



in a very intense manner the technique and style of the Neapolitan cantata, famous during that time, and applied it to the Spanish Villancico with such mastery and inspiration that he compares most favorably to significant European contemporaries, such as Pergolesi.

Rafael Antonio Castellanos (1725-1791)

The style of Rafael Antonio Castellanos is that of the late Spanish baroque, pre-classical, and classical periods, with frequent reference to Guatemalan folk music idioms. From an early age, Castellanos trained as an apprentice under his uncle Manuel José de Quirós, chapel master of the cathedral of Santiago de Guatemala. In 1740, at the age of 15, the young Rafael signed a composition for voice and basso continuo, on the Latin text of the Second Lamentation of Jeremiah. This piece reflects his mastery of baroque writing and an unusual expressive talent.

Gaspar Fernandes (1566-1629)

Gaspar was a portuguese composer and organist, hired in 1599 at the cathedral of Santiago de Guatemala. In 1606, Fernandes was approached by the dignitaries of the cathedral of Puebla, inviting him to become the successor of his recently deceased friend Pedro Bermúdez as chapel master. He left Santiago de Guatemala that year and began his tenure in Puebla, a position he held for the rest of his life. He was a prolific composer of masses, vespers, and villancicos.

Arizona Baroque

Arizona Baroque is dedicated to the interpretation of early music from an academic perspective, supporting the current research and discussion about topics related to history and historical performance of well-known and recently discovered repertoire. This ensemble was created to foster the performance of little-known but exceptional vocal and instrumental music from the 17th and 18th centuries. The group was founded by graduate student Olman Alfaro and is coached by Dr. John Brobeck. Members include outstanding graduate and undergraduate singers and instrumentalists from the Fred Fox School of Music.

*For more information about Arizona Baroque
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*Poster & Program Cover Art
"Demostración de la Danza de los Indios" – México (1780)*



ARIZONA BAROQUE

FROM CALIFORNIA TO ARGENTINA
BAROQUE LATIN AMERICA



SATURDAY, APRIL 14, 2018

HOLSCLAW HALL

4:00 P.M.



THE UNIVERSITY
OF ARIZONA

COLLEGE OF FINE ARTS
Fred Fox School of Music



ARIZONA BAROQUE

FROM CALIFORNIA TO ARGENTINA: BAROQUE LATIN AMERICA

Saturday, April 14, 2018

Holsclaw Hall

4:00 p.m.

PROGRAM

- Sanctus and Agnus Dei from the Missa Sabbatina* Anonymous
from the Mission Santa Clara collection in California
- Celestes moradores* Ignacio Jerusalem
(1707-1769)
- Cuando el bien que adoro* Tomás de Torrejón y Velasco
(1644-1728)
- Triunfa Feliz* José de Orejón y Aparicio
from the Cantata *Ah del Gozo* (1705-1765)
- Two Minuets* Carlo Pozzi
(fl. 1784)
- Es aurora presurosa* Ignacio Jerusalem
(1707-1769)
- Ausente del alma* Rafael Antonio Castellanos
(1725-1791)
- Andrés do queda el ganado* Gaspar Fernandes
(1566-1629)

Arizona Baroque Spring 2018:

Violin: Jessica Muiseke-Wilkison

Singers: Erin Plisco, Gwyndolyn Morneault, Jeff Vanderlee,
John McMeen, Peter Fischer, Olman Alfaro

Baroque Guitar: Kathy Acosta

Bassoon: Candice Sierra

Harpichord and Organ: Mariana Mevans

Coach: Dr. John Brobeck



Missa Sabbatina

The Spanish missions in the Americas during the 16th to 19th centuries extended from the present-day United States to Argentina. Music created during this period is immensely rich and diverse, comprising many different genres of vocal and instrumental music and a process of syncretism that has become a growing area of interest to scholars and performers. The missions in California are characterized by a preponderance of mass settings over other genres, some of them intended for students who were unexperienced in music and the new cultural context, others were virtuosic and meeting the standards of the models of their time. The *Missa Sabbatina*, dedicated to the Virgin Mary, is created from a unifying formula that pervades its movements and presents a consistent texture and a particularly significant minor-major duality. It was found in a book edited by Friar Narciso Durán (1776-1846), including music from the beginning of the mission up to his time.

Ignacio Jerusalem (1707-1769)

Ignacio was a violinist and composer born in Italy who worked in Cádiz, Spain for about ten years until his appointment at the Coliseo de México in 1742. In 1750 he won the audition as the chapel master at the cathedral, a position he held until his death. He contributed to modernize musical notation by cathedral copyists, improve the quality of texts used in compositions of sacred music, more than doubled the size of the cathedral orchestra, and composed prolifically. Jerusalem helped develop a new musical tradition that fused the liturgical forms of the Catholic church and the native folk songs and instruments of Mexico, often referred to as the California Mission Style.

Tomás de Torrejón y Velasco (1644-1728)

His birthplace was Fuencarral, Madrid, where he worked for Pedro Fernández de Castro y Andrade, who became the viceroy of Peru in 1667. They traveled to Lima and Tomás had different positions until he was appointed chapel master at the Cathedral of Lima, replacing Juan de Araujo. He remained in that position until his death. Torrejón's works are some of the most important to the Spanish baroque movement in the American colonies. Throughout his career as a composer he received wide acclaim; his villancicos were known as far away as Guatemala, and at both Trujillo and Cuzco his opinions were solicited before crucial musical decisions were taken.

José de Orejón y Aparicio (1705-1765)

Praised as much for his great talent as a composer as for his exceptional talent as an organist, José de Orejón y Aparicio (1705-1765) was the first great Peruvian musician. A disciple of Tomás de Torrejón y Velasco and Roque Ceruti, Aparicio represents the most notable example of a Latin American composer who, having been taught on his native soil, assimilated