



GEMAS PRESENTS
ARAKAENDAR CHOIR & ORCHESTRA:
MISSION BAROQUE



March 5, 2015

7:00 PM

The Hispanic Society of America
Audubon Terrace
New York

Dear friends,

I heard Ashley Solomon's first CD of music from the Jesuit Missions with Florilegium soon after it was released a decade ago. In addition to the beautiful interpretations and careful presentation, I was intrigued by the fact that he had decided to include four excellent Bolivian singers in the album (two of them have appeared in our series in recent seasons). Subsequent projects with the repertoire are a testament to his commitment to the musical growth of the region with the creation of Arakaendar, which appear in three albums. This group of young musicians from the Bolivian East works with Ashley several times a year and regularly records and tours internationally, creating beautiful music and disseminating it over the world. We are delighted to participate in Arakaendar Bolivia's US debut tour and be able to bring them to our series.

Thank you for joining us!

Sebastian Zubieta, Music Director

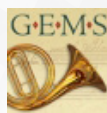
The MetLife Foundation Music of the Americas concert series is made possible by the generous support of **Presenting Sponsor MetLife Foundation**.

The Music of the Americas Winter 2015 season is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

MetLife Foundation



This concert is presented in collaboration with the Hispanic Society of America and Gotham Early Music Scene (GEMS).



Additional support for this concert is provided by the Inter-American Development Bank.



AMERICAS SOCIETY

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GEMAS PRESENTS
ARAKAENDAR: MISSION BAROQUE
GUARANI, CHIQUITO, AND MOXO REDUCTIONS

PROGRAM

Anonymous		Tata guasu añã retãmengua Ã che Ángele
Giovanni Battista Bassani (1650-1716)	Kyrie Gloria Credo Sanctus Agnus Dei	Missa a la Fuga de San Joseph
Anonymous		Pastoreta Ychepe Flauta
Domenico Zipoli (1688-1726)		Te deum laudamus
Lorenzo Balbi (1680-1740)		Sonata chiquitana no. IX
Anonymous		Tota pulchra es Maria
Roque Jacinto de Chavarria (1688-1719)		¡Fuera, fuera! ¡Háganles lugar!
Anonymous		Ay, mi amado pastor
Juan de Araujo (1646-1712)		Al llanto más tierno
Thomas Abril		Laudate Dominum omnes gentes
Johann J. Ignaz Brentner (1689-1742)		Gloria et honore from <i>Offertoria solenniora</i> , op. 2

ARAKAENDAR ORCHESTRA & CHOIR

Simón Aguape Orepocanga, Agata Laima Daraskaite, Magdalena Joanna Catherine Loth-Hill,
Raúl Alfonso Orellana Bertinelli, Elin Maud White, María Cristina Zankiz Leigue, *violins*
Heber Durán Pérez, *cello* Sixto Jimmy Rioja León, *contrabass*
Nathaniel Frederick Mander, *harpsichord*

Julia Inés Barragán Troiano, Paula Cecilia Castro Justiniano, Andrea Crespo Durán de Fernández,
Tatiana Mendoza Revollo, María Milenka Zankiz Leigue, *sopranos*
María José and Patricia Ivett Banegas Salas, Andrea Daniela and Valeria Castro Justiniano, *altos*
Luis Daniel Abrego Mercado, Daniel Daxter Aguilar Bishop,
Alfredo Francisco Aramayo Numbela, Leonardo López Rivera, *tenors*
Roberto Yukio Kondo Sánchez, *baritone*
Daney Cristhian Alba Zeballos, Percy Freddy Arellano Ameller, Nelson Maldonado Llanos, *basses*

Ashley Solomon, *director*

Father Piotr Nawrot, *artistic director, Festival Internacional de Música
Renacentista y Barroca Americana "Misiones de Chiquitos"*

About the series

Americas Society and Gotham Early Music Scene (GEMS) present the third season of GEMAS, a concert series featuring the early music of the Americas. The series is co-directed by celebrated soprano Nell Snaidas and Americas Society Music Director Sebastián 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, this season includes a concert of choral works by 17th century Mexican *maestro de capilla* Francisco López Capillas, featuring resident vocal ensemble Meridionalis, led by Zubieta, on April 27, 2015.

Since 1965, the Music of the Americas Concert Series has presented musical luminaries such as Plácido Domingo, Antonio Meneses, Mercedes Sosa, Hermeto Pascoal, Egberto Gismonti, Continuum Ensemble, Bobby Sanabria, 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.



Musica Ficta at Hispanic Society of America, 2014. Image by Roey Yohai.

About the artists

As Director of Florilegium much of Ashley Solomon's time is spent working and performing with this ensemble, which he co-founded in 1991. They have a busy touring schedule and each year perform at major international festivals and concert series throughout Europe and the Americas. Florilegium have been recording with Channel Classics since 1993 and have to date made over 20 recordings on this Dutch label. Born in Sussex, Ashley studied recorder and flute at the Royal Academy of Music (RAM) in London, where he was awarded first class honors, and completed his post-graduate studies there in 1991. That same year he won first prize in the Moeck International Recorder Competition and had his solo debut recital at Wigmore Hall, London.

His debut solo recording featured Italian baroque recorder and flute music (Meridian Records, UK, 1994). He has performed as a soloist throughout Europe, the Americas, Asia and Australia, in such prestigious venues as the Concertgebouw (Amsterdam), The Frick Collection (New York), Teatro Colón (Buenos Aires), and the Sydney Opera House. He frequently records programs for radio and television and has produced many recordings with Florilegium for Channel Classics. His solo discography on Channel Classics includes the complete Bach Flute Sonatas, as well as a recording of music for period harp and flute with works by Mozart, Rossini, Glück, Naderman, Bochsá, and Tulou. Volume 1 of the Bach Sonatas was described by *Gramophone* as "exceptional... prepare to be uplifted," and it was selected as one of the magazine's favorite CDs for 2001.

From 1997-2000 Ashley was a frequent guest principal flutist with the Australian Chamber Orchestra when they performed on period instruments. This position involved several national tours each year as well as recordings for CD and national radio. Frequently in demand as a teacher, he has given masterclasses and lectures in Australia, Singapore, the Americas, Czech Republic, Bulgaria, Portugal, Norway and the UK. In 1998 he was made an Associate of the RAM, followed in 2000 with Honorary Membership of the Royal College of Music (RCM), where he has been Professor since 1994. In 2006 he was appointed Head of Historical Performance at the RCM, where he has directed numerous projects including an annual series of Bach Cantata concerts, as well as concerts at festivals in London and abroad. He has also directed tours to Italy and Australia with Historical Performance students. For two years Ashley and his students were involved in recording all the music examples used in the permanent Medieval and Renaissance galleries in the Victoria and Albert Museum. In 2013 Ashley made his professional opera conducting debut, directing Purcell's *Dido and Aeneas*, with Florilegium, solo singers and a chorus from the RCM at the Bath International Music Festival.

In 2003 Florilegium started working with Bolivian Baroque music; beginning with a concert at the Wigmore Hall, Ashley led the group in performances in Bolivia 2004 and every two years since then, and they made recordings there in 2004 and 2006, and a third CD was recorded in the Waalse Kerk in Amsterdam, which was released in January 2010.

Father Piotr Nawrot was born in Poznań, Poland. From age eight to nineteen he sang alto and tenor in the Poznań Boys Choir and studied clarinet. In 1974 he joined the missionaries of the Divine Word. He completed his studies in theology and sociology, earning a Master of Arts degree from the Catholic University in Lublin, Poland, in 1981. After being ordained he left Poland for Paraguay, where he worked as missionary in Encarnación. He received a doctorate in liturgical music from Catholic University of America in Washington DC in 1993. Since May of 1994 he has been music director of the Catedral de Nuestra Señora de la Paz in La Paz, and taught liturgy at the Seminario de San Gerónimo and Gregorian chant at the Conservatorio Nacional de Música. He is artistic director of the Festival Internacional de Música Renacentista y Barroca Americana “Misiones de Chiquitos” (FIMRBA). He was awarded a John Simon Guggenheim Scholarship to conduct research on the Indigenous influence on the establishment and development of the baroque music in the Bolivian reductions. Nawrot is also member of the Anthropos Institut in Germany and of the Academia Boliviana de Historia Eclesiástica. In 2001 Nawrot joined the faculty at the at the Pastoral Theology School of the Adam Mickiewicz University in Poznań. In 2011 he received Spain's Premio Reina Sofía, for his studies on music from the Jesuit missions in Bolivia. He has published extensively on Bolivian baroque music.

Raul Orellana, born in Santiago, Chile, currently works as a coach of the Arakaendar Orchestra and Choir in Santa Cruz, Bolivia, where he specializes in music of the Bolivian Jesuit missions. In Chile, he works with the group Les Carillons at the Universidad de Chile, with which he has participated for many years at FIMRBA. In 2000, he moved to Italy to join the Accademia Internazionale della Musica in Milan, where he received a degree in baroque violin performance under Olivia Centurioni, Enrico Gatti and Stefano Montanari. As a student Orellana was concertmaster of the youth orchestra of the Fondazione Montis Regalis, and played in groups such as the Venice Baroque Orchestra, Risonanza, Mala Punica, and Il Complesso Barocco. During his time in Europe he was first violinist for the early music instrumental ensemble Auser Musici (conducted by Carlo Ipata), Pisa; the Paris-based L'Arpeggiata (conducted by Christina Pluhar); and for the classical quartet Veneris Carmen (Seville, Spain). He also was principal second violin for Divino Sospiro (conducted by Enrico Onofri) in Lisbon. He is the founder and first violinist of Gruppo Seicento, with whom he has recorded the complete sonatas of Giovanni Battista. He also recorded an album of 17th-century Italian sonatas with organist Davide Merello entitled *Col basso per l'organo*. He is also a permanent member of the Terra Australis ensemble, with whom he has recorded an album dedicated to Chilean pre- and post-colonial music, as well as a DVD of the music performed at the Cathedral of Santiago. Orellana also has worked as a guest musician with the Orquesta Clásica de la Universidad de Santiago, where he has also taught a historical performance workshop there for the orchestra's musicians. Orellana has taught at the Orquesta Pentagrama in San José de Chiquitos, Bolivia, and has given a masterclass during the Week of Latin American Baroque Music at the University of Gainesville, Florida. Orellana also has performed with the Artaserse Ensemble, conducted by Philippe Jaroussky, and is concertmaster of the New World Baroque Orchestra.

About Asociación Pro Arte y Cultura

Asociación Pro Arte y Cultura (APAC) was founded in 1996 in Bolivia to democratize and expand access to and interest in the arts in the province of Santa Cruz. By offering opportunities for artistic training and preserving and disseminating the local cultural patrimony through tourism, this nonprofit strives to increase the value of the region's history and cultural heritage. APAC established both the Festival Internacional de Música Renacentista y Barroca Americana "Misiones de Chiquitos" and the International Theater Festival "Santa Cruz de la Sierra" in the mid-'90s. The festivals have garnered major accolades, including being declared a national treasure by the Republic of Bolivia and Departmental and Municipal Patrimony in 2003 and 2005, respectively. Furthermore, each year APAC organizes the seasonal Festivals of Missionary Music and the Christmas Music Festivals, both of which feature Bolivian ensembles, and has organized Regional Theatre Festivals, the result of youth-directed theater workshops.



APAC supports and encourages the creation and training of choirs, orchestras, and theater troupes for children and young adults throughout the province of Santa Cruz. The beneficiaries of these initiatives have traveled throughout Bolivia, Latin America, and Europe to perform and attend workshops. In 2000, APAC created the Publishing Fund to support the scholarly promotion of eastern Bolivia's cultural richness through magazines, recordings, and videos of the region's music, literature, history, and tourist attractions. It is the only fund of its type in the country.

Individuals, domestic and international organizations, embassies in Bolivia, businesses, and local and provincial governments have supported APAC in its mission to foster the arts as powerful agents of societal improvement.

Santa Cruz is now the second fastest-growing city in Latin America with a population that has increased tenfold since the middle of the twentieth century. Through establishing and consolidating artistic movements, APAC has helped mitigate some of the challenges that have resulted from such rapid growth. In particular, involvement in the arts has created a sense of community that encompasses both locals and recent arrivals, contributing to societal improvements and increasing social inclusion. True development occurs when people strive to be autonomous, free-thinking, and respectful of their environment and their culture, harnessing their creative potential to promote their own welfare. APAC's efforts have introduced culture into the public sphere of many municipalities, spurred positive worldwide publicity for Bolivia, encouraged research, and improved the infrastructure in this part of the country.

Bolivian Baroque: A Discography

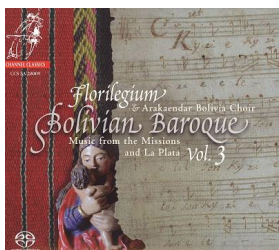
Ashley Solomon, along with his ensemble Florilegium, has recorded several volumes of Bolivian Baroque music over the last decade. The fourth volume, on Channel Classics, is forthcoming. The first three volumes will be available for purchase at tonight's performance.



This first volume, released in 2004 on the Channel Classics label, features Florilegium alongside four vocal soloists from Bolivia, selected and trained by Ashley Solomon himself. The ensemble performs late 17th and early 18th century repertoire from the crypt of the Concepción Cathedral, located in the middle of the Bolivian jungle. The disc also contains video clips, which highlight Solomon's collaborative process.



The second volume, recorded on site at Concepción Cathedral in 2006, features Florilegium alongside with the newly established Arakaendar Bolivia Choir, performing repertoire from the Moxos Mission and La Plata, including Giovanni Battista Bassani's *Missa Encarnación*, which Solomon reconstructed for over a decade in its various native dialects.



The majority of the third volume was recorded in Holland during Arakaendar Choir's first European tour with Florilegium in 2008. The album also features a number of solo organ works from the Bolivian archives, recorded on the restored 18th century Blockwerk organ in the Church of Santa Ana de Velasco.

A Look Ahead to 2015

Music Director Sebastián Zubieta quietly celebrated ten seasons at Americas Society, and this spring highlights several significant developments:

Our relationship with Teatro Colón's Centro de Experimentación expands with a fully staged production of the new opera *Hércules en el Mato Grosso*, which Zubieta conducted in Buenos Aires this past November. Featuring sopranos Sarah Brailey and Alice Teyssier, Buenos Aires-based baritone Alejandro Spies, tenor Peter Tantsis, and pianist Taka Kigawa, directed by Clara Cullen, on May 20th at Dixon Place on the Lower East Side;

Our outdoor extravaganza in Central Park for Make Music New York features a site-specific world premiere by Brazilian composer Valéria Bonafé on June 21st;

International Contemporary Ensemble returns with a world premiere by Argentine luminary Mario Davidovsky, who came out of retirement to complete this piece, dedicated to Zubieta himself, on March 13th.

Join us!



International Contemporary Ensemble at Americas Society, 2013. Image by Roey Yohai.

SPRING/SUMMER 2015

- | | |
|-------------------------------------------|-------------------------------------------------------------------------------------------------|
| Thursday, February 12
7 pm | Colombian vocalist Lucía Pulido
<i>Canciones de despecho: Songs of Heartbreak</i> |
| Tuesday, February 24
7 pm | Cuban pianist Willanny Darias
Schumann, Albéniz, León, Ginastera |
| Thursday, March 5
7 pm | Arakaendar: Music from Bolivian Jesuit Missions
@ Hispanic Society of America |
| Friday, March 13
7 pm | International Contemporary Ensemble
Mario Davidovsky World Premiere |
| NEW DATE: Monday, March 30
7 pm | Exponential Ensemble with Adaskin String Trio
Beethoven, Adaskin, Golijov |
| Friday, April 24
7 pm | Teen ensemble Face the Music
New music from Puerto Rico |
| Monday, April 27
7 pm | Meridionalis: Music of Francisco López Capillas
@ Hispanic Society of America |
| NEW DATE: Tuesday, May 5
7 pm | Argentine folk singers Juan Quintero & Luna Monti
with special guest Miguel Zenón |
| Monday, May 11
7 pm | Wendy Mehne & Pablo Cohen
New music for flute and guitar |
| Wednesday, May 20
7 pm | <i>Hércules en el Mato Grosso</i>: US premiere
@ Dixon Place |
| Sunday, June 21
time TBD | Make Music New York: Valéria Bonafé Premiere
@ Central Park Lake |
| Tuesday, June 30
7 pm | Jorge Caballero, guitar
Russian orchestral masterworks |

AMERICAS SOCIETY MEMBERSHIP

Become an Americas Society member today! Visit www.as-coa.org/membership for more information and to join online, or call 212 277 8359 ext. 4.

Benefits include:

Supporting Members:

- Free access to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Invitations to members-only events.
- Free Music of the Americas CD.

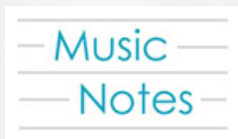
Sustaining, Contributing and Donor Members: All of the above plus:

- Member rate admission to public policy programs (for the member).
- 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 & Musica Ficta

Music of the Americas now has two CDs available for purchase! The first, recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubietta, features Eddy Marcano Cuarteto Acústico and is available for download on iTunes, Amazon, and other stores. The second, recorded at Hispanic Society of America in 2014, features the Spanish vocal ensemble Musica Ficta in a program of early Latin American music with harpist Manuel Vilas, conducted by Raúl Mallavibarrena.



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

Friday, March 13 **International Contemporary Ensemble**
7 pm **World premiere by Mario Davidovsky**

NEW DATE: Monday, March 30 **Exponential Ensemble with Adaskin String Trio:**
7 pm **Beethoven, Adaskin, Golijov**

Friday, April 24 **Teen ensemble Face the Music**
7 pm **New music from Puerto Rico**

Visit our website www.as-coa.org/music
for more information on Music of the Americas Spring 2015 Events!

Cultural Programs Admission:

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