

Five Colleges Early Music Program, and has taught recorder and Renaissance winds at festivals and workshops throughout the northeast. He also performs southern Italian folk music with the award-winning band Newpoli, and traditional Irish music with the bands Ulster Landing and Ishna.

Harpsichordist and organist **Frances Conover Fitch** has toured in North America, Europe, and Asia, and performs with major early music ensembles. Upon finishing studies with Gustav Leonhardt and a residency at the Schola Cantorum Basiliensis, she helped found the groundbreaking ensemble for 17th-century music, Concerto Castello. Described as a “delightfully inventive and compelling” continuo player, she has more than a dozen recordings, including a solo disk on Wildboar and a 2-CD release of music by Elisabeth-Claude Jacquet de la Guerre. Her playing has been noted for its “precision and delicacy of wit.”

Ms. Fitch has participated in many music festivals, including Tanglewood, Aix-en-Provence and Tage Alter Musik in Regensburg, Germany. She was on the faculty of the Longy School of Music for 28 years, serving as Chair of Early Music and teaching harpsichord, organ, chamber music, and figured bass. She has been a Guest Professor at Ferris University in Yokohama, Japan, and currently teaches at New England Conservatory of Music, Tufts, and Brandeis. She serves as Minister of Music at St. John's Episcopal Church in Beverly Farms, MA, and is Artistic Director of the St. John's Concert Series. She is also a licensed teacher of Body Mapping, helping musicians to play with greater ease and avoid injury.



Department of Music Presents



Wednesday, November 20, 2019 at 8:00 p.m.
Distler Performance Hall



*Perry & Marty Granoff Music Center
20 Talbot Avenue, Tufts University
Medford, Massachusetts*

Tufts University Department of Music Presents

Tufts Early Music Ensemble

Misterios y pastorelas - Christmas Music from Old and New Spain

Jane Hershey, director

Wednesday, November 20, 2019 at 8:00 p.m.

Distler Performance Hall

Granoff Music Center, Tufts University

PROGRAM

Music from Old Spain

Ave virgo sanctissima	Francisco Guerrero (1528-1599)
Cancion: De la virgen que pario	Venegas de Henestrosa (pub. 1557)
Pastores, si nos queréis	Guerrero
Los reyes siguen la estrella	Guerrero

Niño dios d'amor herido	Guerrero
Tiento	Tomás de Santa María (c. 1510-1570)
Recercada segunda	Diego Ortiz (pub. 1553)
A un niño llorando	Guerrero

Diferencias sobre el canto del Cavallero	Antonio de Cabezón (1510-1566)
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Quaeremus cum pastoribus	Jean Mouton (c.1459-1522)
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-Pause-

Music from New Spain

Hanacpachap cussicuinin	Juan Pérez Bocanegra (Ms. 1631)
Xicochi xicochi conetzintle	Gaspar Fernandés (c.1510-1570)

Pois con tanta graça	Fernandés
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Los coflades de la estleya Negritos a la Navidad	Juan de Araujo (1646-1710)
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<i>Music from the Trujillo Manuscript</i>	Anonymous, Lima, Peru, (18th c.)
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Tonada El Diamante, para baylar
cantando de Chachapolas

Tonada el Tupamaro, Caxamarca

Tonada El Huicho de Chachapolas

Bayle del Chimo

Cachua a duo y a quatro

Al Nacimiento del Christo Nuestro Señor

Gulumbé, gulumbé, gulumbá.

Guaché, guaché! O blacks from Safala!

Let's go with joy to the little stable - Cousins!

Together around the crib we'll see - Oxen,

The shepherds and the king - Who's black!

Singing to the little Lord-Who lies there!

Blas, Pedro, Juan and Tomás

Black cousins, come see the oxen there.

Gulumbé, gulumbé, gulumbá.

Guaché, guaché! O blacks from Safala!

(Translation by the San Francisco Bach Choir)

Tonada El diamante

Unhappy eyes of mine

Torment me no longer

With your tears.

The follow that gushes from you

Is a mirror in which I see

The wrongs I have suffered.

Tonada El Tupamaro

When sorrow lying deep inside

Combines with sense and reason

The sigh is the sound that

Issues from this encounter.

Cachua Al Nacimiento de Christo Nuestro Señor

O Sweetest child that ever could be

My life, my soul, my dear heart!

Loving you so dearly

I have brought you all my love.

Oh Jesus, how beautiful!

You are my child.

Oh Jesus, my Father,

My God! Achalay!

GUEST BIOGRAPHY

A versatile multi-instrumentalist, **Dan Meyers** has developed a reputation as a flexible and engaging performer of both classical and folk music; his credits range from premieres of new chamber music, to headlining a concert series in honor of Pete Seeger at the Newport Folk Festival, to playing Renaissance instruments on Broadway as part of the "band" for Shakespeare's Globe. He is a founding member of the early music/folk crossover group Seven Times Salt, and also performs throughout New England with the 7 Hills Renaissance Wind Band and the medieval music ensemble Meravelha. In recent seasons he has appeared with The Folger Consort (Washington DC), The Newberry Consort (Chicago), The 21st Century Consort (Washington DC), The Boston Shawm and Sackbut Ensemble, Early Music New York, In Stile Moderno, The Henry Purcell Society of Boston, the Cambridge Revels, and at the La Luna e I Calanchi Festival (Basilicata, Italy). He is the director of early wind studies for the

Please silence all electronic devices during the performance.

for the angels are here. Alleluia
(*Translations by Juliet Mattila*)

Los Coflades de la estleya

Brothers and sisters of the League of the Star,
let's all go now to Bethlehem
Where we'll see our lovely Lady
With our little Lord in the stable.
Let's go, let's go running there!
We'll hear a carol that Francisco will compose,
With a gourd to keep the beat;
Then Blas, Pedro, Juan and Tomás
will sing it, and the refrain will go:

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Let's see what Baltasar, Melchio and my cousin Gaspar
Are bringing from Angola to Our Lady and our little Lord
Let's go, let's go running there!

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

So all you blacks who work at court - O yeah!
Yes, let's go, and follow the Star, - Let's got
Behind the kings with the treasure -All of us!
They carry across the desert -To the stable!
And you, Blas, Pedro, Juan and Tomás,
Let's all get going now.

Gulumbé, gulumbé, gulumbá.
Guache, guache! O blacks from Safala!

Let's go then, all you blacks - Cousins!
For it guides us there, our star- Lovely!
From it, like lightning dazzling bright -Tonight!
Lots of light upon the stable -Will shine!
And you, Blas, Pedro, Juan and Tomás,
Cousins, what a lovely night there'll be!

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Move out, you members of the League -Lovely!
For our star is guiding us - Our own star!
Behind the kings, for there dancing!
To make the child happy - they go!
O yes, Blas, Petrito, Juanico and Tomás,
Our dance will go nicely.

Early Music Ensemble

Liam Cronan, recorder
Claudia Holen, voice
Leah Costlow, voice
Jack Goodman, voice
Lillian Kirk, Baroque violin and tenor viol
Gloria Kitchens, recorders
Raymond Marolt, Baroque violin
Adam Simon, voice and bass viola da gamba
Jane Hershey, director and bass viola da gamba

With guests Frances Conover Fitch, chamber organ and harpsichord
and Dan Meyers, percussion and recorders

PROGRAM NOTES

The enormous amount of music from the Spanish colonies of the New World in the 16th, 17th and 18th century began to be explored and written about in earnest in the middle of the 20th century, spearheaded by the American musicologist Robert Stevenson. The story of the work of Spanish musicians who arrived in the New World, and their relationship with the highly developed indigenous musicians began to be written, and the music performed again. Tonight's program represents a tiny representation of that interaction between Spanish, indigenous and African cultures. It also shows the resonance of the Christmas story at that time, and its likely connection to pre-existing festivals and celebrations in the New World.

Francisco Guerrero was Spain's most prominent composers of both sacred and secular works during the second half of the 16th century. His setting of the *Song of Songs* text Ave virgo sanctissima was his most famous motet, and he satisfied a long-held ambition to perform it, with his fellow musicians, at the believed location of Jesus' birth while on his pilgrimage to the Holy Land. Our program also includes some of his numerous charming villancicos celebrating the glory of the Christmas story. Guerrero, after early success in Spain as a singer and composer, published his works in Venice, and travelled extensively both in Italy and in the Holy Land. During his return trip, pirates boarded his ship and stole all his money. Due to this misfortune, he was held in debtor's prison upon his return to Spain, and only released by arrangement with the Seville Cathedral. Proceeds from his popular travel memoir, which was published for another hundred years, helped to restore his finances. Sadly, he died of the plague in 1599 at the age of seventy-one, just as he was preparing to leave for his second pilgrimage.

Pedro de Gante (1480?-1572), a Fleming from Ghent, was one of the most influential musical colonists. He mastered Nahuatl in his first three years in Mexico, and was a powerful and compassionate influence in education in the Spanish colonies. Part of his success stemmed from his teaching of both the children of the indigenous peoples, and of the Europeans. He found early in his tenure as a musician and teacher in Mexico that he could greatly facilitate his evangelism by incorporating the strong musical traditions of the Nahuatl. In a letter to Phillip II, dated June 23, 1557, Pedro wrote of his success:

“About two months before before Christmas I also gave them some designs to paint on their dancing togs because they always danced and sang in costumes that bespoke happiness, sorrow and victory... When Christmas approached, we then invited everyone within ten leagues (35 miles) to come see Our Redeemer's Nativity Feast. So many came that the patio, although very large, could not contain them. Each province had set up its own booths to

entertain chieftains, and even infirm persons came from a distance of seven and eight leagues (25 and 30 miles), carried on hammocks, and other came almost equal distances by water, to hear the singing.”

After his death at age ninety-two, he was mourned widely, and several Indian teachers who had learned from him adopted his name. The music of the Low Countries, repertoire which Pedro de Gante and others had brought to the New World for services and taught to talented native singers, is represented by Jean Mouton’s *Quaeremus cum pastoribus*. This joyous motet was found in at least thirty widely dispersed European sources, as well as in Guatemalan and other sources in the New World.

On the second half of the program, we include works in both Nauhatl and Quechua. *Hanacpachap* was printed as the close of Bocanegra’s 720 page Ritual in 1631, the first press in South America of Quechua lyrics. Gaspar Fernandès was born in Portugal, but spent most of his career in Guatemala and Mexico. He compiled and bound volumes of sacred music of both Spanish and S. American composers for use in New World cathedrals, and wrote in Nahuatl.

Juan de Araujo was Spanish born. He spent his career in many locations in Central and South America, and at the end of his career he settled in Peru, in the Cuzco and Sucre Cathedrals. His lively telling of the Christmas story, *Los coflades de la estleya, Negritos de Navidad*, bears the stamp of the deep influence of African musicians and dancers in S. America culture, both in church music, and in all manner of the celebrations for which they were famous.

The Trujillo Manuscript is most often called *Codex Martinez Compañon*, named after the bishop of the Peruvian city of Trujillo. Its 1,411 watercolors and 20 musical examples document the life and environs of the colony for Charles IV of Spain, destined for his Royal Library. These short pieces impart the flavor of Peruvian music of the time, and may be expanded and varied in performance to bring them to life.

-Jane Hershey

TEXTS

Ave Virgo Sanctissima

Hail, Holy Virgin, most blessed Mother of God
bright star of the sea, Hail ever glorious, precious pearl,
lovely as the lily, beautiful and perfumed as the rose.

Pastores, si nos querèis

Shepherds, if you join our dance,
Oh, what a revelation!
and you will hear our abundant praise.
Blessed shepherds seeking the good,
Make us one with the seekers who are sinners.
And if you attain God’s love
Oh, what a revelation!

Los reyes siguen la estrella

The kings follow the star, the star leads to the Lord,
The King of all things, the star sought by the sinner.
Hearing the news of the Lord, they search with divine joy,

The star, the sun of justice,
The three Kings seek the King of Heaven.

Niño dios d’amor herido

Child of God, wounded by love,
How quickly we feel our love for you.
As soon as you are born,
You cry for love.
In that moment, you show us love,
Being born in joy,
You exchange joy for tears.
The joy does not last,
In crying you accept that,
Seeing that in your birth
You must cry for love.

A un niño llorando

To the child crying in the cold, go three kings to worship,
Because the Child can bestow kingdoms, eternal life, glory and heaven.
He is born in such lowliness, though a powerful king,
He shows us truth of dejection and poverty.
For this One, crying in the cold, go three kings to worship,
Because the Child can bestow kingdoms eternal life, glory and heaven.

Quaeramus cum pastoribus

Let us seek with the shepherds the word incarnate;
let us sing with mankind to the King of the ages, noël, noël.
What do you see in the stable? Jesus, born of the Virgin.
What do you hear in the manger? Angels with a song
and shepherds saying: noël, noël.

Where do you eat, where do you sleep?
Tell us if you weep or smile:
we ask you, Christ the King, noël, noël.
My food is virgin milk, my bed a hard manger,
my songs are tears, noël, noël.
(*Translation by ReSolUt Editions*)

Hanacpachap, heaven’s joy!

A thousand times we shall praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
Helper of the weak, hear our prayer!
Listen to our pleas
O column of ivory, mother of God!
Beautiful iris, yellow and white,
Accept this song we offer you.
Come to our assistance,
Show us the fruit of your womb!

Xicochl, xicochi

Sleep gently, little child, Cry no more,