

NY ACDA 2018 Summer Conference
Director's Chorus
Dr. Daniel Afonso Jr., conductor

Program

<i>Hanacpachap</i> (Anonymous)	a cappella	Neil A. Kjos Music Co. ED. 8786 Oscar Escalada, ed.
		World Library Publications WLP 012716 Christopher Moroney, ed.
<i>Gradual para Domingo de Ramos</i> (José Maurício Nunes Garcia)	a cappella	manuscript - pdf Daniel Afonso, ed.
<i>Duerme Negrito</i> (Atahualpa Yupanqui/Arr. Solé)	a cappella	earthsongs S - 70
<i>Rosa Amarela</i> (Heitor Villa-Lobos)	a cappella	manuscript - pdf Daniel Afonso, ed.
<i>Libertango</i> (Astor Piazzolla/Arr. Escalada)	piano	Neil A. Kjos Music Co. ED. 8929

Program Notes

Hanacpachap

(Anonymous / Translation: Mo Fini)

Translation:

1. For the happiness of the upper world, I'll kiss you a thousand times.
The hope of the human race is an old tree that produces fruit in abundance;
sustenance that gives strength.
2. What I ask for: listen to my suffering, Mother and guide of God, flower and white light.
Remember I keep watch over you, waiting for you to reveal your son.

Notes:

- Published in Lima, Peru, by Gerónimo de Contreras in 1631.
- The first piece of polyphonic music PRINTED in the Western Hemisphere. It appears on page 708-709 of *Ritual Formulario e Institución de Curas* ("Ceremonial Book of Rules and Initiation of the Priests"), compiled by Juan Pérez Bocanegra. Bocanegra spent 40 years ministering to the descendants of the Incas in Peru. In the anthology, he designated this piece as an *oración* and although he did not mention the composer, it is likely it was written by an indigenous musician, who clearly had been trained in European polyphony and harmony. Bocanegra also wrote that the piece was "composed to be sung in processions as they (native parishioners) enter their churches on Lady Days."
- Although we are only performing two verses, many other verses are included and appear on page 710 of the anthology.
- Language: Quechua, the imperial language of the Incas. "Inca" literally means "ruler, king" and is the word used to refer to the family of rulers of the various Quechuan tribes.
- The Incas respected and worshipped the world in which they lived. Their gods were *Apus* (mountains), *Pakarin* (lakes), *Taytay Inti* (sun), and *Pachamama* (Mother Earth). After the Spanish colonization and "Christianization" of Peru, a strong connection was established between *Pachamama* and the Virgin Mary—a connection widely exploited for evangelistic purposes. The main cathedral in Cuzco was built on the site where *Pachamama* was traditionally worshiped.
- In Incan cosmology, their universe was made of three worlds: *Hanacpacha* (upper world/cosmos), *Kaypacha* (the Earth's surface), and *Uccupacha* (the Earth's interior).
- The words *Diosparampan* and *Diospamaman* ("guide of God" and "Mother of God") incorporate the Spanish word for God, *Dios*.
- Some Incas believe this song has ancient roots in their own culture and it is possible the song existed in some form prior to the Spanish conquest.

Notes based on information provided in *Hanacpachap cussicuinin* (World Library Publications, 1996), by Christopher Moroney.

Hanacpachap (cont.)

Recommended recordings:

- *New World Symphonies - From Araujo to Zipoli: an A to Z of Latin American Baroque* (vol. 1)
CDA 67380 (2003)
- *Moon, Sun & All Things: Baroque Music from Latin America* (vol. 2)
CDA 67524 (2005)
- *Fire Burning in Snow: Baroque Music from Latin America* (vol. 3)
CDA 67600 (2008)

The above recordings are all by the Ex Cathedra Consort and Baroque Ensemble, conducted by Jeffrey Skidmore. (Hyperion Records, London, England).

The following recording is also a good reference source for both *Hanacpachap* and *Se equivoco la Paloma* (discussed in the interest session):

- Oscar Escalada: Latin America Choral Music (Coro del Nuevo Mundo des Teatro Argentino de la Plata, Oscar Escalada, director) – Neil A. Kjos Music, 1999.

Gradual para Domingo de Ramos

(José Mauricio Nunes Garcia)

Psalm 72: 24, 1-3 and Psalm 21:2

Tenuisti manum dexteram meam;
et in voluntate tua deduxisti me,
et cum gloria suscepisti me.

Quam bonus Israel Deus his,
qui recto sunt corde!
Mei autem pene moti sunt pedes:
pene effusi sunt gressus mei.
Quia zelavi *super iniquos,*
pacem peccatorum videns.

Deus, Deus meus, respice in me:
quare me dereliquisti?
longe a salute
mea verba delictorum meorum.

You have held my right hand.
And in your will, you have conducted me,
and with your glory, you have taken me up.

How good is God to Israel,
to those who are upright in heart.
But my feet were nearly moved;
my steps had nearly slipped.
For I was zealous over the iniquitous,
seeing the peacefulness of sinners.

O God, my God, look upon me:
Why have you forsaken me?
Far from my salvation
are the words of my offenses.

- Nunes Garcia (1767-1830) is one of the composers who best represents Classicism in the Americas.
- Son of “mulatto” parents, Nunes Garcia became a priest and when Dom João VI transferred the Portuguese royal court to Rio, he appointed Nunes Garcia as *mestre da Capela Real* (Master of the Royal Chapel)
- His compositional style was influenced by Viennese composers of the time, such as Mozart and Haydn. Nunes Garcia also conducted the first performance of Mozart’s Requiem in Latin America.
- More than 240 of his works survive today and include sacred works, vocal and instrumental works, etc.—including one opera, orchestral overtures, and at least one symphony. Sadly, more than 100 of his works are believed to have been lost.
- Nunes Garcia lost his father at a very young age, and at only 13 yo, he started to take the examinations to enter the priesthood (and continue his music studies...). But in order to be accepted into the priesthood, he had to prove that both he and his parents followed the “true Catholic faith” and he was free from “any color defect” [sic]. The first was proved through the testimonials of his parents’ and grandmothers’ friends. He then petitioned to be forgiven from his “defect” and was successful. He requested the holy orders in 1791 and joined the priesthood in 1792.

- “The prince regent (Dom João VI), though enthusiastic about the music he heard upon arriving in Brazil in 1808, did not have the same opinion about the players. Soon he became aware of the precarious state of the See, and the quarrels between the Chapter and the church's brotherhood. One of his first decrees in Rio was to transfer the Chapter to the church of the Firsts of the Carmel, next to the Governor's Palace. Soon he had the idea to create a Royal Chapel, to replace his Patriarchal of Lisbon, to be installed in this church. The institution was made official when the Portuguese bishop Dom José Caetano da Silva Coutinho arrived in the city, on April 25, 1808. He had to act with diplomacy to integrate the priests of the Patriarchal of Lisbon with the Chapter of the See of Rio de Janeiro. The admission of the Brazilian priests had been officialized, but the Portuguese clergy thought otherwise: in an anonymous document, they stated that, as a measure of economy, the ministers should be limited to those who previously served the prince regent. This would spare him to see in his chapel someone with a "visible physical defect". That someone with a "visible physical defect" was Nunes Garcia. That was only the beginning of a series of aggressive actions that had the objective of humiliating the man they considered to be of an inferior race. But the prince regent, recognizing his musical gifts, confirmed him, on November 26, as the master musician of the Royal Chapel. That made Nunes Garcia officially the first musician of the kingdom of Portugal in Brazil.” (from Wikipedia)

Duerme Negrito

(Atahualpa Yupanqui/Arr. Solé)

- *Duerme Negrito* ("Sleep, little black one") is a popular Latin American folk lullaby, originally from an area near the Venezuelan and Colombian border. The song was compiled by the Argentinian musician Atahualpa Yupanqui (1908-1992)—possibly the most important Argentine folk musician from the 20th century—while visiting this region. Yupanqui and other well-known South American singers (Victor Jara, Mercedes Sosa, Alfredo Zitarrosa, and others) included this song in their repertoire and thus made it quickly popular in several Latin American countries.
- The spelling variations and “mistakes” in the lyrics could be an indication of regional accent, colloquialism, or even a “black dialect.” It could also be a reference to how the slaves had difficulty to pronounce some sounds of the Spanish language.
- Lyrics describe the hardship of the life of the woman as well as references to slave life: working while sick, “white man may eat the feet of the child” could be a reference to the habit of punishing a runaway slave by cutting one of his/her feet (to intimidate other slaves who could be thinking of running away), etc.
- *Negrito* – “little black one” – as used here, this expression is a term of endearment and not a racist remark. Depending on the context, many Spanish and Portuguese native speakers in Latin America use the words *negro* and *preto* (literally, “black” in Portuguese) and some variations of them (*negrito*, *negrita*, *pretinho*, *pretinha*, etc.) to refer to each other in an endearing way. But it is very important to check the context in which the word is being used and also any regional usage. Something that is perfectly normal in one place may not be acceptable in another.

Rosa Amarela
(Heitor Villa-Lobos)

- Based on the original arrangement written by Villa-Lobos (“Rosa Amarela – II” or “second version”) for two-part treble voices and piano included in *Guia Prático para a Educação Artística e Musical* (Primeiro Volume, Terceiro Caderno) [“Practical Guide for Arts and Music Education, First Volume, Third Notebook]. The *Guia Prático* was a six-volume collection planned by Villa-Lobos to be used to teach music in the public schools. The composer only completed the first volume, which includes 3 books and an addendum.
- Because it is based on this version, after the ritornello, chorus should repeat the first 5 measures and then proceed to the Coda.
- Typo in the score: tenor part, measure 4, first note should be an E flat (not E natural).
- Pronunciation Guide:

Olha a rosa amarela, rosa!
[ɔʎa hɔzamarɛla hɔza]

Tão bonita e tão bela, rosa!
[tãw bonitae tãw bɛla hɔza]

Iaiá meu lenço, ô Iaiá,
[jaja mew lenso jaja]

Para enxugar, ô Iaiá,
[para ɛjnʃugaro jaja]

Que esta despedida, ô Iaiá,
[kjɛʃta dɛʃpɛdʒido jaja]

Já me faz chorar, ô Iaiá.
[ʒa mi fajʃ ʃoraro jaja]

Libertango

(Astor Piazzolla/Arr. Escalada)

- Argentine (tango) composer, bandoneon player, and arranger. His works revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating a variety of elements from jazz and classical music. A virtuoso bandoneonist, he regularly performed his own compositions with a variety of ensembles.
- Studied with Alberto Ginastera (at the suggestion of Arthur Rubinstein, while living in Argentina) and later with Nadia Boulanger, in France.
- The title *Libertango* mixes two things Piazzolla loved greatly: *libertad* (liberty) and *tango*.
- Syllables used as “lyrics” in this arrangement should be read/performed as if they were in Spanish. For example, the syllable PI should be pronounced as “pee” and the syllable TUM should be pronounced as “toom.” All “Rs” should be flipped, all “Ts” and “Ps” should be *dentalized* (T) or soft (P), without any aspiration (unlike in English).