

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



**GEMAS PRESENTS**  
**CODEX II:**  
**THE BISHOP'S BAND**



**April 20, 2013**  
**8:00 PM**

**The Hispanic Society of America**  
**Audubon Terrace**  
**New York, NY**

# WELCOME

Welcome to the third concert in our new GEMAS concert series, which explores the music of the remarkable *Trujillo del Perú en el siglo XVIII*. The Bishop's Band, led by Tom Zajac and featuring my partner in the artistic direction of the series, Nell Snaidas, takes us in a vital multimedia journey through the music that captures the alternatively rambunctious, sentimental, and devotional character of the music with varied musical and visual colors.

Thank you for joining us,  
Sebastian Zubieta

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

The Winter/Spring 2013 Music program is supported, in part, by an award from the National Endowment for the Arts, and the New York City Department of Cultural Affairs in partnership with the City Council. Additional support is provided by the Italian Cultural Institute of New York, and Clarion Society. In-kind support is graciously provided by the Mexican Cultural Institute of New York and the Bolivian-American Chamber of Commerce.

## MetLife Foundation



This concert is presented in collaboration with Gotham Early Music Scene and The Hispanic Society of America.



## AMERICAS SOCIETY

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[www.as-coa.org](http://www.as-coa.org)

# ABOUT THE ORGANIZATION



**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 Snaidas 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 includes concerts by Paul O'Dette, Mala Punica, and a program of Bolivian mission music by the vocal ensemble Meridionalis with instrumentalists from the Clarion Society.

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](http://www.gemsny.org).

**GEMS gratefully acknowledges the following individuals whose generous gifts made this concert possible:**

Andrea Taras and Tony Elitcher  
Mark Cortale  
Daniel and Ruth Shoskes  
Neil Plotkin & Deborah Malamud  
Margorie Kitchell & Spencer Neth  
Anonymous in honor of Rose Zuar  
Gretchen Hamilton  
Lydia Fervoy  
Anonymous

**GEMS is also pleased to acknowledge the contributions of:**

Philip Anderson  
Betsy Blachly and Henry Chapin  
Dr. & Mrs. Alex Fridyland  
Greg Ingles  
Gene Murrow and Anne Lowenthal  
Avi Stein  
Professor José Antonio Salas García author of the Diccionario Mochica-Castellano, Universidad Nacional de Ingeniería from Perú  
Professor Liliana Sánchez, Rutgers University

Trujillo MS transcriptions, editions and arrangements by Tom Zajac.

Choreography by Carlos Fittante.

Trujillo MS translations from the Spanish by Tom Zajac and Evelina Guzauskyte.

Mochica translation (*Tonada del Chimo*) by Professor José Antonio Salas García

Canichanas translations into the Spanish by Alfred E. Lemmon and into English by Tom Zajac.

Moxos Archives editions by Piotr Nawrot.

Moxos Archives translations by Piotr Nawrot or Thomas McCallum with help from John Lipski.

Translations and editions of Chavarría villancicos by Bernardo Illari.

# TONIGHT'S PROGRAM

GEMAS

presents

## CODEX II: THE BISHOP'S BAND

MUSIC FROM THE TRUJILLO DEL PERU MS (C. 1785) AND 18TH CENTURY BOLIVIA

### I. CHRISTMAS EVE IN TRUJILLO

Trujillo del Peru MS

*Cachua al nacimiento: Dennyos lecenia señores*  
Jason McStoots

*Cachua al nacimiento: Niño il mejor que y logrado*

*Bayle de Danzantes*

*Tonada del Chimo: Ja ya llũnch, ja ya llõch*  
Daniela Tošić

*Bayle del Chimo*  
Violin, Harp, and Robin Gilbert Campos, dancer

*Tonada "La Lata": Oficiales de Marina*  
Jason, Women Singers, Paul Guttry, and Ensemble

### II. IN THE MISSIONS OF AMAZONIA

Moxos Archives

*Buenas noche Señor / Bi sa moro pona bore / Encha encha*  
Women Singers and Ensemble

### III. A TOUR OF THE PUEBLOS

Trujillo del Peru MS

*Tonadilla "El Palomo": Fragancia de los jardines*  
Nell Snaidas, Violin, and Basso Continuo

*Tonada "El Huicho"*  
Jason, Violin, and Basso Continuo  
Carlos Fittante and Robin Gilbert Campos, dancers

*Tonada "El Tupamaro": Quando la pena en el centro*  
Paul and Ensemble

*Tonadas "El Tupamaro" and "El Diamante"*  
Jennifer Ellis Kampani and Ensemble

*Cachua "La Despedida": De bronse devo de ser*  
Ensemble

## INTERMISSION

# TONIGHT'S PROGRAM

## IV. VILLANCICOS FROM LA PLATA CATHEDRAL

*Todo es Amor* Roque Jacinto de Chavarría (1688 - 1719)  
Daniela, Jason, and Basso Continuo

*Pues mi Niño captiva* Chavarría  
Nell, Jennifer, Daniela, Paul, and Basso Continuo

*Según veo el aparato* Roque Ceruti (c. 1683 - 1760)  
Nell, Jennifer, Violins, and Basso Continuo

## V. CHRISTMAS MUSIC FROM THE MOXOS MISSIONS

*Dance tune from Ascensión Mission*  
Flute and Drum

*Señora Doña Maria*  
Nell, Jennifer, Violins, and Basso Continuo

*Folias*  
Largo  
Allegro  
Violins

*Frasiquilla de Busanga*  
Jennifer and Jason, Chorus: Nell, Daniela, Paul  
Violins, Basso Continuo

*El Negro*  
Jason, Paul, Chorus, Violins, Panpipe, Basso Continuo

## VI. BACK TO CIUDAD DE TRUJILLO

*Zarambeques* Various 17th and 18th Century Sources  
Guitars, Harp, and Percussion

*Lanchas para bailar* Trujillo del Peru MS  
Instrumental Ensemble  
Carlos and Robin, dancers

*Tonada "El Congo": A la mar me llevan sin tener razon*

*Cachua Serranita "El Huicho Nuevo": No ai entendimiento humano*

Tutti Ensemble

# TONIGHT'S PROGRAM

## THE BISHOP'S BAND

### Singers

**Nell Snaidas**, soprano  
**Jennifer Ellis Kampani**, soprano  
**Daniela Tošić**, mezzo-soprano  
**Jason McStoots**, tenor  
**Paul Guttry**, bass

### Basso Continuo and Rhythm Section

**Scott Pauley**, baroque guitar, theorbo  
**Paul Shipper**, baroque guitar  
**Grant Herreid**, baroque guitar  
**Paula Fagerberg**, Spanish cross-strung harp  
**Danny Mallon**, percussion  
**Tom Zajac**, Director, Percussion, and Winds

### Strings

**Robert Mealy**, violin  
**Holly Piccoli**, violin  
**Michael Unterman**, cello

### Recorders

**Nina Stern**  
**Priscilla Smith**

### Dancers

**Carlos Fittante**, choreographer  
**Robin Gilbert Campos**

## ABOUT THE ARTISTS



**Nell Snaidas** has been praised by *The New York Times* for her “beautiful soprano voice, melting passion” and “vocally ravishing” performances. Nell has been a soloist with the Los Angeles Philharmonic, Apollo’s Fire, and The Boston Early Music Festival Orchestra (as well portraying roles in several of their main-stage operas) in venues ranging from the Hollywood Bowl to Tanglewood. Of Uruguayan-American descent, specialization in Italian and Spanish Baroque music has taken her all over the globe, she has joined many leading ensembles as soloist, guitarist, and language and repertoire consultant. Nell has recorded for Sony Classical, Dorian, Sono Luminus and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song. Her multi-faceted career includes performing as Christine in *The*

*Phantom of the Opera* throughout Europe, on the Mel Brooks movie-soundtrack of *The Producers*, and collaborating with Alicia Keys on the musical arrangement and Italian translation of her song *Superwoman* for Kathleen Battle for the grand finale of the 2008 America Music Awards. Nell’s most recent cd *The Kingdoms of Castille* with El Mundo was nominated for a Grammy Award in 2012. [www.nellsnaidas.com](http://www.nellsnaidas.com)



GRAMMY nominated soprano **Jennifer Ellis Kampani** is one of the leading interpreters of the Baroque repertoire. Her international career has included appearances with the period instrument groups American Bach Soloists, Washington Bach Consort, New York Collegium, Baroque Band, Portland Baroque Orchestra, Seattle Baroque Orchestra, Opera Lafayette, Apollo’s Fire, Musica Angelica, and Boston Camerata. She has also been heard with the Richmond and Charlotte Symphonies and the Washington Cathedral Choral Society. Jennifer has been heard in many concert series and festivals including Le Flaneries Musicales de Reims in France, Aston Magna, Da Camera Society, Houston Early Music, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music Festivals. Ms Kampani has recorded *Kingdoms*

*of Castille* (GRAMMY nomination 2012), *Salir el Amor del Mundo*, *Passion and Lament* for Dorian, *Villancicos y Cantatas*, *The Essential Giuliani* for Koch, and the complete works of Cozzolani (Gramophone editors pick, August 2002) for Musica Omnia.



Mezzo-soprano **Daniela Tošić**, native of Belgrade, Yugoslavia, specializes in early, contemporary and world music repertoires. Totic has appeared in concerts throughout the U.S., Europe, and South America. Ms. Totic is a founding member of the internationally renowned ensemble Tapestry, winners of the Echo Klassik and Chamber Music America Recording of the Year. Tapestry premiered numerous new works and performed Steve Reich’s *Tehillim* with the Colorado Symphony and Cabrillo Festival Orchestra conducted by Marin Alsop. Ms. Totic recent appearances include the role of Story Woman in Steven Jobe’s opera *Melusine* and the role of Yangchen in Sheila Silver’s *The White Rooster*. In the Boston area she performs with Blue Heron and La Donna Musicale. Ms. Totic recorded for Telarc, MDG and several independent labels.

## ABOUT THE ARTISTS



Described by critics as having “a silken tenor voice” and “sweet, appealing tone,” tenor **Jason McStoots** has performed in the U.S. and around the world. His recent appearances include Bach’s *Christmas Oratorio* and a Japanese tour of Bach’s *St. Matthew Passion* under the direction of Joshua Rifkin, Monteverdi’s *Vespers* (1610) and *The Return of Ulysses* in Seattle under Stephen Stubbs, and Handel’s *Acis and Galatea* with the Boston Early Music Festival. He has appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, Tragicomedia, and the Tanglewood Music Center, and in annual Monteverdi performances with New York’s Green Mountain Project. He can be heard on recordings with Blue Heron and Cut Circle, on the Grammy-nominated CD of Lully’s *Pysché*, and on recordings of Charpentier and John Blow with the Boston Early Music Festival Orchestra.



Bass-baritone **Paul Guttry** enjoys the variety of opera, oratorio, and a specialization in early music. A former member of Chanticleer, Paul has performed throughout the U.S. and internationally with Sequentia, the Boston Camerata, and New York’s Ensemble for Early Music. A founding member of the Renaissance choir Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo, with whom he just appeared as the Father in Britten’s *The Prodigal Son*. In addition to Emmanuel’s Bach CDs,

Paul can be heard on recordings of medieval music by Sequentia, Kurt Weill’s *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on all the recordings of Blue Heron.



**Scott Pauley** holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, The Toronto Consort, and Hesperus and has soloed with the Atlanta Symphony Orchestra. He has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He has performed with the acclaimed British ensemble, The English Concert, in Carnegie Hall and at the Library of Congress.



**Paul Shipper** is a singer, guitarist, percussionist, and director. Over the years he has performed in all 50 states and 17 countries with early music groups such as Tragicomedia, Pomerium, The Harp Consort, Piffaro, Artek. He is a founding member of Ex Umbris, and also performs regularly with El Mundo and Apollo’s Fire. In the opera world he has sung feature roles from Monteverdi to Berlioz, and devised gestures and stage direction for colleges and regional opera companies. As well as his concert work on vocals, lute, guitar, flute, winds and percussion, he can be heard on over 50 CDs and on soundtracks for PBS, HBO, Showtime’s hit series *The Tudors* and various bad horror movies.

# ABOUT THE ARTISTS



**Grant Herreid** performs frequently on early reeds, brass, strings and voice with Piffaro, Hesperus, ARTEK, and My Lord Chamberlain's Consort, and appears frequently with the Newberry Consort, the Folger Consort, King's Noyse, Apollo's Fire, Brandywine Baroque, Sinfonia New York, and the New York Consort of Viols. A specialist in early opera, he has played theorbo, lute, and baroque guitar with the Chicago Opera Theater, Aspen Music Festival, Portland Opera, and New York City Opera, as well as the opera programs at Juilliard, Curtis, and Mannes. On the faculty at Yale University, Mr. Herreid directs their Collegium Musicum and, as Artistic Director of the Yale Baroque Opera Project (YBOP), he was music director for their recent productions of Cavalli's *Giasone and Scipione Africano*, Sacrati's *La Finta Pazza*, and Monteverdi's *Ritorno d'Ulisse in Patria*.

Mr. Herreid directs the New York Continuo Collective, and is a stage director and music coach for the Accademia d'Amore baroque opera workshop in Seattle. He has created and directed several theatrical early music shows, and he devotes much of his time to exploring the esoteric unwritten traditions of early music with the ensemble Ex Umbris and the plucked-string group Ensemble Viscera.



Historical harpist **Paula Fagerberg** attended graduate school at Indiana University's Early Music Institute, where she studied continuo with lutenist Nigel North and historical harps with Andrew Lawrence-King. She also holds a degree in historical harp performance from Clayton State University, where she was named a Spivey Scholar and The University System of Georgia Outstanding Scholar.

Paula performs regularly at early music festivals around the country, and has appeared as a guest artist with such ensembles as Chatham Baroque, The Dallas Bach Society, and The American Bach Soloists. Internationally, she has performed at the U.S. Embassy in Stockholm, given a concert on antique pedal harps at Oxford

University, and toured Perú and Bolivia playing the Spanish arpa de dos órdenes, the baroque harp played in today's concert. Paula was featured in the recent PBS documentary *Harp Dreams* as an expert on the history of the harp. She is co-founder of the touring and recording ensemble Armonia Celeste, which was a finalist in the 2011 Early Music America/Naxos recording competition. She lives in Atlanta with her young family.



**Danny Mallon** has recently been touring as a musical ambassador for the U.S. State Department bringing American roots music around the world. These tours have included South East Asia, the Middle East, Africa, and he will soon be going to Moscow and Siberia. Danny is an active freelancer, recording spots for TV, radio, film scores, and playing all styles of music with artists such as, Woody Mann, Liza Minnelli, Phobe Snow, Randy Brecker, Anne Hampton Callaway, Michael Feinstein, Gene Bertoncini,

Tom Harrell, Richard Barrone, and the Johnny Rodgers band. He has performed with Jordi Saval's period orchestra, "Le Concert Des Nations," at Alice Tully Hall and the Library of Congress, with The Baltimore Consort, Ensemble Galilie, Rebel, Apollo's Fire, The NY Collegium, The Rose Ensemble, Artek, AmorArtis Chorus and Baroque Orchestra, and with Paula Robison and Ken Cooper at the Metropolitan Museum of Art.

# ABOUT THE ARTISTS

In addition to three recordings with Chatham Baroque on the Dorian label, he can also be heard on Pifaro's Dorian recording. He has recently recorded with the Baltimore Consort, Brio and on Ron McFarlane's solo recording on the Dorian, Sona Luminus label. Danny has also recorded and played the music of Alla Borzova with the Da Capo Chamber Players, and has recorded two CD's and performed numerous concerts and radio broadcasts with the Charleston Pro Musica. The group toured the South of France five times and were the subject of a PBS documentary that aired in March 2002. His festival appearances include Spoleto, the Berkeley Early Music Festival, the Madison Early Music Festival, the International Festival of Latin American Renaissance and Baroque Music in Bolivia, the Festival of Baroque Music in San Luis Potosi, Mexico, and at Case Western Reserve University in Cleveland. These festival performances were with acclaimed ensembles: Chatham Baroque, The Cleveland Baroque Orchestra, The Baltimore Consort, Quartetto Brio Pifaro and the Charleston Pro Musica.



Multi-instrumentalist, **Tom Zajac** is a member of the well-known Renaissance wind band Piffaro and is a frequent guest with other US groups. He can be heard on over 40 recordings of everything from medieval dances to 21st-century chamber music. He's performed with the Tallis Scholars to sold out houses in Washington DC, at the 5th Millennium Council in the East Room of the White House and for the score of the Ric Burn's documentary on the history of New York City. He also performs on santur, miskal and zurna with the Boston-based Turkish ensemble, Dünya. In

August 2011, he was invited by the Polish government to take part in a research visit to hear and meet Polish early music ensembles. Tom teaches at early music workshops throughout the US, and directs the Medieval & Renaissance week of the SFEMS workshops as well as the early music ensembles at Wellesley College.



One of America's leading historical string players, **Robert Mealy** has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*). He has recorded over 50 cds on most major labels, ranging from Hildegard of Bingen with Sequentia, to Renaissance consorts with the Boston Camerata, to Rameau operas with Les Arts Florissants. He is concertmaster of Trinity Wall Street's resident baroque orchestra, and has led the Boston Early Music Festival Orchestra in three Grammy-nominated recordings and several BEMF festival seasons. He has toured to Moscow with the Mark Morris Dance Group, and accompanied Renée Fleming on the David Letterman Show. Mr. Mealy was recently appointed Director of Historical Performance at The Juilliard School; he is also a professor of music at Yale University, where he directs the postgraduate baroque program. In 2004 he received EMA's Binkley Award for outstanding university teaching.

# ABOUT THE ARTISTS



The brilliant young Australian violin virtuoso **Holly Piccoli** appears as soloist in the Virginia Chamber Orchestra's all-Beethoven concert through the auspices of the Embassy of Australia. As Concertmaster and soloist with the Chamber Strings of Melbourne, she has recently toured Poland, Greece, France and Italy, performing the Haydn Violin Concerto in C major. She has been concertmaster of the SMI Orchestra and performed the violin solo in Stravinsky's *La Pulcinella Suite* in the Kennedy Center Concert Hall. Holly also performed Schubert's "Trout" Quintet on the Kennedy Center Millennium Stage and at the Australian Embassy. Holly performs regularly as soloist on the Young Virtuoso Series Concerts at the Australian National Academy of Music, including the Shostakovich Violin Sonata as a part of the Shostakovich Cycle. She has been the recipient of many awards and scholarships and was a prize winner in the Paul McDermott Award and the Hephzibah Menuhin Memorial Award.



**Michael Unterman** is a Boston-based cellist, born and raised in Vancouver, BC, Canada. He is currently a member of the chamber orchestra A Far Cry and also performs frequently with the Callithumpian Consort, Discovery Ensemble, and the Harvard Baroque Chamber Orchestra. He received his Bachelor's ('08) and Master's ('11) degrees from the New England Conservatory as a student of Laurence Lesser and Natasha Brofsky. In 2008-2009, he was the recipient of a Fulbright Scholarship to Barcelona where he studied with Lluís Claret, the Quartetto Casals, and composer Joan Guinjoan.

Lately, Michael has been increasingly drawn to both early and new music performance. On the early music side, he is a member of the newly founded group Gut Reaction and has studied with early musicians Phoebe Carrai, Robert Mealy, Manfredo Kremer, and Paul Leenhouts. On the new music side, largely through his work with Steve Drury and the Callithumpian Consort, Michael has had the opportunity to work with many contemporary composers including Jonathan Harvey, Lee Hyla, Tristan Murail, Steve Reich, Frederick Rzewski, and Christian Wolff.



One of North America's leading recorder and classical clarinet players, **Nina Stern** performs widely as a soloist and as a principal player with the finest orchestras including The New York Philharmonic, New York City Opera, Philharmonia Baroque, Apollo's Fire, Opera Lafayette, and American Classical Orchestra. She has recorded for Erato, Harmonia Mundi, Sony Classics, Newport Classics, Wildboar, Telarc and Smithsonian labels. Her latest projects include performances of traditional music of Eastern Europe, Armenia, and the Middle East as a soloist and with the ensemble East of the River. Ms. Stern was recently appointed to the faculty of Juilliard's Historical Performance program and is the founder and Artistic Director of the award-winning educational outreach program "S'Cool Sounds". She has traveled throughout the U.S., Europe, and Africa to introduce her innovative instrumental program to school children and their teachers. ([www.ninastern.com](http://www.ninastern.com))

# ABOUT THE ARTISTS



**Priscilla Smith** has been heard throughout the United States, Europe, and in South America performing music from the 11th century to today. She has played early oboes and recorder with many of the nation's leading baroque orchestras, including Trinity Baroque Orchestra (NYC), The Handel & Haydn Society, Philharmonia Baroque, Portland Baroque, and Tempesta di Mare, and can be heard playing all manner of even earlier wind instruments with Piffaro, the Waverly Consort, Hesperus, and Ex Umbris. Her performances have been called "spirited" by *The New York Times* and "particularly fine" by *The Washington Post*. Smith is a graduate of Temple University, where she was a modern oboe student of Louis Rosenblatt, and The Juilliard School, where she was a baroque oboe student of Gonzalo Ruiz. She is on the faculty of Temple University, where she directs the Early Music Ensemble. ([www.priscillasmith.org](http://www.priscillasmith.org))



Choreographer and dancer **Carlos Fittante** specializes in cross-cultural work. A graduate of the School of American Ballet, he has BA in Dance from Empire State College/SUNY and specializes in Baroque and Balinese dance. He is the artistic director of BALAM Dance Theatre, a contemporary dance company that fuses diverse dance styles from around the world and historical time periods with Balinese theatre, ([balamdancetheatre.blogspot.com](http://balamdancetheatre.blogspot.com)).

He is co-choreographer with the Boston Early Music Festival (BEMF) and a guest artist with Sinfonia New York, American Virtuosi, Apollo's Fire, Kingsbury Ensemble, and others. He has studied and performed extensively in Bali, Indonesia with the Semara Ratih Gamelan in Ubud, Bali, and performs the traditional roles Terunajaya and Baris. He has created the courses "Mask & Gesture" and "Movement for the Actor", and currently teaches "Intro to Dance" and "Ballet 1" at Queens College, NY.



**Robin Gilbert** is a graduate of the North Carolina School of the Arts. She is a principle dancer with BALAM Dance Theatre (BALAM) in New York where she defines BALAM's fusion of Balinese and point dance skills. As a Baroque dancer, Robin has performed with The Haymarket Opera Company in Chicago, IL, Apollo's Fire Baroque Orchestra in Cleveland, OH, Voices of Music in San Francisco, CA and she is featured in BALAM's Baroque repertoire including the Spanish/Baroque inspired duet, *La Folia*; and *Little Bo Peep*, a Baroque duet created for

*The Nutcracker* ballet. Other dance credits include, Connecticut Ballet Theatre; Dallas Ballet; Peter Pucci Plus Dancers; Felice Lesser Dance Theatre; Collective Body Dance Lab; Christopher Caines Dance, Michele Brangwen Dance Ensemble, Periapsis Music and Dance, and she has performed in musical theatre, film, and television. Robin is also a professional drummer/vocalist for the rock band The Generators, directed by her husband Manny Campos.

# PROGRAM NOTES

Now held in the Royal Library in Madrid, the source of these songs and dances is a nine-volume collection of watercolor paintings mostly of flora and fauna that was presented to King Charles IV of Spain in the late 1780s by then Bishop of Trujillo, Baltasar Jaime Martínez Compañón. The collection is the end result of a 32-month *visita*, or official journey that the bishop undertook through the grasslands, deserts, mountains, rainforests and coastal plains surrounding Trujillo in his efforts to get to know the people, the geography and the resources of these regions. Volume II of the collection is devoted to portraits of people of all social strata, and includes, near the end of the book, paintings of dancers in colorful costumes and instrumentalists playing European violins, guitars, harps, bandolas, and pipes and tabors, as well as a number of indigenous and African wind and percussion instruments. Adjacent to these vibrant images in the manuscript are the scores of twenty pieces of music written in a very elegant classical-era hand. Each piece has a title that gives the form and a description (e.g., *Tonada El Diamante* - Tonada of the diamond) along with information about whether it is to be sung, or danced, or both, and often the name of the town where it was collected. The subject matter of the vocal pieces varies greatly; there are love songs, a naughty sailors' song, a song of penitence in a near extinct native language, a song in the voice of an African slave decrying his condition, and a devotional song to the Virgin Mary. Just as the paintings depict local customs, these musical works are transcriptions of what was heard by the bishop's company in their travels and thus give a wonderful and rare snapshot of the traditions of late-18th century colonial music making.

The collection is best described as an early ethno-musicological gathering of local songs and dances. Certainly one could imagine, if the bishop were on his visit in the early-20th century instead of the late-18th, that he would have had a camera with him instead of an artist's sketchbook and a cylinder or disk recorder with him to document the music, just as Bela Bartok did in his explorations of the Balkans, or John and Alan Lomax did on their journeys in the southern United States. So we have here an incredibly rare opportunity to hear, frozen in the amber of the 1780s, a moment in the development of a regional music as it makes its way from the raw ingredients of European, African and Indigenous styles, to the true melding or "creolization" that we now think of as Andean or Peruvian music. The program also features three sets of Bolivian music from very high art to simple folk art. In the first half we hear three charming songs in the *Canichanas* Indian language from what was then the Bolivian Amazon. The texts welcome a visiting dignitary, the governor of the territories, who is traveling to announce and celebrate the coronation of Spanish King Carlos IV. At the beginning of the second half we hear three sacred villancicos from the Cathedral of La Plata, in what is now the modern city of Sucre. Although little is known about Roque Jacinto Chavarria, it is clear he was a student of Juan de Araujo, the greatest composer in South America at the turn of the 18th century. His two villancicos here set beautiful poems full of vivid imagery.

Roque Ceruti came to the new world from Milan and helped to popularize the Italianate style that dominated Latin American music at the end of the 18th century. He worked in Trujillo and La Plata before receiving an appointment at the cathedral in Lima. His *Según veo el aparato* is a delightful and virtuosic Christmas villancico for two sopranos and two violins, with a celebratory chorus and chatty, breathless verses telling an atypical tale of Joseph and Mary. Immediately following, we hear a diverse selection of instrumental and vocal pieces of a more popular nature from a collection called the Moxos archives from another Jesuit mission in what is now Northeastern Bolivia. This set includes a beautiful classical violin duet, a haunting Christmas lullaby, and a pair of Negrillas, folksy villancicos in pseudo-imitation of the music and words of the African slaves.

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

- SPRING 2013 SEASON -

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

VISIT [WWW.AS-COA.ORG/MUSIC/EVENTS](http://WWW.AS-COA.ORG/MUSIC/EVENTS) FOR MORE INFORMATION

# AMERICAS SOCIETY MEMBERSHIP

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

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- Invitations to members-only events.
- Free Music of the Americas CD.

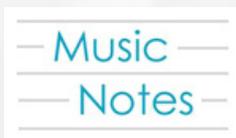
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- Bring one or more guests free of charge to members-only and VIP culture events.
- Among others!



## **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](http://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

**Tuesday, April 30**

6:00 PM

**Bolivian Baroque in Concert**

@St. Paul's Chapel, Columbia University  
Meridionalis and Clarion perform music from the Jesuit missions of eastern Bolivia

**Monday, May 13**

7:00 PM

**Cuarteto Latinoamericano and Dalí String Quartet**

Music by Mignone, Nancarrow, and Shostakovich

**Tuesday, May 28**

7:00 PM

**Salon Series: Riverside Symphony**

Discussion on Ginastera's *Variaciones concertantes*

Visit our website [www.as-coa.org/music](http://www.as-coa.org/music)

for more information on Music of the Americas Spring 2013 Events!

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