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We are most grateful to major sponsors of this first full concert series: Anonymous, Jeannette and Ian Capps, Katherine and Carl Crosier, Dr. Lynne Johnson, Joseph McAlister and Herbert Sato, the Department of Arts and Humanities, Hawai'i Pacific University, and a donor on behalf of Hawaii Public Radio's The Early Muse.

Donors for El Mundo

We are also grateful for donations for this concert from Marilyn and Carl Bernhardt, Dan Binkley, Dr. Miguel Àngel Felipe, Robert Filgate, and Jean and Harvey Singer in honor of Anne Doyle Ph.D.

Volunteers

We thank the music-lovers who have volunteered to help make this evening run smoothly: Sandra Edwards, John and Anne Flanigan, Greg and Johanna Goya, Don Graber and Vreni Griffith.

Lutheran Church of Honolulu

EMH wishes to thank the Lutheran Church of Honolulu for hosting this concert. The Church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the Renaissance and Baroque repertory so well.

Early Music Hawaii

Early Music Hawaii is a nonprofit organization established in 2005 to promote the performance and enjoyment of Medieval, Renaissance and Baroque in our islands and to explore historical performance practices. We seek to encourage performers and audiences by presenting and publicizing concerts and workshops in Hawaii and to provide a forum for groups and individuals interested in early music.

Please consider helping us to achieve these objectives with an online donation at www.earlymusichawaii.com or by check to PO Box 632, Kailua-Kona, HI 96745.

Season Finale

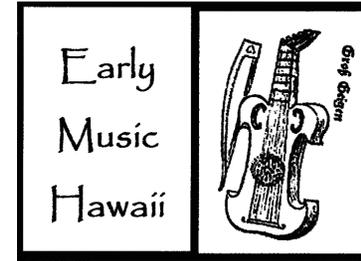
Saturday, April 27, 2013 at 7:30 pm

Lutheran Church of Honolulu

“Continental Breakfast”

A Smorgasbord of Early Music, with Ensemble Music Pacifica

www.earlymusichawaii.com



Early Music Hawaii
presents

The Kingdoms of Castile

Spanish, Italian and Latin American
music of the 17th and 18th Centuries

El Mundo

Richard Savino, director & baroque guitar
Jennifer Ellis-Kampani & Nell Snaidas, sopranos
Adam LaMotte & Lisa Grodin, violins
John Lutterman, cello
Paul Shipper, voice, baroque guitar & percussion

Saturday, January 26, 2013, 7:30 pm

Lutheran Church of Honolulu
1730 Punahou St., Honolulu

El Mundo
The Kingdoms of Castile

Sinfonia para Empezar	Domenico Scarlatti (1685-1757)
Acceso mio core	Francesco Manelli (1594-1667)
Sdegno campion audace	Domenico Mazzocchi (1592-1665)
Ms. Snaidas	
Cantata a voce sola con guitarra spagnola <i>Aria, Recitative, Aria</i>	Georg F. Handel (1685-1759)
Ms. Ellis-Kampani	
Parten las galeras	Juan de Arañes (fl. 17 th c.)
Mr. Shipper	
Fandango	Santiago de Murcia (c.1685-1732)
Ausente del alma	Rafael Castellanos (fl. 18 th c.)
Tarara yo soy Anton	Antonio de Salazar (1650-c.1711)
Intermission	
La Folia	Anon (17 th c.)
Ojos pues me desdeñais	José Marín (1619-1699)
Ms. Snaidas	
Ciaconna	Andrea Falconieri (1585-1656)

Violinist **Adam LaMotte** is becoming well known to audiences throughout the country as a leader of both period and modern ensembles. He has appeared as soloist, concertmaster and conductor of numerous orchestras, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, and the Maggini String Orchestra. Adam has been hailed by critics as an “especially compelling” and “superb violinist” whose performances are “energetic and exquisite.” He has co-founded two critically-acclaimed ensembles, in Portland and in Houston, and plays a fine Italian instrument made in 1730 by Bernado Calcagni, for which he is indebted to his generous patrons.

Cellist and musicologist **John Lutterman** has given solo performances in Vienna, Salzburg, Munich, Basel, Belfast, New York, Washington, Sacramento and San Francisco. He is principal cellist of Capella Sacra, Salzburg, and has performed with the American Bach Soloists, Philharmonia Baroque, Magnificat, Jubilate and the Archangelli Strings. He holds a Doctor of Musical Arts degree from SUNY at Stony Brook and a Ph.D. in historical musicology from the University of California at Davis. John recently served as Professor of Cello and Music History at Whitman College.

Paul Shipper is a singer, instrumentalist, actor and director. A founding member of Ex Umbris, he has performed in all 50 states and 17 countries with early music groups such as Pomerium, the Baltimore Consort, Hesperus, Concert Royale, Early Music New York, the Folger Consort, Piffaro, Artek and many others. He now performs regularly with El Mundo and Apollo’s Fire and has recently toured with Tragicomedia and The Harp Consort. An experienced dance and theater accompanist, he has played live for dozens of Shakespeare and other Elizabethan and Jacobean plays and masques. In opera, he has sung featured roles from Monteverdi to Berlioz.

Nell Snaidas has been praised by the New York Times for her “beautiful soprano voice, melting passion” and “vocally ravishing” performances. She began her career singing leading roles in zarzuelas at New York City’s Repertorio Español. Specialization in Italian and Spanish Baroque music has since taken her all over Europe, North and Latin America. Operatic performances include Alessandro Scarlatti’s *Gli Equivoci nel Sembante* in Sicily and “Princess Olga” in the world première of the Boston Early Music Festival’s production of Matheson’s *Boris Goudenov*. She has been a featured soloist with the Los Angeles Philharmonic, Apollo’s Fire, Tragicomedia, Seattle Baroque and others. Nell starred internationally as “Christine” in *The Phantom of the Opera*.

The Performers

El Mundo's Director, Grammy-nominated guitarist/lutenist **Richard Savino**, has been a featured performer throughout the US and abroad. He has been Visiting Artistic Director of the Aston Magna Academy and Music Festival, the Connecticut Early Music Festival and Ensemble Rebel. He is the recipient of a Diapason d'Or (French Grammy) and his collaborative project with Ars Lyrica of Houston also received a Grammy nomination. An opera enthusiast, Mr. Savino has been principal theorbist/lutenist for the Santa Fe, Glimmerglass, San Francisco and Houston Grand Operas, among others. Early in his career, Mr. Savino was chosen twice by Maestro Andres Segovia to perform in master-classes in Geneva and New York. He has an extensive discography as a director, soloist or principal performer. Mr. Savino received his Doctor of Musical Arts degree from SUNY at Stony Brook. He is a Collegiate Professor at the San Francisco Conservatory of Music and Professor of Music at the California State University at Sacramento.

Lisa Grodin, violin, has been a member of Philharmonia Baroque Orchestra since 1985, where she frequently plays solo and principal roles. She also plays with many other nationally based ensembles, including American Bach Soloists, Santa Fe Pro Musica, Smithsonian Chamber Players, the Aulos Ensemble and Voices of Music. She has also performed with many well known European groups, including Les Arts Florissants in France. In addition to her performing career, Ms. Grodin is a respected teacher and lecturer and has been Director of Music at the Crowden School since 2001. Ms. Grodin graduated with degrees in violin and history at Oberlin College and Conservatory and earned a Master of Music degree in violin performance and literature at the Eastman School of Music

Soprano **Jennifer Ellis-Kampani**, who "offers a freshness of voice, fineness of timbre and ease of production that place her in the front rank of early-music sopranos" (andante.com) is emerging as one of the leading interpreters of the Baroque repertoire. She recently made her debut with the Washington Bach Consort, the Bach Choir of Bethlehem and the New York Collegium with Andrew Parrott conducting. Her international career has included appearances with the American Bach Soloists, Portland Baroque Orchestra, Opera Lafayette, Apollo's Fire, Magnificat and other leading period ensembles in the US and Eastern Europe. A specialist in the music of Spain and Latin America, Jennifer has toured extensively with El Mundo. She is a graduate of the University of Michigan and the Guildhall School of Music in London.

Xacara de Clarin

Juan Hidalgo
(1614-1685)

Mr. Shipper

Ay que si

Juan Hidalgo

Ms. Ellis-Kampani

Oygan una Xacarilla

Rafael Castellanos

Ms. Snaidas

Convidando esta la noche

Juan Garcia Zepedes
(c.1619-1678)

El Mundo

El Mundo is a chamber group dedicated to the performance of sixteenth through nineteenth century Latin American, Spanish and Italian chamber music. Made up of some of the finest period instrument performers, El Mundo combines bowed strings with the rarely heard accompaniment forces of mixed guitars, lutes and percussion in a setting that recreates the distinctive Latin sound of the old and new worlds. With its flexible instrumentation El Mundo is adaptable to meet the changing needs of this diverse repertory with the appropriate flair and affect. With the addition of wonderful singers such as Jennifer Ellis-Kampani and Nell Snaidas, El Mundo also performs exciting cantatas, zarzuelas, romances, villancicos and tonos humanos that range from sublimely sensual to light-hearted and folk-like.

The CD of *The Kingdoms of Castile* was nominated for a Grammy in 2012.

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Concerts by El Mundo and other touring groups presented by Early Music Hawaii are funded in part by WESTAF, the National Endowment for the Arts and the Hawaii State Foundation on Culture and the Arts and the Performing Arts Presenters of Hawaii. Early Music Hawaii is grateful to these institutions for their generous support.

The Kingdoms of Castile – Program Notes

Spanish arts, and music in particular, evolved through the blend of many unique cultures: Christian, Arabic, Jewish, and Gypsy. By the 17th c., New World influences helped create a fertile environment for an emerging national, uniquely Hispanic style that still exists. From its prominent political position, Spain spread its might and rich culture to colonial outposts throughout the globe. Musicians migrated to distant centers to serve the Catholic missions, cathedrals and courts of the Spanish Viceroyalty. The Spanish musical vernacular was often absorbed by these local cultures. This program presents works which demonstrate the rich musical repertoire and cultural connections between Spain, Latin America and Italy. The “Symphonia to Begin” is attributed to Domenico Scarlatti, who personifies the Italo-Hispanic cultural connection. Born in the Kingdom of Naples, he spent much of his life in service to the Portuguese and Spanish royal families.

The dominant Spanish vocal genre of the 17th c. was the *tono humano*. These secular songs bore a structural similarity to the 16th c. *villancico*, consisting of refrains alternating with verses. By this time the term *villancico* almost always indicated a sacred or semi-sacred composition. The Italian monodic style with continuo accompaniment had also become the norm in Spain. Two musicians who flourished in the rich cultural environment of the Hapsburg court were renowned for their *tonos humanos*: Juan Hidalgo (1614-1685) and José Marín (1619-1699). The latter was a guitarist with a rather sordid past. A priest, he was imprisoned for theft in 1654 and later implicated in another robbery/murder scheme. Yet he was an extraordinary and prolific composer of *tonos humanos*. Marín’s works demonstrate a passionate style, often coupled with meter changes and liberal chromaticism. Hidalgo was court harpist from 1632 until his death and responsible for the palace chamber music. But it was his association with the playwright Calderón for which he is most noted. Spanish instrumental music of the time was rooted in the art of improvisation over standard harmonic patterns or chord changes. One of the most widely exploited was that of the *folia*. The *folia* on this evening’s program is an anonymous work; in the spirit of the Spanish tradition I have added an accompaniment for the violin part.

Throughout the Baroque, Spain ruled vast areas of Italy, including all of the area south of Rome. And many Spanish composers studied and/or published their works in Italy. From Rome and the Viceroyalty of Naples we present the works of Juan Arañes, Francesco Manelli, Domenico Mazzocchi, Andrea Falconieri, and Georg F. Handel. Arañes studied at Alcalá de Henares and in 1623 accompanied the new Spanish ambassador to the Holy See in Rome, where he published his *Libro segundo de tonos y villancicos*. Parten las Galeras, a work of subtle introspection composed in traditional *villancico* form, comes from this collection.

Reflecting the more Italian baroque traditions are the works of Francesco Manelli and Domenico Mazzocchi. Both were Roman, yet they clearly encountered the

Spanish dance forms and styles that were the rage in Italy. One Spanish dance in particular, the *ciaccona*, was exploited regularly by Italian composers. Originating in the New World, it was often banned for its lascivious gestures and irreverent texts. *Acceso mio core*, by Manelli, is a more restrained *ciaccona*, a work of sheer beauty that unfolds in a sequence of verses and strains that beguile the listener. In contrast, *Sdegno campion audace*, by Mazzochi, is a riveting work that demands great virtuosity from the singer. While in a more declamatory monodic style, it contains a vigorous *ciaccona* within.

The most important city under direct Spanish rule was Naples. Seat of power to the Spanish Viceroy, Naples cultivated a hybrid Italian/Spanish musical aesthetic. An important contributor was Andrea Falconieri (1585-1656), who was born and died there. From 1639 to 1647 he served as lutenist to the royal chapel, and thereafter as its *maestro di capella*. His publication of 1650 contains a fantastic collection of instrumental works, each dedicated to a member of the Spanish nobility living in Naples at the time. This Spanish influence in Naples continued through the early 18th century. In 1708 Handel too fell under its spell. While there he composed *No se emenderá jamas*, one of his few works in Spanish and the only work that specifies use of a guitar. It consists of two da capo arias separated by a recitative. Although it is Italianate in structure, Handel displays his extraordinary ability to compose in any national style by seeding it with Spanish rhythms and harmonies.

Following the change from the Spanish Hapsburgs to the Bourbons, Spanish cultural styles began to shift. Italian musicians such as Domenico Scarlatti were brought to Madrid while others were exported to the colonies. Spanish and colonial musicians began to embrace a composite style that included recitatives and da capo arias rather than the more common Spanish verses and refrains, while maintaining uniquely Spanish rhythmic and harmonic traditions.

The American colonies became wellsprings of cultural sophistication. In particular, the Viceroyalty of Mexico flourished, and cathedrals and courtly life demanded a varied musical scene. Often the indigenous populations were drawn into the arts, resulting in a style that even in sacred compositions bears the imprint of folk music. Rafael Castellanos (c.1725-1791), a native son, was appointed *maestro de capilla* of the Guatemala cathedral in 1765. He was well versed in 16th c. polyphony but also incorporated dance music into his sacred compositions, while retaining the essential *villancico* form. His *Ausente del alma* is a reverential piece of serene bliss; in contrast *Oygan una xacarilla* is a brilliant example of a secular dance co-opted for sacred purposes. *Convidando esta la noche*, by Juan Garcia Zespedes, exhibits the same kind of cultural assimilation. Zespedes was born in Puebla, Mexico, and served as a choirboy, succeeding Padilla as *maestro de capilla* in 1664. The work begins with a stately *juguete*, which invokes a European-style chorale and is followed by a *guaracha*, an African dance still popular in Cuba today.