



With Gratitude

A portion of this performance has been made possible by support from Central United Methodist Church. Helios and Central Church look forward to a long relationship building community through the celebration of music.

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2016
17
SEASON

SAVE THE DATES

CONCERT 1 – September 17, 2016

CONCERT 2 – November 5, 2016

CONCERT 3 – February 11, 2017

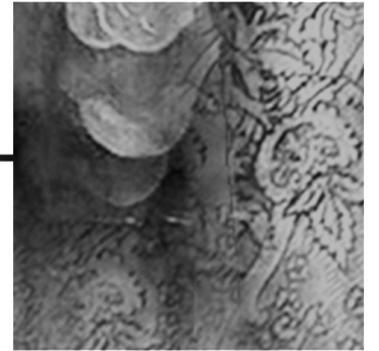
CONCERT 4 – April 22, 2017

Tonights performance is being recorded by



9th Symphony
Productions

HELIOS
a modern renaissance



SONGS OF A NEW WORLD

*music from spain,
portugal & latin america*



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CENTRAL UNITED METHODIST CHURCH

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Please consider becoming part of Helios by volunteering your talents, spreading the word about the ensemble, or making a financial contribution. Join us in the courtyard after the performance to find out how. Our special endowment levels, Hyperion, Apollo, Aldina, Athen, Theia, and Sol, include many benefits that will be yours for years to come.

We are so happy you are here tonight to celebrate the final performance of our inaugural season. It has been an adventure and journey that we will not soon forget. With the many new members of our “tribe” (YOU), the great conversations about who we are as an ensemble and the music we perform, the feedback from everyone who have expressed such good will, it has been at times overwhelming but always so fulfilling. Who knew early music illuminated by seven solo singers could spark such passion and emotion, such delight and introspection, such support and involvement?

It is this spark that we carry to the future and as proof, next season looks even better than this. We will explore the music written during the time of, and possibly heard and played by, Leonardo da Vinci. We will also partner with our friends Mill Avenue Chamber Players to give an innovative performance of music from Venice. We will sing of loves lost and won. We will luxuriate in the mystical inspirations that moved so many early musicians. Come join us as we explore, collaborate, luxuriate, and sing this wonderful music. Purchase your season subscription today at heliosphx.org and let your voice be heard that this music is not a relic to be shelved, but rather a brilliant ray of light that continues to spark the imagination. Oh, and bring a new friend or two!

Kenny Miller
Executive Director

Hyperion \$40,000	Season subscription for two for life, preferred seating, free recordings, VIP gatherings, an in-home performance, and invitation to special events. <i>This giving level can provide a livable salary for one singer.</i>
Apollo \$25,000	Season subscription for two for life, preferred seating, free recordings, VIP gatherings, an in-home performance, and invitation to special events. <i>This giving level can help fund scholarships for the 2017 Helios/MACP Young Musicians Summer Program.</i>
Aldina \$10,000	Season subscription for two for life, preferred seating, free recordings, VIP gatherings, and invitation to special events. <i>This giving level WILL fund a FULL season of concert production (rent, programs, etc).</i>
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Sol \$1,000	Season subscription for one for life, preferred seating. <i>This giving level will support special events.</i>

Kevin Kriegel
Baritone



Toby Vaughn Kidd
Bass



Christy Strauch
Director of Development



Lauren Potter
Director of Marketing



Master of Music in Vocal Performance and Pedagogy and a Doctor of Musical Arts in Vocal Performance as a student of David Britton. He studied English art song with Ian Partridge of London's Royal Academy of Music and Stephen Banfield of Bristol University, England, and early music performance practice with Seigbert Rampe, and Stanley Ritchie.

KEVIN KRIEGEL is a founding member of Helios. Kevin is the Director of Choral Activities at Glendale Community College where he conducts four choirs, teaches piano classes, voice lessons, and the voice diction class. Kevin has also held positions at Augustana College, Quincy University, and Idaho State University. Kevin has conducted regional High School Honor Choirs in Arizona, Colorado, Illinois, and Iowa and is a frequent adjudicator of choir festivals. Kevin graduated from Central College in Pella Iowa with a B.A. degree in Vocal Music Education, and received his M.A. and D.M.A. degrees from the University of Iowa. His primary teachers have been William Hatcher, Timothy Stalter, and Richard Bloesch.

TOBY VAUGHN KIDD is a founding member of HELIOS. He received his B.M. and M.M. in Vocal Performance degrees from NAU, where he performed with frequently with NAU Opera and as concert soloist. As a student he received vocal instruction from Judith Cloud, sang with the internationally touring Shrine of the Ages choir, and founded a Student NATS chapter at the Flagstaff campus where he served as president for two years. His professional debut as a soloist was with the Flagstaff Symphony Orchestra's performance of Bach's Mass in B Minor in 2011. Toby is a regular concert soloist throughout the valley and appears as a soloist on the 2015 acclaimed album of Rachmaninoff's All-Night Vigil that was recorded by the Kansas City Chorale and Phoenix Chorale. Currently, Toby works at the Herberger Institute for Design and the Arts at ASU, and is also a member of the Arizona Opera Chorus.

CHRISTY STRAUCH is delighted to be working on the business side of music with Helios. She holds an MBA in marketing and finance from UCLA, and has written three books on business and marketing for business owners who don't like numbers. She is fascinated by the process of building a community of supporters around professional musicians who sing like angels.

If you've visited the Helios website or follow Helios on Facebook or Twitter, you've likely seen LAUREN POTTER's work. A recent graduate of the Walter Cronkite School of Journalism and Mass Communication, Lauren has a love of graphic design, social media, and photography. In addition to her work with Helios, Lauren is also a contributing writer and photographer for the Downtown Phoenix Journal. Follow her on Twitter @laurethepotter, Instagram @laurethepotter_ or Facebook @laurenpotterASU

Helios Personnel

Alison Chaney
Soprano



Danya Tiller
Soprano



Lindsay Decoste
Alto



Jordan Rakita
Tenor



Kenny Miller
Tenor



ALISON CHANEY is a founding member of HELIOS. She completed a graduate degree in vocal performance from The Ohio State University after attending Baylor University. Alison has appeared with the Carolina Chamber Chorale, Sounding Light of Michigan, and on the American Bach Series along with numerous opera companies including Florida Grand Opera, Glimmerglass Opera, Opera Company Brooklyn, and the Ash-Lawn Highland Summer Festival. Alison is the Headmaster of Scottsdale Preparatory Academy, one of the Great Hearts Academies.

DANYA TILLER is a founding member of HELIOS. She is the Artistic Director of the Phoenix Girls Chorus, a five-choir non-profit organization for young women now in its 34th season. Danya earned a B.M. in Piano Performance and M.M. in Choral Conducting from the University of Alabama, and is A.B.D. for the D.M.A. in Choral Conducting from the University of Oklahoma. A native of Knoxville, Tennessee, she has performed with ensembles including the Santa Fe Desert Chorale, New Orleans Opera, the Oklahoma Philharmonic Symphony, Santa Fe Pro Music Chamber Orchestra, Santa Fe Opera, American Bach Series, The Phoenix Symphony, and St. Martin's Chamber Choir, and has toured extensively with her choirs worldwide. Danya is also Associate Director of Music at Mountain View Presbyterian Church.

LINDSAY DECOSTE, is thrilled to be joining HELIOS for the 2015/16 season. She is a graduate of Northern Arizona University with a degree in Choral Music Education. Originally from southern California, Lindsay attended Mt. San Antonio College in Walnut and was a member of the Chamber Singers and Singcopation for three years. After transferring to NAU, she held leadership positions in both Shrine of the Ages and High Altitude, performed with NAU Opera and as part of the Sedona Academy of Chamber Singers.

JORDAN RAKITA, is in his first year with HELIOS. He holds a Master of Music in Choral Conducting and a Bachelor of Arts in Music from Northern Arizona University. He was the Director of the University Singers at NAU, the Associate Director of the Flagstaff Youth Chorale, and is an established voice instructor. As a soloist, Jordan has performed in various works including Handel's Messiah, Puccini's L'elisir d'amore and Carissimi's Jonah. Additionally, he has had the privilege of working with premiere ensembles across the U.S., including Shrine of the Ages under the direction of Edith Copley, as well as the award-winning Westminster Chorus, a men's barbershop chorus out of Orange County, California.

KENNY MILLER is a founding member and Executive Director of Helios. He is the Coordinator of Voice Studies and Director of Choral Activities at Phoenix College. He serves on the board of the Arizona chapter of the American Choral Director's Association and is a member of the College Music Society, Early Music America, National Collegiate Choral Organization, and Chorus America. Kenny began his vocal studies at the University of Wisconsin - Madison under the guidance of Lois Fisher-Svitavski. He graduated summa cum laude with his Bachelor of Music in Vocal Performance from Arizona State University where he also earned a

Tonight's Program • Notes

This evening's program features music from regions not commonly represented or even associated with art music, even less so with music of the Renaissance. When one thinks of the Renaissance, one thinks of the geographical heart of Old World Europe: France and its chansons may come to mind; Italy and England with their madrigals, and the innumerable Latin works for the church. While Renaissance composers from northern and central Europe - des Prez, Byrd, and Palestrina - are among the most well-known, lesser-known Renaissance composers of the Iberian peninsula equal, if not surpass, their European counterparts. Indeed, the New World had its own Renaissance musicians who rivaled their peers across the Atlantic - composers operating within many of the same genres, and producing art of the same splendor. There were composers such as the Portuguese Manuel Cardoso, who produced three books of Masses, many of which were based on motets by his patron, King John IV. Similarly, Francisco Guerro, a Spanish composer, was also prolific within the sacred genres having produced over a dozen Mass settings and over 100 various sacred works. A figure of the New World who had much in common with his European counterparts was Mexican composer Juan Gutierrez de Padilla. Another who particularly thrived in the traditional sacred Latin-texted genre of the Mass was Francisco Lopez Capillas. Composers in the New World were able to flourish within the same forms as the European, but also to embrace the rich diversity and thrive in a number of other genres, sacred and secular, high-culture and popular.

One such genre of popular song is known as an ensalada, which literally translates into "salad." This genre is aptly named because the texts of these songs were a mixture of languages tossed into one composition. Commonly used languages could include Spanish, Catalan, Italian, French, and Latin. The use of multiple tongues in song texts has much in common with a European tradition of polyglottal song common in the 13th and 14th centuries. One composer who was well-known for his ensalada settings was Mateo Flecha "El Viejo" of Aragon. Flecha's ensaladas range from three to five voices and deal with both sacred and amorous themes. Beginning as a secular genre in the vernacular, the villancico quickly became popular in Iberia. In fact they became so popular that sacred composers wrote villancicos to be sung at evening prayers and on feast days honoring important saints and events. Secular villancicos could be rustic, almost vulgar and profane. In these instances, indigenous folk instruments of the region such as gourds, bagpipes, and tambourines typically accompanied them, rather than orchestral instruments. The linguistic, thematic, and instrumental diversity found in these genres corresponds well to the rich diversity that was emerging in the New World at the same time.

Further adding to this diversity is the wide range of languages heard in this evening's program. While there are texts that will be familiar to some audience members, especially Latin works on sacred themes, there are also other languages, and less-common themes represented. One prime example is Flecha's "La Bomba" which has words in Spanish, Latin, and Catalan on both sacred and secular themes. Gaspar Fernandes' "Xicochi," which is sort of a lullaby, features a language few have heard of, let alone sun - Nahuatl - a language indigenous to the peoples of Mesoamerica. Another piece in Nahuatl is the "Sancta Maria in Ilhuicac," an anonymous motet attributed to Hernando Franco. The Catholic church's influence on the changing culture of the New World is prominently illustrated in this piece. The work is a musical fusion of the new and the old, with themes and forms from Europe expressed in the language of a people indigenous to the Americas. Finally, the very first piece of polyphonic music published in the New World will also be heard this evening. The hymn, "Hanacpachap cussicuinin," attributed to Juan Perez Bocanegra, is set in Quechua, a language indigenous to South America. In praise of the Virgin Mary, this hymn contains many metaphors of love and nature.

Tonight's Guest Artists



DR. SONJA BRANCH, D.Mus.A., holds degrees in music performance from Ithica College and Arizona State University. A staff accompanist in the ASU School of Film, Dance, and Theatre, she also plays for dance classes at Grand Canyon University and leads the drumming for a weekly public West African dance class hosted by City of Phoenix Parks and Recreation. Along with her freelance work, Sonja performs on all kinds of percussion with the MusicaNova Orchestra, the Phoenix Opera Orchestra, Kawambe Omowale Afican Drum and Dance Theater, JT's Island Steel, Grupo Liberdade, and also on guitarron and vihuela with Mariachi Corazón de Phoenix. In 2014, after many years as an assistant to late ASU professor and ethnomusicologist, Dr. Mark E. Sunkett, Sonja founded Ensemble Ndeye Soxna, a Phoenix-based group dedicated to teaching and performing traditional Senegalese sabar drumming. A regular guest artist with the Phoenix Chorale, she was the featured instrumentalist on their 2008 Grammy-winning album *Spotless Rose: Hymns to the Virgin Mary*.



IVAR FOJAS is a doctoral candidate at the UA guitar program and a Fulbright Scholar from the Philippines where he has performed as concerto soloist with the local orchestras including the Manila Symphony Orchestra. Prior to his doctoral studies in the U.S., Ivar lectured at the University of the Philippines College of Music and consequently was assistant professor at the Department of Humanities at the University of the Philippines in Los Banos Laguna. Ivar's interest in early music has led to performances with Arizona Baroque and a developing interest in restoring and performing on period instruments such as the baroque and early romantic guitar. Ivar was finalist at the 2015 David Russell Bach Competition.

Program

Juan del Encina
(1468-ca.1530)

Triste España

Triste España sin ventura,
todos te deben llorar.
Despoblada d'alegría,
para nunca en ti tornar.

Tormentas, penas, dolores,
te vinieron a poblar.
Sembrote Dios de placer
porque naciese pesar.

Hizote de mas dichosa
para mas te lastimar.
Tus victorias y triunfos
ha se hovieron de pagar.

*Sad, joyless Spain,
everyone should weep for you.
Barren, devoid of happiness,
that will never return.*

*Storms, sorrows, pains,
came and took residence with you.
God sowed pleasures in you
so pain would be born.*

*He made you happier
as to better hurt you.
Your victories and achievements
you had to pay dearly.*

¡O modicae fidei!
Ello está muy bien así.

Gala es todo, a nadie hoy duela
la gala chinela, la gala chinela.

Mucho prometemos
en tormenta fiera
mas, luego ofrecemos
infinita çera.

De la gala chinela, la gala chinela.

*O ye of little faith!
All is well.*

*Everything is rejoicing, no one hurts,
the happy occasion.*

*Much did we promise
in our harsh torment
but afterwards we will offer
numberless candles.*

To the happy occasion!

You're Invited!

After the performance, help us celebrate the finale of our
innagural season by joining us for tapas and drinks at

CORDUROY

2601 North Central Ave., Phoenix 85004 / Ph. 602-374-7585
Northeast corner of Central Ave and Virginia. Free parking.

Gaspar Fernandes

Mateo Flecha, “El Viejo”
(1481-1553)

Xicochi conetzintle

Xicochi conetzintle.
Caomiz huihui joco in angelos me.
Aleloya.

*Gently sleep little child.
Cry no more for the angels are here.
Alleluia.*

La Bomba

Ande pues, nuestro apellido,
el tañer con el cantar
concordes en alabar
a Jesús rezién nacido.
Dindirindin...

*Come now, to our call
to play and to sing
together in praise
to the newborn Jesus.*

Bendito el que ha venido
A librarnos de agonía
bendito sea este día
que nació el contentamiento.
Remedió su
advenimiento mil enojos.
Dindirindin...

*Blessed is he that comes
to free us from agony
blessed be this day
that was born our happiness.
His coming redeemed us
from a thousand woes.*

Benditos sean los ojos
Que con piedad nos miraron
Y benditos, que así amansaron
Tal fortuna.

*Blessed be the eyes
that looked at us with pity
and blessed, that also averted
our misfortune.*

No quede congoxa alguna,
Demos prissa al navegar
poys o vento nos ha de llevar.
¡Garrido es el vendaval!
No se vio bonança igual
sobre tan gran desatiento.
Bien ayas tú, viento,
que así me ayudas contra fortuna.

*Let no anguish remain
let us now hasten to sail
For the wind will bear us.
How fair the wind!
Never has there been such great favor
after so great a disaster.
Blessed are you, wind,
that has helped me against fortune.*

Gritá, gritá, todos a una gritá:
¡Bonança, bonança, salvamento!
Miedo ovistes al tormento,
no tuviendo ya speranza.

*Shout, shout, all as one, shout:
Fair wind, fair wind, we are saved!
You were in the midst of torment,
having lost all hope.*

Alfonso X, El Sabio
attributed
(1221-1284)

Santa Maria, strela do dia

Refrain: Santa Maria,
Strela do dia,
mostra-nos via
pera Deus e nos guia.

*Blessed Maria,
Daystar,
show us the way
to God and guide us.*

Ca veer faze-los errados
que perder foran per pecados
entender de que mui culpados
son; mais per ti son perdoados
da ousadia que lles fazia
fazer folia mais que non deveria.
Refrain

*You achieve that those lost,
and mistaken because of their sins
understand that they are guilty;
but you forgive them
for the pride that makes
them do bad things which they should not.*

Amostrar-nos debes carreira
por gãar en toda maneira
a sen par luz e verdadeira
que tu dar-nos podes senlleira;
ca Deus a ti a outorgaria
e a querria por ti dar e daria. *a
Refrain*

*You must show us the way
in all our deeds
to win the true light
which only you can give us;
for God would give it to you
and willing give it for your sake.*

Guiar ben nos pod' o teu siso
mais ca ren pera Parayso
u Deus ten senpre goy' e riso
pora quen en el creer quiso;
e prazer-m-ia se te prazia
que foss' a mia alm'
en tal compannia.
Refrain

*Your wisdom can guide us
better than anything to Paradise
where God always has joy and delight
for whoever would believe in Him;
and I should rejoice if it please you
to let my soul be
in such company.*

Manuel Cardoso
(1566-1650)

Sitivit anima mea

Sitivit anima mea ad Deum
fortem vivum:
quando veniam et apparebo
ante faciem Dei mei,
quis dabit mihi pennas
sicut columbae
et volabo et requiescam?

*My soul thirsts for God,
the force of life:
When will I come and appear
before the face of my God,
who will give me wings
like a dove
and fly away and be at rest?*

Antonio de Ribera
(fl.1514-1522)

Por unos puertos arriba

Por unos puertos arriba
de montaña muy oscura
caminaba el caballero
lastimado de tristura.

*By some ports up
a very dark mountain
walked the knight
pained with sadness.*

El caballo deja muerto
y el a pie por su ventura
andando de sierra en sierra,
de camino no se cura.

*The horse stops dead
and on foot, on his journey
he walks from mountain to mountain,
a way that will not heal him.*

Juan del Encina

Huyendo de las florestas
huyendo de la frescura
métese de mata en mata
por la mayor espesura.

*Fleeing the flowers
fleeing the open meadows
going from bush to bush
into the deepest forest.*

En sus lágrimas bañado,
más que mortal su figura
su beber y su comer
es de lloro y amargura.

*In his tears he is bathed,
more than a mortal figure
he drinks and he eats
his tears and bitterness.*

Congoxa más

Congoxa más que cruel
Combate mi triste vida.
La causa fué mi partida
partirme sin me partir.
De vos graciosa y sentida.

*Heartbreak is more cruel
against my sad life.
The cause was my departure
leaving me without me leaving.
From a funny and heartfelt voice.*

Juan del Encina

Cucu, cucu

Cucu cucu!
Guarda no lo seas tú.

*Coo-coo, coo-coo
Make sure it is not you.*

Compadre debes saber,
que la más buena mujer,
rabia siempre por hoder,
harta bien la tuya tú.

*Friend you must know,
that the best woman,
Is always crazy to screw
and tire you out.*

Compadre has de guardar,
para nunca encornudar,
si tu mujer sale a mear,
sal junto con ella tú.

*Friend you must make sure,
to never be cuckolded,
that if your woman goes out to pee,
go out with her.*

Juan del Encina

Fata la parte

Fata la parte, fata la parte tutt' ogni cal,
qu'es morta la muller de miçer Cotal.

*Fatal news, everyone must hear
of the story of the death of Mr. Cotal.*

Porque l'hai trovato con un españo
en su casa solo, luego l'hai maçato.
Lui se l'ha escapato
por forsa y por arte.

*He found her with a Spaniard
Alone in his house, and so he killed her.
The Spaniard escaped
by force and cleverness.*

Restava diciendo porque l'hovo visto
¡O, válasme Cristo! el dedo mordiendo
gridando y piagendo:
¡Españoleto, guarte!

*I say this because I saw him
- O help me, Christ -biting his finger
screaming and weeping:
"Spaniard, watch out!"*

¡Guarda si te pillo, don españoletto!
Supra del mi leto te faro un martillo
tal que en escrevillo piangeran le carte.

*Watch out if I find you, Sir Spaniard!
Over my bed I will give you such a lesson
that if written, letters would cry.*

Juan de Araujo
(1646-1712)

Los coflades

Los coflades de la estleya
vamo turus a Beleya
y velemo a ziola beya
con Siolo en la poltal.
¡Vamo, vamo curendo aya!
Oylemo un viyansico
que lo compondla Flastico ziendo
gayta su fosico y luego
lo cantala Blasico, Pellico,
Zuanico y Tomá
y lo estliviyo dila:

*We, the confraternity of the Star,
are going to Bethlehem
and see the beautiful mother
with her Son in the manger.
Let's go, let's go run there!
We will hear the villancico
Composed by Francis
on his gaita and then we will
hear it sung by Blaise, Peter,
John, and Thomas
And the refrain says:*

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

*Gulumbe (a type of dance)
Humble people, dark ones from Safara.*

Bamo a bel que traen de Angola
a ziolo y a ziola
Baltasale con Melchola y
mi plimo Gasipar
¡Vamo, vamo curendo aya!

*Let us go and see, we who come from Angola,
the mother and child,
Balthazar, Melchior,
and my cousin Gaspar
Let's go running there!*

Gulumbé...

Vamo siguiendo la estleya — ¡Eya!
lo negliyo coltezano — ¡Vamo!
pus lo Reye cun tesuro — turo
de calmino los tlesban — ¡aya!
Blasico, Pelico, Zuanico y Tomá,
¡aya! vamo tura aya!

*Let's go following the star - eya!
We, the black courtiers - let's go!
since the kings with their treasure - all
all three are on the road - there!
Blaise, Peter, John, and Thomas,
There! Let's go there!*

Gulumbé...

Vamo turus loz Neglios - plimos
pues nos yeba la estleya - beya
que sin tantuz neglos folmen - noche
mucha lus en lo poltal - abla
Blasico, Pelico, Zuanico y Tomá,
plimos beya noche abla.

*Let's go, all the blacks - cousins
because the star shows us the way - beautiful
and with so many blacks - night
there will be much light in the stable - say it!
Blaise, Peter, John, and Thomas
cousins, speak of this beautiful night.*

Gulumbé...

Las estrellas se ríen

Las estrellas se ríen,
los luceros se alegran,
la luna más hermosa
su resplandor ostenta.
Sobre Belén se escuchan
dulcísimas cadencias,
de voces que sonoras,
dicen de esta manera:

¡Afuera, afuera, afuera!,
que vienen caballeros
a celebrar la fiesta.
¡Aparta, aparta, aparta!,
que el cielo se ha venido
al aire a jugar cañas.

Qué galas tan lucidas,
qué vistosas libreas,
qué plumas tan volantes,
qué garzotas tan bellas.
Qué bien se alargan,
qué bien las cañas vuelan,
qué bien en fin se juntan,
qué bien corren parejas.

Qué bien se juegan,
qué bien se tiran,
qué bien se emplean,
vivas exhalaciones,
aladas primaveras,
ésta si que es
en todo la Nochebuena.

Al mejor mayorazgo
del cielo y de la tierra,
en su primera cuna
adoran y festejan,
al Príncipe nacido
y su madre la Reina,
les dan preciosas joyas
de aljófares y perlas,
los de Belén los miran
y con alegres señas,
saírosos les aplauden,
bizarros los celebran.

Qué bien se juegan...

*The stars are laughing,
the lights are happy
the moon is very beautiful
showing off your splendor.
You can hear over Bethlehem
the sweet cadences,
the sonorous voices,
that speak in this way:*

*Go out, go out, go out!
The knights are coming
to celebrate the festival.
Make way, make way, make way!
The heavens have come
outside to sound music from the reeds.*

*How splendid are their robes,
what showy liveries,
what plumage they fly,
like beautiful egrets.
How well they reach out,
how well the reeds sound,
how well they finally unite,
the couples together, hand in hand.*

*How well they play,
how well they spin,
how well they engage,
lively exhalations,
winged springtimes:
Such is it here
through all Christmas Eve.*

*At the birth of the first son
of the heavens and the earth,
in his first cradle
adored and celebrated,
the Prince was born
and his mother the Queen,
giving him precious jewelry
of beads and pearls
all of Bethlehem appeared
and the signs of happiness
songs and applause,
celebrating the extraordinary event.*

Francisco Guerrero
(1528-1599)

Anonymous
from Cancioneiro de Elvas,
no. 20
(16th Century)

Anonymous
(ca. 1500)

Miçer me compare, gracia della y de ti. *Mister it seems to me, thanks to her and you.*
Lasa fare a mi y non te curare. *Let me be and do not worry*
Assai mal me pare lui encornudarte. *it seems bad enough that I have cuckolded you.*

Prado verde y florido

Prado verde y florido
fuente clara,
alegres arboledas y sombrías;
pues veis las penas mías cada hora,
contadlas blandamente
a mi pastora;
que, si conmigo es dura,
quizá la ablandará vuestra frescura.

El fresco y manso viento
que os alegra
está de mis suspiros inflamado,
y, pues que os
ha dañado hasta agora,
pedid vuestro remedio a mi pastora;
que, si conmigo es dura,
quizá la ablandará vuestra frescura.

Porque me não ves Joãna

Porque me não vês, Joana?
Pois sabes que meu desejo
cresce quando não te vejo.

Cresce se estou na cidade,
e não me deixa no mato.
Não sei donde me resguarde
e de tudo me recato.

Não me custa tam barato
o dia que não te vejo,
que não morra de desejo.

Dindirín, dindirín

Dindirindaña, dindirindín.

Je me levé un bel maitin,
Matineta per la prata;
encontré le ruyseñor,
que cantaba so la rama.

*Green and flowery meadow
clear spring,
joyful woods, shady nooks,
since you can see my sufferings each hour,
speak of them softly
to my shepherdess,
for, if with me she is tough,
perhaps she will soften by your freshness.*

*The cool and calm breeze
that gladdens us
has inflamed my sighs,
and, since I
have been damaged so far
I ask for your remedy for my shepherdess;
for, if with me she is tough,
perhaps she will soften by your freshness.*

*Why will you not see me, Joana?
For you know that my desire
grows when I do not see you.*

*It grows when I'm in town,
and does not leave me, in the woods.
I know not how to defend myself
And I hide myself from everything*

*It costs me not a little
on days I do not see you,
not to die of desire.*

*I arose one fine day
and spent the morning in the meadow;
I encountered the nightingale,
who sang from the bough.*

Encontré le ruyseñor,
que cantaba so la rama,
"Ruyseñor, le ruyseñor,
facteme aquesta embaxata,

"Ruyseñor, le ruyseñor,
facteme aquesta embaxata,
Y digalo a mon ami:
que je ya só maritata,"

*I encountered the nightingale,
who sang from the bough,
"Nightingale, the nightingale,
do this one thing for me."*

*"Nightingale, the nightingale,
do this one thing for me,
and tell my friend:
that I am already married."*

Juan Gutiérrez de Padilla
(ca. 1590-1664)

Gaspar Fernandes
(1566-1629)

Circumdederunt me dolores mortis

Circumdederunt me dolores mortis,
et pericula inferni invenerunt me.
In tribulatione mea invocavi
Dominum et
a Deum meum clamavi.

*The sorrows of death surrounded me,
and the perils of hell encompassed me.
In my trouble I invoked
My Lord and
to God I cried out.*

Eso rigor e'repente

Eso rigor e repente
Juro aqui se niyo siquito que aunque
nace poco branquito
Turu somo noso parente
no tenemo branco grande.
Tenle primo, tenle calje,
husie husia paracia
Toca negriyo
toca negriyo tamboritiyo
Canta parente!

*This sudden hardship (slavery)
I promise this little child that although
born a little white
we are all family
we have no white master.
Come on cousin, put on your shoes,
get dressed
Play the drum,
drum player
Let's sing!*

Sarabanda tenge que tenge
Sumbacasu cucumbe
esa noche branco seremo
O Jesu que risa tenemo!
O que risa Santo Tomé!

*Let's dance the Sarabanda
(no translation for this African phrase)
this white night we will be.
O Jesu how laugh!
Oh, what a laugh, Saint Thomas!*

Vamo negro de Guinea
a lo pesebrito sola
No vamo negro de Angola
que sa turu negla fea!

*Let's go! blacks from Guinea,
to the nativity alone
Not with blacks from Angola,
they all are ugly!*

Queremo que niño vea
negro pulizo y galano,
que como sa noso hermano
tenemo ya fantasia.
Toca viyano y folliá
bailaremo alegremente!

*We want that child to see us
flawless black and gallant,
because we are your brother
sharing the dream.
Play lively and we will
all dance happily!*

Gargantiya le granate
yegamo a lo sequitiyo.
Mantey ya rebosico
comfite curubacate
Y le cura a
te faxue la guante camisa
capisayta de frisa, canutiyo de tabaco.
Toca preso
pero beyaco guitarra
Alegremente canta parente!

*With a red garnet neckless
Let's come to see the little one.
Keep the joy
bringing sweets
and for the priest
you bring a shirt,
dried strawberries, and a tobacco pipe.
Play quickly
yet beautifully on the guitar,
everyone singing happily!*

Brief Intermission

Juan Pérez Bocanegra
attributed
(fl.ca.1598-1631)

Hanacpachap cussicuinin

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cunap suyacuinin.
Callpannacpa quemicuinin,
Huaciascaita.

*Heaven's joy!
a thousand times shall we praise you.
Tree bearing thrice-blessed fruit,
hope of humankind
helper of the weak,
hear our prayer.*

Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricuchillai.

*Attend to our pleas,
Ivory column, Mother of God
beautiful iris, yellow and white
receive this song we offer you
come to our assistance,
fruit of your womb.*

Aufer nobis

Aufer a nobis iniquitates nostras
ut digni canamus
tibi gloriae melos.
Quibus indigni omni laude
Dignissimam collaudamus.

*Take from us our iniquities
That we may sing
to you a song of glory.
You deserve all praise
For you are worthy of praise.*

Hernando Franco
attributed
(1532-1585)

Sancta Maria

Sancta Maria e
yn il huicac cihuapille
tina tzin dios
yn titotenpantlato cantzin.

*Holy Mary,
Queen of Heaven,
Mother of God
You are our mediator.*

Ma hueltehuatzin topan
ximotlatolti yn titlaconhuanimen.

*Speak well
for us who are sinners.*