hesperus, Parthenia, and Ex Umbris; the revival of *The Play of Daniel* at the Cloisters; chansons and airs de cour with Guido’s Ear at the Connecticut Early Music Festival; and “A Vivaldi Festival!” with Voices of Ascension.

Elizabeth is a member of the Grammy-nominated ensemble Pomerium. She has also performed and recorded as a guest artist with the acclaimed quartet New York Polyphony. With her duo partner, lutenist Charles Weaver, she has created recitals praised for their “impeccable performances” and “imagination in programming.” She is also a vocal coach for the New York Continuo Collective. Elizabeth is a native of Lexington, Kentucky, studied voice at the Peabody Conservatory in Baltimore, and now lives in New York City.

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Hailed as a “golden soprano” and called “a major force in the New York early music-scene” by *The New York Times*, **Jolle Greenleaf** is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Handel, Haydn, Purcell, Mozart and, most notably, Claudio Monteverdi.

Her performances have earned raves from the Oregonian, “[Greenleaf] sang with purity an beguiling naturalness,” and *The New York Times*, who called her “An exciting soprano soloist... beautifully accurate and stylish...” Ms. Greenleaf is also the artistic director of the virtuoso one-voice-per-part ensemble TENET, where she creates programs, directs and sings in performances of repertoire spanning the middle ages

to the present day. TENET’s programming has been lauded by *The New York Times* as “smart, varied and not entirely early.” Ms. Greenleaf has balanced a career as a top soloist and innovative impressaria. In January of 2010 she spearheaded a performance of Monteverdi’s *Vespers of 1610*, (the first performance of the work to celebrate its 400th anniversary), by creating the Green Mountain Project (a special TENET initiative). For the Green Mountain Project she engaged singers and instrumentalists as well as managed all the logistics of mounting a major musical production. A live CD recording was made of the performance and the program has become an annual event that plays to overflow audiences and earns rave reviews. Greenleaf frequently invites top-notch musicians from the New York-based early music community to guest direct TENET projects and strives to combine forces with other ensembles to share ideas.



Originally from Santa Cruz, California, soprano **Esteli Gomez** enjoys a varied career of solo and ensemble singing throughout North America and Europe. In November Esteli was awarded first prize in the Canticum Gaudium International Early Music Voice Competition in Poznań, Poland, and extended her time in Europe to perform additional concerts in Munich and the Hague. Having graduated from Yale College in 2008, in May 2011 she finished her Master’s in voice,

specializing in early music, at McGill in Montreal, studying with Sanford Sylvan. While in Montreal, Esteli performed the title role in Handel’s *Agrippina* with Opera McGill, and recorded a CD of Spanish Baroque music with Ensemble Caprice, which was nominated for a JUNO. Esteli has recently performed with Roomful of Teeth, Trinity Wall Street, Clarion Music Society, Conspirare, Seraphic Fire, the Simon Carrington Chamber Singers, Santa Fe Desert Chorale, Santa Fe Opera, Ensemble 1729, Musica Vocale, the Taghkanic Chorale, the Onion River Chorus, Ensemble Caprice, Les Violons du Roy, La Nef, and Daniel Taylor’s Theater of Early Music. Recent and upcoming performances include a recital of premieres of music created for her by composers at University of Oregon, Eugene, on the Vanguard Series for new and emerging artists; participation in the Victoria Bach Festival as a New Young Artist and featured recitalist; a tour of the South with early music ensemble Armonia Celeste; and soprano solos in a performance of Handel’s *Messiah* with the Poznań Boys’ Choir in Poland.

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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

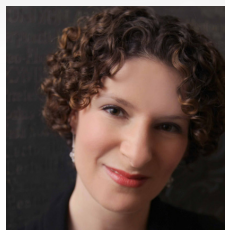
art songs by Butterworth, Howells, Quilter, and Vaughan Williams was recorded by Dr. Neron and Mr. Crawford last spring and is currently available on iTunes.



Timothy Parsons, countertenor and conductor, is active as both soloist and ensemble member in the New York City choral scene, having performed with the Clarion Music Society, the Saint Thomas Fifth Avenue Choir of Men and Boys, the Choir of St. Ignatius Loyola, the Oratorio Society of New York, The Cathedral Choir of St. John the Divine, Canticum Scholare and weekly with the Schola Cantorum of St. Agnes. This season has included Bach's *St. Matthew's*

Passion at Saint Thomas Church and Clarion's Russian Christmas program at Trinity Wall Street. Timothy will make his Bargemusic debut with the Clarion Music Society in a concert of the music of Bach, Pärt, and Kurtág. Timothy also sang as a member of the vocal ensemble during the annual Film Night at Tanglewood with the Boston Pops under the baton of John Williams and with the New York Philharmonic as part of their 360 series presenting scenes from *Don Giovanni* at the Park Avenue Armory. As a soloist he has been seen at the Manhattan School of Music as Udolin in Schubert's *The Conspirators*, where he was praised by *Opera News* for his "high register" and at the Amherst Early Music Festival, where he performed Arsace in Scarlatti's *La Principesse fedele*. Timothy has a particular interest in the development and performance of new works, having performed world, U.S., and New York premieres at MSM and at Carnegie Hall with the Oratorio Society of New York, Distinguished Concerts International of New York (DCINY), and the Manhattan School of Music Chamber Choir, of which he is a founding member. He recently conducted that ensemble in two performances of Veljo Tormis' *Sügismaastikud*. Additionally, he conducted two world premieres under the auspices of the MSM composition department. In 2011, he premiered Thomas Stumpf's song-cycle *Drei Mondlieder*, written for him. Timothy holds a bachelor's degree in classical voice from the Manhattan School of Music and is a candidate for the Master of Music in Choral Conducting in 2014, studying with Kent Tritle.

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Called “...an appealingly rich alto” by *The New York Times* and “...an ideal Bach alto” with “elemental tone quality” by *The Philadelphia Inquirer*, **Kirsten Sollek** is a regular presence on the concert and opera stage. She made her Carnegie Hall debut in 2004 with André Thomas and the New York City Chamber Orchestra in Haydn’s *Lord Nelson Mass*. Highlights include three Haydn Masses performed and recorded with Jane Glover and Trinity Wall Street for Naxos, several Bach performances with Andrew Parrott and the

New York Collegium, an all-Bach program with Helmuth Rilling and the Chamber Orchestra of Philadelphia, Vivaldi’s *Stabat Mater* with Kent Tritle and Sacred Music in a Sacred Space, Duruflé’s *Requiem* with John Scott at St. Thomas Fifth Avenue, Handel’s *Messiah* with Bach Collegium Japan, Minnesota Orchestra, Pacific Symphony, and the Dallas Bach Society. Opera credits include performing the role of Bradamante in Handel’s *Alcina* with Teatro Municipal de Santiago in Chile, covering the role of Rinaldo in Handel’s *Rinaldo* for Glyndebourne, and premiering the role of Beauty in *Blood Rose*, the Naumburg prize-winning new opera by Hannah Lash written for Ms. Sollek, *countertenor and the JACK Quartet*. Ms. Sollek has been heard as a soloist with conductors Ton Koopman, Brad Lubman, Christopher Warren-Green, Bruno Weil, Eric Milnes, Steven Fox, and Jeannette Sorrell, in ensembles such as Signal, Tafelmusik, Concerto Palatino, Trinity Consort, Dallas Bach Society, Orchestra of St. Luke’s, Concert Royal, Rebel, Clarion Music Society, Apollo’s Fire, Folger Consort, Brooklyn Philharmonic, and the Spiritus Collective. Festival performances include the Mostly Mozart Festival at Lincoln Center, Boston Early Music Festival, Lufthansa Festival of Baroque Music, and the Carmel Bach Festival. Ms. Sollek holds performance degrees from Indiana University and the Eastman School of Music, and is represented by Robert Gilder & Co, www.robert-gilder.com.



Tenor **Marc Day** began his music education at the Cathedral of the Madeleine Choir School in Salt Lake City, Utah. While studying at the Choir School he performed two supporting roles with the San Francisco Opera alongside famed mezzo-soprano Frederica von Stade and counter-tenor David Daniels. Day earned his Bachelor’s of Music from the University of Illinois at Champaign-Urbana. At Illinois Day performed the title role of *Candide* with Jerry Hadley performing Pangloss. In addition to *Candide*, Marc performed the roles of Goro, Gastone, Paco (Manuel de Falla’s *La Vida Breve*), First Rock Singer (Bernstein’s *Mass*), as well as roles in the *Coronation*

of *Poppea* and Purcell’s *The Fairy Queen*. Day earned a Master’s of Music from Manhattan School of Music and performed the role of Tony from *West Side Story* with the School’s opera scenes. He currently sings for Kent Tritle at the Cathedral of St. John the Devine and enjoys performing regularly with Musica Sacra. In addition to developing his performing abilities Marc serves as Liaison to the Board of Trustees and the International Advisory Board of Manhattan School of Music.

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Tenor, **James Kennerley** has performed with many groups, including concerts with the choir of Trinity, Wall Street, and Clarion Music Society, where he recently performed as part of the rededication of the organ at Alice Tully Hall. He has studied with Robert Rice, David Lowe, and Braeden Harris. Past season's highlights included performing as part of the Green Mountain repeat presentation of Claudio Monteverdi's *1610 Vespers* at Saint Mary's and performances of Bach's *St Matthew Passion* with the Choir of Trinity Wall Street. A native of the United Kingdom, Kennerley was born in 1984 and became a chorister of Chelmsford Cathedral. He was educated at Harrow School and Cambridge University, where he was Organ Scholar at Jesus College. He was then appointed Organ Scholar of Saint Paul's Cathedral, where he worked daily with the choir of men and

boys under the direction of Malcolm Archer, and had the honor of performing in the presence of HM the Queen on several occasions. Kennerley was Associate Director of Music and Director of the Choir of Men and Boys at Christ Church, Greenwich, Connecticut, where he had been working since September 2006. There, he directed the choirs on two successful tours to England, and established an organ recital series, now in its fifth year.



A "sweetly soaring tenor" *Dallas Morning News* with "impressive clarity and color" *The New York Times*, **Steven Soph** performs as a soloist and chamber musician throughout the United States. Upcoming engagements include Handel's *Dettingen Te Deum* with the Cleveland Orchestra under Ton Koopman, Evangelist in *Bach's St. John Passion* with the Chicago Chorale, *Messiah* with Saint John's Cathedral Choir and Orchestra in Denver, *Liebeslieder Waltzes* with Yale Choral Artists, and a residency at Stanford University with Cut

Circle interpreting the works of DuFay and Josquin. Solo appearances this season include Handel's *Dettingen Te Deum* as a 2012 Young American Artist with Robert Shafer's City Choir of Washington; Beethoven's *Choral Fantasy* in Alice Tully Hall with Musica Sacra conducted by Kent Tritle; Bach cantata arias (BWV 70 & 181) on Trinity Wall Street's Bach at One series with Julian Wachner; arias in Bach's *St. Matthew Passion* with Dennis Keene's Voices of Ascension; Uriel in Haydn's *Creation*, arias in Bach's *St. Matthew Passion*, and Monteverdi's *Vespers of 1610* with the Yale Schola Cantorum and Juilliard 415 under Masaaki Suzuki; Zadok in Handel's *Solomon* with Simon Carrington; Gabriel in the world premier of Robert Kyr's *The Annunciation* with the Yale Camerata and Maggie Brooks; and Lurcanio in Handel's *Ariodante* with American Bach Soloists Academy under Jeffrey Thomas. Steven is on the rosters of New York's Musica Sacra, Miami's Seraphic Fire, Austin's Conspirare, Cut Circle, and Yale Choral Artists, and appears on numerous recordings including Blue Heron's *Hugh Aston: Three Marian Antiphons*. Steven earned a BA in Music from the University of North Texas and is a 2012 graduate of Yale's School of Music and Institute of Sacred Music where he studied with renowned tenor, James Taylor.

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Cynthia Roberts, violin, is one of America's leading performers on the baroque violin, serving as concertmaster of the New York Collegium, Apollo's Fire, and Concert Royal, and appearing as soloist and recitalist throughout the US, Europe and Asia. At the invitation of William Christie she recently appeared as concertmaster of Les Arts Florissants. She has appeared regularly with Tafelmusik and the American Bach Soloists, and is a principal player in the Carmel Bach Festival. She has appeared with the London Classical Players,

Taverner Players, and Smithsonian Chamber Players. At age 12, Ms. Roberts debuted with Chicago's Grant Park Symphony, performing the Mendelssohn Concerto, and later appeared as soloist with the Boston Pops. Her principal teachers were Joseph Silverstein, Josef Gingold, and Stanley Ritchie. Ms Roberts has appeared on *Late Night With David Letterman* accompanying soprano Renée Fleming. Her violin playing was featured on the soundtrack of the film *Casanova*, which was released in 2005. Ms. Roberts serves on the faculties of the University of North Texas and the Oberlin Baroque Performance Institute. Her recording credits include Sony Classical, Analekta, BMG/Deutsche Harmonia Mundi, and Eclectra.



Theresa Salomon, violin, a native of Germany, performs on Baroque and modern violin with ensembles such as Trinity Baroque Orchestra, American Classical Orchestra, Opera Lafayette, and Orchestra of St. Luke's. She has performed in numerous international Festivals, such as Festival Presence, Paris; the Gulbenkian in Lisbon; Prague Spring Festival; Ostfriesland Festival, Germany; and Ostrava Days for New Music, Czech Republic. She is director of the new music chamber series at Music under Construction, an organization

dedicated to fostering the support and development of new and experimental music and dance. She is also a musician for the Christopher Caines Dance Company, and has played for numerous modern dance companies, including Martha Graham and Paul Taylor.



Myron Lutzke is well known to audiences as a performer on both period and modern violoncello. He studied at Brandeis University and is a graduate of The Juilliard School, where he was a student of Leonard Rose and Harvey Shapiro. Lutzke now serves as principal cellist of numerous orchestras and as a chamber player with ensembles touring throughout the world. He is principal cellist of New York's Orchestra of St. Luke's, a position he has also filled in the Handel and Haydn Society Orchestra of Boston, the New York Collegium, and

the American Classical Orchestra. Lutzke is a member of the St. Luke's Chamber Ensemble, the Mozartean Players, the Aulos Ensemble, the Loma Mar Quartet, and the Bach Ensemble. He is perhaps best known to Smithsonian audiences for his work with Steven Dann and Kenneth Slowik in the baryton-violoncello trio, The Esterházy Machine. He has performed with Aston Magna and was for many years a faculty member at their Academy. For the last twenty summers Mr. Lutzke has been an artist-in-residence at the Caramoor International Music Festival and has appeared as soloist at the Caramoor, Ravinia, Tanglewood, and Mostly Mozart Festivals. He has recorded for Decca, Sony, Harmonia Mundi, EMI, Nonesuch, Musical Heritage Society, Deutsche Grammophon, Dorian, Denon

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and Arabesque labels. Mr. Lutzke has taught at the Akademie für Alte Musik in Brixen/Bressanone (Italy), and currently serves on the faculties of SUNY-Purchase, the Mannes College of Music, and Indiana University's Early Music Institute, teaching baroque cello, and performance practice.



Motomi Igarashi, a native of Japan, has played the double bass since she was 12. Igarashi received first prize at the Aspen Music Festival Double Bass competition and has given double bass solo recitals and concert solos with orchestras in the United States, England, and Japan. After graduating from the Juilliard school, she went to France to study viola da gamba. She traveled throughout Europe and spent several years in intensive study with Marianne Muller, Wieland Kuijken, and Paolo Pandolfo and studied lirone with Erin Headley. Since returning from Paris she has been playing the viola da gamba, violone, baroque double bass, and lirone with various groups such as The American Classical Orchestra, Anima, Artek, Bach Collegium Japan, BEMF, the Concert Royal, Foundling Orchestra, Handel and Haydn Society, and Long Island Baroque. Igarashi has appeared as a soloist, performing the Brandenburg No. 6 with the New York Philharmonic. Beyond early music Igarashi has been featured on the Natalie Merchant album *Leave your Sleep* and she has performed with Jazz pianist Kevin Hays.



Avi Stein teaches harpsichord, vocal repertoire and chamber music at Yale University and is the music director at St. Matthew and St. Timothy Episcopal Church in New York. He is an active continuo accompanist who has played with many ensembles such as the Boston Early Music Festival Orchestra, the Baroque Orchestras of Los Angeles, Seattle, Indianapolis, and the Warsaw, Toulouse and Indianapolis Symphony Orchestras as well as his own chamber groups

La Monica and X579. Avi is currently finishing his doctoral studies in organ and harpsichord at Indiana University and holds degrees from the Eastman School of Music, the University of Southern California as well as being a recipient of a Fulbright scholarship for study in Toulouse. *The New York Times* described him as “a brilliant organ soloist” in his Carnegie Hall debut. Avi has performed throughout the United States, in Europe, Canada, and Central America. He has also conducted a variety of ensembles including a the recent debut of the OperaOmnia company in a production of Monteverdi's *Coronation of Poppea* and series called the 4x4 Festival that put together four programs in four days of 17th century music from four countries, using many of New York's finest baroque musicians.



Lutenist and guitarist **David Walker** has performed extensively throughout the United States earning praise for his “surety of technique and expressive elegance,” as well as his “tremendous dexterity and careful control.” David has appeared in concerts with such groups as Chatham Baroque, Early Music New York, the Newberry Consort, Tempesta di Mare, the Wolf Trap Opera Company, and Glimmerglass Opera. David has appeared on National Public Radio's Harmonia, as well as live and prerecorded broadcasts

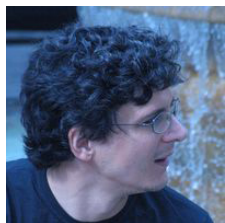
ABOUT THE ARTISTS

for numerous NPR affiliates. An avid educator, David has served on the faculty at the University of Louisville and Bellarmine University, where he directed classical guitar studies. David holds degrees from Indiana University and the University of Louisville, and has studied lute and guitar with Patrick O'Brien, Nigel North, and Ronn McFarlane.



Steven Fox is Artistic Director of Clarion Music Society and Founder of Musica Antiqua St. Petersburg, which he began as Russia's first Baroque orchestra at the age of 21. He has recently been engaged as a guest conductor with the Handel and Haydn Society in Boston, Juilliard 415, the Philharmonia Baroque Orchestra in San Francisco, the Charleston Symphony Orchestra, the Aston

Magna Festival, and the Trinity Choir and Baroque Orchestra. This past season he was Assistant and Cover Conductor for the Metropolitan Opera Lindemann Young Artists Program and Juilliard Opera. He returned for the fourth year to New York City Opera as an Associate Conductor for Christopher Alden's production of *Così fan Tutte*. Steven graduated a Senior Fellow with High Honors from Dartmouth College and with Distinction from the Royal Academy of Music, London, where, in 2010, he was named an Associate. He has given master classes and clinics at Dartmouth College, The Juilliard School and Yale University. He has also served as a preparatory conductor for the Yale University Schola Cantorum.



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.

MetLife Foundation **Music of the Americas** Concert Series

- SPRING 2013 SEASON -

Tuesday, February 19 7 pm	Salon Series: Collegiate Chorale Discussion on Golijov's <i>Oceana</i>
Wednesday, March 6 7 pm	Concert: Mala Punica @The Italian Academy at Columbia University Italian Avant-gardes around 1400
Friday, March 8 7 pm	Pasiones! The Pulse of Zarzuela Zarzuela with Eglise Gutiérrez and Diego Silva
Monday, March 25 7 pm	NOMOS GROUP New Music from Latin America and Spain
Tuesday, April 2 7 pm	Pablo Mainetti Quintet @Kaye Playhouse at Hunter College An Evening of Tango
Sunday, April 7 4 pm	Codex I: International Contemporary Ensemble Premieres by DuYun, Alvin Lucier, Paulo Rios Filho, and Aurelio Tello
Saturday, April 20 8 pm	Codex II: The Bishop's Band @Hispanic Society Music from the Codex Martínez Compañón
Tuesday, April 30 6 pm	Meridionalis/Clarion Society @St. Paul's Chapel at Columbia University Bolivian Baroque
Monday, May 13 7 pm	Cuarteto Latinoamericano and Cuarteto Yaracuy Music by Mignone, Nancarrow, and Shostakovich
Tuesday, May 28 NEW DATE! 7 pm	Salon Series: Riverside Symphony Discussion on Ginastera's <i>Variaciones concertantes</i>
Thursday, May 30 7 pm	Momenta Quartet Premieres by Arthur Kampela and Ileana Pérez Velázquez

VISIT WWW.AS-COA.ORG/MUSIC/EVENTS FOR MORE INFORMATION

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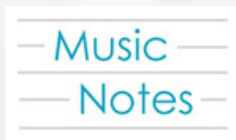
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- Bring 1 guest free of charge to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Bring one or more guests free of charge to members-only and VIP culture events.
- Among others!



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.as-coa.org/music 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 13 7:00 PM	Cuarteto Latinoamericano and Dalí String Quartet Music by Mignone, Nancarrow, and Shostakovich
Monday, May 28 7:00 PM	Salon Series: Riverside Symphony Discussion on Ginastera's Variaciones concertantes
Thursday, May 30 7:00 PM	Momenta Quartet Premieres by Arthur Kampela and Ileana Pérez Velázquez

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