

# Chatham Baroque & RENAISSANCE BAROQUE

## Chatham Baroque *Alegría*

Music of Baroque Spain and the Americas

Saturday, December 16 • 7:30pm  
Hicks Memorial Chapel  
Pittsburgh Theological Seminary

Sunday, December 17 • 2:30pm  
Levy Hall, Rodef Shalom

**Andrew Fouts** *violin* • **Patricia Halverson** *viola da gamba* • **Scott Pauley** *guitar, theorbo*

*with guest artists*

**Paula Fagerberg** • **Evan Few** • **Paul Shipper** • **Pascale Beaudin** • **Raquel Winnica Young**



23/24 SUBSCRIPTION SERIES

# Alegría

## Music from Baroque Spain and the Americas

December 16 & 17, 2023

### Chatham Baroque

Andrew Fouts *violin* • Patricia Halverson *viola da gamba*

Scott Pauley *guitar, theorbo*

with

Pascale Beaudin *soprano* • Raquel Winnica Young *mezzo soprano*

Evan Few *violin* • Paula Fagerberg *Spanish Baroque double harp*

Paul Shipper *bass, percussion, guitar*

Gaitas Various Composers (Spain, 17th Century)

### Songs of the Sephardi

La Comida la mañana Traditional Sephardic

A la Nana

Una matica de ruda

La rosa que enflorece/Los Bilbilicos

Cuando el rey Nimrod

### Danzas y Bailes: Dance Music of Baroque Spain

Jácaras Various

Chaconas Various

Jota Santiago de Murcia (c. 1739)

### Celebrating *El Niño* and other *Fiestas*

Cantada Bello pastor José de Nebra (1702-1768)

Recitado: Ya que, Pastor clemente

Aria: No se extravía a lo vedado

Un sarao de la chaona Juan Arañes (died c. 1649)

## Intermission

### Sounds of the Americas: Music from Peru

Hanacpachap cussicuinen Anon. (Peru 17<sup>th</sup> century)

Denno lecenia señores/Niño el mijor Trujillo Codex (Peru 18th century)

Baile de Chimo Tom Zajac, ed.

El Palomo

Infelizes ojos mios

Lanchas para bailar

### Danzas y bailes (reprise):

### Old World Dances and African Influences in The Americas

Zarambeques Santiago de Murcia

Canarios Gaspar Sanz

Tarantela Santiago de Murcia

### Celebrating *El Niño* (Reprise)

Pues mi Dios ha nacido Rafael Antonio Castellanos (1725-1791)

Oygan una xacarilla Castellanos

Conividando está la noche Juan García de Zéspedes (1619-1678)

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### ARTIST STATEMENT

Chatham Baroque's holiday program *Alegría* explores music of Baroque Spain and Latin America. Raquel Winnica Young (mezzo soprano) charms and dazzles in her native Spanish. Joined by soprano, Pascale Beaudin, together they extoll the joys of the season as expressed through the unique music of Hispanic colonial times.

The concert explores Spanish and Latin American music of the 17th and 18th centuries that celebrates Christmas, or the birth of *El niño*, usually sung in the vernacular language of Spanish. In the Americas, Baroque music was also set to Native American languages. We include music from Spain, Mexico, Guatemala, Peru, as well as the Sephardic diaspora.

In the realm of instrumental music, Chatham Baroque rolls out its unique arrangements of Spanish and Latin American dance music of the Baroque, much of which originated as

Spanish guitar, harp, or keyboard music by composers such as Gaspar Sanz and Santiago de Murcia. Some of the dances have titles and rhythms suggesting origins and influences from Africa and Latin America.

Instruments used in the program include Renaissance and Baroque guitars, the unique Spanish Baroque double harp, violins, viola da gamba, as well as an array of percussion instruments that might have been found on the trade routes from Europe, Africa, and the Americas.

The program also includes a set of songs from the Sephardic Jewish tradition, sung in Judeo-Español.

### PROGRAM NOTES

Chatham Baroque has regularly performed Spanish and Latin American Baroque music for much of our history. During that time, as we have explored collections of music from Baroque Mexico, Guatemala, or Peru, we noticed a good deal of music for Christmas—much more, in fact, than in Baroque Europe. While there are several monumental pieces from European countries during the Baroque, such as Schütz’s *Weihnachtshistorie* (Christmas Story) or J. S. Bach’s *Weihnachtsoratorium* (Christmas Oratorio), as well as assorted French *noëls*, Italian *cantate pastorale*, and English carols, these do not necessarily form a central part of the repertoire.

### Judeo Español Songs

Before turning to the Spanish-influenced repertoire for Christmas, we briefly explore the music of the Sephardic Jewish tradition. 1492 saw the expulsion of Jews and Muslims from Spain. The Sephardim settled mainly in the Mediterranean basin, from Morocco to Turkey and Greece. While there are arguably some elements of Medieval Spanish melodies in some Sephardic songs, much of the repertoire took on the melodies of their adoptive homelands, such as Morocco or Turkey, while retaining the dialects of Judeo Spanish. Singing songs in the old Iberian languages was one way traditions were passed down through the generations. These songs may have been sung at community celebrations, in cafes, or privately in kitchens and nurseries.

We begin the set with a well-known Sephardic tune, “La comida la mañana,” performed here instrumentally, with an irregular meter of 2 + 2+ 3. “A la Nana” is a sweet lullaby asking for the protection of children. “Una matica de ruda” is a dialog between mother and daughter and shows the old tradition of a girl carrying a sprig of rue for luck when going out with a marriageable man. “La rosa que enflorese” is a fifteenth-century Sephardic love song, and one of the most widely known and recorded Sephardic tunes. The same tune is sung to the text “Los Bibilicos.” Both texts deal heavily in love metaphors—the blooming rose bush for “La rosa,” and the song of the nightingale for “Los Bibilicos.” “Cuando el Rey Nimrod” tells the story of the birth of Abraham, father of the Jewish people. This version likely comes from Morocco.

### Cantadas and Villancicos de Navidad

Returning to the Christian tradition in Baroque Spain and Latin America, the *cantadas* and *villancicos de Navidad* make up an important part of the sacred and celebratory repertoire for composers who made their careers in the Latin America. In short, it seems that the

celebration of Christmas through music was a more important aspect of Colonial Latin America than it had been in old Europe.

Most of the composers and chapel masters in Latin American cathedrals came from Spain during the colonial period. But the singers and instrumentalists who performed the music were mainly Native people, or people of blended European and Native heritage. Latin America quickly emerged as a multicultural center of Europeans, American Indians, Africans, and people of multiple ethnicities. Contemporary accounts tell us that the Native American people had an uncanny aptitude for assimilating European music and were particularly skilled in the building and playing of musical instruments. By the mid-sixteenth century, there were so many Indian musicians in Mexico that King Philip II ordered a “reduction in the number of Indians who shall be permitted to occupy themselves as musicians.” Many South and Central Americans were admired as church musicians, instrument builders, composers, and some rose to the level of *maestro de capilla*.

One of the many Spanish composer whose works made their way to the Americas is **José de Nebra** (1702-1768). Nebra’s musical talents blossomed in Madrid, where he served as the *maestro de capilla* at the Royal Chapel. Nebra composed a good deal of sacred music, though he is better known for his *zarzuela*, opera, and keyboard music. Nebra’s works are characterized by their expressive melodies, intricate harmonies, and a deep understanding of the dramatic elements essential for the theatrical productions of his time. His *cantada*, *Bello Pastor*, is found among the many surviving works at Guatemala Cathedral.

Biographical details about **Juan Arañés** are scarce. He was born in Catalonia and spent some time in Rome where he accompanied the newly appointed Spanish ambassador to the Holy See. His second book of *Tonos y villancicos* was published in 1624. The *chacón* for four voices is an imaginative setting of this dance that came from the Americas, and the text paints a particularly vivid picture of life in the Americas and what must have been a very enjoyable *fiesta*.

### Music in Peru

In Peru, music was also central to life in the colonial era. We include here a set of pieces from the *Trujillo de Peru* manuscript. This extraordinary set of nine volumes of watercolors is the result of the official journey in the 1780s of Baltazar Jaime Martínez de Compañón, Bishop of Trujillo. The collection has detailed information about the flora, fauna, people, costumes, music, and culture of the region. One of the volumes contains 20 pieces of music, along with colorful drawings of musicians and dancers, playing European violins, guitars, harps, winds, as well as African wind and percussion instruments. The two Christmas pieces “Cachua al Nacimiento” celebrate the birth of the infant Jesus, using rhythms like those found in Andean folk music today. We offer this set of pieces from Trujillo, Peru, as transcribed and arranged by Tom Zajac, who passed away in 2015. Tom’s interest in Latin American music continues to inspire us.

## Guatemala and Mexico

**Rafael Antonio Castellanos** (1725-1791) worked just to the south of Mexico in Guatemala, first as an assistant to his uncle in Antigua, and then as *maestro de capilla* in Guatemala City. He maintained a high level of performance at his post through his friendship and collaboration with Ignacio Jerusalem and others, and stayed current with repertoire by bringing in music from other Spanish and Latin American composers. His own compositions appear not to have circulated—all of them are found only at the archive of the Archdiocese in Guatemala City. He composed at least ten liturgical works in Latin, as well as over 170 works (mainly *villancicos*) in Spanish. Many of the *villancicos* have a Christmas theme, including the two works performed here.

**Juan García de Zéspedes** (1619-1678) may also have been a native-born singer and composer, spending all his life in Puebla. He began his career as a soprano at Puebla Cathedral with a beginning stipend of 50 pesos to cover the expense of his choir robes. His salary quickly increased, as did his duties, which included singing, playing viol, and composing. In 1670 he reached the position of *maestro de capilla*, though he was reprimanded a couple of years later for neglecting his duties to teach the choirboys plainchant and polyphony, as well as for unauthorized borrowing of viols, music paper, and books. His “Convivando está la noche” captures the joyous spirit of the Mexican *villancico*, opening with a sumptuous four-voice choral section, and proceeding with a *guaracha* for two voices, beginning with “Ay que me abrazo ¡ay!” The piece continues with a repeating and mesmerizing hemiola rhythm of simple harmonies. Similar such rhythms and chord progressions found their way into the popular music that can still be heard today in Mexico and other parts of Latin America.

## Instrumental Music

Instrumental music was widespread in Spain and the Latin America, but much less of it survives in manuscripts and prints because it was not usually preserved in church archives. Many musicians who played secular music probably didn't write it down and passed it along in an oral tradition. Surviving instrumental music is preserved mainly for solo guitar, harp, or keyboard. Yet we know from accounts and artwork of the time that secular instrumental music for ensembles was thriving throughout the colonial period in Latin America.

Spanish composers such as Gaspar Sanz began popularizing the guitar in Spain. The guitar made its way to the Latin America where it took hold and evolved. The many varieties of guitars (or guitar-like) instruments that appeared in Latin America all evolved from the original 5-course baroque guitar (*guitarra española*), which Sanz helped to popularize. A generation later, Santiago de Murcia, continued the Spanish guitar tradition. Some scholars believe that Murcia traveled to Mexico because an important source of his guitar music, the Saldivar Codex No. 4, was discovered in Mexico. Some of the pieces in the Codex have titles that point to a Mexican origin, such as the West African titled *Zarambeques*. The presence of these African-influenced works, which Murcia only would have been able to hear performed by enslaved Africans living in Mexico, have further given weight to the notion that he was there.

The pieces in both the Sanz and Murcia books provide a wealth of material from which

we have made our own arrangements, using instruments that would have been available at the time. A rich continuo group of guitars and Spanish Baroque double harp are typical of ensembles in both Spain and Latin America. Additional material for our arrangements comes from a compilation of original guitar, harp, and keyboard source material: Maurice Esses' *Dance and Instrumental Diferencias in Spain During the 17th and 18th Centuries*.

## ABOUT THE ARTISTS

### CHATHAM BAROQUE

#### **Andrew Fouts** *violin*

Andrew Fouts joined Chatham Baroque in 2008. In performance with the ensemble, he has been noted for his “mellifluous sound and sensitive style” (*The Washington Post*) and as “an extraordinary violinist” who exhibits “phenomenal control” (*Bloomington Herald-Times*), while the *Lincoln Journal-Star* wrote that his “talent challenges the top soloists of today’s classical stage.” In 2008 Fouts won first prize at the American Bach Soloists’ International Baroque Violin Competition. In addition to Chatham Baroque, he regularly appears with The Four Nations Ensemble and Apollo’s Fire. Since 2010 Fouts has served as concertmaster with the Washington Bach Consort, in performance with which *The Washington Post* has written, “Fouts, the group’s new concertmaster, was exemplary on the highest part, playing with clean intonation and radiant tone.” He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil, and can be heard on recordings with Chatham Baroque, American Bach Soloists, Philharmonia Baroque, Apollo’s Fire, Musik Ekklesia, and Alarm Will Sound. His principal teachers include Charles Castleman at the Eastman School of Music and Stanley Ritchie at Indiana University Jacobs School of Music.

#### **Patricia Halverson** *viola da gamba*

Patricia Halverson holds a doctoral degree in Early Music Performance Practice from Stanford University. She studied viol with Martha McGaughey while at Stanford, and, following the completion of her D.M.A., continued her studies at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Halverson is a founding member of Chatham Baroque. Recent collaborations outside of Chatham Baroque include concerts with Four Nations, The Rose Ensemble, Empire Viols, J.S. Bach’s Brandenburg Sixth Concerto with the Pittsburgh Symphony Orchestra, and Bach passion performances with Baldwin-Wallace University, the Buffalo Philharmonic, and the Pittsburgh Symphony Orchestra. Halverson has taught recorder and viol at summer workshops including the Madison Early Music Festival, Early Music Mideast, and the Viola da Gamba Society of America’s annual Conclave.

#### **Scott Pauley** *theorbo*

Scott Pauley holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America, Scott has performed with Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, The Toronto

Consort, and Hesperus, and has soloed with the Atlanta Symphony Orchestra. Pauley has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He performed in Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert. In 2016 Pauley traveled to Argentina for the Festival Internacional de Música Barroca “Camino de las Estancias,” in Córdoba.

## GUEST ARTISTS

### **Pascale Beaudin** *soprano*

Pascale Beaudin’s incomparable diction, intelligent musicality and expressivity make her much-sought after for concert and recital work. She has graced operatic stages in North America and Europe in roles such as Zerlina, Papagena, Fiordiligi, Oscar, and Marzelline, earning praise from *The Washington Post*, *The New York Times*, and *Opera News Magazine*.

The Acadian soprano has been a soloist with Chatham Baroque, the Orchestre Métropolitain, the Orchestre Symphonique de Québec, the Lanaudière Festival and the Orford Festival. She is featured on the world premiere recordings of *Les femmes vengées* by Philidor with Opera Lafayette, and *Nicandro e Fileno* by Lorenzani with Les Boréades. Her performances in *Léonore* by Gaveaux and *Leonore* by Beethoven with Opera Lafayette have been released to DVD. Pascale is a member of the Four Nations Ensemble, based in New York and specializing in Baroque chamber music. After many years in Montreal, she’s happily made a home in Pittsburgh with husband Scott and their dog Ruby.

### **Raquel Winnica Young** *mezzo-soprano*

Raquel Winnica Young specializes in Spanish and Latin-American baroque music, with a deep interest in the influence and transformation of the Spanish language and its origins across the centuries. Her career has taken her to concert halls throughout the Americas and Europe. In the US, she has appeared in concert with Chatham Baroque, The Newberry Consort, The Rose Ensemble and Apollo’s Fire. With *Les Délices* she participated in an interdisciplinary project that honored the life of the Mexican poet and composer Sor Juana Inés de la Cruz. With Quantum theater she has performed the role of “Maria” in *Maria de Buenos Aires* by Astor Piazzolla, “Lorca” from *Ainadamar* by Osvaldo Golijov, “Hermione” in the baroque pasticcio *Winter’s Tale* and “Violeta’s sister” in *Looking for Violeta*, a folk opera by Emily Pinkerton.

In November of 2022 Winnica Young made her debut as an actress portraying the role of “El Duende” from *Maria de Buenos Aires* with Kentucky Opera and recent performances include *Misatango* by Argentinean composer Martin Palmeri with Chicago Choral, *Messiah* with Atlanta Baroque as well as a tour through the United States with baroque ensemble Apollo’s Fire presenting a program of Jewish diaspora.

### **Evan Few** *violin*

An assertive, collaborative instrumentalist, violinist Evan Few is equally adept as music director, orchestral musician, and chamber soloist and has performed on stages across the globe with some of its most esteemed early music ensembles, including Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Few is a core member of the Carmel Bach Festival, Associate Concertmaster of the Atlanta Baroque Orchestra, Principal Second Violin of Philharmonie Austin, and co-founder of Filament. He holds

Master’s degrees from Oberlin and Koninklijk Conservatorium Den Haag. Few lives in Philadelphia, and is a devoted home cook and yogi.

### **Paula Fagerberg** *Spanish Baroque double harp*

Atlanta-based historical harpist Paula Fagerberg performs with many of America’s finest early music ensembles, including Bach Collegium San Diego, The Folger Consort, The Rose Ensemble, and The American Bach Soloists. Fagerberg has performed internationally, including for the American ambassador to Sweden; on Germany’s Westdeutscher Rundfunk Radio; at Oxford University; and throughout South America on the very rare Spanish baroque double harp, heard here today. Sought after for her charming, expressive solo performances as well as her creative continuo playing, she has been praised by *The Washington Post* for a “striking set of improvisations ... featuring sensitive interplay.” Fagerberg was featured as an expert on the history of the harp in the PBS documentary *Harp Dreams*. She is a founding member of the Italian Baroque ensemble Armonia Celeste, which was a finalist in the Naxos/Early Music America recording competition and has released two recordings on the Centaur label.

### **Paul Shipper** *bass, percussion and guitar*

Paul Shipper is a Grammy nominated singer, instrumentalist stage director and coach. In his confused career, he has performed in all 50 states and 17 countries with early music groups, theater, dance, contemporary chamber ensembles and opera companies. As well as his concert work on vocals, lute, guitar, recorder, flute, winds and percussion, he can be heard on over 60 recordings and on soundtracks for museums and library exhibits, PBS, HBO, Showtime’s hit series ‘The Tudors’ and various bad horror movies.

## SPECIAL THANKS

Calvary Episcopal Church  
Pittsburgh Theological Seminary  
Rodef Shalom Congregation

Rosemary Coffey  
Donna & Jerry Green  
Andriy Lassowski  
Levon Ritter  
Carolyn Steglich  
Mary Tabasko  
Ann Valdes

## ABOUT CHATHAM BAROQUE

Each year, Chatham Baroque presents a series of captivating, historically informed performances, drawing from a vast repertoire of classical music styles, eras, and locales from the Medieval Period through the early 19th century. As one of the country’s leading period instrument ensembles, the distinguished Chatham Baroque features Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo and baroque guitar). Each season, Chatham Baroque performs several concerts on its own, and presents concerts by renowned touring ensembles specializing in music of the Middle Ages, Renaissance, Baroque, and early Classical Period.

Chatham Baroque concerts are performed with period instruments, which are restored or replica versions from the time when the music was written. Concerts are held in a variety of settings across Pittsburgh from churches to concert halls, and performers actively engage audiences with lively commentary and insights into the music.

## TEXTS AND TRANSLATIONS

### A la Nana

A la nana y a la buba  
Se durma la kriatura  
El Dio Grande ke los guarde  
A los ninyos de los males.

The lullaby and the grandmother  
The child now sleeps  
Oh great God, protect them  
All the children from evil.

### Una matica de Ruda

Una matica de ruda,  
Una matica de flor  
Hija mia, mi querida  
Dime a mi quien te la dió

A sprig of rue,  
a flowering branch  
My darling daughter, tell me  
who gave it to you?

Una matica de ruda,  
una matica de flor,  
me la dió un mancevico  
que de mi se enamoró.

A sprig of rue,  
a flowering branch,  
a young man gave it to me.  
He has fallen in love with me.

Hija mía, mi querida,  
no te echas a perdición.  
Más vale un mal marido  
que un mancevo de amor

My dear daughter,  
do not fall into disgrace.  
It is better to have a bad husband  
than a young lover.

Mal marido, la mi madre,  
el pilisco y la maldicion.  
Mancevo de amor, la mi madre,  
la mançana y el buen limón.

A bad husband, my mother,  
is a pinch and a curse.  
A young lover, my mother,  
is like an apple and a lemon.

### La rosa que enflorece/Los Bilbilicos

La rosa enflorase en el mes de mayo,  
Mi neshama s'esuresese, sufriendo de amor.  
Los bibilicos cantan con sospiros de amor,  
Mi nishama y mi ventura están en tu poder.

The rose that blooms in the month of May,  
My soul darkens, suffering from love.  
The nightingales sing with sighs of love,  
My soul and my fate are in your hands.

### Cuando el rey Nimrod

Cuándo el Rey Nimrod al campo salía  
mirava en el cielo y en la estreyería  
Vidó una luz santa en la giudería  
Ke avia de nacer Avraham Avinu.

When King Nimrod went out to the fields  
Looked at the heavens and at the stars  
He saw a sacred light at the jewish quarter  
A sign that Abraham, our father, was to be born.

Avram Avinu, Padre kerido  
Padre bendicho luz de Israel.

Father Abraham, dear father  
Blessed father, light of Israel.

La mujer de Terakh kedó prenyada  
De día en día él le preguntava  
De ke teneish la cara tan demudada  
Ella ya savia el bien ke tenía

Terakh's wife was pregnant  
And each day he would ask her  
"Why do you look so pale?"  
She already knew the blessing she had.

Cierto loaremos al verdadero Eil  
Saludemos al compadre y tambien al Mohel  
Ke por su zekhut mos venga el Goel  
Y rima a todo Israel

Surely we will praise the true God  
We greet the father and the Mohel  
Because of his merit the Redeemer and  
Merciful One  
Will come to all of Israel

### Bello Pastor

(recitado)  
Ya que, Pastor clemente, me franqueas el  
pasto saludable  
para que el alma aliente gozando el bien de  
tu reposo amable,  
encuentre favorable el asilo que busco en tu  
clemencia  
para curar del alma la dolencia.

(recitative)  
Given that, gracious Shepherd, you provide  
me with healthy pastures  
so that the soul can breathe, enjoying the  
goodness of your kind rest,  
find favorable the asylum that I seek in  
your clemency  
in order to cure the soul's ailment.

(aria)

No se extravié a lo vedado cuando  
la guíe con el cayado tan buen pastor  
Pues amoroso la comunica pasto  
glorioso que vivifica con el sabor.

(aria)

Don't stray into the forbidden when  
the good Shepherd guides you with his staff,  
since, lovingly, he communicates  
the glorious pasture that gives flavor to life.

### Un sarao de la chacona

Un sarao de la chacona  
se hizo el mes de las rosas  
huvo millares de cosas  
y la fama lo pregona.  
A la vida, vidita bona,  
vida vámonos a Chacona.

One evening in the month of roses  
a dancing party was held,  
it afforded a thousand pleasures,  
as was famed both far and wide.  
Here's to the good, sweet life,  
my sweet, let's dance the chaconne.

Porque se casó Almadán  
se hizo un bravo sarao,  
dançaron hijas de Anao  
con los nietos de Milán.  
Un suegro de Don Beltrán  
y una cuñada de Orfeo  
començaron un guineo  
y acabólo un amaçona  
y la fama lo pregona.  
A la vida, vidita bona,  
vida vámonos a Chacona.

When Almadan was wed  
a grand old party was thrown,  
the daughters of Anao  
danced with the grandsons of Milan.  
The father-in-law of Bertran  
and Orpheus's sister-in-law  
began a Guinea dance  
and finished with an Amazona,  
as was famed both far and wide.  
Here's to the good, sweet life,  
my sweet, let's dance the chaconne.

### Hanacpachap cussicuinin

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

Heaven's joy!  
A thousand times shall we praise you.  
O tree bearing thrice-blessed fruit,  
O hope of humankind,  
Helper of the weak.  
Hear our prayer!

Uyarihu muchascaita  
Diospa rampan Diopamaman  
Yurac tocto hamancaiman  
Yupascalla, collpascaita  
Huahuaiquiman suyuscaita  
Ricuchillai.

### **Cachua a voz y bajo al nacimiento de Christo Nuestro Señor**

Dennos lecenia señores supuesto ques  
noche buena, para cantar y baylar  
al uso de nuestra tierra.  
qui lla lla, qui lla lla, qui lla lla.

### **Cachua a duo con voces y bajo al nacimiento de Christo Nuestro Señor**

Niño il mijor que y logrado alma mia mi  
songuito,  
por lo mucho qui te quiero, mis amores te  
y trajido.  
Ay Jisos qui lindo mi niño está  
Ay Jisos mi Padre mi Dios, achalay.

### **Infelizes ojos mios**

Infelizes ojos mios  
dejad ya de atormentarme con el llanto  
Que raudales, los que viertes  
son espejos en que mi miro mis agravios.  
De los baños donde estube,  
luego vine a tu llamada,  
sintiendo yo tu beninda, confuse de tu  
llegada.

### **Pues mi Dios ha nacido**

Pues mi Dios ha nacido a penar,  
déjenle velar.  
Pues está desvelada por mi  
déjenle dormir.  
Déjenle velar,  
que no hay pena, en quien ama,  
como no penar.  
Déjenle dormir,  
que quien duerme, en el sueño  
se ensaya a morir.

Attend to our pleas,  
O column of ivory, Mother of God!  
Beautiful iris, yellow and white,  
Receive this song we now offer you,  
Come to our assistance,  
Show us the fruit of your womb!

Give us permission, sirs, since it is  
Christmas Eve, to sing and dance  
as is the custom of our land.  
Qui lla lla, qui lla lla, qui lla lla.

This child is the best that one can obtain,  
my soul, my humble heart  
to show you how much I care for you, I  
have brought you all my love.  
Ah Jesus, how sweet my child is  
Ah Jesus, my father, my God, you are the  
greatest.

My unhappy eyes  
you should cease tormenting me with this  
weeping  
For these torrents that you pour forth  
are mirrors in which I watch my sorrows.  
While at the baths I run to answer your call  
without waiting, Although I regret it,  
I am disturbed by your arrival.

Because my lord was born to suffer,  
let him stay awake.  
Because he stays awake for me,  
let him sleep.  
Let him stay awake,  
for there is no suffering for him who loves,  
as if there were no pain ever.  
Let him sleep,  
for one who sleeps,  
in his dreaming rehearses his own death.

Silencio, que duerme.  
Cuidado, que vela.

¡No le despierten, no!  
¡Si le despierten, si!  
¡Déjenle velar!  
¡Déjenle dormir!

### **Oygan una xacarilla**

#### *Estribillo*

Oygan una xacarilla de una niña  
soberana que luce y brilla farol,  
clavel rayo rosa y llama  
que luce y brilla farol.  
Oygan que en ecos e de cantarla.

#### *Coplas*

Ya la niña concebida,  
vida graciosa y sin mancha  
le da Dios eterno  
de luz soberana .

Ana le obtiene en su vientre,  
entre mujeres la clara,  
Ana sera y la contemplo,  
templo de mayor monarca.

Arca de Dios y su Nave,  
ave que sube a la escala,  
a la cumbre donde estrella,  
ella a luzbel es desgracia.

Alma en que Dios se recrea,  
crea el mundo que es sin falta,  
alta por que se confirme,  
firme su ya enamorada.

### **Convidando está la noche**

Convidando está la noche  
aquí de músicas varias  
Al recién nacido infante  
canten tiernas alabanzas

Alegres cuando festivas  
unas hermosas zagales  
Con novedad entonaron  
juguetes por la guaracha.

Silence, let him sleep!  
Take care, let him stay awake!

Don't wake him, no!  
Yes, wake him!  
Let him stay awake!  
Let him sleep!

#### *Estribillo*

Hear the royal girl's jacara,  
the light shines and sparkles,  
the rosey rays blush and call,  
the light shines and sparkles.  
Hear the echoes, I must sing to her.

#### *Verses*

The babe conceived,  
a gracious life and without sin,  
she will give God the eternal,  
royal light of life.

Ana, blessed among women,  
holds her in her womb,  
Ana I pray to you,  
the temple of our Holy Queen.

Fortune of God and of his Church,  
bird that rises to the heavens,  
at the summit she shines,  
triumphant over Satan.

Soul in which God recreating,  
creating world without sin,  
in the lofty heavens he confirms  
his beloved Queen.

Feasting on this night  
here, with varied music  
to the new-born child  
they sing tender praises

As happy as they are festive  
these handsome shepherds  
intone – with novelty –  
these trifles for the guaracha!

¡Ay, que me abraso, ay! divino dueño, ay!  
en la hermosura, ay! de tus ojos, ¡ay!

Oh, how I burn, oh! Divine master, oh!  
in the loveliness, oh! Of your eyes, oh!

Ay, cómo llueven, ay! ciento luceros, ay!  
rayos de gloria, ay! rayos de fuego, ¡ay!

Oh, how they rain down, oh! rays in their  
hundreds, oh!  
Rays of glory, oh! Rays of fire, oh!

¡En la guaracha, ay! le festinemos, ay!  
mientras el niño, ay! se rinde al sueño, ¡ay!

In the guaracha, oh! we celebrate, oh!  
while the child, oh! gives himself to  
dreaming, oh!

¡Toquen y bailen, ay! porque tenemos, ay!  
fuego en la nieve, ay! nieve en el fuego, ¡ay!

Play and dance, oh! for here we have, oh!  
fire in ice, oh! ice in fire, oh!

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