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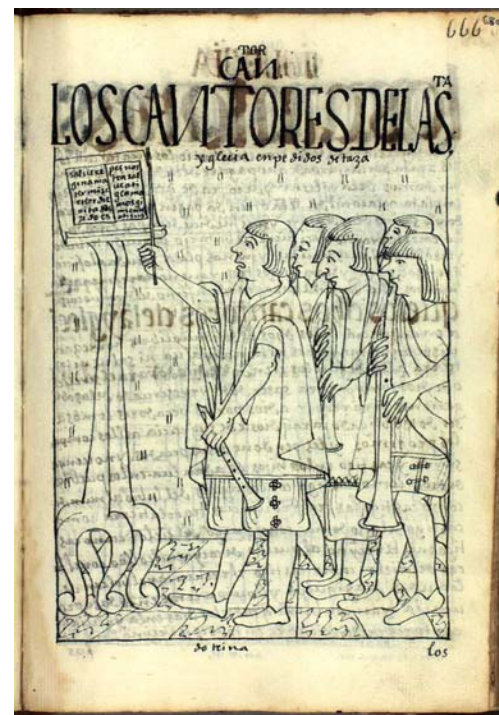
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MetLife Foundation
Music of the Americas
Concert Series

EARLY MUSIC FROM CUSCO



Monday, May 10, 2010
7:00 PM
680 Park Avenue, New York

Americas / SOCIETY

Dear friends,

Tonight's program has been some time in the making. Last year, our publication *Review: Literature and Arts of the Americas*, was dedicated to the Inca Garcilaso and his legacy, marking the 400th anniversary of the publication of his *Comentarios reales*. I thought it would be appropriate to explore the liturgical music that was heard in the Cusco in the early 17th century, so I turned to one of the leading experts in colonial and early republican Latin American music, Bernardo Illari, from the University of North Texas. Bernardo responded generously with detailed research and beautiful editions of the wonderful music you will hear tonight (and with much more music that we couldn't fit on the program). This concert (and the preview performance we gave over the weekend, favorably reviewed in the *Times*) has given me the opportunity to assemble a stellar group of singers and instrumentalists, and I am immensely grateful to them for their dedication to the project. I also want to thank Dr. Serafín Coronel Molina from Indiana University for his assistance with the pronunciation of *Hanacpachap*.

Thank you for joining us,

Sebastián Zubieta
Music Director

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Early Music from Cusco

<i>Hanacpachap cussicuinin</i>	Anonymous, Cusco, 1631
<i>Dixit Dominus</i>	Gutierre Fernández Hidalgo
<i>Laudate pueri Dominum</i>	Gutierre Fernández Hidalgo
<i>Laetatus sum in his</i>	Gutierre Fernández Hidalgo
<i>Nisi Dominus</i>	Gutierre Fernández Hidalgo
<i>Lauda Jerusalem</i>	Gutierre Fernández Hidalgo
<i>Ave Maris</i>	Juan Navarro
<i>Magnificat octavi toni</i>	Gutierre Fernández Hidalgo
<i>Salve Regina</i>	Gutierre Fernández Hidalgo
<i>Hanacpachap cussicuinin</i>	Anonymous, Cusco, 1631

Meridonalis

Elizabeth Baber, Jolle Greenleaf, **sopranos**
 James Blachly, Corey-James Crawford, **altos**
 Timothy Hodges, **tenor**
 Steven Hrycelak, Thomas McCargar, **basses**
 Sebastián Zubieta, **conductor**

Instrumental Ensemble

Sarah Davol, Anna Marsh, Christa Patton, Bob Wiemken
shawms, dulcians, recorders

Bernardo Illari, **idea, selection of pieces, and musical edition**

ABOUT THE COMPOSER

Note from Bernardo Illari

Cusco, the ancient capital of the Inca Empire, is a magical city. The city, located at 11,000 feet, proudly hosts the remains of a most splendid Amerindian past, mixed up with the Baroque brilliancy of the Spanish colonization. Painters, intellectuals, and writers were born in post-conquest Cusco, according the city a well-earned status as a cultural center.

Music was something of an exception. Several important Renaissance and Baroque composers sought employment in the city; most of them left soon, unsatisfied with either living conditions or professional opportunities. Cusco's standing as a hub of regional trade further stimulated the circulation of both professional musicians and scores, but it did not favor their settlement.

The Spanish-born chapel master, Gutierre Fernández Hidalgo (d. 1623) constituted perhaps the most notable exception to this rule. He is universally recognized as the most accomplished Renaissance polyphonist of the Americas, a distinction that his music invariably confirms. After resigning well-paid positions in Bogotá, Quito, and Lima, Fernández fell in love with Cusco and tried to stay in the city by any means. He eventually left in 1598, lured by the excellent musical group (and hefty salary) at the cathedral of Chuquisaca (present-day Sucre, Bolivia), yet he attempted once and again to go back to the ancient capital of the Incas, and there are signs that he intended to retire there. Only his unexpected death (1623) curtailed his plans.

This program celebrates Cusco through Fernández Hidalgo. I have chosen the feast of the Assumption of Mary, to which Cusco cathedral was dedicated. Fernández's music survived only in Bogotá, where, before leaving for Quito, he had left two sets of Vespers psalms, a collection of Magnificats, and other liturgical compositions. Here, his Marian set forms the backbone of today's programs, including the five usual psalms, to which we added his eight-tone Magnificat and his five-part *Salve Regina*. Given that no hymn settings survive of his, I resorted to his teacher's, Juan Navarro.

Composers of Gutierre Fernandez's day customarily set about half of the text of the services. The other half was sung using the appropriate plain-song tunes. Sometimes, instrumental music replaced vocal sections, while the missing text was pronounced in soft voice. Every major Spanish cathedral, including the ones overseas, included a paid wind band which

ABOUT THE PERFORMERS

Robert Wiemken—dulcian and recorder



Though beginning his career on French horn, Bob Wiemken became enamored of double reeds and began playing early reeds while a graduate student at the University of Pennsylvania. For the past 27 years Bob has played, explored, studied, serviced, and made reeds for shawms, dulcians, bassoons, krumphorns, and more. As Artistic Co-Director of Pifaro, The Renaissance Band, he has performed worldwide, recorded extensively, built over 100 programs of Renaissance and early Baroque music and commissioned new works

for early winds and chorus. He has been very fortunate to perform with numerous of the world's leading early music ensembles, in festivals in North and South America and throughout Europe. He is an eager and well-appreciated teacher and lecturer in college and university settings as well as at festivals and workshops throughout the country, bringing the world of early reeds to modern players and amateurs alike.

Sebastián Zubieta—conductor

Sebastián Zubieta has been Music Director at Americas Society since 2005. He has been conducting choirs and vocal ensembles for 20 years, presenting a variety of music from the Renaissance to the twentieth century. From 1999 to 2005 he was conductor of the Yale International Singers, and premiered a number of new works for chamber ensembles and orchestra with Yale Philharmonia, New Music New Haven, and NeitherMusic. Sebastián's music His music has been performed in concerts and festivals in Argentina, Europe, Korea, and the U.S., and by musicians and ensembles including Antoine Tamestit, ICE, the New York Miniaturist Ensemble, and Continuum. Upcoming projects include pieces for North/South Consonance, baritone Victor Torres, and the Bugallo-Williams Piano Duo. His teaching experience includes positions as a teaching fellow for music appreciation and American popular music at Yale Department of Music and for hearing and analysis at Yale School of Music. He holds Doctorate in composition from Yale University and a Licenciatura in musicology from the Universidad Católica Argentina in Buenos Aires. He has presented papers on baroque music in the United States, Belgium (17th Congress of the International Musicological Society), and Argentina.



ABOUT THE PERFORMERS

solo oboe, which won a national ASCAP award. She has recorded over fifty early music CD's on various labels, and you may also hear Ms. Davol on the Audioguide at the Metropolitan Museum of Art demonstrating the oboes of the Musical Instrument Collection. Ms. Davol is also a composer, directing *Englewoods*, an Eco-music ensemble described as "cutting edge" by *Lucid Culture*. She is on the faculty of Sarah Lawrence College and William Paterson University.



Anna Marsh—dulcian and recorder

Anna Marsh has appeared with many outstanding ensembles such as Tafelmusik, Chicago Opera Theater, Musica nel Chiostro, Sante Fe Pro Musica, Washington Bach Consort, Ensemble Voltaire, Publick Musick, and many others. She has appeared as a featured soloist with the Foundling Baroque Orchestra with Marion Verbruggen in 2008 and with the Indiana University Baroque Orchestra in 2005.

She also helped found and direct *Ensemble Lipzodes* and

From the Depths, and taught at the Eastman School of Music, Londrina Music Festival in Brazil, and others. She is a doctoral candidate in historical performance at Indiana University and received her minor in Germanic language and bachelor's and master's degrees in modern bassoon from the University of Southern California.

Christa Patton—alto shawm and recorder

Christa Patton specializes in early wind instruments and historical harps. She is a member of *Piffaro the Renaissance Band* and has also been a guest with Ex Umbris. Christa has also toured the US, Europe and Japan with New York's Ensemble for Early Music, with whom she has recorded on the Lyrachord label. As a baroque harpist, Christa has appeared with Apollo's Fire, The King's Noyse, The Toronto Consort, Seattle Baroque Orchestra, La Nef, Blue Heron, and ARTEK, as well as in productions with the New York City Opera, Wolf Trap Opera, Tafelmusik, and Opera Atelier. She has led workshops at numerous early music festivals and schools. A former Fulbright scholar, Christa studied the Italian baroque harp at the Civica Scuola di Musica in Milan, Italy with historical harp specialist, Mara Gallassi. She is currently pursuing a Doctorate at SUNY Stony Brook with early keyboard specialist, Arthur Haas.



ABOUT THE COMPOSER

often performed in alternation with the singers, sometimes also doubling them.

For our program, we have chosen the appropriate wind verses from the few surviving sources of instrumental music. As none is kept in South America, we had to look elsewhere: Oaxaca and Puebla in Mexico or Lerma in Spain. Plainchant formulas were reconstructed with the aid of a 1515 print meant to unify the Spanish practice, two manuals (one for Seville, 1545, and another one from Valladolid, 1592), and the source tunes that Fernández used in his settings. As we had no access to the Cusco chant repertory, we had to borrow the antiphons (from Mexico City cathedral) and the hymn (from Chuquisaca). The complete program combines these sources to produce a Vespers musical service that Fernández Hidalgo could have conducted in Cusco around 1595.

-Bernardo Illari

Bernardo Illari is a specialist in the colonial musics of Latin American. He was awarded the Premio de Musicología "Casa de las Américas" (2003), and a merit diploma by the Konex Foundation (2009). His publications include books on Domenico Zipoli and on Criollo baroque music, an edited volume of essays, an edition of Romantic songs, a facsimile edition, and many scholarly articles published in several countries. He regularly participates in concert projects with soloists and ensembles in Europe and the Americas. His research interests also include nineteenth- and twentieth-century Latin American music, Argentine folk music and tango. He teaches at the University of North Texas (Denton) since 2001.

Gutierre Fernández Hidalgo

Gutierre Fernández Hidalgo was one of the leading composers working in the Americas in the late 16th century, and his career followed a southbound trajectory that took him to Bogotá, Quito, Cusco and La Plata, as he apparently searched for better musical conditions. Presumably born in Spain, Hidalgo arrived in the New World around 1584 and had a successful, though agitated, career as music director in several of the largest cathedrals in the continent. His music combines great polyphonic mastery, original harmonic language, flexible and varied rhythm and elaborate use of Gregorian melodies.

Text of the Performance

Entrance procession: *Hanaq pachap cussicuinin*

Latin translations based upon the Roman Breviary, English edition. Quechua translation by Bruce Mannheim.

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|---|---|
| <p>1 Hanaq pachap kusikuynin
Waranqakta much'asqayki
Yupay ruru puquq mallki
Runakunap suyakuynin
Kallpannaqpa q'imikuynin
Waqyasqayta</p> | <p>Bliss of heaven
A thousand times I adore you
Tree of uncountable fruits
Hope of peoples
Pillar of the weak
To my cry</p> |
| <p>2 Uyariway much'asqayta
Diospa rampan, Diospa maman
Yuraq tuqtu hamanaq'ayman
Yupasqalla qullpasqayta
Wawaykiman suyusqayta
Rikuchillay</p> | <p>Listen to me, to my adoration
Who leads God by the hand, Mother of God
To the white dove, the white <i>hamanaq'ay</i> flower
My meager curations To your son, what I have
apportioned
Make him see</p> |
| <p>3 Chipchiykachaq qatachillay
P'unchaw pusaq qiyantupa
Qam waqyaqpaq, mana upa
Qizaykikta "hamuy" ñillay
Phiñasqayta qispichillay
Susurwana.</p> | <p>Who glitters, <i>qatachillay</i>
Daylight's guide, dawn's aurora
For you the crier, never unhearing
To your despised, just say "come"
Make him forgive my anger
<i>Susurwana</i></p> |
| <p>4 Ñuqahina pim wanana
Mit'anmanta zananmanta
Tiqzi machup churinmanta
Llapa yalliq millaymana
Much'apaway yasuywana
Wawaykikta.</p> | <p>Like me whoever repentant
From the descendence, from the lineage
From the son of the beginning ancestor
All victorious, however ugly
Adore him for me, <i>yasuywana</i>
Your child.</p> |
| <p>5 Wiqikta rikuy p'inkikta
Zukhay zukhay waqachkaqman
Sunqu qhiwi phutichkaqman
Kutirichiy ñawiykikta
Rikuchiway uyaykikta
Diospa maman</p> | <p>Look at the splattered tears
To the crier of bitter tears
To the contrite, broken-hearted
Turn your eyes
Let me see your face
Mother of God</p> |
| <p>6 Hanaq pachap qalla sanan
K'anchaq p'unchaw tutayachiq
Killa paqsa rawrayachiq
Angelkunap q'uchukunan
Hinantimpa rirpukunan
Kawzaq pukyu</p> | <p>Genetrix of heaven's lineage
Who turns shiny daylight to night
Who kindles the clear moon
Joys of the angels
Light with which all see themselves
Life-giving spring</p> |

Steven Hrycelak—bass

Steven Hrycelak, bass, is equally at home as an operatic, concert, and ensemble performer. Recent operatic roles include Zuniga in *Carmen* with NJ Verismo Opera, and Seneca in *L'incoronazione di Poppea* with Opera Omnia, which the *New York Times* hailed as having "a graceful bearing and depth." Mr. Hrycelak is active in the New York area, having performed with organizations including the NY Choral Artists, the NY Virtuoso Singers, Early Music New York, TENET, and Equal Voices. He is a member and active soloist in the Trinity Church Wall Street choir. He has also been a soloist with Sacred Music in a Sacred Space, Musica Sacra, the Waverly Consort, CantaLyrica, and the Collegiate Chorale, with whom he made his Lincoln Center debut. Mr. Hrycelak has music degrees from Indiana University and from Yale University, where he sang with the renowned Yale Whiffenpoofs. He is also an active coach and accompanist.



Thomas McCargar



Thomas McCargar, baritone, launched his singing career with the Grammy Award-winning men's vocal ensemble Chanticleer, touring extensively throughout the United States, Europe and Japan; making appearances at the Walt Disney Concert Hall, Musikverein in Vienna, Metropolitan Museum of Art, and the Today Show on NBC. Since moving to New York City in 2006, he has become a member of the renowned Trinity Wall Street Church choir and is the director of the Trinity Parish Choir. Other ensembles with which he has performed include Pomerium, Early Music New York, the New York Virtuoso Singers, VOX Vocal Ensemble, Holy Trinity Bach Vespers choir, and Seraphic Fire in Miami. Recently, he presented Schubert's *Die Schöne Müllerin* as a part of the Chamber Music Concert Series at the Salisbury House in Des Moines, Iowa, and returned to his Alma Mater, Drake University in 2009 as guest baritone soloist for Steven Paulus' *To Be Certain of the Dawn*. He has worked under the batons of Zubin Meta, Helmuth Rilling, Michael Tilson Thomas, Jane Glover, and Stephan Parkman.

Sarah Davol—treble shawm and recorder

Sarah Davol has been featured as oboe soloist with Amor Artis, Concert Royal, Los Angeles Baroque Orchestra, Musica Angelica, on tour with Bachanalia in South America, with Publick Musick in Germany, and with the vocal ensemble Chanticleer. Recent recordings include Vivaldi's *Oboe Concerto in d minor* with Vox Ama Deus Orchestra in Philadelphia, and composer Sunbin Kim's "Aphorisms" for





James Blachly—alto

A native of New York City, composer-conductor James Blachly has been recognized by Chamber Music America as “vigorous and assured.” His compositions are performed regularly in New York City and the continental United States. As a conductor, he is founder of the Sheep Island Ensemble and the New York City Loft Orchestra. Current composition commissions include a solo organ work for Isabelle Demers to be premiered July 2010 at the American Guild of Organists, the Notre Dame Chorale, Westminster Choir College, and New York Polyphony. James is also in demand as a singer, performing regularly with the Trinity Choir, Early Music New York, and the Clarion Music Society.

Corey-James Crawford—alto

Countertenor Corey-James Crawford performs as a professional choral singer and soloist in New York City. Corey is a member of the Choir of Men and Boys of St. Thomas Church 5th Avenue under the direction of John Scott, as well as a member of Fred Renz’s Early Music New York. He performs in art song recitals across the country and abroad with collaborative pianist Dr. Martin Neron. A CD entitled *Lovliest of Trees* featuring English art songs by Butterworth, Howells, Quilter and Vaughan Williams was recorded by Dr. Neron and Mr. Crawford last spring and is currently available on iTunes.



Timothy Hodges—tenor

Timothy Hodges, whose singing has been described in the New York Daily News as having “both purity and depth”, has an active career as a soloist and ensemble singer throughout the United States. He has performed in numerous early music ensembles, including Vox Vocal Ensemble and Fuma Sacra, and is currently a member of the Trinity Choir at Trinity Wall Street Church, where for three years he has performed with some of the world’s leading conductors. For the last three summers, Timothy has traveled to California

to participate in the Carmel Bach Festival as a member of the Festival Chorale. Timothy’s other festival appearances include the Connecticut Early Music Festival, Spoleto Festival USA, and the Golden Mask Festival in Moscow. As a soloist, Timothy has performed with the Rebel Baroque Orchestra, Garden State Philharmonic, Spoleto Festival Orchestra, and the Mark Morris Dance Group, as well as numerous appearances as a soloist in Handel’s *Messiah* in New York, New Jersey, and Florida.



7 Qhapaqmanta miraq-suyu
Qhapaqkunap Qhapaqnimpa
Ñawpamanta wachaqnimpa
Gracia suq’uq, aklla phuyu
Qampim suyan tiqzi muyu
Dios kusichiq

From the powerful, domain of fertility
Powerful of the powerful
From the ages who gave birth to her
Who imbibes Grace, select cloud
In you waits the beginning circle
Who brings joy to God

8 Quri wantu Dios purichiq huq simi-
wan huñispalla
Dios churikta chaypachalla
Wikzaykipi runakachiq Ukhuykipi
kamakachaq
Runap marq’an

Golden litter, who makes God run (*puriy*)
With one word, just persuading
God the Son in that time
In your womb, maker of a being
In your inside, maker of a soul
Cradler of people

9 Wayna wallpap kusip marq’an
Pukarampa qispi punkun
Awasqaykim, yupay unkun Qamtam
allwiqpaq akllarqan Kikiykipitaq
munarqan
Runa kayta.

Cradler of the young creator, of the fortunate
Crystal door of his bastion
Your weaving, His revered *unku*
You were chosen to weave the figures
In you He wanted
To become a person.

Solemn Vespers for the Assumption of Mary (15 August) as Cusco Cathedral

Entrance procession: *Hanacpachap cussicuinin* (anonymous; pub. by Juan Pérez Bocanegra, Lima, 1631)

Verse: ***Deus in adiutorium*** (according to Intonario Toledano, Madrid, 1515).

V. Deus in adiutorium meum intende.
R. Dómine ad adiuvándum me festína. Gló-
ria Patri, et Filio, et Spirítui Sanc-
to. Sicut erat in princípío, et nunc, et
semper, et in sæcula sæculórum. Amen.
Allelúja.

V. O God, make speed to save me.
R. O Lord, make haste to help me.
Glory be to the Father, and to the Son,
and to the Holy Ghost. As it was in the
beginning, is now, and shall be forever.
Amen. Alleluia.

Antiphon 1: ***Assumpta est Maria*** (plainchant)

Assúpta est María in cælum: gaudent
Angeli, laudántes benedícunt Dóminum.

Mary has been taken up into heaven: let
the Angels rejoice

Psalm 1: ***Dixit Dominus***. Plainchant; vocal polyphonic verses by Gutierre Fernández Hidalgo (d. 1623); instrumental verses by Ginés Martínez (fl. c. 1600).

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| 1. Dixit Dóminus Dómino meo: Sede a dex-
tris meis: | 1. The Lord said to my Lord: Sit thou at my
right hand: |
| 2. Donec ponam inimícos tuos | 2. Until I make thy enemies thy footstool. |
| 3. [Virgam virtútis tuæ emittet Dóminus ex
Sion: domináre in médio inimicórum tuó-
rum.] | 3. [The Lord will send forth the sceptre of thy
power out of Sion: rule thou in the midst of
thy enemies.] |

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| <p>4. Tecum princípium in die virtútis tuæ in splendóribus sanctórum: ex útero ante lucíferum gēnuí te.</p> <p>5. [Jurávit Dóminus, et non pœnitēbit eum: Tu es sacérdos in ætérnum secúndum órđinem Melchisedech.]</p> <p>6. Dóminus a dextris tuis, confrégit in die iræ suæ reges.</p> <p>7. [Judicábit in natióibus, implébit ruínas: conquassábit cápita in terra multórum.]</p> <p>8. De torrén-te in via bibet: proptérea exaltábit caput.</p> <p>9. Gloria Patri, et Filio, et Spirítui Sancto.</p> <p>10. Sicut erat in princípío, et nunc, et semper, et in sæcula sæculórum. Amen.</p> | <p>4. With thee is the principality in the day of thy strength: in the brightness of the saints: from the womb before the day star I begot thee.</p> <p>5. [The Lord hath sworn, and he will not repent: Thou art a priest for ever according to the order of Melchisedech.]</p> <p>6. The Lord at thy right hand hath broken kings in the day of his wrath.</p> <p>7. [He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many.]</p> <p>8. He shall drink of the torrent in the way: therefore shall he lift up the head.</p> <p>9. Glory be to the Father, Son and Holy Ghost.</p> <p>10. As it was in the beginning and shall be forever. Amen.</p> |
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Antiphon 1, repeated.

Antiphon 2: **Maria Virgo assumpta est** (plainchant)

Maria Virgo assúmp-ta est ad æthéreum thá-lamum, in quo Rex regum stelláto sedet sólio. .

The Virgin Mary hath been taken into the ethereal mansions, where the King of kings is seated on his starry throne.

Psalm 2: **Laudate pueri.** Plainchant; vocal polyphonic verses by Fernández Hidalgo.

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| <p>1. Laudáte, púeri, Dóminum: Laudáte nomen Dómini.</p> <p>2. Sit nomen Dómini benedíctum, ex hoc nunc, et usque in sæculum.</p> <p>3. A solis ortu usque ad occásu-m, laudá-bile nomen Dómini.</p> <p>4. Excélsus super omnes gentes Dóminus, et super cælos glória ejus.</p> <p>5. Quis sicut Dóminus, Deus noster, qui in altis hábitat, et humília réspicit in cælo et in terra?</p> <p>6. Súscitans a terra ínopem, et de stér-core érigens páuperem:</p> <p>7. Ut cóllocet eum cum princípibus, cum princípibus pó-puli sui.</p> <p>8. Qui hábitare facit stérilem in domo, matrem filiórum lætántem.</p> <p>9. Glória Patri...</p> <p>10. Sicut erat...</p> | <p>1. Praise, ye servants, praise the Lord, praise the name of the Lord.</p> <p>2. Let the name of the Lord be praised from now on forever.</p> <p>3. From the rising of the sun to its setting, the name of the Lord is to be praised.</p> <p>4. The Lord is exalted above all people, and his glory above the heavens.</p> <p>5. Who is like the Lord our God, who lives on high, and who looks down on the heavens and the earth?</p> <p>6. Lifting the needy from the ground, and raising up the poor from the dun-heap.</p> <p>7. That he may set him with the princes, even with the princes of his people.</p> <p>8. He maketh the barren woman to keep house, and to be a joyful mother of children.</p> <p>9. Glory be to the Father...</p> <p>10. As it was...</p> |
|---|--|

Antiphon 1, repeated.

Meridionalis

Praised by *The New York Times* by its “beautifully blended renditions,” *Meridionalis* is a new ensemble dedicated to the performance of choral music from Latin America conducted by Sebastian Zubieta.

Elizabeth Baber—soprano

Elizabeth Baber’s singing has been called “truly lovely” by the *New York Times*, and the *Washington Post* praised both her “angelic brightness and dedication” and her “ability to seduce.” Recent performance highlights include appearances with Parthenia, Hesperus, and Ex Umbris, and in the much-praised revival of *The Play of Daniel* at the Cloisters. Elizabeth also sings frequently with Pomerium, Vox Vocal Ensemble, New York Polyphony, and the choir of Trinity Church, Wall Street. She and her duo partner, lutenist Charles Weaver, have been praised for their “impeccable performances” and “imagination in programming.” She is currently a vocal coach for the New York Continuo Collective. This summer she will appear at the Connecticut Early Music Festival with the ensemble Guido’s Ear.



Jolle Greenleaf—soprano



Hailed as a “golden soprano” by the *New York Times*, Jolle Greenleaf has established herself as a leading specialist in 17th and 18th vocal music. She has appeared in over 90 Bach cantata and motet performances and performed as soloist in Bach’s *Trauer Ode* with Ton Koopman at Carnegie’s Zankel Hall. Known for her expressiveness on stage, she is often engaged as a recitalist, and has performed numerous roles including Dido and Belinda in Purcell’s *Dido and Aeneas* and *Amour and Céphise* in Rameau’s *Pygmalion*.

As the newly appointed artistic director of TENET, she is often heard singing virtuoso programs sung one voice to a part in NYC. She can be heard on the Grammy nominated CD *O Magnum Mysterium* as well as a CD of songs by Charpentier with her own ensemble AsproDolce entitled *Songs of Love and Loss*. Season highlights included spearheading the first 2010 performance of Monteverdi’s *Vespers of 1610* and Charpentier’s *Tenebrae Lessons* at St. Thomas Church during Holy Week.

TEXTS AND TRANSLATIONS

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| 3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beata[m] me dicent omnes generationes. | 3. Because he hath regarded the humility of his handmaid: for behold from henceforth all generations shall call me blessed. |
| 4. [Quia fecit mihi magna, qui potens est: et sanctum nomen ejus.] | 4. [Because he that is mighty hath done great things to me: and holy is his name.] |
| 5. Et misericordia ejus, a progenie in progenies: timéntibus eum. | 5. And his mercy is from generation unto generations, to them that fear him. |
| 6. [Fecit poténtiam in brachio suo: dispersit superbos mente cordis sui.] | 6. [He hath showed might in his arm: he hath scattered the proud in the conceit of their heart.] |
| 7. Deposuit poténtes de sede: et exaltávit húmiles. | 7. He hath put down the mighty from their seat, and hath exalted the humble and meek. |
| 8. [Esuriéntes implévit bonis: et dívites dimísit inánes.] | 8. [He hath filled the hungry with good things; and the rich he hath sent empty away.] |
| 9. Suscépit Israël púerum suum: recordátus misericórdiae suae. | 9. He remembering his mercy hath helped his servant Israel. |
| 10. Sicut locútus est ad patres nostros: Abraham, et sémini ejus in saecula. | 10. As he promised to our forefathers, Abraham and his seed for ever. |
| 11. Glória Patri... | 11. Glory be to the Father... |
| 12. Sicut erat... ... | 12. As it was... ... |

Antiphon to the Magnificat, repeated.

Closing Marian Antiphon: **Salve Regina**. Verses 1 and 5, plainchant (according to Luis de Villafranca, Seville, 1545). Verses 2, 3, and 4, Fernández Hidalgo. Verses 6 and 7, Tomás Luis de Victoria (c. 1548-1611).

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| 1. Salve, Regina, mater misericórdiae; | 1. Hail, holy Queen, Mother of mercy, |
| 2. víta, dulcédo et spes nostra, salve. | 2. hail, our life, our sweetness, and our hope! |
| 3. Ad te clamámus éxsules filii Hevæ. | 3. To thee do we cry, poor banished children of Eve. |
| 4. Ad te suspirámus geméntes et flentes in hac lacrimárum valle. | 4. To thee do we send up our sighs, mourning and weeping in this vale of tears. |
| 5. Eia ergo, advocáta nostra, illos tuos misericórdes óculos ad nos convérte. | 5. Turn then, most gracious advocate, thine eyes of mercy towards us. |
| 6. Et Jesum, benedíctum fructum ventris tui nobis post hoc exsílum osténde. | 6. And after this our exile, shew unto us the blessed fruit of thy womb, Jesus. |
| 7. O clemens, o pia, o dulcis Virgo María. | 7. O clement, O loving, O sweet Virgin Mary. |

TEXTS AND TRANSLATIONS

Antiphon 3: **In odorem** (plainchant)

In odórem unguentórum tuórum cúrrimus: adolescéntulae dilexérunt te nimis.

To the perfume of your ointment we run to you; the young girls much loved you.

Psalm 3: **Laetatus sum in his**. Plainchant; polyphonic verses by Fernández Hidalgo; anonymous instrumental verses (Oaxaca region, Mexico)

Antiphon 3, repeated.

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| 1. Laetátus sum in his, quæ dicta sunt mihi: In domum Dómini ibimus. | 1. I was glad when they said unto me, We will go into the house of the Lord. |
| 2. Stantes erant pedes nostri, in átriis tuis, Jerúsalem. | 2. Our feet shall stand in thy gates, O Jerusalem. |
| 3. [Jerúsalem, quæ ædificátur ut civitas: cujus participátio ejus in idípsum.] | 3. [Jerusalem is built as a city that is at unity in itself.] |
| 4. Illuc enim ascendérunt tribus, tribus Dómini: testimónium Israël ad confiténdum nómini Dómini. | 4. For thither did the tribes go up, the Lord's tribes, to testify unto Israel, to thank the Name of the Lord. |
| 5. [Quia illic sedérunt sedes in iudicio, sedes super domum David.] | 5. [For their seats have sat in judgment, even the seats upon the house of David.] |
| 6. Rogáte quæ ad pacem sunt Jerúsalem: et abundántia diligéntibus te: | 6. O pray for the peace of Jerusalem; they shall prosper that love thee. |
| 7. Fiat pax in virtúte tua: et abundántia in túrribus tuis. | 7. Let Peace be within thy walls, and plentifulness within thy palaces. |
| 8. Propter fratres meos, et próximos meos, loquébar pacem de te: | 8. For my brethren and companions' sakes, I spoke peace of thee. |
| 9. [Propter domum Dómini, Dei nostri, quæsi vi bona tibi.] | 9. [Yes, because of the house of the Lord our God, I have sought to do thee good.] |
| 10. Glória Patri... | 10. Glory be to the Father... |
| 11. Sicut erat... | 11. As it was... ... |

Benedícta filia tua Dómino: quia per te fructum vitæ comunicávimus.

Blessed be thou, daughter of the: for by thee we have partaken of the Fruit of the Tree of Life.

Antiphon 4: **Benedicta filia tua** (plainchant)

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| 1. Nisi Dóminus ædificáverit domum, in vanum laboravérunt qui ædificant eam. | 1. Except the Lord build the house, they labour in vain that build it. |
| 2. Nisi Dóminus custodíerit civitátem, frustra vígilat qui custódit eam. | 2. Except the Lord keep the city, the watchman waketh but in vain. |
| 3. [Vanum est vobis ante lucem súrgere: súrgite postquam sedéritis, qui manducátis panem dolóris.] | 3. [It is vain for you to rise up before the light: rise ye after ye have sitten, ye that eat the bread of sorrow.] |
| 4. Cum déderit diléctis suis somnum: ecce heréditas Dómini filii: merces, fructus ventris. | 4. When he giveth his beloved sleep: behold, children are the heritage of the Lord: the reward, and the fruit of the womb. |

TEXTS AND TRANSLATIONS

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| 5. [Sicut sagittæ in manu poténtis: ita filii excussórum.] | 5. [Like as the arrows in the hand of the mighty, even so are the children of them that have been shaken.] |
| 6. Beátus vir qui implévit desidérium suum ex ipsis: non confundétur cum loquétur inimicis suis in porta. | 6. Blessed is the man that hath filled the desire with them; he shall not be confounded when he shall speak with his enemies in the gate. |
| 7. Glória Patri... | 7. Glory be to the Father... |
| 8. Sicut erat... | 8. As it was... |

Psalm 4: **Nisi Dominus.** Plainchant, vocal polyphonic verses by Fernández Hidalgo, instrumental verses by Canónigo Garzón (Lerma, Spain; fl. c. 1620).

Pulchra es et decóra, filia Jerúsalem, terríbilis ut castrórum ácies ordináta.	Fair and comely art thou O daughter of Jerusalem, terrible as an army with banners, going forth to war.
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Antiphon 4, repeated.

Antiphon 5: **Pulchra es** (plainchant)

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| 1. Lauda, Jerúsalem, Dóminum: lauda Deum tuum, Sion. | 1. Praise the Lord, O Jerusalem; praise thy God, O Sion. |
| 2. Quóniam confortávit seras portárum tuárum: benedíxit filiis tuis in te. | 2. For he hath made fast the bars of thy gates, and hath blessed thy children within thee. |
| 3. [Qui pósuit fines tuos pacem: et ádipe fruménti sátiat te.] | 3. [Who hath placed peace in thy borders, and filleth thee with the fat of the crops.] |
| 4. Qui emíttit elóquium suum terræ: velóciter currit sermo ejus. | 4. Who sendeth forth his commandment upon earth, and his word runneth swiftly. |
| 5. [Qui dat nivem sicut lanam: nébulam sicut cinerem spargit.] | 5. [Who giveth snow like wool, and scattereth the mist like ashes.] |
| 6. Mittit crystállum suam sicut buccéllas: ante fáciem frígoris ejus quis sustinébit? | 6. He sendeth his ice like morsels: who is able to abide before the face of his frost? |
| 7. [Emíttet verbum suum, et liquefá-ciet ea: flabit spíritus ejus, et fluent aquæ.] | 7. [He shall send out his word, and shall melt them: his spirit shall breathe forth, and the waters shall flow.] |
| 8. Qui annútiat verbum suum Jacob: justítias, et júdicia sua Israél. | 8. Who declareth his word unto Jacob, his statutes and judgments unto Israel. |
| 9. [Non fecit táliter omni nátióni: et júdicia sua non manifestávit eis.] | 9. [He hath not dealt so with every nation; neither hath he given them knowledge of his judgments.] |
| 10. Glória Patri... | 10. Glory be to the Father... |
| 11. Sicut erat... | 11. As it was... .. |

Psalm 5: **Lauda Jerusalem.** Plainchant, vocal verses by Fernández Hidalgo, anonymous instrumental verses (Puebla, Mexico).

Antiphon 5, repeated.

TEXTS AND TRANSLATIONS

Hymn: **Ave maris stella.** Plainchant; vocal polyphonic verses by Juan Navarro (c. 1530-1580; publ. 1590); instrumental verses by Hernando Franco (d. Mexico City, 1585)

Ave, maris stella, Dei Mater alma, Atque semper Virgo, Felix cæli porta.	Sea-Star! we acclaim thee, God's kind Mother name thee! Hail, thou Maid immortal, Heaven's blissful portal.
Sumens illud Ave Gabriélis ore, Funda nos in pace, Mutans Hevæ nomen.	Ave was the token By the Angel spoken! Peace on earth it telleth, Eva's name re-spelleth.
[Solve vincla reis, Profer lumen cæcis, Mala nostra pelle, Bona cuncta posce.]	[Ask light for the blinded, Free the worldly-minded; Thus our ills repressing, Win us every blessing.]
Monstra te esse matrem, Sumat per te preces, Qui pro nobis natus Tulit esse tuus.	Be to us a Mother; For thy Son, our Brother, Will, for our salvation, Heed thy supplication.
[Virgo singuláris, Inter omnes mitis, Nos, culpis solútos, Mites fac et castos.]	[Maiden meek and lowly, Singularly holy, Hardened sinners render Meek and chaste and tender.]
Vitam præsta puram, Iter para tutum, Ut, vidéntes Jesum, Semper collætémur.	In straight paths direct us, On our way protect us, Till on Jesus gazing, We shall join thy praising.
Sit laus Deo Patri, Summo Christo decus, Spíritui Sancto, Tribus honor unus. Amen	Father, Son eternal, Holy Ghost supernal, Thee we bless as Trinal, One and First and Final. Amen.

Antiphon to the Magnificat: **Hodie Maria Virgo** (plainchant)

Hódie María Virgo cælos ascéndit: gaude-te, quia cum Christo regnat in ætér-num.	As on this day the Virgin Mary went up into heaven ; rejoice ye, for with Christ she reigneth for ever and ever.
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Magnificat of the eight tone. Plainchant, vocal polyphonic verses by Fernández Hidalgo, instrumental verses by Cristóbal de Morales (c. 1500-1553)

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| 1. Magnificat ánima mea Dóminum. | 1. My soul doth magnify the Lord. |
| 2. Et exsultávit spíritus meus: in Deo, salutári meo. | 2. And my spirit hath rejoiced in God my Savior. |