

La Donna Musicale

Women Composers
Impassioned Performances

RumBarroco

LATIN-BAROQUE FUSION

Presents

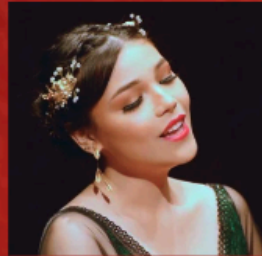
The Other Mary



Daniela Tosic
Mezzo-soprano



Adriana Ruiz
Soprano



Lina Sarmiento
Soprano



Cassandra
Extavour
Soprano



Fausto Miro
Tenor



Na'ama Lion
Flute



Laury Gutierrez
Viola da Gamba



Danilo Bonina
Violin



Eduardo Betancourt
Harp & Percussion



Miguel Morales
Percussion



Kirsten Lamb
Bass



Katherine Shao
Keyboards

Sunday, March 29 at 4:00 PM

Church of the Covenant
67 Newbury St., Boston, MA

La Donna Musicale

67 Newbury Street, Boston, MA

Phone: 617-461-6973 ladonna@ladm.org - www.ladm.org

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OUR MISSION

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 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, and experts in their field, include Claire Fontijn, Robert Kendrick, Thierry Favier, Catherine E. Gordon-Seifert, David Lasocki, and Rebecca Messbarger.

The mission of La Donna's branch organization **RUMBARROCO** is to recreate, preserve, and popularize the vital rhythms and harmonies of the past that traveled from the Iberian Peninsula to the Americas and vice versa. Rumbarroco's Latin-Baroque Fusion ensemble uses period, folk, and contemporary popular instruments and performance practices. Rumbarroco explores the musical and cultural similarities and distinctions among Europeans, Africans, and Amerindians as experienced through Latin-American music in order to unite today's diverse communities, empower youth, and raise funds for humanitarian projects in Latin America.

**Special thanks to Omar Morales, Gregory Pino, Alfredo Ortega, Leonardo Waisman
for their generous help to today's program**

PROGRAM

Stella Splendens (con Cumbia) from <i>The Llibre Vermell de Montserrat</i> , 14th century	Anonymous Arr. Gutierrez–Pino
La Espinela de Isis (World premiere)	Arr. Gutierrez–Pino–Rumbarroco
Chaxiraxi's Folias de Gran Canaria Canary Island folk	Arr. Gutierrez
Candelaria hermosa Venezuelan folk. <i>Rec: Un Solo Pueblo</i>	Anonymous Arr. Gutierrez
Marionas from <i>Poema harmonico</i> , 1694	Francisco Guerau (1649–1722)
Vivan los Aires Morenos Extremadura, Spain folk	Anonymous Arr. Gutierrez–Pino
Tonantzin Canario Mexican folk	Anonymous Anonymous
Al Prodigio Mayor <i>Fondo Estrada</i> , Mexico, ca. 1689	Manuel de Sumaya (1680–1755)
Morena, la más hermosa (World premiere) <i>Sánchez Garza Collection</i> , Mexico, 17th century, ed. Omar Morales	Anonymous Arr. Gutierrez
Marionas from <i>Instrucción de música sobre la guitarra española</i> , 1674	Gaspar Sanz (ca. 1640–1710) Arr. Gutierrez–Pino
La Sibila de Oriente (World premiere) from <i>Libro de Música de la Cofradía de Nuestra Señora de la Novena</i> . Ca. 1624; ed. Miguel Querol	Anonymous Arr. Gutierrez
Ah negliya de Santo Tomé (North American premiere) from <i>Valladolid Cathedral</i> , 1707; ed. Leonardo Waisman	Jose Martinez de Arce (1660–1721)
Ensalada de Maria Morena: Samba Malató Pajarillo Guantanamera Peruvian, Venezuelan, Cuban folk	Arr. Gutierrez–Rumbarroco
Cachua Serranita from <i>Trujillo Codex</i> , 18th century	Anonymous Arr. Gutierrez

Program Notes: The Divine Feminine—A Transatlantic Journey

Today's performance traces the lineage of the "other" Mary—the dark-skinned, universal Mother whose image has crossed oceans and transformed through centuries of devotion.

I. Ancient Prototypes: The Eternal Mother

Our journey begins with the Egyptian goddess **Aset (Isis)**, the foundational archetype of the Divine Feminine. As the mother holding her son, Horus, she provided the visual blueprint for the early Church. Isis, other ancient deities, and the Virgins who followed them share a common sacred purpose: as the ultimate protectors of **fertility, healing, and the disenfranchised**.

Over the centuries, Western art has predominantly portrayed the Virgin Mary as white. Tonight, we intentionally bring to the center the *Morena*—the dark-skinned and mixed-race icons who more accurately reflect the historical and cultural reality of the people who have loved them.

By honoring the **Sibila de Oriente** (Queen of Sheba) and her scriptural declaration, "**I am black but [and] beautiful,**" we reclaim a legacy of Black sacredness that has existed since the very beginning. This scriptural declaration became the primary theological justification for the veneration of Dark-Skinned women, linking the wisdom of the Ethiopian Queen to the mystery of the Divine Mother.

II. Three Voices of Praise

To tell this story, today's repertoire bridges three distinct musical worlds:

1. **New Creations through Ancient Tools:** In instances where the original music for local manifestations of the divine was lost or unavailable, we have reconstructed new works by employing the Early Music techniques codified in 16th-century Spain—specifically, *contrafactum* (musical recycling), *décimas*, and *coplas*. These techniques endure as vital, living traditions throughout the Iberian Peninsula and Latin America.
2. **Living Traditions:** We perform **traditional songs** still sung today in communities across Spain and Latin America, keeping the pulse of these dark-skinned figures as a breathing, rhythmic reality.
3. **The Academic Canon:** We include **Early Music pieces**—from the scholarly canon that established the formal European traditions of Marian devotion, followed in Latin America.

III. Marian Advocacies: Regional Faces of the Divine

As Michael O'Carroll notes in *Theotokos: A Theological Encyclopedia of the Blessed Virgin Mary*, **Advocacies** are names that anchor the universal Mary in a local landscape to express regional identity and faith.

- **The Roots of Spain:** The ancient **Virgen de Montserrat** and the **Guadalupe of Extremadura** bridge Arab, Latin, and European history.
- **The Canary Islands Transition:** The indigenous Berber goddess **Chaxiraxi** changed through conquest into the Catholic **Virgen de la Candelaria**.
- **The Spirit of the Americas:** From the transformative **Guadalupe (Mexico)** to the physical relic of the **Virgen de la Coromoto (Venezuela)** and the Andean "Mamacha" **Carmen (Peru)**.

- **The African Diaspora:** The sea-bound **Virgen de Regla** (syncretized with **Yemayá** in Cuba) and the Ethiopian Princess **Saint Iphigenia**—a figure who, like the Queen of Sheba, represents the deep presence of Black sanctity in the heart of Christianity.

IV. The Nonspecific Dark-Skinned Virgin

Beyond specific regional titles, today we explore the **broad archetype** of the dark-skinned Mary through two unique works:

- **The Black Villancico *Ah negliya de Santo Tomé*:** A vibrant piece that portrays **Baby Jesus as black**, implying a Mary of African or mixed-race descent.
- ***Morena, la más hermosa*,** A Villancico from the Sánchez Garza Collection, 17th-century Mexico, that celebrates a **beautiful, dark-skinned Virgin (Mary)**, reminding us that her “otherness” was a source of profound inspiration. A world premiere.

Historical Thread: By weaving together new compositions, living folk songs, and early music inspired by scholarship, we honor the **cultural DNA** that traveled from the Old World to the New. This divine “ensalada” of sound shows that these works are not just relics of the past. They are active instruments that allow the “other” Mary to speak through music that continues to evolve with its people.

BIOGRAPHIES

Soprano **Adriana Ruiz** is a Cuban-born soprano recognized for her expressive voice, stylistic sensitivity, and deep passion for early music. She began her musical studies in Cuba at the age of seven with piano, before pursuing formal training in voice and choral conducting at the Cuban Conservatory of Music *Esteban Salas*. During her early career, she distinguished herself in vocal competitions, including the French Song Contest in Havana, which she won in 2003—an achievement that led to several performances in Paris. After moving to the United States, Adriana continued her musical development at Florida International University, where she earned a Bachelor of Music in Vocal Performance in 2018. That same year, she was selected as an Early Music America Emerging Artist, recognizing her growing presence in the field. She later completed a Master of Music in Historical Performance at Boston University in 2023, further deepening her specialization in early repertoire and historically informed interpretation. Her artistic work reflects a strong commitment to historically informed performance and collaborative music-making, with a particular focus on repertoire connected to the Iberian world and its rich transatlantic cultural traditions.

Soprano **Cassandra Extavour** began her vocal career with the Tafelmusik Chamber Choir in her native Toronto, Canada before moving to Europe in 1995. Moving between Spain, Greece, and England, she studied voice under Carlos Mena (Madrid, Spain) and Richard Levitt (Schola Cantorum Basiliensis, Basel, Switzerland). Her recordings include Henry Purcell: Dido and Aeneas (Tafelmusik, dir. Jeanne Lamon; CBC SM 5000 Recordings) and Codex Huelgas: Misa de Santa María la Real (Ensemble Huelgas, dir. Luis Lozano Virumbrales; Sony). She has soloed with numerous European and American ensembles, including Alia Música (Madrid, Spain), La Capella de Ministrers (Valencia, Spain), La Capilla Real de Madrid (Madrid, Spain), and Emmanuel Music (Boston, USA). Her oratorio repertoire includes Handel’s Messiah, Haydn’s Creation and Nelson Mass, Mendelssohn’s Elijah, Mozart’s Requiem, and Beethoven’s Missa Solemnis. Operatic roles include Belinda and Dido (Purcell’s Dido and Aeneas), Serpina (Pergolesi’s La Serva Padrona), Marcellina (Mozart’s The Marriage of Figaro) and The Witch (Humperdinck’s Hansel and Gretel). She relocated to Boston, USA in 2007, where she currently studies with Jane Olian (Juilliard School), does recital and chamber work, and sings with multiple professional ensembles, including Emmanuel Music (dir. Ryan Turner) and the Handel and Haydn Society (dir. Harry Christophers). Cassandra is also Professor of Molecular and Cellular Biology, and Professor of Organismic and Evolutionary Biology, at Harvard University.

Mezzo-soprano **Daniela Tosic**, praised for her "burnished and warm sound" (Boston Musical Intelligencer) and "dark, lustrous voice" (Boston Classical Review), is a soloist and a chamber musician who specializes in early, contemporary, and world music repertoires. She has performed in concerts throughout the U.S., 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. The trademark of the ensemble is combining medieval repertory and contemporary compositions in bold, conceptual programming. Tapestry has premiered numerous contemporary pieces, including Steve Reich's Tehillim with the Colorado Symphony and Cabrillo Festival Orchestra, conducted by Marin Alsop. Daniela appears regularly with La Donna Musicale, an ensemble that focuses on women composers' repertory, Rumbarroco (Latin-Baroque), and Syldason, a marimba-voice duo. Daniela recorded for Telarc, MDG, Kalan, Boston Revels, and several independent labels.

Lina Sarmiento is a versatile Colombian soprano with a passion for music, theater, and creative expression. She has performed in operas, zarzuelas, sacred music, and musicals across Latin America and the United States. Her repertoire includes solo roles in pieces such as Schumann's Requiem für Mignon, Rutter's Requiem, and Faure's Pie Jesu. Lina has also portrayed characters in operas and zarzuelas, including La corte del faraón, La leyenda del beso, Suor Angelica, and Hänsel und Gretel. With a strong foundation in vocal performance, she holds a master's degree from Longy School of Music of Bard College, where she refined her artistry both on stage and as a stage manager, most notably for the opera Elixir of Love in Florida. Lina is also a passionate educator, bringing dynamic and innovative methods to her teaching, helping students unlock their potential through creative engagement. Her artistic journey is complemented by her experience in theater and drawing, where she explores the intersection of different art forms to deepen her understanding of identity and expression. Fluent in English and a native Spanish speaker, Lina continues to develop her craft and share her love for music and the arts with students and audiences alike.

Fausto Miro, praised by the Boston Musical Intelligencer for his "clear, powerful burnished tenor, resonant and easy even in the highest reaches of his voice," the lyric tenor Fausto Miro is known for his "thrilling dramatic impact" (South Florida Sun Sentinel) on the stages of some of the country's leading ensembles. This includes the New York Opera Studio, Boston Opera Collective, Opera Tampa, St. Petersburg Opera Company, The Florida Orchestra, Master Chorale of Tampa Bay, and the Opera Festival of San Luis Potosi, where he succeeded as a finalist in the Linus Lerner International Vocal Competition. A resident of Boston, Mr. Miro performs throughout New England as a featured soloist in collaboration with Emmanuel Music, Central Reform Temple of Boston, Renaissance Men, Cappella Clausura, The Copley Singers, Labyrinth Choir, Polymnia Choral Society, The Old North Marblehead Festival Chorus, and Portsmouth Symphony Orchestra. **Danilo Bonina** earned his Bachelor in violin from the F. Torrefranca Conservatory in Vibo Valentia (Italy). Winner of the "Venetico", "Pedara", and "Pizzo Calabro" International Competitions, he made his solo debut in 1996. He received his Master of Music degree from the Mannes College of Music in New York where he studied with Nina Beilina. He later obtained his Graduate Performance Diploma in Historical Performance from the Longy School of Music under the guidance of Dana Maiben. He is the founder of the Ars Vetus and Corelli Collective historical ensembles. He has performed in Master Classes given by Jamie Laredo, Rachel Podger, Elizabeth Blumenstock, Phoebe Carrai, Aisslinn Nosky, and others. Active on both baroque and modern violin, he has toured Europe, USA, and Asia with orchestras such as Bacchanalia Festival Orchestra, Ars Lyrica Houston, Ensemble du Monde, Eudaimonia, Oriana Consort, Shanghai Camerata, and many others. He has worked with conductors such as Sir John Eliot Gardiner, Masaaki Suzuki, Otto Werner Mueller, JoAnn Falletta, Nicholas McGegan, Peter Maag, Andrew Megill, Murray Forbes Somerville, and others. In high demand as a pedagogue, he is currently a member of the faculty at the Longy School of Music of Bard College.

Katherine Shao, is a keyboard player, composer, and performance artist of Baroque, Classical, and contemporary music, including jazz. 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, she co-founded two envelope-pushing groups: 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 for period instruments. She has performed and recorded with the Orchestra of St. Luke's, San Francisco Symphony, and Philharmonia Baroque Orchestra. 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. Currently, she is also a member of the contemporary music ensembles Cosmic Gothic and Cassandra Lee and the Acoustic Project.

Na'ama Lion is well known in the Boston area as a versatile performer on historical flutes. She has explored Baroque, Classical, and Romantic music with numerous groups and period orchestras, including La Donna Musicale, Boston Baroque, the Handel and Haydn Society, Boston Cecilia, Rumberoco, Arcadia Players, Academia Daniel, and Barrocade. She has also performed medieval music with the world-renowned Sequentia, and Renaissance music with the flute quartet Travesada. As a committed performer of new music, she has had new pieces written for her and her ensembles by Murray Barsky, Paul Brust, Robert Carl, Marti Epstein, Jorge Ibanez, John McDonald, Leon Schidlowsky, and Atsushi Yoshinaka. Na'ama holds a doctorate from Boston University, a Soloist Diploma from Arnhem Conservatory in The Netherlands, and a bachelor's degree in modern flute from Tel Aviv University. She teaches at Harvard College and the Longy School of Music. Na'ama has recorded for Deutsche Harmonia Mundi, Telarc, and independent labels.

Eduardo Betancourt, considered "one of the iconic harpists of this new age," is a Venezuelan musician, producer, arranger, composer, instructor, and multi-instrumentalist, with 30 years of experience in traditional music, Venezuelan fusion music, and Latin jazz. In 2010, he won a Latin Grammy Award for his participation on the album *Tesoros de la música Venezolana* by Ilan Chester, and in 2016, he was nominated for the album *Pa' Tío Simón* with Rafael "Pollo" Brito. He has also recorded with renowned international artists such as Simon Diaz, Oscar D León, Gilberto Santa Rosa, Danny Rivera, and Luis Salinas. Currently, Betancourt performs with the Latin jazz group Venezuelan Project. Under the name EduardoProject, he gives workshops and master classes around the world. Eduardo plays on Electric Llanera and Camac EC harps (the design and construction of which he supervises for the French harp company Les Harpes Camac).

Miguel Morales Lavado, was born in Lima, Perú. He began his musical learning at the age of 8 with classical guitar and at only 9 he was offering his first concert at the National Theater of Lima, marking the beginning of his artistic career. At age 15, he expanded his musical focus to drums and percussion, particularly the cajón, while maintaining his passion for the guitar. Although he still values this instrument, he is currently mainly dedicated to percussion and drums, specializing in Afro-Peruvian and Latin rhythms from all over Latin America. Miguel is in his second year at Berklee College of Music, one of the most prestigious music College in the world, where he is studying Contemporary Writing and Production with a full scholarship. At Berklee, he has delved into percussion, drums and South American rhythms, as well as developing skills in contemporary writing and music production. He has played and participated in various music festivals and shared the stage with artists such as Tony Succar. Among his most outstanding performances is his participation in the Quito Jazz Festival 2024. Miguel continues to hone his craft and contribute to the international music scene with the fusion of Afro-Peruvian rhythms and music from Latin America.

Kirsten Lamb, is a double bassist and vocalist from New Jersey. Praised by The Huffington Post as a "brilliant young musician" and the Boston Globe for her "versatility and assurance," she has performed folk, jazz, classical, and contemporary music throughout the United States and abroad. Kirsten graduated from Oberlin Conservatory in 2009 with a BM in music in both double bass and ethnomusicology. She has studied with bassists Thomas Sperl and Peter Dominguez, sitarist Hasu Patel, and viola da gambist Catharina Meints and has developed a unique solo performance style. Kirsten recently completed an MM in Contemporary Improvisation from New England Conservatory, where she studied with Cecil McBee, Dominique Eade, Hankus Netsky, and Anthony Coleman, debuted several original solo works in Jordan Hall, played for Elvis Costello, performed in John Zorn's 35-year retrospective, and participated in NEC's community outreach program. Upon graduation, Kirsten was awarded the Gunther Schuller Medal. Kirsten maintains a private studio, is a frequent guest teacher at schools throughout the Boston area, and recently began a weekly residency with Young Audiences of Massachusetts. Kirsten is currently working on a full-length CD featuring original solo and ensemble compositions. For more information, visit www.kirstenlambmusic.com.

Founding Director Laury Gutiérrez was born in Venezuela. Gutiérrez received the Gran Mariscal de Ayacucho, Venezuela's most prestigious scholarship for study abroad, and graduated with honors in music from the College of St. Scholastica in Minnesota. She has done graduate work in music at Longy School of Music, Indiana University, and Boston University. She was a 2009 Fellow at the Radcliffe Institute for Advanced Study at Harvard University.

Currently, Gutiérrez is an affiliate scholar at the Women's Studies Research Center, Brandeis University. Praised as "a first-rate instrumentalist" (*Boston Globe*), Gutiérrez specializes in music by women composers and Early music from Ibero-America. She has been a featured guest artist-lecturer at Harvard University, Brandeis University, and Simmons College, among other institutions. She is also founding director of Rumbarroco: a Latin-Baroque fusion ensemble. Rumbarroco's 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). She is a recipient of the Exemplary Leader award in the category of "Arts" in Boston by the Venezuelan community in Massachusetts and recognized by the City of Boston. Laury Gutiérrez is also the first recipient of the Thomas Zajac Memorial Scholarship from Early Music America (2021). She is also the recipient of the Live Arts Boston grant. (2024).

Boston Early Music Festival
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Our deepest expression of gratitude to our volunteers for their help:
Rodrigo J. González, Yesica Aguirre, Peter Banos and Miriam Mizrahi for all of their help with logistics.
Thank you to our donors and supporters; without you we would not be able to perform today!

Please join us for a reception following the concert.
We extend our sincere thanks to **Don Tequeño y Doña Arepa**
and **Peka Restaurant**
for graciously providing tonight's Venezuelan treats.

TEXT AND TRANSLATIONS

ORIGINAL	TRANSLATION
<p>Stella splendens Estrella resplandeciente en la montaña como un rayo de sol Milagros (de Montserrat), escuchen al pueblo.</p> <p>1. De todas partes se congregan, regocijados, Ricos y pobres, jóvenes y ancianos, Se reúnen aquí para ver con sus propios ojos, Y regresan llenos de gracia.</p> <p>2. Gobernantes y magnates de linaje real, Los poderosos del mundo, habiendo obtenido la indulgencia Por su pecado, claman y golpeándose el pecho Se arrodillan y claman así: Ave María.</p> <p>5. Reinas, condesas, ilustres damas, poderosas y criadas, jóvenes, niñas, vírgenes y ancianas, también las viudas y las religiosas suben a esta montaña.</p> <p>6. Todos se reúnen aquí para presentar sus ofrendas, y se retiran cuando se las entregan, todos se enriquecen al ver esto y felizmente honrados, regresan libres.</p> <p>7. Así pues, todos los que pedimos de ambos sexos los que hemos purificado nuestras mentes oremos con devoción a la Virgen gloriosa, madre de clemencia y sintamos de verdad su gracia celestial.</p>	<p>Stella splendens Resplendent star on the mountain like a sunbeam Miracles (from Montserrat), hear the people.</p> <p>1. From all around they rally, rejoicing, Rich and poor, young and old, They assemble here to see with their own eyes, And return from it filled with grace.</p> <p>2. Rulers and magnates of royal roots, [or blood] The world's mighty, having obtained indulgence For their sin, they cry out and beating their breast They kneel and cry thus: Ave Maria.</p> <p>5. Queens, countesses, illustrious ladies Powerful women and slave women, youth and girls, Virgins, old women and widows equally, Climb this mountain; so do religious (nuns)</p> <p>6. All assemble here to present their vows, And they also grateful so that they keep (their vows) By enriching this shrine, so that all see it, Decorating it with jewels, and returning home released.</p> <p>7. Therefore, everyone, male and female, Cleansing our minds, let us devoutly pray Glorious Virgin, Clement Mother, Her grace in Heaven may we truly experience.</p>
<p>Espinela de Aset-Isis Dua Aset Nebet Ankh, Alabanza a la Señora, de la Vida es protectora, luz que al alma siempre flora.</p> <p>I. La Matriarca Universal Eres la esencia sagrada, Raíz de África y suelo, bajo el manto de tu cielo toda vida es engendrada.</p>	<p>Espinela de Aset-Isis Dua Aset Nebet Ankh, Praise to the Lady, Protector of Life, Light that always blossoms in the soul.</p> <p>I. The Universal Matriarch You are the sacred essence, Root of Africa and soil, under the mantle of your sky all life is conceived.</p>

Siendo Una y multiplicada
en la tierra y su espesura,
tu fértil y gran ventura
en mil razas se bautiza,
pues tu luz es la semilla
que en el mundo siempre dura.

II. Escudo y Salvación

Cantaré tu gran Poder,
Salvadora Inmortal fuiste,
de mil nombres te vestiste
para el mundo proteger.
No dejaré de ejercer
tu alabanza, ¡oh Poderosa!,
que en la guerra más ruidosa
salvas pueblos y ciudades,
frenando las crueldades
de forma maravillosa.

III. El Trono y el Regazo

En el trono de la historia,
donde el Nilo calma el paso,
tienes vida en tu regazo,
fuente de luz y memoria.
Madre de eterna victoria,
reina de justicia y bien,
con tu magia —Heka— también
fecundas el campo y alma,
devolviendo siempre calma
desde el sagrado Edén.

IV. La Guía de Sirius

Vistes corona de loto,
al pequeño Horus guías,
con tu amor la tierra crías
del corazón más remoto.
Tu poder no tiene coto,
sanas cuerpo y das visión,
con Sirius en conexión
nos enseñas renacer,
despertando nuestro ser
en divina comunión.

Chaxiraxi

Chaxiraxi es su nombre,
diosa Madre de la tierra,
que en su luz el mundo en cielo.

Being one and multiplied
in the earth and its hope,
your fertile and great fortune
is baptized in a thousand races,
for your light is the seed
that always endures in the world.

II. Shield and Salvation

I will sing of your great power,
Immortal Savior you were,
you clothed yourself in a thousand names
to protect the world.
I will not cease to offer
your praise, O Mighty One!,
who in the most tumultuous war
saves towns and cities,
curbing cruelties
in a wondrous way.

III. The Throne and the Lap

On the throne of history,
where the Nile calms its flow,
you hold life in your lap,
source of light and memory.
Mother of eternal victory,
queen of justice and good,
with your magic—Heka—you also
fertilize the field and soul,
always returning calm
from sacred Eden.

IV. The Guide of Sirius

You wear a lotus crown,
you guide the young Horus,
with your love you nurture the earth
from the most remote heart.
Your power knows no bounds,
you heal our bodies and give us vision,
in connection with Sirius
you teach us to be reborn,
awakening our being
in divine communion.

Chaxiraxi

Chaxiraxi is her name,
Mother goddess of the earth,
whose light illuminates the world in heaven.

<p>y contempla cada hombre, Que nadie de ella se asombre.</p> <p>Es la virgen de la luz Del sol y la luna alta cruz, Madre del que el cielo guía, Fecunda luz de hidalguía Que el propio rey da su luz.</p> <p>Luz de nuestra antigua alba, Chaxiraxi es quien nos salva, nos salva. Con respeto te iluminamos, Que de Tenerife vienes, Y en tus Guanches tú te mantienes, Por eso hoy aquí te esperamos. Hoy tu presencia deseamos, Resplandeciente y también fértil, Pues en tu luz, divina y dúctil,</p> <p>Chaxiraxi es nuestra esperanza, Que con su amor y paz se alcanza, Brillando en este mundo fértil, Luz de nuestra antigua alba, Chaxiraxi es quien nos salva.</p>	<p>And every man contemplates her, Let no one be surprised by her.</p> <p>She is the Virgin of Light High cross of the sun and the moon, Mother of him whom heaven guides, Fertile light of nobility That the King himself gives his light.</p> <p>Light of our ancient dawn, Chaxiraxi is the one who saves us, saves us. With respect we illuminate you, You who come from Tenerife, And among your Guanches you remain, That is why we await you here today. Today we desire your presence, Resplendent and also fertile, For in your light, divine and malleable,</p> <p>Chaxiraxi is our hope, Which with its love and peace is attained, Shining in this fertile world, Light of our ancient dawn, Chaxiraxi is the one who saves us.</p>
<p>Candelaria hermosa Candelaria hermosa brillante lucero fuiste aparecida el dos de febrero</p> <p>El dos de febrero cuando apareció El pueblo te añora con gran devoción</p> <p>Nuestras navidades suelen terminar el dos de febrero y entra el carnaval el dos de febrero</p> <p>Desde Barlovento con gran emoción Va la candelaria y este parrandón.</p> <p>Se va la parranda que hoy nos entretienes Volveré con ella y el año que viene.</p>	<p>Beautiful Candelaria Beautiful Candelaria, bright star You appeared on February 2nd</p> <p>On February 2nd, when you appeared The people yearn for you with great devotion</p> <p>Our Christmas celebrations end on February 2nd, and Carnival begins on February 2nd</p> <p>From Barlovento, with great emotion Goes the Candelaria and this revelry.</p> <p>The revelry that entertains us today is gone I will return with it next year.</p>
<p>Vivan los aires Morenos Vivan los aires Morenos Que vienen de Guadalupe Que pasan por Castiblanco Y van a Herrera del Duque.</p>	<p>Long live the dark breezes Long live the dark breezes That come from Guadalupe That pass through Castiblanco And go to Herrera del Duque.</p>

Cuchichi, olé ya,
Que esta jota no me agrada
Cuchichi, olé ya,
Daremos la palmetada.
Cuchichi, olé ya,
Que esta jota no es de aquí
Cuchichi, olé ya,
Que ha venido de Madrid.

Cuchichi, olé ya,
Que esta jota no me agrada
Cuchichi, olé ya,
Que ha venido de mi amada
Cuchichi, olé ya,
Que esta jota no me agrada
Cuchichi, olé ya,
Que ha venido de Almoharín

La Virgen de Guadalupe
Es un poquito Morena
El niño que llevo en el brazo
Todo se parece a ella.

Cuchichi, olé ya,
Que esta jota no me agrada
Cuchichi, olé ya,
Que ha venido de mi amada
Cuchichi, olé ya,
Que esta jota no me agrada
Cuchichi, olé ya,
Que ha venido de Almoharín

Morena la quiero yo
Morena deje que sufre.
Es morenita también,
como la Virgen de Guadalupe

Cuchichi, olé ya,
Que esta jota no me agrada
Cuchichi, olé ya,
Que ha venido de mi amada
Cuchichi, olé ya,
Que esta jota no es de aquí
Cuchichi, olé ya,
Que ha venido de Almoharín.

Cuchichi, olé ya,
This jota doesn't please me
Cuchichi, olé ya,
We'll clap our hands.
Cuchichi, olé ya,
This joke isn't from here
Cuchichi, olé ya,
It came from Madrid.

Cuchichi, olé ya,
This jota doesn't please me
Cuchichi, olé ya,
It came from my beloved
Cuchichi, olé ya,
This jota doesn't please me
Cuchichi, olé ya,
It came from Almoharín

The Virgin of Guadalupe
Is a little dark-skinned one
The child I carry in my arm
He looks just like her.

Cuchichi, olé ya,
This jota doesn't please me
Cuchichi, olé ya,
It came from my beloved
Cuchichi, olé ya,
This jota doesn't please me
Cuchichi, olé ya,
It came from Almoharín

I love her dark-haired
Dark-haired, let her suffer.
She's dark-haired too,
like the Virgin of Guadalupe

Cuchichi, olé ya,
This jota doesn't please me
Cuchichi, olé ya,
It came from my beloved
Cuchichi, olé ya,
This jota isn't from here
Cuchichi, olé ya,
It came from Almoharín.

Tonantzi Tonantzi, Ipanema guanicoyo yo chapi plato camate.	Tonantzin Tonantzin, en la tierra de donde vengo yo, por favor, gracias	Tonantzin Our Mother, in the land where I come from, please, thank you.
<p>Al prodigio mayor Al prodigio mayor de la gracia que en agua y en tierra en fuego y en aire domina e impera: denla, fuego, denla, tierra, denla, aire, denla, agua, alegres, ufanos, hoy la enhorabuena.</p> <p>1. Pues María hermosa, hoy de gracia llena, a engrandecer viene los montes y selvas.</p> <p>2. Pues a ser Aurora soberana llega, haciendo su trono una ruda peña: bienvenida sea.</p> <p>3. Pues para ostentar su amor y grandeza, un risco tejido vuelve en primavera.</p> <p>4. Pues de su cariño las dulces ternezas dibuja en un lienzo, soberana y diestra: bienvenida sea.</p>	<p>Al prodigio mayor To the greatest wonder of grace that in water and on earth in fire and in air rules and reigns: Give her, fire, Give her, earth, Give her, air, Give her, water, joyful, proud, today, congratulations.</p> <p>1. For beautiful Mary, today full of grace, comes to magnify the mountains and forests.</p> <p>2. For she comes to be sovereign Dawn making her throne a rugged crag: welcome her.</p> <p>3. For to display her love and greatness, a woven crag returns in spring.</p> <p>4. For the sweet tenderness of her affection she paints on a canvas, sovereign and skillful: welcome her.</p>	
<p>Morena la más hermosa Morena la más hermosa, Doncella la que parió, Muchos cielos en un niño Muchas glorias en un Dios.</p> <p>La que de un portal desierto, El desabrigo y rigor, Para primer hospedaje De la posteridad mayor.</p>	<p>Dark-skinned one, the most beautiful Dark-skinned beauty, Madonna who gave birth, Many heavens in one child, Many glories in one God.</p> <p>She who, from a deserted stable, The hardship and austerity, For the first lodging Of the greatest posterity.</p>	

Tan sin prevención de aliños,
Que esto da su prevención,
Y cuidado en tenerla,
O descuido que importó.

En esta, pues, noche triste
Tan alegre os halláis vos,
Como quien de luces llena,
tiene en sus brazos al sol.

Y vos, infante divino,
Cuyo celestial amor,
A finezas nos obliga
Que prometen gran pasión.

Sea vuestra hermosura,
Bienvenida a darnos hoy
Omnipotentes indicios
De cómo amáis a quien sois.

Aunque estáis tan pobre
Tan pobre, y no se usa hoy,
Tengo de quereros,
Por mi salvación.

Niño en carne humana,
Hombre siendo Dios de las almas
Vida y alma del amor y alma del amor.

A vuestros favores,
Dice mi afición,
Que adorar sin premio
Sólo cupo en vos.

Mas yo, que os estimo en mi corazón,
Cuando el premio olvido,
Las ternezas no.
El que no os conoce,
Sólo en el favor,
Pone la esperanza y alma el galardón.

Aunque estáis tan pobre
Tan pobre, y no se usa hoy,
Tengo de quereros,
Por mi salvación.

So without preparation of adornments,
That this gives its preparation,
And care in having it,
Or not caring what the cost.

On this, then, sad night,
So joyful you are,
Like one full of light,
holds the sun in their arms.

And you, divine infant,
Whose celestial love,
Compels us to express affections
That promises great passion.

May your beauty,
Welcome to give us today
All-powerful signs
Of how you love the one you are.

Though you are so poor,
and it is not the custom today,
I must love you,
For my salvation.

Child in human flesh,
Man being God of souls,
Life and soul of love, and soul of love.

To your favors,
My affection says,
That to adore without reward
Is only fitting for you.

But I, who cherish you in my heart,
When I forget the reward,
Not the tenderness.
He who does not ignore you,
Only in the favor,
Places hope and soul as the reward.

Though you are so poor,
and it is not the custom today,
I must love you,
For my salvation.

La Sibila de Oriente

Atiende, Salomón, que a visitarte a ti,
baja en sombras la luz de aquese azul viril.
Mira sin que le veas y escucha sin oír.
Oiga el alma que al fin ha de ser.

La Visión

Al que es el principio de todo sin fin.
Sí, Salomón, que en lo mismo que decir
Pacífico y manso hijo del real profeta David.
Tú, cuyo imperio será quieto, apacible y feliz,
Quiero que me labres casa en que morar y vivir.

Yo te he de asistir a ella,
Pide y espera de mí mercedes,
Que yo concedo
cuanto me quieras pedir.
La Sibila soberana de la grande India oriental,
La Emperatriz de Etiopía y la reina de Sabá.
Inspirada de un favor que la asiste celestial
Se ha retirado a saber secretos que revelar.
Un celestial un singular madero
con dulce fruta en su sazón cogida,
Antídoto ha de ser de aquél primero,
Por que uno muerte dé,
Y otro dé vida.
Y cuando el parasismo vea postrero
La fábrica del orbe desasida,
Con él a juicio universal llamados,
Los dichosos serán los señalados.
Morena soy, pero hermosa,
Hijas de Jerusalén.
Morena soy pero hermosa
Bien podréis venirme a ver.

La Visión

Salomón, ¿Quién tan sabio te ve tan ignorante?
Porque el mayor agravio de la ciencia
es errar el hombre sabio.
Teme, teme el castigo, si
a extranjeras mujeres de otra ley de otro Dios
amas y quieres.

Que es grima la cuchilla que relámpago,
Luces, rayos brilla y esguace del segundo diluvio
que ha de sepultar el mundo y asignar rey.

La Sibila de Oriente

Listen, Solomon, for to visit you,
the light of that virile blue descends in shadows.
Look without seeing and listen without hearing.
Let the soul that is to be at last hear.

The Vision

He who is the beginning of all without end.
Yes, Solomon, which is to say,
Peaceful and gentle son of the royal prophet David.
You, whose reign will be quiet, peaceful, and happy,
I want you to build me a house in which to dwell and
live.
I will assist you in it,
Ask and expect favors from me,
For I will grant
whatever you wish to ask of me.
The sovereign Sibyl of great eastern India,
The Empress of Ethiopia and the Queen of Sheba.
Inspired by a favor that attends her from heaven,
She has withdrawn to learn secrets to reveal.
A celestial, singular wood
with sweet fruit picked in its season,
It must be an antidote to that first one,
So that one may give death,
And another may give life.
And when the final paralysis sees
The world's fabric unbound,
Called with it to universal judgment,
The blessed will be those chosen.
I am dark-skinned, but beautiful,
Daughters of Jerusalem.
I am dark-skinned, but beautiful,
You may well come to see me.

The Vision

Solomon, who so wise sees you so ignorant?
For the greatest offense of science
is for the wise man to err.
Fear, fear the punishment, if
you love and desire foreign women of another law,
of another God.

For it is a horror the blade that lightning
Shines, flashes, and unleashes the second flood
that will bury the world and assign a king.

<p>Por segunda vez lo digo: teme, teme el castigo, si a extranjeras mujeres de otra ley, de otro Dios amas y quieres. Por un leño esclavos fuimos y por un leño mira libre ya el linaje humano. Ea, Señor, llegue el día</p>	<p>For the second time I say it: fear, fear the punishment, if you love and desire foreign women of another law, of another God. For a log we were slaves, and for a log, look on the free human race. Come, Lord, let the day arrive!</p>
<p>Ah, negliya Ah, negliya de Santo Tomé, vaya de buya, de fiesta y plazé, y arruyemos al Niño que naze en Belé.</p> <p>Vaya plimo Miguel Con la tonadiya de zamangué, Arruyemo al Niño que naze en belén.</p> <p>Vaya plimo Maltin con la tonadiya de zambucutí, Arruyemo al Niño quele dolmil. Vaya plimo Gazpá con la tonadiya de tapalatá, Arruyemo al Niño que está en el poltá.</p> <p>Vaya plimo Antó con la tonadiya del ro ro ro, Arruyemo al Niño con todo lo son.</p> <p>Vaya plimo Maltin, Vaya plimo Miguel, Vaya plimo Gazpá, Vaya plimo Antó. Vaya el sonecillo de la run run run. Cu cu cu, que se queda dolmiro lo niño Jesús, Miguel, que duelme Manué, Maltín, qué dulce dolmir, Gazpá, que ze duelme ya, Antó, que ya se dulmió.</p> <p>Coplas 1. Al Dioso que sa nasiro, Con sonsonete que alegra, Cantamos la gente negla Como en Angola un toniyo; Polque se duelma el Chiquiyo, Que desvelayo debemo, En la cuna le mesemo Y le cantamo a la mu. Cu cu cu, que se queda dolmiro ...</p>	<p>Ah, negliya Ah, negliya of Saint Thomas, let's go with revelry, with celebration and joy, and let's lull the Child who is born in Bethlehem.</p> <p>Come, cousin Miguel! With the tune of the zamangué, Let's lull the Child who is born in Bethlehem.</p> <p>Come, cousin Maltin! With the tune of the zambucutí, Let's lull the Child who is asleep. Come, cousin Gazpá! With the tune of the tapalatá, Let's lull the Child who is in the poltá.</p> <p>Come, cousin Antó! With the tune of the ro ro ro, Let's lull the Child with all the sounds.</p> <p>Come, cousin Maltin! Come, cousin Miguel! Come, cousin Gazpá! Come, cousin Antó! Come, the little sound of the run run run! Cu cu cu, the baby Jesus is falling asleep, Miguel, Manuel is sleeping, Maltín, how sweet to sleep, Gazpá, he's already asleep, Antó, he's already asleep.</p> <p>Verses 1. To the God who was born, With a cheerful little tune, We black people sing Like a tune in Angola; So that the little one may sleep, For we must keep him awake, We rock him in the cradle And sing to him. Cu cu cu, he's falling asleep...</p>

<p>2. Tanta de la colaciona le daremo a Dioz Niño, y aunque negro sea lampiño le yebamo mostachona, de Alicanta la turrona, aseitunas coldobesas con un selemín de nuelas y de piñona un almú. Cu cu cu, que se queda dolmiro ...</p>	<p>2. We will give the Baby Jesus so much of the feast and although he is black and hairless we will bring him a mustard cake, nougat from Alicante, olives from Córdoba with a handful of walnuts and a jar of pine nuts. Cu cu cu, he's getting sleepy...</p>
<p>Ensalada de Maria Morena Samba malató, landó. Efigenia paz y guía Desde etiopía con fe y alegría.</p> <p>En la tierra de Cañete Donde el alma se hace canto, Bajo tu sagrado manto La fe africana arremete. Que todo el pueblo te respete Por tu luz y tu hidalguía, Efigenia, paz y guía, desde Etiopía llegada, reina de La Quebrada Con fe, danza y alegría. Efigenia paz y guía Desde etiopía con fe y alegría.</p> <p>De la fe gran defensora, patrona del arte afro, Fiel luz en el candelabro de su gente, protectora. En procesión vencedor su tradición se levanta, mientras el pueblo le canta al ritmo de un buen cajón, uniendo fe y corazón en esta herencia tan santa. Efigenia paz y guía desde etiopía con fe y alegría.</p> <p>---</p> <p>VIRGEN DE COROMOTO En guanare se asomó la señora del camino, Cambiando el rumbo y destino del pueblo que la miró. Al cacique se entregó con su luz de resplandor.</p>	<p>Ensalada de Maria Morena Samba malató, landó. Efigenia, peace and guidance From Ethiopia with faith and joy.</p> <p>In the land of Cañete Where the soul becomes song, Under your sacred mantle, African faith surges forth. May all the people respect you For your light and your nobility, Efigenia, peace and guidance, Arrived from Ethiopia, queen of La Quebrada with faith, dance, and joy. Efigenia, peace and guidance From Ethiopia with faith and joy.</p> <p>Great defender of faith, patron saint of Afro art, Faithful light in the candelabra of her people, protector. In victorious procession, her tradition rises, while the people sing to her to the rhythm of a good cajón, uniting faith and heart in this holy heritage. Efigenia, peace and guidance from Ethiopia with faith and joy.</p> <p>---</p> <p>VIRGIN OF COROMOTO In Guanare, the Lady of the Road appeared, Changing the course and destiny of the people who beheld her. She surrendered herself to the chieftain with her radiant light.</p>

Dejando un rastro de amor
en su pequeña tablilla,
Que hoy es la gran maravilla
de un pueblo venerador.

¡Gloria a ti Virgen María!
Nuestra madre Coromoto,
Te alabamos tus devotos,
bendícenos cada día.
Nuestra patria agradecida
de Venezuela es tesoro,
y con cánticos de coro
Tu presencia es bendecida.
Por ser siempre nuestra guía
de forma tan especial.

¡Ay! Coromoto, mi Madre,
la de Guanare, Señora;
Venezuela te venera.

VIRGEN REGLA

Guantanamera, guajira, Guantanamera.
Frente al mar la bahía,
donde el azul es reflejo,
Se mira en el fiel espejo
tu maternal compañía.
Regla te entrega su día,
Virgen morena y sagrada.

Guantanamera, guajira, Guantanamera.
En tu barca resguarda
con el niño entre tus brazos,
Vas tejiendo los abrazos,
de una orilla hermanada,
Yemayá en el rito arcano,
nuestra Señora en el altar.

Guantanamera, guajira, Guantanamera.
Dos mundos vienen
a dar el fruto del suelo cubano,
Vínculo hispano latino
que en tu manto se atesora,
Eres luz y eres aurora,
de una historia hermandad.
Guantanamera, guajira, Guantanamera.

Leaving a trace of love
on her small tablet,
Which today is the great wonder
of venerating people.

Glory to you, Virgin Mary!
Our Mother Coromoto,
We, your devotees, praise you;
bless us each day.
Our grateful homeland
of Venezuela is a treasure,
and with choral songs,
Your presence is blessed.
For always being our guide
in such a special way.

Oh! Coromoto, my Mother,
the one of Guanare, Lady;
Venezuela adores you.

VIRGIN OF REGLA

Guantanamera, Guajira, Guantanamera.
Facing the sea, the bay,
where the blue is a reflection,
Your maternal companionship
is seen in the faithful mirror.
Regla offers you her day,
dark-skinned and sacred Virgin.

Guantanamera, guajira, Guantanamera.
In your boat, shelter
the child in your arms,
You weave the embraces
of a sister shore,
Yemayá in the arcane rite,
our Mother on the altar.

Guantanamera, guajira, Guantanamera.
Two worlds come to give
the fruit of Cuban soil,
A Hispanic-Latin bond
treasured in your mantle,
You are light and you are dawn,
of a shared history of sisterhood.
Guantanamera, guajira, Guantanamera.

Cachua Serranita

1. No hay entendimiento humano
Que diga tus glorias hoy,
Y solo basta decir
Que eres la Madre de Dios (bis)
La, la, la, la...

2. En la mente de Dios Padre
Fuiste electa para Madre
Del verbo que se humanó,
Tomando en Ti nuestra carne (bis)
La, la, la, la...

3. Una eres en la substancia,
Y en advocaciones varias,
Pero en el Carmen refugio
Y consuelo de las almas (bis)
La, la, la, la...

4. Tu manto en el purgatorio
Es con que el fuego le aplacas
a el porque Madre te clama
Y en sábado lo rescatas (bis)
La, la, la, la...

8. Pues no habrá quien siendo esclavo
Al fin no se vea libre
De las penas de esta vida
Sin con acierto te sirve (bis).
La, la, la, la...

Cachua Serranita

1. There is no human understanding
That can express your glories today,
And it suffices to say
That you are the Mother of God (twice)
La, la, la, la...

2. In the mind of God the Father
You were chosen to be Mother
Of the Word that became flesh,
Taking on our flesh in You (twice)
La, la, la, la...

3. You are one in substance,
And in various advocations,
But in Carmel, refuge
And consolation of souls (twice)
La, la, la, la...

4. Your mantle in purgatory
Is with which you appease the fire
For he cries out to you as Mother
And on the Sabbath you redeem him (twice)
La, la, la, la...

8. For there will be no one who, being a slave,
Will not finally be free
From the sorrows of this life,
If he serves you well (twice).
La, la, la, la...

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