



AfroBaroque Music & Latin America



Adriana Ruiz & Daniela Totic, voice

Lisa Brooke, Baroque violin

Eduardo Betancourt, Venezuelan harp

Roberto Perez Oraa, bandola & percussion

Kera Washington & Ricardo Matute, percussion

Laury Gutiérrez, viola da gamba & Renaissance guitar

Sunday, November 7th at 3PM
Clark University

La Donna Musicale

PO Box 15309, Boston, MA 02215

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OUR MISSIONS

La Donna Musicale is a non-profit research, education, and performance organization devoted exclusively to the discovery, preservation, and promotion of sacred and secular music by women composers. The internationally acclaimed ensemble uses period instruments and historically-informed performance practice to showcase the work of women composers from the Renaissance, Baroque, and Classical periods, as well as contemporary works. Based in Boston, Massachusetts, USA, La Donna Musicale performs throughout the U.S. and internationally.

La Donna Musicale brings together world-renowned musicians and scholars to unearth, perform, and record music that, in many instances, has never been performed or recorded previously. Concerts have featured modern world premieres of works by Antonia Bembo, Anna Bon, Chiara Margarita Cozzolani, Julie Pinel, and Caterina Assandra, among others. Under the leadership of founding director Laury Gutiérrez, the ensemble translates the concept of historical performance into live and recorded music. Collaborating scholars, experts in their field, include Claire Fontijn, Robert Kendrick, Thierry Favier, Catherine E. Gordon-Seifert, David Lasocki, and Rebecca Messbarger. www.ladm.org

The mission of La Donna Musicale's branch organization, **RUMBAROCO**, is to recreate, preserve, and popularize the vital rhythms and harmonies of the past that traveled from the Iberian Peninsula to Latin America and vice versa.

Rumbarroco's Latin-Baroque Fusion ensemble uses period, folk, and contemporary popular instruments and performance practices. Rumbarroco explores the musical and cultural similarities and distinctions among Europeans, Africans, and Amerindians as experienced through Latin-American music, in order to unite today's diverse communities, empower youth, and raise funds for humanitarian projects in Latin America. www.rumbarroco.org



La Donna Musicale is also funded in part by the Massachusetts Cultural Council, a state agency.

Program

Peru

Hatajo de Negritos: *Panalivio*

Traditional Afroperuvian dance

Allegro: *Tonada El Congo* a voz y bajo para baylar cantando

Códice Trujillo del Perú o Martínez Compañón, 18th century

Con *Festejo*, Afro-Peruvian dance

Bolivia

Esa noche yo bailá,

Anonymous

Archive of Santa Clara monastery, Cochabamba, 17th century

con *Saya*, Traditional Afro-Bolivian dance

Mexico- Venezuela

Zarambeque o Muecas

Santiago de Murcia (1673 -1739)

Códice Saldívar IV, ca. 1732

con *Seis Numerao*, Traditional Venezuelan *Joropo*

Mexico

Tarará, que yo soy Antón

Antonio de Salazar (c.1650-1715)

Negro a duo de Navidad

con *Zapateado*, Traditional *Son Jarocho*

Spain-Venezuela

Zarabanda

Gaspar Sanz (c. 1640– 1710)

Libro segundo, de cifras sobre la guitarra española, Zaragoza, 1675

con *Seis por derecho*, Traditional Venezuelan *Joropo*

Mexico-Peru

Cumbeés

Santiago de Murcia (1673 -1739)

Saldívar Codex 4 (c. 1732)

Spain-Colombia

Yo me soy la morenica

Anonymous

Cancionero de Upsala, 1556

con *Mapalé*, Traditional Afro-Colombian dance

Puerto Rico

Plena

Diana V. Sáez/arr. Rumbarroco

Afro-Puerto Rican dance

Performers

Adriana Ruiz & Daniela Tosic, voice

Lisa Brooke, Baroque violin

Eduardo Betancourt, Venezuelan harp

Kera Washington & Ricardo Matute, percussion

Roberto Perez Oraa, bandola & percussion

Laury Gutiérrez, viola da gamba & Renaissance guitar

BIOGRAPHIES

Soprano **Adriana Ruiz** began studying piano at the age of seven in her native Cuba. She completed her voice and choral conducting studies at the Conservatorio Esteban Salas in Santiago de Cuba. In 2019 Ruiz appeared as soloist and ensemble member with the award-winning group Apollo's Fire, performing in New York, Cleveland, and Chicago. She also gave a solo recital of Spanish Renaissance songs, accompanied by guitarist Jason Yoshida, as part of the Vocal Artist Management Services (VAMS) Virtual Recital Series. For several years Ruiz performed with the Cuban choir Orfeón Santiago, under the direction of Electo Silva. She made a number of recordings with the choir, as both soloist and ensemble member, and participated in the group's tours of Europe and the Caribbean. In May 2018 she was named an Early Music America (EMA) Emerging Artist. According to EMA, Ruiz was chosen because she represented "the best of the emerging Early music talent." She performed in the 2018 Emerging Artists Showcase at the prestigious Bloomington Early Music Festival at Indiana University. Most recently, Ruiz presented a concert of music from the Spanish Golden Age, in the Bach at Noon series, Bach Collegium San Diego. Adriana holds a Bachelor's degree in Vocal Performance from Florida International University, and is currently pursuing her Master's degree in Historical Performance at Boston University.

Mezzo-soprano **Daniela Tošić**, a native of Belgrade, Yugoslavia, specializes in Early, contemporary, and world music. She has appeared in concerts throughout the United States, Europe, and South America. Tošić is a founding member of the internationally renowned ensemble Tapestry, past winners of the ECHO Klassik music award and Chamber Music America's Recording of the Year. Tapestry has premiered numerous contemporary pieces. They performed Steve Reich's *Tehillim* with the Colorado Symphony and Cabrillo Festival Orchestra, conducted by Marin Alsop. Tošić recently appeared as Storytelling Woman in Steven Jobe's opera *The Legend of the Fairy Melusine* and Yangchen in Sheila Silver's *The White Rooster*. In the Boston area she performs regularly with Blue Heron and La Donna Musicale. Tošić has recorded for Telarc, MDG, and several independent labels.

Praised for her unusually intelligent and sensitive playing, violinist **Lisa Brooke** is concertmaster of Symphony by the Sea. She currently teaches violin at Salem State University. Brooke has appeared as soloist with the New England Classical Singers and the Salem Philharmonic. She has performed in New York with the Orchestra of St. Luke's and with Leonard Bernstein and James Levine in the "Music for Life" concert in Carnegie Hall. Brooke is principal second violinist with Coro Allegro, concertmaster of New England Classical Singers, and a member of Boston Landmarks Orchestra. She has performed in concerts and on recordings with Barbra Streisand, Chuck Mangione, and Liza Minnelli, in the latter instance as concertmaster. She has recorded for Deutsche Grammophon, Nonesuch, Telarc, and Opus 1. She has also performed with New York Collegium, Concert Royal, Rebel Ensemble for Baroque Music, Amor Artis, American Classical Orchestra, Handel and

Haydn Society, and Boston Cecilia, and as concertmaster and soloist with Tempesta di Mare (Philadelphia), where both her solo playing and section leadership were highly praised by reviewers. She currently performs with Trés Maresienne and appears regularly in the Somerville Museum's Early Music Afternoons series, Cambridge Society for Early Music concerts, and at First Church Cambridge.

Considered one of the iconic harpists of this new age,” **Eduardo Betancourt** is a Grammy award-winning Venezuelan musician, producer, arranger, composer, instructor, and multi-instrumentalist, with thirty years of experience in traditional Venezuelan music, fusion, and Latin jazz. In 2010 Betancourt won a Latin Grammy award for his performance on the album *Tesoros de la música venezolana* by Ilan Chester. In 2016 he was nominated for a Latin Grammy for his work on the album “Pa’ Tío Simón” by Rafael “Pollo” Brito. At the 2016 Pepsi Venezuela Music Awards, Betancourt’s own album *Ad Libitum* was nominated for best artist, best song, and best album. He has played on more than one hundred recordings and performed with many internationally renowned artists, including Simón Diaz, Oscar D’León, Gilberto Santa Rosa, Danny Rivera, and Luis Salinas. As a guest instructor at Berklee College of Music in 2018, he taught a master class on harp and Venezuelan music entitled “Venezuelan Harp, from Traditional to Contemporary.” Currently, Betancourt collaborates with the Venezuelan Project, a Latin jazz group who have performed at the House of Blues Boston and on National Public Radio (NPR).

<https://www.eduardobetancourt.com>

Roberto Pérez Oraá, bandola and percussion, was born in Portuguesa state, Venezuela. Roberto is a self-taught musician as well as a composer. He is the director of Percujazz, an ensemble that fuses Venezuelan folk music and jazz, and has performed in Aruba, Colombia, France, Italy, Panama, and Spain. He has researched, arranged and re-interpreted both Venezuelan and Spanish music. He incorporates improvisation as a basic element of his performance and to allow instrumental virtuosity to flourish in his ensemble.

Ricky Matute is a percussionist and composer from Barranquilla, Colombia. He is currently studying film scoring and contemporary writing and production at Berklee College of Music. He received a \$100,000 Gifted Tuition Scholarship from the Latin GRAMMY Cultural Foundation. Matute has extensive experience as a percussionist in many different musical genres. He has played in venues and at events throughout Latin America and the U.S., including the 2019 Latin Recording Academy Person of the Year gala (Las Vegas), Lincoln Center (NY), Kennedy Center for the Performing Arts (Washington, D.C.), and Barranquijazz Festival (Colombia). He was also invited to the Córdoba Drum Camp (Córdoba, Argentina) to teach a master class on Colombian percussion instruments and rhythms.

Founding Director Laury Gutiérrez was born in Venezuela. During her childhood, her family often held musical soirées in their home. The young Gutiérrez soaked up the improvisations by both singers and instrumentalists. She began cuatro and guitar lessons at a young age. After she finished high school, she heard the viola da gamba for the first time and fell in love with it. Gutiérrez received the Gran Mariscal de Ayacucho, Venezuela's most prestigious scholarship for study abroad, and graduated with honors in music from the College of St. Scholastica in Minnesota. She has done graduate work in music at Longy School of Music, Indiana University, and Boston University. She was a 2009 Fellow at the Radcliffe Institute for Advanced Study at Harvard University. Currently, Gutiérrez is a resident scholar at the Women's Studies Research Center, Brandeis University. Praised as "a first-rate instrumentalist" (*Boston Globe*), Gutiérrez specializes in music by women composers and Early music from Ibero-America. La Donna Musicale's four groundbreaking CDs have received critical acclaim in the U.S. and abroad, as well as winning several awards. She has been a featured guest artist-lecturer at Harvard University, Brandeis University, and Simmons College, among other institutions. She is also founding director of Rumbarroco: a Latin-Baroque fusion ensemble. Rumbarroco's CDs, *Latin-Baroque Fusion*, *I've Found a New Baby: Baroque Meets Afro-Latin Jazz*, and *Latinas InFusion* have been resounding successes, with critics and audiences alike. (www.rumbarroco.org). She is a recipient of the Exemplary Leader award in the category of "Arts" in Boston by the Venezuelan community in Massachusetts and recognized by the City of Boston. Laury Gutiérrez is also the first recipient of Thomas Zajac Memorial Scholarship from Early Music America (2021).

Kera Washington, percussion. She is a Senior Music Performance Faculty African Diasporic Drumming and Director of Yanvalou at Wellesley College. Ms. Washington is an applied ethnomusicologist whose research involves bi-musicality in Caribbean and African Diasporic arts; Haiti; identity and tourism; urban education; and bridging the gap between the resources of the academy and the "inner city." After co-founding Yanvalou Drum and Dance Ensemble with Professor Emeritus Professor Gerdes Fleurant in 1990, Ms. Washington returned in 1995 to serve as its Artistic Director, a position in which she continues to serve. Ms. Washington is Senior Performance Faculty in the Music Department, where she offers private lessons in African diasporic percussion, and has led, with Professor Fleurant, the Music Department's course in applied ethnomusicology, "Experiencing Music and Dance of Haiti," on location. In addition to her work at Wellesley, Ms. Washington is full time Music Teacher at the Mather Elementary School in Dorchester, and through this work in the Boston Public Schools, is a META Fellow, 2018-2020. Ms. Washington has developed courses at Northeastern University, MIT, Pine Manor College, and Brown University.

Ms. Washington is founder, leader and composer/arranger for the all-female, African diasporic ensemble, Zili Misik, which has won several awards, including a Boston Music Award for Outstanding International Music, and, among other honors, has been featured on NPR, on Boston's Channel 5's Chronicle, and in the Boston Globe. Ms.

Washington appears on several recordings, including Zili Misik's "Cross Roads", "Zee'lee Mee'seek", "New World Soul", & "zili roots"; Songs in American History and Greatest American Short Stories (Houghton Mifflin); and Patrice Williamson's "Free to Dream". Ms. Washington has most recently served as a Fellow of the Boston Harbor [RE]Creation Artist In Residency Program through which she produced the recording "From the Harbor, Freedom Sings," ©2019. She was also awarded the Boston Foundation's Live Arts Boston (LAB) Grant. <https://www.zilimisik.com>

TEXT AND TRANSLATIONS

Panalivio	
Vamos al pueblo 'e Belén a ver a mi Redentor Panalivio malivio, sam.	Let's go to the town of Belén to see my Redeemer Panalivio* malivio, sam.
Ya salió mi caporal con su chicote en la mano Panalivio malivio, sam.	My foreman is already out with his chicote* in hand Panalivio malivio, sam.
Enseñándono a rezar para ser buenos cristianos panalivio malivio, pam.	Teaching us how to pray so we can be good Christians panalivio malivio, pam.
Compañeros a la pampa con amor a trabajar panalivio malivio, sam.	Companions to the plains with love to work panalivio malivio, pam.
Unos van para la lampa y otros vamos a jocear panalivio malivio, sam.	Some go to the shovel while other go hustle panalivio malivio, pam.
Ya me corté con la hoz ya me sale mucha sangre panalivio malivio, sam.	I've cut myself with the scythe and I'm bleeding a lot panalivio malivio, pam.
No es la sangre que me sale sino que me mata el hambre panalivio malivio sam.	But it isn't bloodloss I'm dreading but the hunger that's killing me panalivio malivio, pam.
Vámonos pues compañeros vámonos a descansar panalivio malivio pam.	Let's go companions let's go to rest panalivio malivio, pam.
Que en la hacienda de mi amito tenemos que ir a almorzar panalivio malivio, pam.	That in my master's ranch we have to go eat lunch panalivio malivio, pam.
<i>Translation Notes:</i> -"Panalivio" is a combined word that may refer to a mix between sorrow (Pena) and relief (Alivio).	
- "Chicote" can mean two things: either a long and thick homemade cigarette, or a small whip used to spur farm animals.	

Tonada del Congo

A la mar me llevan
sin tener razón,
dejando a mi madre
de mi corazón.

¡Ay, que dicel congo,
lo manda el congo!

¡Cu su cu van vé, están,
cu su cu va ya, está!
no ay nobedad,
quel palo de la geringa
derecho va a su lugar.

Esa noche yo bailá

Esa noche yo bailá, ha ha ha ha
con María lucumé, he he he he
asta sol que amanecé, ha ha ha ha
plo mi Dios que sa acuyá, he he he he
esa gente comensá, ha ha ha ha
aunque pe la buesa fe, he he he he
su hichito ya nacé, ye ye ie ie.

Poca poca nobelá, ha ha ha ha
Nacie cun Batulumé, he he he he
Puero nega en bona fe, ha ha ha ha
del chiquillo que aye sa, he he he he
el manda me a mi cantá, ha ha ha ha
yo cantá asta amanesé, he he he he
su hichito ya nacé, ye ye ie ie.

Lu metiso dea faltá, ha ha ha ha
porque ya urtá quelé, he he he he
a la mula del plata, ha ha ha ha
pueso de siolo José, he he he he
y lo niño yolalá, ha ha ha ha
si quera solo yo boy; he he he he
su hichito ya nacé, ye ye ie ie.

Las vieja no palesé, ha ha ha ha
por que esa conso lima, he he he he
los canonigo vení, ha ha ha ha
y la noche celebrá, he he he he
con la cula y sacristá, ha ha ha ha
y monasillo tambié, he he he he
su hichito ya nacé, ye ye ie ie.]

Lo garganta ya causá, ha ha ha ha

Congo's Tune

They're forcing me
to go to sea,
leaving behind
my beloved mother.

¡Ah, what can a poor slave say,
he has his orders!.

¡Cu su cu van ve, they are
cu su cu va ya, they are!
After all, there's nothing new.
The piston of the syringe
goes straight to its place.

This Night I Dance

That night I dance, Ha ha ha ha
With María Lucumé, He he he he
Until dawn, Ha ha ha ha
For my God who is there, He he he he
The people begin, Ha ha ha ha
Even in good faith, He he he he
His son is born, Ye ye ie ie.

Little little news, Ha ha ha ha
Born with Batulumé, He he he he
Pure black in good faith, Ha ha ha ha
Of the boy that is there, He he he he
He sends me to sing, Ha ha ha ha
I sing until the dawn, He he he he
His little boy is born, Ye ye ie ie.

The mestizo misses, Ha ha ha ha
Because I wanted to take, He he he he
The silver mule, Ha ha ha ha
only José can, He he he he
And the child will cry, Ha ha ha ha
If he wants to I'll go alone, He he he he
His little boy is born, Ye ye ie ie

The old woman doesn't show, Ha ha ha ha
because she is with her cousin, He he he he
The clergy comes, Ha ha ha ha
to celebrate the night, He he he he
With the priest and sacristan, Ha ha ha ha
And the altar boy too, He he he he
His son is born, Ye ye ie ie

The throat makes me, Ha ha ha ha

pechuguera yo tené, he he he he
y romariso en la pecho, ha ha ha ha
como otro que esta acuyá, he he he he
que callarito se está, ha ha ha ha
y tu no lo ve con ella; he he he he
su hichito ya nacé, ye ye ie ie.

Tarará qui yo soy Antón

Tarará qui yo soy Antón
ninglito li nacimiento
qui lo canto lo mas y mijo
tarará tarará qui lo mas y mijo.

Yo soy Antón Molinela
y ese niño qui nació
hijo es li unos lablalola
li tula mi es timación.
Tarará qui yo soy Antón

Puleso mi sonajiya
cascabela y a tambo
voy a bayla yo a Belena
pultilica y camalón. Tarara...

Milalo quantu pastola
buscando a la niño Dios
van curriendo a las pultale
pala daye la adolacion.

La sagala chilubina
vistila li risplendor
las canta su viyancica
gluria cun compasyon.

Yo me soy la morenica

Yo me soy la morenica,
yo me soy la morena.

Lo moreno bien mirado,
que nunca fue hallado
ni jamás se hallará,
fue la culpa del pecado.
Yo me soy...

Soy la sin espina rosa
que Salomón canta y glosa.
Nigra sum sed formosa
Y por mi se cantará.
Yo me soy...

Have cough, He he he he
and my breast is in pain, Ha ha ha ha
Like someone who's there, He he he he
That is quiet, Ha ha ha ha
And you don't see him with her, He he he he
His little boy is born, Ye ye ie ie.

Tarará I'm Anthony

Tarara, I'm Anthony,
black by birth,
and I sing loud and clear.
Tarará loud and clear

I am Anthony the Moor
and the newborn child,
son of working folk,
has all my esteem.
Tarara, I'm Anthony,

And so with my rattle,
my bells and my tambourine,
I'll go to Bethlehem
to dance the Puerto Rico and the Cameroun.
Tarara...

Just look at all those shepherds
searching for the God-child,
they run to the stable
to offer their adoration.

The youthful cherubs,
splendidly dressed,
sing their villancicos
with good rhythm and fine sounds.

I am the little dark one

I am the little dark one,
I am the dark woman.

The dark, handsome man
Was guilty of sin,
But sin was never found in me
And never will be.
I am...

I am the rose without the thorns
Of which Solomon sings, and says
I am black and beautiful;
For me they will sing.
I am...

Yo soy la mata inflamada,
ardiendo sin ser quemada
ni de aquel fuego tocada
que a las otras tocará.
Yo me soy...

Plena, bailemos la plena,
Plena borinqueña,
con mucho sabor.

Se toca con pandero,
con güiro, con tambor.
Bailemos la plena
con mucho sabor.

Bailemos la plena
de mi corazón.
Plena, es un ritmo
bueno de verdad.

Plena, es muy bueno
pa' bailar.

I am the burning bush,
Blazing without being consumed.
Untouched by the fire
That will scorch all the others.
I am...

Plena, let's dance the plena,
The Puerto Rican plena,
with lots of flavor.

It's played on the hand-drum,
the güiro, the drum.
Let's dance the plena
with lots of flavor.

Let's dance the plena
of my heart.
Plena, it's a really
good rhythm

Plena, it's very good
for dancing.

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I Am Black and Beautiful

A program of songs and polyphonic settings that honor the *Morenas* (dark-skinned women) in the Ibero-American and New World repertory, beginning with settings of “Nigra sum sed formosa” from the *Psalms of David*, to current folk representations in South America. Also early vocal music from Spain, Mexico, and Peru, with endearing texts that depict black women, taken from the Iberian *Cancioneros* and connected to genres in Latin America.

Our performance will also include African-influenced instrumental music from Portugal, Brazil, Mexico, and Spain in the seventeenth and early eighteenth centuries, linked to modern practices of traditional music.