



*The University of Texas at El Paso*  
*Department of Music*

# **Early Music Latin America Festival**

March 2, 2024  
7:30 p.m  
Fox Fine Arts Recital Hall

# PROGRAM

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<i>Lanchas Para Baylar</i>	Codex Martínez Compañón
<i>Oy la música del cielo</i>	Gaspar Fernández
<i>Pavana Fahvana and Branle</i>	Colonial Northwestern Guatemala
<i>Yo soy la locura</i>	Henri de Bailly
<i>Fandango</i>	Santiago de Murcia
<i>Tane Gil</i>	Gaspar Fernández
<i>Este niño se lleva la flor</i>	Gaspar Fernández
<i>Tonada del Chimo</i>	Codex Martínez Compañón
<i>Tonada "El Congo"</i>	Codex Martínez Compañón
<i>Tleycantimo Choquiliya</i>	Gaspar Fernández
<i>Sobre la de Guerrero à 5</i>	Gaspar Fernández
<i>Pieza instrumental del siglo XVI</i>	Ambrosio Cortes
<i>Mon coeur se recommande à vous</i>	Orlando di Lasso
<i>Tiento XXIII de 6 tono</i>	Francisco Correa de Arauxo
<i>A Granada zagales corred</i>	Andrés Flores
<i>No corras Gil</i>	Gaspar Fernández
<i>Cachua "Serranita"</i>	Codex Martínez Compañón

The University of Texas at El Paso has been approved for a \$28,000 Grants for Arts Projects award from the National Endowment for the Arts (NEA) to support the Early Music Latin America Festival. This project includes a concert and free workshop to promote music from the 16-18th centuries from Latin American countries. The University of Texas at El Paso's project is among 1,130 projects across the country, totaling more than \$31 million, that were selected during this second round of Grants for Arts Projects fiscal year 2023 funding.

# PROGRAM NOTES

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During the past few years, we have witnessed a significant shift in thinking about historical and cultural canons. Now, more than ever, scholars and critics seek to decenter narratives that privilege “dead white men” and spark renewed appreciation for once marginalized voices. In line with these tendencies, today’s concert challenges ideas about the “Europeanness” of the early music canon. Through pieces from central Mexico to the Andes and beyond, it celebrates the diversity of Latin American music from the 16th to 18th centuries.

The program complements cutting-edge musicological scholarship that situates the Latin America’s early repertoire within a more representative sound culture. While research in this vein continues to recognize the impact of European music in the region, it also attends to long-marginalized Afro-descendant and Indigenous influences. For this reason, it is an exciting time to study and appreciate early Latin American music. I invite you to join me on a short tour that highlights multicultural themes in today’s selections.

Our journey begins around 1600, in Guatemala’s northern highlands, where nine polyphonic codices from San Miguel Acatán, in the Huehuetenango department offer a glimpse of the region’s early music culture. Like pioneer musicologist Robert Stevenson notes, the collection illustrates the importance of music for converting northwestern Guatemala’s large Indigenous population to Christianity (“European Music in 16th-Century Guatemala” 345). Alongside liturgical pieces and a few dances from some of the finest Spanish and Franco-Flemish composers of the day, the San Miguel Acatán repertory includes music with sacred texts written in Nahuatl as well as annotations and an original music theory treatise penned in the same language. While the treatise and many of these pieces are anonymous, compositions signed by Francisco de León and Tomás Pascual, two of the region’s Indigenous chapelmasters, suggest that northern Guatemala’s Amerindian residents played a significant role in the production and distribution of church music during the late 16th and early 17th centuries.

The program’s opening set invites reflection upon the San Miguel Acatán repertory as an archetype of transatlantic musical exchange that characterizes early Latin American music. Here, anonymous Renaissance dances like the branle and pavane are interspersed with liturgical pieces like “Sobre [la] de Guerrero,” a contrafacta that early 17th-century Puebla chapelmaster Gaspar Fernández composed over Rodrigo de Ceballos’ *Vexilla regis prodeunt*. Works by Franco-Flemish composers like Orlando di Lasso and Thomas Crecquillon and Spanish chapelmaster Ambrosio Cotes round out the selection and remind listeners of musical dialogues that took place between Europe and the Americas

Next, we travel to northwestern Peru to hear music from the late-18th-century manuscript known as the Trujillo Codex or the Martínez Compañón Codex. Spanish-born priest Baltasar Jaime Martínez de Compañón began compiling this collection shortly after he became bishop of Trujillo in 1780. It includes around 1,400 watercolors of plants, animals and daily life in Trujillo and is unmatched resource for present-day botanists, anthropologists, historians and other scholars interested in colonial Trujillo. Tucked among this wealth of information, we find visual representations of Creole, Indigenous and Afro-descendant dances and instruments as well as some twenty scores that capture the region's popular song.

With a selection that truly celebrates Trujillo's diversity, today's concert features some of the most striking pieces from the Martínez Compañón. As you listen to the haunting tones of the Christian penitent song "Tonada del Chimo," take a moment to appreciate its linguistic contours. Indeed, "Tonada del Chimo" is the only extant piece in the extinct Muchik language that indigenous inhabitants of Peru's northwestern coast spoke. If you're a Spanish speaker, pay close attention to the lyrics. You might be able to make out a few Castilian words whose Christian ideas were difficult to express in Muchik.

"Cachua 'Serranita', Nombrada el Huicho nuevo" is a lilting, danced homage to the Virgin of Carmen from the highland town of Otusco. This piece is a fine example of colonial Latin American syncretism, or the blending of different cultures to create something new. The verses intone a Marian devotional hymn, but the musical context tells a more nuanced tale. First, "cachua" is a Quechua term that refers to a popular Amerindian dance. Indeed, several pieces from the Martínez Compañón Codex are designated as "cachuas." Next, the subtitle for "Cachua 'Serranita'" indicates that eight pallas (Indigenous princesses) performed the dance. In a study of dance forms from the codex, Teresita Campana remarks that the reference recalls Inti Raymi, an ancient Incan celebration of the sun god Inti and the sacred maize crops. As part of the celebration, the most beautiful young royals were selected to dance in honor of Inti (109). During the colonial period, Catholic authorities sought to dampen the festival and persecuted its practitioners. Nevertheless, the tradition persisted through practices that blended traditional Incan ideas and Christian beliefs. Today, people throughout the Andean region hold Inti Raymi festivals at the southern hemisphere's winter solstice to honor their Indigenous roots.

Alongside numerous Indigenous songs and dances, the lively “Tonada ‘El congo’ ” is the only piece in the codex that brings Trujillo’s Afro-Peruvian heritage to mind. Narrated in an enslaved person’s voice, the opening lyrics evoke the strife of a transatlantic journey from West or Central Africa to the so-called New World: “They carried me off to the sea without a reason / I left behind my mother, who I love so dearly.” Habla de negros, an 17th- and 18th-century poetic trope that imagines Afro-descendant speech as stilted Castilian characterizes the remainder of the text. For an example, listen for the untranslatable phrase “Cusucu vanvé están / Cusu cuvá ya está” towards the middle of “Tonada ‘El congo’.”

In contrast with lyrical allusions to a traumatic event that impacted millions of Africans, however, the music for “Tonada ‘El congo’ ” is buoyant and danceable. In all likelihood, the piece forms part of a rich, Black Atlantic performance tradition that is shared among communities in West and Central Africa, Europe, Latin America, the West Indies and the southern United States. Representations of this repertoire characterize it as boisterous and even lascivious, and they often relate it to social disorder. Thumping percussion and loud singing tend to stand out in 17th- and 18th-century descriptions, and observers frequently comment on the leaps and gyrations that distinguish early Afro-diasporic dance. Today, we know that pieces like “Tonada ‘El congo’ ” are steeped in African tradition and perform the rich cultural memory of displaced communities throughout the Black Atlantic. Over the years, this repertoire has blended with other music traditions to produce new, syncretic forms. Present-day listeners can appreciate Afro-diasporic echoes in popular forms like Brazilian quicumbi, New Orleans’ Mardi Gras Indians, Mexican son jarocho and more.

Our musical tour of early Latin America ends in the viceroyalty of New Spain (colonial Mexico), with a set of choral works by Gaspar Fernández, the Portuguese-born Puebla chapelmaster whose *contrafacta* formed part of the concert’s San Miguel Acatán-themed opening. The closing set showcases selections from Fernández’s vast villancico repertory. The villancico is a paraliturgical genre that formed an important part of early Latin America’s sacred music tradition. In 16th- and 17th-century Latin America, these 8-9-piece, polyphonic song sets were performed on important feast days like Corpus Christi, Christmas, Easter and the Assumption of Mary.

Unlike other liturgical genres, villancicos feature original poetry in the vernacular that adopts a popular, often jocular tone to comment on themes from the day's readings. A subgenre known as the "ensaladilla" or "little salad" is especially intriguing, for it juxtaposes caricatures of marginalized groups, including Portuguese, Basque, Indigenous and Afro-descendant people. Musically, villancicos borrow from dances, folk tunes and other secular forms to deliver Catholic dogma in a fun, attractive way. By all accounts, they were uproariously popular, and Italian music theorist Pietro Cerone even complained that some churchgoers only get out of bed to attend mass when there are villancicos.

Given this context, it should come as no surprise that villancicos were important tools for evangelizing Indigenous, African and other non-Christian populations in colonial Latin America. During the early 17th-century, Puebla de los Ángeles was one of the most important cities in New Spain. It was home to a large Afro-descendant and Indigenous population, some of whom were enslaved laborers. Surely, Nahuatl, Kikongo and Kimbundu filled the bustling city markets. In all likelihood, Indigenous, West and Central African performers made music from their respective traditions on street corners and riffed on one another's styles to create new, syncretic forms.

All of these sounds filled Gaspar Fernández's ear as he composed villancicos that would resonate with Puebla's multicultural community. Historically, we have had a difficult time pinpointing non-European influences upon villancico poetry and music. In recent years, however, scholars like Andrew Cashner and Ileri Chávez-Barcenas have developed methodologies that situate these pieces in a more representative socio-historical context and attend to intersections with Indigenous and Afro-descendant cultures. On today's program, you'll hear villancicos in Spanish, Portuguese ("Botay fora") and Nahuatl ("Tleycantimo choquiliya"). As you listen, take a moment to imagine yourself in the 17th-century Puebla Cathedral, surrounded by friends and neighbors. Does a deeper understanding of the different faces and cultures around you change your reception of the song?

Program Notes for Early Music Latin America Festival  
Sarah Finley, Christopher Newport University

# Sarah Finley: Program Notes, Pre-Concert Lecture



Sarah Finley is Associate Professor of Spanish at Christopher Newport University. Training in literature, musicology and vocal performance supports her research on sound and music in the early modern Hispanic world. Her book *Hearing Voices: Aurality and New Spanish Sound Culture in Sor Juana Inés de la Cruz* is a pioneer exploration of sound in the work of Mexican poet and nun Sor Juana Inés de la Cruz (University of Nebraska Press, 2019). Finley's second book *Amplifications of Black Sound from Colonial Mexico: Vocality and Beyond* will come out with Vanderbilt University Press in July 2024. In addition, she has published articles and delivered lectures on auditory culture in early modern convents, Sor Juana's transatlantic networks of lettered women and Afro-descendant sound in colonial Mexico. Grants from The Huntington Library, the Helmerich Center for American Research, the UCLA Center for 17th- and 18th-Century Studies and the Virginia Commission for the Arts have supported her work.



# LYRICS AND TRANSLATION

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Cachua "Serranita", called El Huicho Nuevo  
Sung and danced by 8 palla dancers of the village of Otusco in honour  
of Nuestra Señora del Carmen of the city of Trujillo

No human understanding  
Can sing your glories today  
And so it suffices to say  
That you are the Mother of God.  
Nananana...

In the spirit of God the Father  
You were chosen as Mother  
Of the Word that became man,  
By your union with our flesh.  
Nananana...

You are one being,  
With several holy names;  
But on Mount Carmel you are refuge  
And sheleter for the souls.  
Nananana...

In purgatory it is your cloak  
That controls the fire  
For the one who calls on you as Mother;  
And on Saturday you save him.  
Nananana...

Man gets no help  
Unless he begs for it,  
For by praying to you  
He is freed From the judgement of God.  
Nananana...

You show ever more mercy  
To those who call upon you;  
Since we are your sons,  
Take us to your fatherland.  
Nananana...

A devout person,  
Who worships and praises you,  
Can rely on his reward,  
For you are a merciful mother.  
Nananana...

So there is no one who, even though a slave,  
Will not be freed in the end  
From the sorrows of this life,  
If he serves you with conviction.  
Nananana...

### **Tonada del Chimo**

For voices, bass, and drum, to be danced while singing

[Ritual prayer in the now-extinct Muchic language, translation uncertain]

### **Tonada El Congo**

For voice and bass, to be danced while singing

To the sea they carried me off without just cause,  
Making me leave my mother, whom I loved.  
What says the Congo?  
Cu-su-cu, go see! Cu-su-cu, go!  
There's never anything new,  
But the palo de jeringa (moringa plant) hits the spot.

# ARTISTS

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## Estelí Gomez



Praised for her "clear, bright voice" (New York Times) and "artistry that belies her young years" (Kansas City Metropolis), soprano Estelí Gomez is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a Grammy with contemporary octet Roomful of Teeth, for best chamber music/small ensemble performance; in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland.

Estelí can be heard on the Seattle Symphony's 2017 recording of Nielsen's Symphony No. 3, on the first track of Silkroad Ensemble's Grammy-winning 2016 album Sing Me Home, and on Roomful of Teeth's self-titled debut album, for which composer Caroline Shaw's Partita was awarded the 2013 Pulitzer Prize. She is also featured on the soundtrack of the Lena Dunham film Catherine, Called Birdy (2022), the Netflix show Dark, Beyoncé's Homecoming, Kanye West's documentary Jeen-Yuhs, the trailer for the film TÁR, and as soprano soloist in Nico Muhly's "How Little You Are" with Conspirare, among others. Originally from Watsonville, California, Estelí received her Bachelor of Arts with honors in music from Yale College, and Master of Music from McGill University, studying with Sanford Sylvan. Estelí is thrilled to be teaching at Lawrence University as assistant professor of voice, in addition to continuing her work as a performer.

# ARTISTS

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## Phillip Hill



Dr. Phillip D. Hill joined the voice faculty of the University of Texas at El Paso in the fall of 2018 where he teaches applied voice and other voice related classes. Dr. Hill holds a DMA and MM degree in voice performance from the University of Texas at Austin and a BA degree in voice performance from Mississippi College. His career includes international performances of operatic and oratorio roles and extensive teaching experience at the university level. He has had the pleasure of singing a master class under Leontyne Price and won the 2007 Austin Critics Table Award for Outstanding Classical Singer. Some of his solo credits include baritone soloist in Delius' Appalachia, under the direction of Gunther Schuller, bass soloist in Garcia's Missa de Nossa Senhora da Conceição, Count Almaviva in Mozart's The Marriage of Figaro, L'Ami in Debussy's Fall of the House of Ushers, Falstaff in Getty's Plump Jack, Papageno in Mozart's The Magic Flute, Olin Blich in Floyd's Susannah, baritone soloist in Orff's Carmina Burana, baritone soloist in Handel's Messiah, as well as numerous bass and baritone solos in Bach's Cantatas.

# ARTISTS

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## Loren Ludwig



Loren Ludwig studied viola da gamba at Oberlin Conservatory and holds a PhD in Critical and Comparative Studies in Music from the University of Virginia. As a viol player, Loren performs widely as a soloist and chamber musician. He is a co-founder of critically acclaimed ensembles LeStrange Viols, the 17th century string band, ACRONYM, and Science Ficta. As a scholar of early modern musical culture, Loren researches what he terms polyphonic intimacy, the idea that music in the Western tradition is constructed to foster social relationships among its performers and listeners. A few current research/performance projects include the modern premiere recording with Science Ficta of viola da gamba quartets by Ottorino Respighi and Henri Casadesus composed for the Société des Instruments Anciens (now out on New Focus Recordings), a recording of the madrigal fantasias by John Coprario with LeStrange Viols (expected fall, 2023), and ongoing research on the use of the viol in the diverse musical cultures of New Spain during the sixteenth and seventeenth centuries. Loren has served as musicology faculty at the Peabody Institute of Johns Hopkins University, Grinnell College, and the New Zealand School of Music. Loren teaches chamber music and performance practice at residencies and festivals across four continents. [www.lorenludwig.com](http://www.lorenludwig.com).

# ARTISTS

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## Lindsey Macchiarella



Lindsey Macchiarella joined the music faculty at the University of Texas at El Paso in Fall 2015. She currently holds the position of Assistant Professor of Instruction and is musicology area coordinator and is P.I. for the NEA-funded Early Music Latin America Festival <https://www.utep.edu/liberalarts/music/outreach/musicology-area/early-music-latin-america-festival.html>

She received her Bachelor of Arts from the University of California, Riverside, and a Masters in Musicology and certificate in Early Music Studies from Florida State University. In 2016, she completed her PhD with a focus in musicology from Florida State University. Her area of specialization is early modernism in fin-de-siècle France and Russia and her recent studies have focused on the sketches and libretto of Aleksandr Skryabin's (Alexander Scriabin) unfinished work, Prefatory Action.

Dr. Macchiarella is also an early music performer on the recorder and viola da gamba. She regularly puts on public outreach lecture-recitals with Sprezzatura, an early music performing group based in El Paso. She is the founder and director of the UTEP Early Music ensemble and Collegium Musicum and currently serves on the Board of Directors for the Viola da Gamba Society of America. She is the 2023 recipient of the Thomas Binkley Award from Early Music America.

She has presented her research at local and national musicology and interdisciplinary conferences, including the 2014 and 2017 National Conferences of the American Musicological Society. She is published in *Music in Art* and *Keyboard Perspectives*. Her latest research project is a reception study of Aleksandr Skryabin.

# ARTISTS

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## Dan Meyers



A versatile multi-instrumentalist, Dan Meyers is a flexible and engaging performer of both classical and folk music; his credits range from premieres of contemporary chamber music, to headlining a concert series in honor of Pete Seeger at the Newport Folk Festival, to playing Renaissance instruments on Broadway for Shakespeare's Globe Theatre Company. He is a founding member of the early music/folk crossover group Seven Times Salt, and in recent seasons he has performed with the Folger Consort, The Newberry Consort, Hesperus, The Henry Purcell Society of Boston, Early Music New York, Amherst Early Music, The 21st Century Consort, In Stile Moderno, and the Cambridge Revels, making concert and theatrical appearances in NYC, Washington DC, Chicago, Minneapolis, Memphis, Santa Fe, at the Yellow Barn Festival in Vermont, and at the "La Luna e i Calanchi" festival in Basilicata (Italy). He enjoys playing traditional Irish music with the bands Ulster Landing and Ishna, as well as eclectic fusion from around the Mediterranean with the US/Italy-based group Zafarán; he also played winds and percussion for over a decade with the award-winning Italian folk music group Newpoli. As an educator, he has taught for the Five Colleges Early Music Program, at Tufts University, for the Pinewoods Early Music Week, and at music festivals around the Northeast.

[www.danmeyersmusic.com](http://www.danmeyersmusic.com)

# ARTISTS

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## Jason Priset



Based out of New York City, Dr. Jason Priset is a regular soloist and performer in the United States and abroad. Jason has appeared in concert and as a soloist for: Bach Vespers, the Chamber Music Society of Detroit, Early Music New York, Florida Grand Opera, Great Music in a Great Space, Loft Opera, Long Island Baroque Ensemble, and the Riverside Symphony to name a few. This includes appearances in the Cathedral of St. John the Divine and Alice Tully Hall at Lincoln Center in Manhattan, Scottish Rite Temple in Miami, FL, and L'Auditori and Museo de la Música in Barcelona, Spain. Jason holds a Doctor of Musical Arts (D.M.A.) from Stony Brook University and a post graduate degree from Escola Superior de Música de Catalunya (ESMUC) in Barcelona, Spain. Jason specializes in a variety of lutes, guitars, and other related instruments and, aside from an active performance career, is currently the Director for the Lute Society of America Summer Festivals and serves on the faculty at Montclair State



# ARTISTS

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## John Mark Rozendaal



John Mark Rozendaal, viola da gamba, specializes in teaching and performing stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, he performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Mr. Rozendaal served as principal violoncellist of The City Musick and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, and the King's Noyse, Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols and the Kansas City Chorale. He is a member of Brandywine Baroque as well as Trio Settecento with violinist Rachel Barton Pine and harpsichordist David Schrader, and the consort, LeStrange Viols.

# ARTISTS

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## Mary Springfels



Mary Springfels is a veteran of the American Early Music Movement and has been given Lifelong Achievement awards by Early Music America and The Viola da Gamba Society of America. She is a native of Los Angeles, but moved to New York at the age of 21 to join the New York Pro Musica as their viola da gambist. From that time on, Mary has been an active participant in prominent early music ensembles, including the Waverly Concert, Concert Royal, the Philharmonia Baroque Orchestra, The Folger Consort (Washington, DC), Ars Lyrica Houston, and the Texas Early Music Project (Austin). Mary directed the Newberry Consort in Chicago for 20 years, during which time the group made a number of critically- acclaimed recordings. She has also been a continuo player for the Chicago Opera Theater, Central City Opera, and the New York City Opera. Currently, she is a co- director of Severall Friends, an early music ensemble based in Santa Fe. Mary and James Keller have collaborated on a lecture course, Orpheus in Music, for Renesan, and Mary has also spoken on The Medieval Tristan for the Santa Fe Opera Guild.

# ARTISTS

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## Zoe Weiss



Zoe Tall Weiss is an Assistant Professor of Musicology at the University of Denver's Lamont School of Music. Both a musicologist and performer, she believes passionately in music's ability to forge human connections which she explores in both her scholarly and performance work. An active performer on the viola da gamba, Zoe is a founding member of LeStrange Viols and Science Ficta, and has performed with the Oberlin Consort of Viols, the Smithsonian Consort of Viols, the Folger Consort, and ACRONYM. Zoe has taught viol at workshops for the Amherst Early Music Festival and the Viola da Gamba Society of America and served on the Board of Directors for the VdGSA as well as serving as an editor for the Journal of the VdGSA. Her recordings with LeStrange Viols and ACRONYM can be heard on the New Focus label.