

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Artist in Residence
The Cathedral Church of Saint John the Divine
~ Saint James Chapel
Amsterdam Avenue at 112th Street, New York City
2015 – 2016 41st Season

Navidad
en
Latino ~
américa

Christmas
in late 16th &
17th Century
New Spain



with partial support by
The Mexican Cultural Institute of New York

Saturday, 5 December, 7:30 PM
Sunday, 6 December, 2:00 PM
Sunday, 20 December, 2:00 PM
Friday, 25 December, 2:00 PM & 6:00 PM

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Nathaniel Adams – tenor
Joe Damon Chappel – bass
Patrick Fennig – alto/baritone

Todd Frizzell – tenor
Brennan Hall – alto
Timothy Keeler – alto
Wilson Nichols – tenor
Andrew Padgett – bass baritone
Timothy Parsons – alto
Peter Walker – bass baritone

Rachel Begley – bass dulcian, recorders
Arash Noori – guitar, theorbo
Jason Priset – guitar, theorbo
Peter Walker – bagpipes (*gaita*)

*Bombo legüero** kindly lent by Trey Files

*Argentine drum traditionally made of a hollowed tree trunk,
with heads of cured livestock skins.



NOTES

Spain's colonialist endeavors in México (New Spain) and Perú count among the most profound cultural collisions in world history. Utopian yet genocidal, multiethnic yet intrinsically racist, these imperial projects produced a fascinating, diverse and still largely misunderstood artistic legacy that points to the many contradictions embodied by vice-regal society.

European music making first arrived in the Americas as liturgical plainchant and throughout the ensuing three century vice-regal period, the Catholic Church remained the primary patron of formal, notated music in European styles. As early as the mid-sixteenth century, cathedral chapel-masters such as Hernando Franco were writing austere choral polyphony reminiscent of Roman and Spanish church music, and subsequent generations of composers kept abreast of changing European styles by means of imported manuscripts and immigrant musicians.

A unique aspect of earlier Hispanic church music is the para-liturgical repertoire in vernacular languages. In the earliest layer of music – that written before about 1630 – indigenous languages such as Nahuatl (in central México) and Quechua (in the Peruvian *altiplano*) appear in musical texts, including some by Gaspar Fernandes, not necessarily as a strategy for conversion, but rather as music for performance in religious communities that spoke those languages. In fact, the first polyphonic piece printed in the New World was *Hanacpachap cussicuinin*, which appeared in a Peruvian liturgical book in 1631.

The most characteristic vernacular genre was the *villancico*, an ingenious literary tradition in which religious stories were told in innovative and dramatic ways. *Villancicos*, especially those that tell of the humility of Christ's birth, adopt popularizing poetic tropes derived from the Madrid theater. Composers such as Juan Gutiérrez de Padilla, a *malagueño* who worked in Puebla, sometimes matched the poetic tone by using contemporary dance forms and rhythms as allegorical representation.

From the late sixteenth through early eighteenth centuries, the musical ensembles at New Spanish and Peruvian churches featured all male choirs with continuo groups of guitars, harps, organs, bassoons (dulcians) and viols.

~ Drew Edward Davies, Northwestern University

Navidad en Latinoamérica

Late 16th & 17th Century New Spain

I

- Hanacpachap cussicuinin (*Processional*) Anonymous
Perú, 1631
- Sancta Maria e in ilhuicac (*chanzoneta*) Anonymous, New Spain, ca. 1580
ascribed to Hernando Franco, 1532-1585, México
- Dios itlazonantzine (*chanzoneta*) Anonymous, New Spain
ca. 1580
- Marionas* Santiago de Murcia, ca. 1682-ca. 1740, Spain

II

- Pastor, quien madre virgin Francisco Guerrero, 1528-1599
(*Canciones y villanescas espirituales*, 1589)
[Guerrero's compositions were imported to Columbia and Mexico]
- Folias gallegas* Santiago de Murcia
- Xicochi conetzintle (*Chanzoneta*) Gaspar Fernandes
ca. 1565-1629, Guatemala & México
- Un reloj ha visto Andrés (*Chanzoneta*) Gaspar Fernandes

III

- Jácara* Santiago de Murcia
- A la jácara jacarilla (*Villancico for the Nativity*), 1653 Juan Gutierrez de Padilla
ca. 1590-1664, México
- Convidando esta la noche (*Villancico for the Nativity*) Juan García de Céspedes
1619-1678, México

IV

Aufer a nobis (*Motet for the Virgin Mary*) Francisco López Capillas
ca. 1605/8-1674, México

Villanos/
El caballero Diego Fernandez de Huete
Santiago de Murcia

¡Ea, peregrinos! (*Villancico for the Blessed Sacrament*) Matías de Durango
Niño de mil sales (*Villancico for the Nativity*) 1636-1698, Spain
[Durango's compositions were imported to Guatemala & Columbia]

Los coflades de la estleya (*Villancico for the Nativity*) Juan de Araujo
1646-1712, Perú & Bolivia

V

Gallardas, Marizapalos Santiago de Murcia

Señas ve claras (*Villancico for the Virgin of Guadalupe*) Antonio de Salazar
ca. 1650-1715, México

Instrumental compositions from –

Compendio numeroso de zifras armónicas... Diego Fernandez de Huete
para harpa, pub. Madrid, 1702 fl. 1699-1704, Spain

Códice Saldívar no. 4, ca. 1730, México Santiago de Murcia
ca. 1682-ca. 1740, Spain & imported to New Spain

Luz y Norte Musical, Madrid, 1677 Lucas Ruiz de Ribayaz, b. 1650, Spain

TEXT

Hanacpachap cussicuinin
Huaran cacta muchascaiqui
Yupairurupucoc mallqui
Runacunap suyacuinin
Callpan nacpa quemi cuinin
Huaciascaita.

Uyarihuai muchascaita
Diospa rampan Diospa maman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuarquiman suyuscaita
Ricuchillai.

Sancta Mariae in ilhuicac cihuapille
tinantzin Dios in titotepantlahtocatzin.
Ma huel tehuatzin topan ximotlahtolti
in titlatlacohuanime.

Dios itlazonantzine,
cemicac ichpochtle,
cenca timitztotlatlauhtilia
ma topan ximotlahtolti in ilhuicac
ixpantzinco in motlazoconetzin Jesucristo,
ca ompa timoyetztica
in inahuactzinco
in motlazoconetzain Jesucristo.

Translations from Nahuatl: Berenice Alcántara, Juan Manuel Lara Cárdenas, Drew Edward Davies

Pastor, quien madre virgin ha mirado
si no se torna loco
bien se puede jurar que siente poco
y ser hombre mortal Dios soberano
no cabe en seso humano
pues yo me torno loco
porque no digas tú que siento poco.

Xicochi conetzintle [Nahuatl]
ca omitzhuihuixoco
in angelosme.
Aleluya.

TRANSLATION

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

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb!

Holy Mary, noble heavenly lady, you are
the mother of God who reigns over all of us.
God willing, your praiseworthy person may
intercede for us whom are great sinners.

Oh, beloved mother of God, forever virgin,
often we respectfully pray to you
that you may intercede for us
in the heavenly presence
of your dear little son, Jesus Christ,
and that you find yourself there
in the praiseworthy presence
of your dear little son, Jesus Christ.

"Shepherd, if a man who has seen the
Virgin mother does not lose his mind
it can well be sworn that his feelings are too
little, and be a mortal, sovereign God,
not fit of human brain."
"I would rather be crazy than to hear you
say my feelings are too little.

Sleep well, little child,
for the angels have come
to lull you.
Alleluia.

[Estribillo]

Un reloj ha visto' Andrés,
que sin verse rueda' alguna
en el suelo de la una
siendo' en el cielo las tres

[Coplas]

O, que bien as acertado
porque de las tres del cielo
oy la segunda' en el suelo
para bien del hombre' a dado
con las ruedas que noves,
porque' está secreta' alguna

Este relox que sustenta
cielo' y tierra es tan sutil
que con dar una da mil
mercedes a quien las cuenta
a cuenta las oras Andrés,
y di sin error alguna

[Estribillo]

A la jácara jacarilla,
de buen garbo y lindo porte,
traigo por plato de corte,
siendo pastor de la villa,
a la jácara jacarilla.

Jacarilla de novedad,
novedad de novedades
aunque ha más de mil navidades
que alegra la navidad.

¡Vaya, vaya de jacarilla!
que el altísimo se humilla,
¡Vaya de jácara, vaya!
que el amor pasa de raya,

[Coplas]

Ahora que con la noche
se suspenden nuestras penas,
ya pagar culpas ajenas,
nace un bello Benjamín,
si el rey me escuchara a mí
¡oh que bien cantara yo!
Como ninguno canto
del niño más prodigioso.

[Refrain]

Andrés has seen a clock
that without any kind of wheel
is on the ground at one
and in heaven at three.

[Verses]

Oh, how well you figured it out
because of the three of heaven
today the second is on the ground
given for the good of mankind
with the wheels that you don't see
because it is a secret.

This clock that supports
heaven and earth is so subtle,
that in giving one in a thousand
acts of mercy to he who tells of them,
count the hours, Andrés,
and do it without a mistake!

[Refrain]

Being a shepherd of the village,
I bring a jácara, a little jácara,
in high taste with nice presentation,
in place of a courtly dish;
a jácara, a little jácara.

This is a new little jácara,
the newest of the new,
even though Christmas has been
celebrated more than a thousand times.

¡Vaya, vaya! On with the jácara,
for the Lord comes in humility!
On with the jácara,
for love goes beyond the line! Get on with it!

[Verses]

Now that with nighttime
our suffering ceases,
and a beautiful Benjamin is born
to pay for the sins of others,
if our King listened to me,
oh how beautiful I would sing!
No one sings about the
most wondrous child as I do.

Con licencia de lo hermoso
rayos desenvaina ardientes.
Escúchenme los valientes
esta verdadera historia
que al fin se canta la gloria
y a él la cantan al nacer.
General se vio el placer
que el cielo a la tierra envía.

Que en los ojos de María
madrugaba un claro sol;
con celestial arrebol
mostró la aurora más pura
muchos siglos de hermosura
en pocos años de edad.
Si no sol, era deidad,
y el sol es quien la ha vestido.

[Estribillo]

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

[Coplas]

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

¡Ay, como llueven! ¡Ay!
siendo luceros ¡Ay!
rayos de gloria ¡Ay!
rayos de fuego. ¡Ay!

¡Ay, que la gloria! ¡Ay!
del portaliño ¡Ay!
ya viste rayos ¡Ay!
sí arroja hielos. ¡Ay!

¡Ay que su madre! ¡Ay!
como en su espejo ¡Ay!
mira en lucencia ¡Ay!
sus crecimientos. ¡Ay!

The beautiful child allows for
ardent rays of light to be unsheathed.
Valiant people, listen to me tell
this true story
which in the end sings of glory and was
the story sung to him at his birth.
The pleasure was seen so far that
heaven was sent to earth.

For in Mary's eyes
a light sun dawned
with a celestial glow.
Her timeless beauty,
in so few years of age,
revealed the most pure dawn.
If she wasn't the sun, she was
a goddess clothed by the sun.

[Refrain]

The night is inviting everyone here
to sing tender songs of praise
to the newborn child
with varied types of music.

[Verses]

Oh, how I'm inflamed
divine lord
by the beauty
of your little eyes! Oh!

Oh, how they glisten
being beacons,
rays of glory,
rays of fire! Oh!

Oh, what glory
in the little stable,
you saw rays of light
and now appears ice! Oh!

Oh, how his mother
as in a mirror
glowingly looks
at him growing! Oh!

[Estribillo]

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

[Coplas]

En las guarachas ¡Ay!
le festinemos ¡Ay!
mientras el niño ¡Ay!
Se rinde al sueño. ¡Ay!

Toquen y bailen ¡Ay!
porque tenemos ¡Ay!
fuego en la nieve ¡Ay!
nieve en el fuego. ¡Ay!

Pero el chicote ¡Ay!
a un mismo tiempo
llora y se ríe ¡Ay!
qué dos extremos. ¡Ay!

Paz a los hombres ¡Ay!
Don de los cielos ¡Ay!
A Dios las gracias ¡Ay!
Porque callemos ¡Ay!

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

[Estribillo]

¡Ea, peregrinos!
a la mesa del amor
cuidado con la jornada
despachada y buenaza
que aquí no hay más
que un bocado y adiós.

[Copla]

Si llega enfermo a la mesa
luego el manjar se aplica.
y si le encuentra
purgado le da la vida.

[Refrain]

Some beautiful shepherd girls,
happy when being festive
sang some new lines
to the music of the *guaracha*.

[Verses]

Let's celebrate him
with *guarachas*
while the child
goes to sleep! Oh!

Play and dance,
for we have
fire in the snow
and snow in the fire. Oh!

But the little guy
cries and smiles
at the same time.
What two extremes! Oh!

Peace to men,
Lord of the heavens,
give thanks to God
that we'll be quiet now! Oh!

Separate from us our inequities,
so that we may sing to you with dignity
a song of glory;
we, who are unworthy of all praise,
praise the most worthy.

[Refrain]

Hey pilgrims!
Come to the table of love,
take care with the journey,
capable and kindhearted,
for here there's nothing more
than a bite and goodbye.

[Verse]

If you arrive sick to the table
you'll have the delicacy later
and if you find it,
purged will be your life.

[Estribillo]

Niño de mil sales,
carita agraciada
pues tienes riquezas
que a todos alcanzan,
dale una limosnica
por tu cara rica,
por tu buen talle
y al bullir de las sonajuelas
a la tumba que retumba
del pito, sonaja, tambor y pandero,
vitor el baile.
repicando las castañuelas
las gitanas bailemos cantemos

[Copla]

Gitanico hermoso,
niño celestial
hijo del aurora,
que tu sol nos da.

Los coflades de la estleya

vamo turus a Beleya
y velema a ziola beya
con Siolo en la potal.

¡Vamo, vamo curendo aya!
Oylemo un viyansico
que lo compond la Flasico ziendo
gayta su fosico y luego
lo canta la Blasico, Pellico,
Zuanico y Tomás
y lo estliviyo dila:
 Gulumbé, gulumbé, gulumbá
 guache, guache molenio de Safala.

Bamo a bel que traen de Angola
a ziolo y a ziola
Baltasale con
Melchola y mi plimo Gasdipar
¡Vamo, vamo curendo aya!
 Gulumbé, gulumbé, gulumbá
 guache, guache molenio de Safala.

[Refrain]

Child of a thousand graces,
beautiful little face,
you have riches
in reach of us all,
give him some alms
for his beautiful face
and good figure
and to the teaming sound of rattles
and ringing castanets
we gypsy girls will dance and sing
to the echoing din
of the whistle, rattle and drums
that cheer on the dance.

[Verse]

Beautiful little gypsy boy
heavenly child
son of the dawn,
that you give us your sun.

Brothers and sisters of the League
of the Star, let's all go now to Bethlehem,
where we'll see our lovely Lady
with our little Lord in the stable.

Let's go, let's go running there!
We'll hear a carol
that Francisco will compose,
with a gourd to keep the beat;
then Blas, Pedro,
Juan and Tomás will sing it,
and the refrain will go:
 Gulumbé, gulumbé, gulumbá.
 guache, guache! O blacks from Safala!

Let's see what Baltasar,
Melchor and my cousin Gaspar
are bringing from Angola
to Our Lady and our little Lord.
Let's go, let's go running there!
 Gulumbé, gulumbé, gulumbá.
 guache, guache! O blacks from Safala!

Vamo siguiendo la estleya
¡Eya! lo negliyo coltezano
¡Vamo! pus lo Reye cun tesuro
turo de calmino los tlesban
jaya! Blasico, Pelico,
Zuanico y Tomás,
jaya! vamo tura aya!
 Gulumbé, gulumbé, gulumbá
 guache, guache molenio de Safala.

[Estribillo]
Señas ve claras
de que sois firmamento
la Nueva España
cuando ve las estrellas
de vuestra estampa.

[Coplas]
Al mexicano sitio,
Belona soberana,
desciende del empíreo,
la que sirve al empíreo de muralla.

Segura de invasiones,
blasone con sus armas,
pues tiene en su defensa,
de todo el cielo en ella las escuadras.

No témale ruina,
en males que le amagan,
que amagos de la tierra,
sólo puede vencer un mar de gracia.

So all you blacks who work at court,
O yeah! let's go, and follow the star,
Let's go! behind the kings with treasure
All of us! they carry across the desert
To the stable! And you, Blas, Pedro,
Juan and Tomás,
let's all get going now!
 Gulumbé, gulumbé, gulumbá.
 guache, guache! O blacks from Safala!

[Refrain]
The signs that you
are the firmament
of New Spain
are clearly seen
in the stars of your imprint.

[Verses]
To Mexican space
descends from the heavens
a sovereign Bellona*
to serve as a wall of heaven.

Sure of invasions,
she wields her arms,
for she has in her defense
all the squadrons of heaven.

She doesn't fear
that which threatens her
for a sea of grace
can only defeat earthly threats.

*Roman goddess of battle.

Translations by Drew Edward Davies

A mission of the Early Music Foundation is to represent historical fact without censorship. Prejudicial attitudes represented in music texts with literal translations do not reflect those of Early Music New York's Director or of its performing musicians.

EARLY MUSIC NEW YORK

Early Music New York (EM/NY), founded in 1974 and celebrating its 41st season, performs music and music drama from the Middle Ages and the Renaissance, as well as orchestra repertoire of the baroque and classical periods. EM/NY is Artist in Residence at the Cathedral Church of Saint John the Divine, New York, where it is heard in an annual subscription concert series. Profiled on award-winning national news programs ABC *Nightline* and CBS News *Sunday Morning*, EM/NY tours throughout the United States and abroad, performing to critical acclaim in return engagements at international festivals including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Ilmajoki, Jerusalem, Krakow, Paris, Ravinia, Regensburg, Rome, San Antonio, Spoleto, Tokyo and Wolftrap.

FREDERICK RENZ - DIRECTOR

Frederick Renz, founder of the Early Music Foundation, has for four decades researched and performed music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, and performer, Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral of St. John the Divine, grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and an honorary doctorate from the State University of New York.

DREW EDWARD DAVIES

Drew Edward Davies is Assistant Professor of musicology at Northwestern University and México City Regional Coordinator of the National Seminar on the Music of New Spain and Independent México (www.musicat.unam.mx) at the Universidad Nacional Autónoma de México. A specialist in sixteenth- through eighteenth-century music of New Spain (México), his University of Chicago dissertation "The Italianized Frontier: Music at Durango Cathedral, *Español* Culture, and the Aesthetics of Devotion in Eighteenth-Century New Spain" received the 2006 Wiley Housewright Award from the Society for American Music. He is currently working on a monograph, *Music and Devotion in New Spain*, to be published by Oxford University Press, and his edition of the complete works of Santiago Billoni, an 18th-century Italian composer in Durango, is published by A-R Editions. He has collaborated with performance groups including the Newberry Consort, the King's Noyse, and Baroque Band, and has recently presented scholarly papers in the US, México, Spain, Cuba, Poland, Canada, England, Italy, Ukraine and Japan.

Special thanks to Drew Davies for his contribution of repertoire, score transcriptions and translations for this program. Thanks also to Todd Frizzell and Charles Weaver for additional score transcriptions and to Joe Chappel as Spanish pronunciation monitor.

YOUR VALUED SUPPORT

We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.

This series of programs is made possible, in part, with public funds from the



**NYC Department of Cultural Affairs,
in partnership with the City Council,
and the New York State Council on the Arts
with the support of Governor Andrew Cuomo
and the New York State Legislature.**



Private funding has been generously provided by
American Endowment Foundation • Anonymous • Appleby Foundation
Gladys Kriebel Delmas Foundation
Jarvis & Constance Doctorow Family Foundation
Max & Victoria Dreyfus Foundation • Gilder Foundation
Horace W. Goldsmith Foundation • Merrill G. & Erita E. Hastings Foundation
Jewish Communal Fund • Lemberg Foundation • E. Nakamichi Foundation
Mattina R. Proctor Foundation • Pyewacket Fund of the NY Community Trust
Reed Foundation • Fan Fox and Leslie R. Samuels Foundation
Shelter Rock Foundation • Woolley-Clifford Foundation
Janet Yaseen Foundation • and Friends of the Early Music Foundation

DIRECTOR'S CIRCLE ~ 2015

**Ambassador Robert de Vos – Consul General, Kingdom of the Netherlands in NY
The Very Reverend James P. Morton – Dean Emeritus, Cathedral St. John the Divine
Cornelia & Stewart Clifford • Robert Elder • Anthony J. Elitcher • Edythe Fishbach
Mr. & Mrs. William H. Janeway • Roy & Gloria Matthews • Rob Pierce
Litsa D. Tsitsera • Dian Woodner**

EARLY MUSIC FOUNDATION

Frederick Renz – Founding Director
Aaron Smith – Operations Manager
Dorothy Olsson – Development Consultant
Michael Gordon – Fiscal Consultant
Samn Johnson – Administrative Intern
Lisa Pearson – Legal Counsel, *Pro bono publico*

BOARD OF TRUSTEES

Edward B. Whitney – President/Co-Treasurer
Peter deL. Swords – Vice President/Co-Treas.
Hoyt Spelman, III – Secretary
Pamela Morton
Audrey Boughton – President *Emerita*
Frederick Renz – *Ex officio*

EARLY MUSIC NEW YORK compact disc recordings on the *Ex cathedra* Records label are available in the lobby at the conclusion of the concert and at www.EarlyMusicNY.org.

A Medieval Christmas
A Renaissance Christmas
A Baroque Christmas
A Colonial Christmas
A Bohemian Christmas
A Dutch Christmas

Music of Medieval Love
Music of Renaissance Love

Music of Venice (17th-century instrumental)
Colonial Capers (18th-century New England)
Mass for Saint Martial (11th-century plainchant)

(DVD with Metropolitan Museum of Art images)
Choirs of Angels

on the Lyrichord label:
Istanpitta & Istanpitta II
(the extant medieval dances – complete in two albums)

Early Music New York
c/o Early Music Foundation
10 West 68th Street
New York, NY 10023-6053

Telephone: (212) 749-6600
E-mail: info@EarlyMusicNY.org
Website: www.EarlyMusicNY.org
Box Office: (212) 280-0330

NEXT PERFORMANCES ~ SPRING 2016

FIRST CHURCH OF CHRIST, SCIENTIST
Central Park West at 68th Street in Lincoln Square

“Labyrinthine Danube”
18th-century orchestra
Saturday, 5 March, 7:30 PM

“Europa Regina”
17th-century chamber ensemble
Saturday, 7 May, 7:30 PM

A cartographic image of
EUROPA REGINA
 depicts her as a
 graceful young woman.

W
 S Y ! N
 E

Her crown,
 shaped after the Carolingian
 hoop corona, is placed on
 the Iberian peninsula.

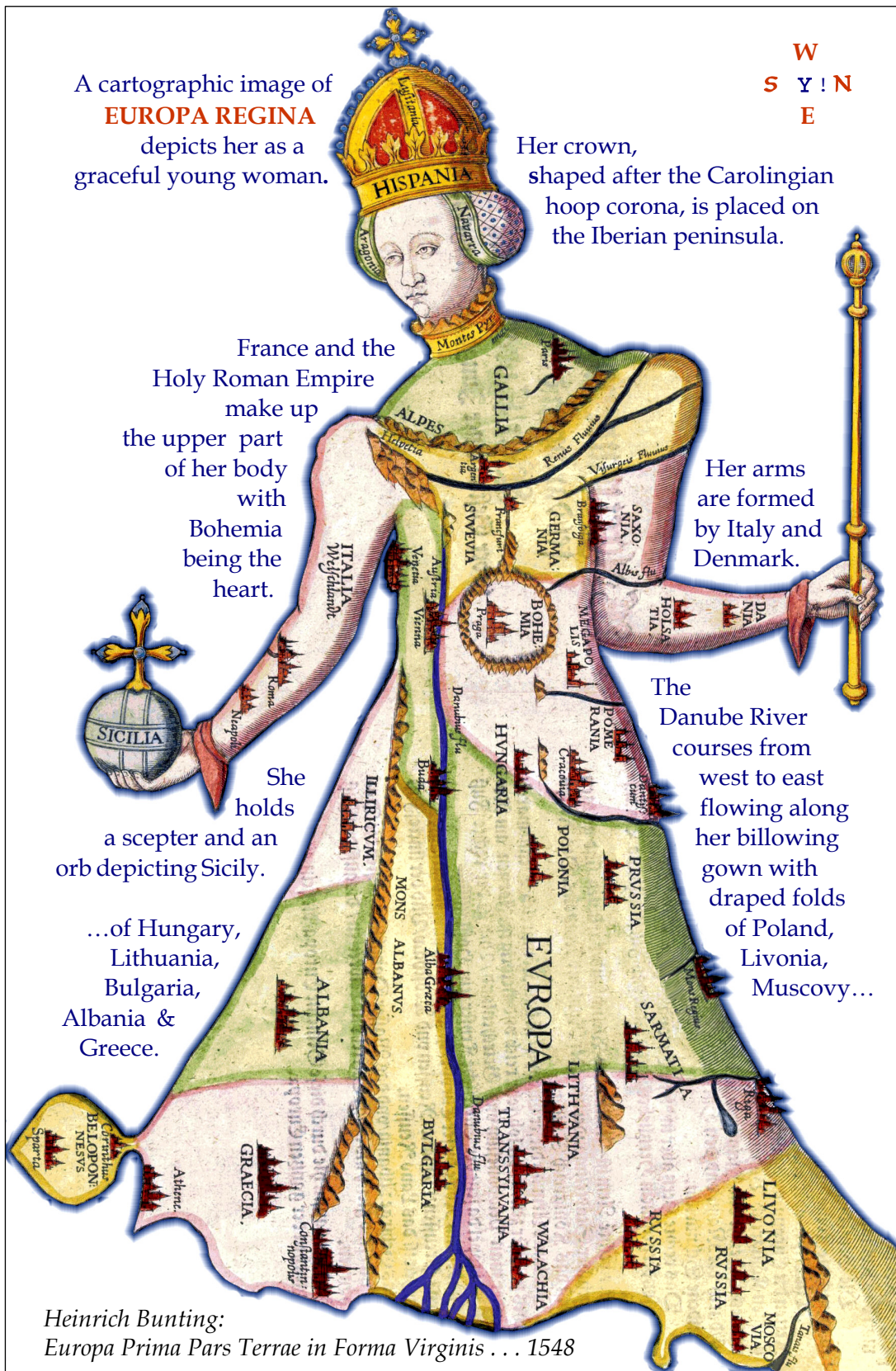
France and the
 Holy Roman Empire
 make up
 the upper part
 of her body
 with
 Bohemia
 being the
 heart.

Her arms
 are formed
 by Italy and
 Denmark.

She
 holds
 a scepter and an
 orb depicting Sicily.

...of Hungary,
 Lithuania,
 Bulgaria,
 Albania &
 Greece.

The
 Danube River
 courses from
 west to east
 flowing along
 her billowing
 gown with
 draped folds
 of Poland,
 Livonia,
 Muscovy...



Heinrich Bunting:
Europa Prima Pars Terrae in Forma Virginis . . . 1548

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR



Feliz
Navidad
y
Próspero
Año nuevo

SRE
CONSULADO GENERAL DE
MÉXICO EN NUEVA YORK



EMF PRESENTS
EARLY MUSIC
NEW YORK

