



## *Latin Baroque Mingling*



Devon Russo



Adriana Ruiz



Laury Gutiérrez



Daniela Tasic



Juan Sebastian Sanchez



Miguel Cabrera



Katherine Shao



Cynthia Mathiesen



Ricardo Matute

Adriana Ruiz, soprano  
Daniela Tasic, mezzo-soprano  
Miguel Cabrera, tenor  
Devon Russo, baritone

Cynthia Mathiesen, Baroque violin and viola da gamba  
Juan Sebastián Sanchez and Ricardo Matute, percussion

Katherine Shao, keyboards

Laury Gutiérrez, viola da gamba and Venezuelan cuatro

**Friday, October 21 at 7 pm**

Ryan Concert Hall, Smith Center for the Arts  
Providence College, Providence RI

Supported by the Hispanic and Latino/a Studies at Providence College.

**Saturday, October 22 at 7PM**

Church of the Covenant  
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## La Donna Musicale

BU Station PO Box 15309, Boston, MA 02215

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Laury Gutiérrez, Director; Diego Ranuarez, Project Manager

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### OUR MISSIONS

**La Donna Musicale** is a non-profit research, education, and performance organization devoted exclusively to the discovery, preservation, and promotion of sacred and secular music by women composers. The internationally acclaimed ensemble uses period instruments and historically-informed performance practice to showcase the work of women composers from the Renaissance, Baroque, and Classical periods, as well as contemporary works. Based in Boston, Massachusetts, USA, La Donna Musicale performs throughout the U.S. and internationally.

La Donna Musicale brings together world-renowned musicians and scholars to unearth, perform, and record music that, in many instances, has never been performed or recorded previously. Concerts have featured modern world premieres of works by Antonia Bembo, Anna Bon, Chiara Margarita Cozzolani, Julie Pinel, and Caterina Assandra, among others. Under the leadership of founding director Laury Gutiérrez, the ensemble translates the concept of historical performance into live and recorded music. Collaborating scholars, experts in their field, include Claire Fontijn, Robert Kendrick, Thierry Favier, Catherine E. Gordon-Seifert, David Lasocki, and Rebecca Messbarger. [www.ladm.org](http://www.ladm.org)

**RUMBARROCO** is based on the transformative passion of Iberian and Latin-American music, incorporating the rhythmic vitality that has persisted in this music in its many diverse genres from the 1100s to today. We show the European influence on Afro-American and indigenous music in Latin America, as well as how the fusion of those types of music with European classical music produced new musical genres. We recreate, preserve, and popularize the diverse multicultural aspects of the rhythmic patterns that have been passed down from the Middle Ages to today. And for this purpose we have formed a Latin-Baroque Fusion ensemble of musicians using period, folk, and contemporary popular instruments. Rumbarroco also aims to promote awareness and enjoyment of the musical and cultural similarities and distinctions between Orient and Occident, and among Jews, Christians, and Muslims, as experienced through Latin-American music. We seek to unite today's diverse communities through the powerful transformative passion of the music we play. Finally, we employ music as a tool for cultural integration, especially for the empowerment of youth in their personal growth.



Massachusetts Cultural Council

La Donna Musicale is also funded in part by the  
Massachusetts Cultural Council, a state agency.

### **We thank our volunteers:**

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Miguel Cabrera, Lizbeth Cornivelli, Drujan family,  
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for their help.

Our gratitude to Brandeis University WSRC, Providence College, and Catherine Gordon-Seifert,  
for their support with this program.

## PROGRAM

# Latin Baroque Mingling

*El Día del Corpus Cristi*

*Archivo de la Iglesia de San Ignacio de Moxos, Bolivia, c.- 1750*

Anonymous

*Salté de los Cielos*

*Cancionero musical*, Mexico, 1609-16

Gaspar Fernandes (1566–1629)

*Canarios (instrumental)*

*Instrucción de música sobre la guitarra española*, Spain, 1674

Gaspar Sanz (c. 1640–1710)

*A no Teneros*

*Cancionero musical*, Mexico, 1609-16

Fernandes

*Jesos de mi coração*

*Cancionero musical*, Mexico, 1609-16

With *Moça*, Venezuela

Fernandes/Rumbarroco

*Cumbeés*

*Saldivar Codex IV*, Mexico, c. 1732

With *Currulao*, Colombia

Santiago de Murcia (1673–1739)

*Tarará, que yo soy Antón*

Negro a duo de Navidad, *Catedral de Puebla*, 17th century

With *Zapateado*, traditional *Son Jarocho*

Antonio de Salazar (c.1650–1715)

*Pascualillo*

Dúo al Nacimiento

*Música Colonial Archive*, Guatemala, 16th-18th century.

World premiere

Mateo Dallo y Lana (c. 1650–1705)

*Zarambeque o Muecas*

*Códice Saldivar IV*, Mexico, c. 1732

With *Seis numerao*, traditional Venezuelan *Joropo*

Santiago de Murcia

*Olá Plimo Bacião*

*Ms. 50, Biblioteca Geral da Universidade de Coimbra, Portugal*, 17th century

With *gaita de furro*, Venezuela

United States premiere

Anonymous/Rumbarroco

## Text and Translations

### El día del Corpus Christi

El día del Corpus  
salen a bailar  
de la aldea bienen  
oi a celebrar

un cordero hermoso  
que a todos se dan  
y en el Arca miro  
de flores el pan

que alimenta el alma  
tan dulce manjar  
ai que es Dios y tiene  
de la humanidad

se viene embosado  
con cierto disfras  
ay que todo es gusto  
vailar y cantar

aquel Sol hermoso  
bello y singular  
que oi a todas luces  
se ve en realidad

#### Coplas

En publico sale  
oculto en el pan  
aunque escondido  
se deja mirar  
ay que todo es gusto  
vailar y cantar

Es pan de los cielos  
que a todos se da  
que el que lo reparte  
es mui liberal  
ay que todo es gusto  
vailar y cantar

Se del pan bendito  
llegan a gustar  
el que le consede  
nunca se ha de artar  
ay que todo es gusto  
vailar y cantar

### On Corpus Christi Christi day

On Corpus Christi day  
they go out to dance  
from the village they come  
to celebrate today

a beautiful lamb  
that to everyone is given  
and in the Ark I see  
instead of flowers bread.

that feeds the soul  
such a sweet delicacy  
Ah! it is God  
and nourishes humanity. (mankind)

it comes embossed  
with a certain disguise  
oh that all is delightful  
dancing and singing

that beautiful Sun  
lovely and unique  
today with all its brilliance  
can truly be seen.

#### Stanzas

In public he goes out  
hidden in the bread  
and even though hidden  
he lets himself be seen  
oh that all is delightful  
dancing and singing

It is bread from heaven  
given to everyone  
and the one who distributes it  
is very generous  
oh that all is delightful  
dancing and singing

If the blessed bread  
you come to enjoy  
the one who grants it  
will never be tired  
oh that all is delightful  
dancing and singing

En la aldea dicen  
que gracia les da  
A los que en gracia  
ban a comulgar  
ay que todo es gusto  
vailar y cantar

Algunos que comen  
suele aserles mal  
porque si desprevenido  
lo tragico esta  
ay que todo es gusto  
vailar y cantar

Lleguen prevenidas  
si quieren goçar  
de un nectar divino  
todo celestial  
ay que todo es gusto  
vailar y cantar

### **Salte de los cielos**

Salte de los cielos  
al puerto de penas  
a leva tocaron  
quedeme en tierra

### **Coplas**

Estando en el mar  
de mi eterna esencia  
por ganar del alma  
mi querida prenda  
baje enamorado  
por probar de veras  
las fuersas de amor  
dexe mis estrellas,  
a leva tocaron  
quedeme en tierra

Quedeme en dos puertos  
de suma belleza que  
fuera el de caliz  
y de hostia bella  
llenelos de pan  
y de vino que alegra  
y estando en los puertos  
sono la trompeta,  
a leva tocaron  
quedeme en tierra

In the village they say  
what a grace it has given them  
To those who in grace  
went to communion  
oh everything is delightful  
dancing and singing

Some who eat it  
it serves to harm  
because if unprepared  
it is dreadful  
oh everything is delightful  
dancing and singing

Come warned  
if you want to enjoy  
a divine nectar  
all heavenly  
oh that all is delightful  
dancing and singing

### **I jumped out of the skies**

I jumped out of the skies  
to the port of sorrows  
to levy they commanded  
and I stayed on the shore.

### **Stanzas**

being in the sea  
of my eternal essence  
to win my soul's  
dear garment  
I fell in love  
to really test  
the forces of love  
I left my stars,  
to levy they commanded  
and I stayed on the shore

I stayed in two ports  
of extreme beauty  
of the chalice  
and of the beautiful host  
fill them with bread  
and of cheering wine  
and being in the ports  
I sound the trumpet,  
to levy they commanded  
and I stayed on the shore

Fui al mar por el cielo  
vine a dar en tierra  
en hostia y en caliz  
di con la tormenta,  
puertos de bondad  
y del cielo puerta  
llenelos de pan  
que al alma sustenta  
a leva tocaron  
quedeme en tierra.

**Canarios (instrumental)**

**A no teneros**

a no teneros mi dios  
por dulce manjar a vos  
se quejara el alma mia  
y con muy justa razon  
que todos tienen racion  
y que ella no la tenia

Coplas a dúo  
al ave pez y animal  
para conservar la vida  
los provareis por comida  
sustento a su ser y igual  
y de un dios tan liberal  
quejarse el alma mia  
y con muy justa razon  
que todos tienen racion  
y que ella no la tenia

en la racion que le dais  
descubris vuestro valor  
y los quilates de amor  
con que vos lo regalais  
y si a todos sustentais  
quejarse el alma mia  
y con muy justa razon  
que todos tienen racion  
y que ella no la tenia.

**Jesos**

Jesos de mi goraçon  
no lloreis mi fantasia  
tleican timochoquilia  
mis prasedes mi apission  
aleloya.

I went to the sea through the sky  
and came to land  
in host and chalice  
I met the storm,  
ports of kindness  
and door of heaven  
fill them with bread  
that sustains the soul  
to levy they commanded  
and I stayed on the shore.

**Canarios (instrumental)**

**To not have you**

to not have you my god  
as a sweet delicacy  
my soul would complain  
and with very good reason  
for everyone has a portion  
but she didn't get one. ("she" the soul)

Duet Stanzas  
the bird, fish and animal  
to preserve life  
you will taste them for food  
sustenance equal to his being  
and of such a generous god  
complains my soul  
and with very good reason  
for everyone has a portion  
but she didn't get one.

in the ration you give him  
you discover your value  
and the carats of love  
that you give it with  
and if you support everyone  
my soul complains  
and with very good reason  
for everyone has a portion  
but she didn't get one.

**Jesus**

Jesus of my heart  
Don't cry, my fancies.  
Why are you crying?  
my pleasures? my affliction?  
Hallelujah.

### Coplas

Dejal to el llando crecida  
miral to el mulo y el guey  
Jimoioallali mi rey  
tleinmiztolinia mi vida.  
no sé por que deneis pena  
tan linto cara de rosa.  
Noepilhochtzin niño hermosa  
nochalchiuh noasojena.

### Cumbe (instrumental)

#### Tarara, qui yo soy Antón

Tarará qui yo soy Antón  
ninglito li nacimiento  
qui lo canto lo mas y mijo  
tarará tarará qui lo mas y mijo.

### Coplas

Yo soy Antón Molinela  
y ese niño qui nació  
hijo es li unos lablalola  
li tula mi estimación.

Pul eso mi sonajiya  
cascabela y a tambo  
voy a bayla yo a Belena  
pultilica y camalón.

Milalo quantu pastola  
buscando a la niño Dios  
van curriendo a las pultable  
pala daye la adolacion.

La Sagala chilubina  
vistila li risplandor  
las canta su viyancica  
gluria cun compasyon.

### Pascualillo

Pascualillo que me quieles?  
Antonio, que es tu emplea?  
Que folmeis un escuadlon  
de tura la gente negla y vengán malchando  
turitos aplieza  
con las caravuzas  
en tlopla divelzas

### Stanzas

You leave the crying that grows,  
look everyone the mule and the ox.  
Take comfort, my king.  
What troubles you, my life  
I don't know why you're sorrowful  
such a pretty, rosy face.  
Noble lord, beautiful boy,  
my pearl, my bird of white feathers.

### Cumbe (instrumental)

#### Tarara, I'm Anton

Tarara, I'm Anton,  
black by birth,  
and I sing the most and the best  
tarara tarara, the most and the best.

### Stanzas

I am Anton the Miller  
and this newborn child,  
son of working folk,  
has all my affection.

Because of that my rattle  
my bells and my tambourine,  
I'll go to dance at Bethlehem  
the Puerto Rico and the Cameroun.

Look how many shepherds  
are searching for the God-child,  
they run to the portal  
to offer their adoration.

To the Virgin mother,  
splendidly dressed,  
they sing their villancicos  
with devotion and passion.

### Pascualillo

Pascualillo, What do you need me for?  
Antonio, ¿what is your venture?  
That you form an squadron  
of all the black people and come all marching.  
All of them! In a hurry.  
With a arquebuses (guns)  
In several troops giving



dando con fuerza  
al arto conteyas

Y A Belén caminen  
quien Ds de batayas  
sol de bitolias  
Dueño de ploezas  
en un poble establo.

Coplas  
Alli en un pecevre miro quel  
ympileo celevla  
Malte turopoderoso

Ally esta la glan Malia  
palio y quedo doncella  
aulola desde sol veyo

Alli es(ta) Jusefe Sancta y  
tanta alegria muestla  
que dize como naciera.

Los pastolciyo alegles  
dones al portal yevan  
pelo la fe en tuos ellos.

#### **Zarambeque o Muecas (instrumental)**

**Olá Plimo Bacião**  
Olá Plimo Bacião,  
Levanta te neglobeça,  
Que vamo faze huns fessa.  
Vem cá neglo cansalão,  
Que manda bozo mecé?  
Que sou tlemendo com flio,  
Mas por logo a camyo  
Chamar zente da Guiné.

Gulungá, gulungá, gulungué  
Trincá co a mão boli co a pé.

Za turo pleto sá zunto  
Comese logo fúria (we play the folia here)  
Canta tu tanbé Luzia,  
Y tu Gonçaro tanbem  
Aqui sá Flancico  
Qui quele cantá.  
Aqui sá Thomé  
Que quele bayá.

With strength  
And with great joy.

and to Bethlehem they're walking  
who the God of battles  
sun of victories  
Master of strategies  
In a poor stable.

Stanzas  
In the manger I see that  
The empire celebrates  
The all powerful Mars

There is the great Maria,  
she gave birth and Remained a maiden,  
The dawn of this beautiful sun.

There is Saint Joseph  
He shows so much happiness  
As he tells how the baby was born.

The happy shepherds  
Bring gifts to the doorway  
For the faith they have.

#### **Zarambeque o Muecas (instrumental)**

**Hello, cousin Bacio**  
Hello, cousin Bacio,  
Lift your little black head, (get up noble black)  
We are going to have a party.  
Come here, tired black  
What does your excellency order?  
I am shivering with cold,  
But I will be on my way  
To call the people from Guinea.

Gulungá, gulungá, gulungué,  
Clap with the hand, move with the foot.

Already the black people are near.  
Begin soon, folia  
Sing also, Luzia,  
And you too Gonçaro.  
Here is Flancico,  
Who wants to sing.  
Here is Thomé,  
Who wants to dance.



Aqui sá Zurião  
Que sabe fugá.

Gulungá, gulungá, gulungué  
Trincá co a mão boli co a pé.

Eu quer leva huns piões  
Para minimo frugá,  
Eu tanbé uns cosa quente  
Para minino papa.

Hé beza sua mão gulungá,  
Beza sua pé gulungué,  
Qu'esse nozo Deuzo hé.

Gulungá, gulungá, gulungué  
Trincá co a mão boli co a pé,  
Qu'esse nozzo Deuzo hé,  
Y completo Santo Thomé.  
Qu'esse nozzo Deuzo hé.

Here is Zurião,  
Who knows how to do nothing.

Gulungá, gulungá, gulungué,  
Clap with the hand, move with the foot.

I want to take some spinning tops  
For the little one to play,  
I will also take something warm  
For the little one to eat.

Kiss his hand, gulungá,  
Kiss his foot, gulungué,  
That this is our God.

Gulungá, gulungá, gulungué,  
Clap with the hand, move with the foot,  
That this is our God,  
And complete St. Thomas.  
That this is our God.

Spanish texts have been preserved from its original, therefore some of the spelling is different to current Spanish.

The translations are a work in progress; this is our best attempt at the present time.

Translated by Rumbarroco's team.



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## Ensemble Biographies

Soprano **Adriana Ruiz** began studying piano at the age of seven in her native Cuba. She completed her voice and choral conducting studies at the Conservatorio Esteban Salas in Santiago de Cuba. In 2019 Ruiz appeared as soloist and ensemble member with the award-winning group Apollo's Fire, performing in New York, Cleveland, and Chicago. She also gave a solo recital of Spanish Renaissance songs, accompanied by guitarist Jason Yoshida, as part of the Vocal Artist Management Services (VAMS) Virtual Recital Series. For several years Ruiz performed with the Cuban choir Orfeón Santiago, under the direction of Electo Silva. She made a number of recordings with the choir, as both soloist and ensemble member, and participated in the group's tours of Europe and the Caribbean. In May 2018 she was named an Early Music America (EMA) Emerging Artist for representing "the best of the emerging Early music talent." She performed in the 2018 Emerging Artists Showcase in the prestigious Bloomington Early Music Festival at Indiana University. Most recently, Ruiz presented a concert of music from the Spanish Golden Age, in the Bach at Noon series of the Bach Collegium San Diego. Adriana holds a bachelor's degree in Vocal Performance from Florida International University, and is currently pursuing her master's degree in Historical Performance at Boston University.

Mezzo-soprano **Daniela Tosic**, praised for her "burnished and warm sound" (*Boston Musical Intelligencer*), is a soloist and chamber musician who specializes in early, contemporary, and world music repertoires. She has performed in concerts throughout the US, Europe, and South America. Daniela is a founding member of the internationally renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music America Recording of the Year awards. She performs regularly with several Boston-based ensembles, including La Donna Musicale and Blue Heron (medieval–Renaissance ensemble). Recently Daniela co-founded Telltale Crossing, a world music ensemble. She can be heard on Telarc, MDG, and several independent labels.

**Miguel Cabrera**, tenor, began his musical studies in Venezuela at the age of 6, learning the violin and later classical guitar. As an adult, after pursuing a law degree, he returned to music, now as a singer. He sang in the Teatro Teresa Carreño opera choir, Caracas Camerata Barroca, Metropolitan Choir, and Simón Bolívar Symphonic Choir, acquiring important knowledge and experience in both the vocal field and stage skills. After completing his studies in 2016, he emigrated to Bogotá, Colombia, where he joined the Colombian Opera Choir, the Bogotá Philharmonic, ensembles from the National University, and groups such as VoceStudio. After spending three years in the cultural environment of the city, he set up a company called Piacere Musical Services, which serves as a platform for musicians with outstanding performance and talent, enabling them to rub shoulders with great musicians and voices, and providing new spaces for artistic diffusion for both Colombians and Venezuelans. He is currently in the US, learning English, working with new colleagues, and continuing his path in this wonderful world of music.

Celebrated for his "brilliant" and "booming" bass-baritone, **Devon Russo** performs frequently as a soloist and ensemble member in Opera, Contemporary Music, and Early Music throughout the United States. This season he has rostered with the Sante Fe Desert Chorale, The Crossing, the newly formed New York Philharmonic Chorus, and is a choral fellow at Marsh Chapel. Devon has taken part in Young Artist Programs with the Boston Early Music Festival, the Voces8 Choral Scholars, the Académie Orford Musique, the Seraphic Fire at the Aspen School

of Music, Tafelmusik, Haymarket Opera Company, Source Song Festival, the Amherst Early Music Festival. Devon earned his Master's in Vocal Performance from the Manhattan School of Music and Bachelors in Vocal Performance from the University of Rhode Island and just graduated with his Doctorate of Musical Arts from Boston University. [www.devonrusso.com](http://www.devonrusso.com)

**Cynthia Mathiesen** is a musician and teacher specializing in historical performance practice and string pedagogy. Her primary teachers have included Nicholas DiEugenio, Julia Wedman, Paul Miller, Laura Jeppesen, and Jane Starkman. She earned a Bachelor of Music studying Music Performance and Music Education from Ithaca College. Cynthia began her early music studies at Cornell University. She went on to study with the Tafelmusik Baroque Orchestra. She attended the IES Institute in Vienna, studying German and Music History.

Upon her return to the United States, she participated in projects such as the Ithaca College Beethoven Project, and Cornell University's Bach Project. Mathiesen has performed with New York State Baroque, Tafelmusik Baroque Summer Institute Orchestra, Cornell Baroque Orchestra, Boston University Viol Consort and the Harvard Baroque Chamber Orchestra. She has been on the faculty for the Ithaca College Summer Music Academy and the Bach and Beyond Festival. A passionate teacher, Cynthia maintains a bustling private studio. She has directed string orchestra programs in public and private schools in New York and Massachusetts. Cynthia graduated cum laude from Boston University with her Master Degree in Historical Performance. Mathiesen is a teaching assistant for Boston Youth Symphony Orchestras, and Boston School of the Music Arts.

Originally from Manizales, Colombia, **Juan Sebastián Sánchez** began his musical studies at the age of 16 in the Symphonic Band of the Redemptorist College of Manizales, then completed his studies at the University of Caldas. He was selected as a percussionist of YOA (Orchestra of the Americas), touring Ukraine, Poland, Scotland, and Germany in 2018, and Mexico in 2019. He was one of six percussionists, the only one from Latin America, selected to attend the 2017 PULSE International Percussion Convention in Port of Spain, Trinidad and Tobago. He was a member of the Young Philharmonic of Colombia Seasons, with whom he toured Switzerland, Germany, and Austria. He was selected as a Scholar Percussionist at the XIII Cartagena International Music Festival CFIM in 2019. Juan Sebastián was the winner of the Youth Music Exchange International Soloist Percussion Competition, where he performed as a soloist at the UTT National Academy of the Performing Arts, Port of Spain, in 2017. He was also a winner as kettledrum, at the Kunming International Philharmonic, China, in 2018. In addition, he was the winner of the Latin Grammy Cultural Foundation Tuition Scholarship Assistance in 2020, 2021, and 2022. Juan Sebastián is currently studying World Percussion Performance at the Berklee College of Music in Boston, MA, and working as Percussion Artist with the Austrian multi-percussionist Martin Grubinger and the Red Bull brand in Salzburg.

**Ricardo Matute** is a percussionist and composer from Barranquilla, Colombia. He is currently studying film scoring and contemporary writing and production at Berklee College of Music. He received a Gifted Tuition Scholarship from the Latin GRAMMY Cultural Foundation. Matute has extensive experience as a percussionist in many different musical genres. He has played in venues and at events throughout Latin America and the U.S., including the 2019 Latin Recording Academy Person of the Year gala (Las Vegas), Lincoln Center (NY), Kennedy Center for the Performing Arts (Washington, D.C.), and Barranquijazz Festival (Colombia). He was also invited

to the Córdoba Drum Camp (Córdoba, Argentina) to teach a master class on Colombian percussion instruments and rhythms.

**Katherine Shao** is a keyboard player, composer, and performance artist in Baroque, Classical, and contemporary music, including jazz. Her diverse background has given her a deep understanding of the sounds, affects, and styles of these musical genres. She has also played multiple roles in performance art, including production, theatrical staging, sound design, management, and media editing. After receiving a Master of Music from Indiana University Bloomington, Katherine founded two groups that pushed the envelope of classical music: Bimbeta, a quintet of singers and instrumentalists that intertwined humor, contemporary culture, and feminism with the music of 17th- and 18th-century Europe; and American Baroque, an award-winning ensemble specializing in commissioning new pieces written for period instruments. Katherine has performed and recorded with the New Century Chamber Orchestra, Orchestra of St. Luke's, San Francisco Symphony, and Philharmonia Baroque Orchestra, among others. Concert venues have included Carnegie Hall, Davies Symphony Hall, and prestigious music series around the US and Europe. Over the past decade she has turned her focus to jazz piano, performing and recording her own compositions, which blend soundscapes, jazz, and modern beats. Katherine is currently a member of the contemporary music ensembles Cosmic Gothic and Cassandra Lee.

Praised as “a first-rate instrumentalist” (*Boston Globe*), Venezuelan viola da gambist and music scholar **Laury Gutiérrez** specializes in music by women composers and early music from Ibero-America. She holds degrees in historical performance practice from Indiana University, Longy School of Music, and the College of Saint Scholastica, and has received fellowships and a scholarship from Boston University. She is the founding director of La Donna Musicale, a non-profit organization that promotes, performs, and preserves music by women composers. La Donna Musicale performs regularly in and around the Boston area, and has toured the US and around the world. Their four groundbreaking CDs, featuring works of Antonia Bembo, Anna Bon, and others, have received widespread critical acclaim ([www.ladm.org](http://www.ladm.org)). She is also the founding director of Rumbarroco, whose three CDs, *Latin-Baroque Fusion*, *I've Found a New Baby: Baroque Meets Afro-Latin Jazz*, and *Latinas InFusion* have been resounding successes with critics and audiences alike. ([www.rumbarroco.org](http://www.rumbarroco.org)). Laury received the Gran Mariscal de Ayacucho, Venezuela's most prestigious scholarship award for study abroad, among other top awards and recognitions. She also holds a rarely awarded National Interest Waiver, granted by the US government to noncitizens “who because of their exceptional ability... substantially benefit the national economy, cultural, or educational interests or welfare of the United States.” She was included in a 2009 exhibit honoring 100 Boston-area women for their leadership and achievements. Laury has been a 2009 and 2019 Fellow at the Radcliffe Institute for Advanced Study at Harvard University, and is also a resident scholar at the Brandeis University Women's Studies Research Center.

Our gratitude to Prof. Octavio Paez for his insightful advice on the *Black Villancicos* and the understanding of the lyrics in this program. Also our gratitude to Prof. Barbara Walters for sharing her vast knowledge on *Corpus Christi* and its background with us.



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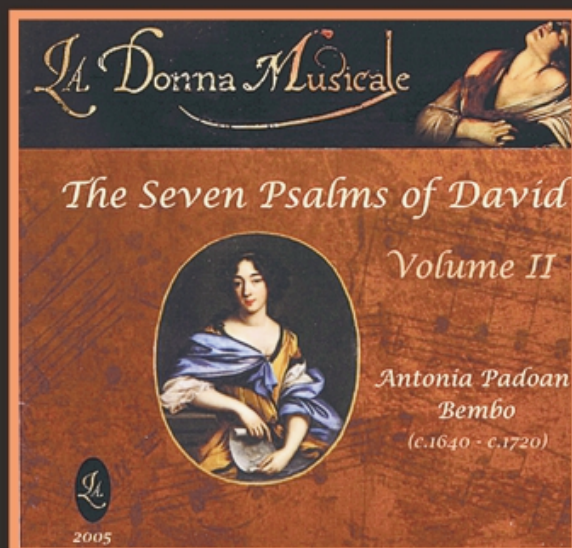
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