



INTERNATIONAL SYMPOSIUM

Latin American Choral Music:

*Contemporary Performance
and the Colonial Legacy*

January 19-20, 2007

The University of Arizona School of Music

Tucson, Arizona



COLLEGE OF FINE ARTS
SCHOOL OF MUSIC

THE UNIVERSITY OF ARIZONA

INTERNATIONAL SYMPOSIUM

Latin American Choral Music:
Contemporary Performance and the Colonial Legacy

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*Hosted by The University of Arizona
School of Music and the College of Fine Arts
with cooperation from the Center for Latin American Studies,
the Department of Spanish and Portuguese, the Department of History,
and with support from the Tucson Museum of Art*

Welcome

Welcome to Tucson and to The University of Arizona. The School of Music and the College of Fine Arts are pleased to host this special symposium bringing together musicologists, scholars, conductors, performers and others interested in the resurrection, promotion and contemporary performance of choral music composed in Latin American during the colonial era. This event is one of several activities taking place at the University of Arizona School of Music to promote research, publication, performance and recordings of this repertory.

Symposium Coordination and Program Committee

Janet Sturman
Sherrill Blodget
Bruce Chamberlain
John Brobeck
Michael Silvers
Alla Generalova

Local Arrangements

Chair: Janet Sturman
Co-chair: Sherrill Blodget
Registration Coordination: Sherrill Blodget
Technical Coordination, Equipment and Website: Michael Silvers

Hospitality and Volunteer Coordination:

Alla Generalova

Concert Coordinator

Bruce Chamberlain

The Arizona Choir

Bruce Chamberlain, conductor
Miroslava Panayotova, accompanist

Soprano

Sherrill Blodget
Meray Boustani
Abigail L. Frost
Kristin Griffieath
Ashleigh Guida
Lynnel Jenkins
Jennaya Robison

Alto

Lucik Aprahamian
Laura Boschma
Mareena Boosamra Ball
Peggy Chamberlain
HyunJin Cho
Alla Generalow
Cynthia Ortiz
Kim Osteen
Mackenzie Romriell
Erin Ure

Tenor

Adam Eggleston
Scott Finch
Robin Griffieath
Matthew Howell
John Perkins
Justin Raffa
Adam Shelton
Douglas Thompson
Tony Thornton

Bass

Andy Bade
Chris Bartley
Anthony Bernarducci
Casey Cook
John Ector
David Fitzpatrick
Robb Harrison
Jason Moore
Jon Peterson
Guadalupe Rivera Jr.
Brett Robison
Kenneth Ryals
Michael Turnblom

Chamber Orchestra

Violin

Ellen Chamberlain
Frank Restesan
Helene Grotans
Ariel Parkington
Benjamin Nisbet
Ryan Williams

Bass

Noel da Salla
Harpsichord
John Brobeck

Organ*

Miroslava Panayotova

Cello

Garrick Woods
Thomas Clowes

* *Organ provided by
Ken Yuki*

The Arizona Choir

Bruce Chamberlain, conductor

*Sunday, January 20, 2007
Tucson Museum of Art*

Misa de Lima attributed to Roque Ceruti
(1686-1760)

Kyrie
Ashleigh Guida, soprano; Meray Boustani, soprano
Erin Ure, alto; Adam Shelton, tenor

Gloria
Kristin Griffieath, soprano; Lynnel Jenkins, soprano
Cynthia Ortiz, alto; Tony Thornton, tenor

Credo
Ashleigh Guida, soprano; Meray Boustani, soprano
Mackenzie Romiell, alto; Robin Griffieath, tenor

Sanctus

Benedictus (Plainsong)

Agnus Dei (Plainsong)

Sancta Maria Hernando Franco
(1532-1585)

¡Oh, Señora! Hernando Franco
Abigail Frost, soprano
John Ector, baritone

Egredie Doctor Antonio de Salazar
(1650-1715)
and Manuel de Sumaya
(1678-1755)

Sa qui turo zente plenta Anonymous
John Ector, baritone

Acknowledgements and Special Thanks

Peter McAllister, Director, School of Music
Maurice Sevigny, Dean, College of Fine Arts
Ingvi Kallen, Public Relations, School of Music
Deon Dourlein, Facilities Management
James Ball, Facilities Management
Ricardo Massun, Director, Ensemble Louis Berger,
Buenos Aires, Argentina, for providing access to *Misa de Lima*
Casey Cook, preparation of performance score
Marcela Molina, for assistance with translation and correspondence
Juan Carlos Albarran, for assistance with translation
Susan Tatershall, for assistance with translation
Javier Durán, Department of Spanish and Portuguese
Robin Zenger, Latin American Studies
Stephanie Coakley, Education Director, Tucson Museum of Art
Meredith Hayes, Dir. Public Relations/Marketing, Tucson Museum of Art

Program Cover Art

Unidentified workshop, Cuzco, Peru, *The Child Mary Spinning*,
17th century, oil on canvas, Collection of Marilyn and Carl Thoma,
Courtesy of the Iris and B. Gerald Cantor Arts Center

Biographies of Keynote Speakers

Aurelio Tello

Aurelio Tello, born 1951 in Cerro de Pasco, Peru, has been working as a composer, conductor and musicologist in Mexico since 1982. From 1968-77 he studied choral conducting with Guillermo Cárdenas, Manuel Cuadros Barr and Marco Dusi, composition with Celso Garrido-Lecca, Enrique Iturriaga and Edgar Valcárcel, musicology with César Bolaños and Fernando García, and piano with Luisa Negri at the Escuela Nacional de Música in Lima. There he earned the titles Profesor de Educación Musical in 1973 and Director de Coros in 1981. He completed additional studies with Mario Lavista in 1985 and with Héber Vázquez at CENIDIM at the Instituto Nacional de Bellas Artes in Mexico City in 1999.

As a musicologist Prof. Tello has researched the ancient music of the Oaxaca region and is one of the foremost authorities on early Mexican music and polyphonic choral music in Latin America. Since 1982, he has been a leading researcher at Mexico's Center for Musical Investigation, Documentation, and Information, (CENIDIM, in the Spanish acronym). His books on the subject include volumes 3, 4, 7, 8, and 10 of the *Tesoro de la Música Polifónica en México* as well as *El archivo musical de la catedral de Oaxaca* and the *Cancionero Musical de Gaspar Fernandes*, which won the Premio Musicología from the Casa de las Americas in Cuba in 1999. His other books include *50 años de música en el Palacio de Bellas Artes; Salvador Contreras – Vida y obra*; and *Música barroca del Perú, Siglos XVII-XVIII*. In addition to these publications, his articles have appeared in many professional journals. He has served on the editorial board of the journal *Heterofonía* since 1999 and he wrote more than 100 articles for the *Diccionario de la Música Española e Hispanoamericana*.

While in Lima, Prof. Tello co-founded two research workshops: the Taller de la Canción Popular at the Escuela Nacional de Música in 1974 and the Taller de Investigaciones Musicales in 1975. Between 1973-1981 he founded and directed at least six choruses: the folk ensemble Tuna Universitaria Nueva Amistad, the Coro de Electroperú, the Coro de la Universidad Nacional Agraria, the Coro de la Escuela Nacional de Música, the Agrupación Coral Contrapunto, and the Coro de la Universidad Técnica del Callao. In Mexico, he has served as the guest conductor of the Coro de Madrigalistas de Bellas Artes de México since 1986 and has been the principal conductor of the early music chorus Capilla Virreinal de la Nueva España, which he founded. In 2000 he also founded the chorus Cantorum, Camerata Vocale and remains its conductor.

Session VI – Student Union, Tubac Room Chair: Elizabeth Schauer (U.Arizona)

- 11:45** Lunch-time roundtable
Discussion Facilitators: Suzanne Tiemstra (Grand Rapids Michigan) and Frederick Moehn (SUNY - Stonybrook) -- addressing issues of performance and interpretation of Latin American choral music
- 1:00** Travel to the Tucson Museum of Art, 140 North Main Avenue
- 1:30** Tucson Museum of Art, Education Center Auditorium [Museum sponsored lecture: Dr. Suzanne Stratton-Pruitt, curator for the Thoma Collection, "Who Painted them and What Were They For?"]
- 2:00** Time available for viewing the collection

Session VII – Concert, Tucson Museum of Art Main Galleries, for the Opening of the Exhibition "The Virgin, Saints and Angels: South American Paintings 1600-1825 from the Thoma Collection."

- 3:00** Introduction, Janet Sturman (U. Arizona)
- 3:10** Concert - The Arizona Choir, Bruce Chamberlain, conductor

Closing Symposium Event (home of Bruce Chamberlain)

- 4:30** Post-symposium review and planning session for follow-up publication and future activities, with refreshments, at the home of Bruce Chamberlain (address and driving directions in registration packet)

4:30 Drew Davies (Northwestern University)
"Nationalism, Exoticism, and Colonialist Appropriation:
The Historiographic Decontextualization of Music from New Spain"

Session III - Room 232, School of Music
Chair: Bruce Chamberlain (U. Arizona)

5:05 Sherrill Blodget (U. Arizona) "From Manuscript to Performance:
The Metepec Villancicos of Antonio Salazar," lecture
performance with members of The University of Arizona
Collegium Musicum and the Viola da Gamba Society

Reception – Marshall Building, Room 284

5:45 Reception hosted by Latin American Studies
Latin American Studies Conference Room

SATURDAY, JANUARY 20

Session IV – Room 146, School of Music
Chair: Javier Durán (U. Arizona)

8:30 Francisco Grijalva (Director, Ensemble Coral In Arcis,
Universidad de la Ciudad de Mexico) "Dos problemas de
interpretación en el Barroco mexicano" [Juan Carlos Albarrán,
translator]

9:30 Susan Tattershall (Denver, Colorado) "The Pipe Organ:
History and Influence on Sacred Music in Colonial Mexico."

10:00 Coffee break - School of Music Room 232, hallway

Session V – Room 232, School of Music
Chair: Jay Rosenblatt (U. Arizona)

10:30 Lori Keyne (Cochise College) "Bi-national choral performance:
Misa Palatina from the 18th century archive Música de
Chiquitos, Concepción, Bolivia"

11:00 Frederick Moehn (SUNY – Stonybrook) Response Session -
"Interpretive Choices in Latin American Colonial Choral Music"

His academic appointments include serving as Profesor de Materias Teóricas at the Escuela Nacional de Música in Lima from 1976-78 where he taught analysis, choral conducting, counterpoint, and music history, and worked as chair of the department of choral conducting from 1978-82. In Mexico, he has taught music at the Centro Universitario de Teatro of the Universidad Nacional Autónoma de México since 1993 and gave courses and lectures at the Conservatorio Nacional de Música in Mexico City in 1998-99.

Prof. Tello has won many honors for his compositions and research publications. His composition Trifábula for mixed chorus won an honorable mention in the Concurso de Obras Polifónicas in Ibagué, Colombia in 1982. His Poema 9 won first prize in the choral competition of the Banco Central de Reserva del Perú in 1987. His more than 39 compositions include works for stage, orchestra, chorus, solo voice with instruments, and piano. As a researcher he was honored with the Premio de Investigación from the Instituto Nacional de Bellas Artes in 1994 and in 1999 he won that institution's Premio al Desempeño Académico en Investigación, as well as the Premio de Excelencia Académica in 2001. The Catholic University of America in Washington, DC awarded him an honorable mention in the Robert Stevenson Prize for musicology in 2001. In addition, he has received numerous grants to assist his musicological work.

Craig H. Russell

Craig H. Russell was born in Los Alamos, New Mexico in 1951. He received his Bachelor's and Master's degrees in guitar performance from the University of New Mexico and his Ph.D. in Historical Musicology from the University of North Carolina at Chapel Hill. As a classical guitarist, he studied under Héctor A. García at the University of New Mexico and Emilio Pujol at the Curso Internacional de Guitarra, Laud y Vihuela in Cervera, Lérida, Spain.

As a composer, Russell has received wide praise and recognition for his work. His textures, melodies, harmonies and orchestrations are often described as "Coplandesque," frequently evoking the many cultural influences of American life. His *Rhapsody for Horn, Middle Earth*, and *Gate City* have been recorded on the Naxos label and his *Concierto Romántico* for guitar and orchestra was premiered in February, 1992, and a compact disk of the work has received enthusiastic reviews in *Soundboard*, *New Times*, the *Eugene Register Guard*, the *LA Times*, and the *American Record Guide* and has been performed everywhere from the Krakow Festival to the Oregon Bach Festival.



As a musicologist, Dr. Russell has written on subjects ranging from Mexican Cathedral music and eighteenth-century Hispanic studies to Bob Dylan and the Beatles. His first major work was a two-volume study of secular guitar music from Baroque Mexico: *Santiago de Murcia's "Códice Saldivar No. 4" A Treasury of Secular Guitar Music from Baroque Mexico, Vol. 1: Commentary, Vol. 2: Facsimile and Transcription*. His articles include: "The Mexican Cathedral Music of Ignacio de Jerusalem: Lost Treasures, Royal Roads, and New Worlds," *Revista de Musicología* 16/1 (1993) and "Newly Discovered Treasures from Colonial California: The Masses at the San Fernando Mission," *Inter-American Music Review* 12 (1992). In 2001, he and fellow musicologist Paul R. Laird, edited *Res Musicae: Essays in Honor of James W. Pruett*. He is currently completing a book on *Music of the 60s: War and Peace*.

Professor Russell's study of Mexican Baroque music led him to the Conservatorio de las Rosas, in Morelia, Mexico where he found a wonderful cache of works for women's voices that inspired him to form a vocal quartet known as *Ramo de Flores*. The group tours widely to bring the music of the Conservatorio to modern audiences. In addition to that ensemble, Russell has worked closely with the acclaimed vocal group Chanticleer, including the production of two CDs, *Mexican Baroque* (nominated for a Grammy Award and Chanticleer's No. 1 selling CD) and *Matins for the Virgin of Guadalupe*. Russell reconstructed the music of these recordings from musical shreds of evidence in Mexican and California archives, assisted at rehearsals, wrote the liner notes and collaborated throughout the recording process.

Russell has been a professor at California Polytechnic State University, San Luis Obispo, since 1982 and has won numerous teaching awards including the California State University Trustee's Outstanding Professor Award and the President's Arts Award.



Symposium Program

FRIDAY, JANUARY 19

- 8:00 Registration (Holsclaw Hall Lobby)
- Session 1 - Holsclaw Hall, Chair: Janet Sturman (U. Arizona)
- 8:30 Welcome: Peter McAllister, Director School of Music, Janet Sturman, John Brobeck and Bruce Chamberlain
- 9:00 Opening keynote address: Aurelio Tello (Universidad Nacional Autónoma de México; CENIDIM) "Un panorama de la música colonial en Oaxaca, Mexico"
- 10:00 Marie Labonville (Illinois State University) - "Juan Bautista Plaza and the Rescue of Venezuelan Colonial Choral Music"
- 10:30 Coffee break (Holsclaw Hall Lobby)
- 11:00 Craig Russell – Keynote Address -- "Digging, Gluing, Printing, Playing: Making the Music of Colonial Mexico Come to Life"
- 12:00 Lunch (no host lunch at Gentle Ben's)
- Session II – Room 146, School of Music**
Chair: John Brobeck (U. Arizona)
- 2:00 Marshall Pinto (U. Kentucky) "From the holy spirit mass to the São José do Tocantins Credo, An Episode of Brazilian Colonial Music in the State of Goiás"
- 2:30 Ricardo Bernardes (U. Texas, Austin) "Brazilian Colonial Music: A Stylistic Study of Origins and Implications for Performance"
- 3:00 Eric Gault (U. Nevada) - "Latin American Choral Music and the Forced Co-mingling of Cultures During the Colonial Period: A Reichian Perspective"
- 3:30 Coffee break – (Holsclaw Hall Lobby)
- 4:00 David Shaul (U. Arizona) " An Appraisal of Spanish Colonial Era Music With Nahuatl Texts"

