



The USC Thornton Baroque Sinfonia *Toquen y Baylen*

Baroque Music from Peru, Mexico,
Guatemala and Spain

Friday, Dec. 3, 2021

8:00 p.m.

Newman Recital Hall

University of Southern California

Directed by Rotem Gilbert and Jason Yoshida

USC Thornton
School of Music

Program

SPAIN

Francisco Guerrero
(1528-1599)

"Huyd, huyd"

Santiago de Murcia
(1673-1739)

"Fandango"
Alejandro Acosta, baroque guitar

Andrea Falconieri
(c.1585-1656)

"Folias echa para mi Senora Dona
Tarolilla de Carallenos"

**Libro de música de
clavicímbalo del Sr. Dn.
Francisco de Tejada**
(1721)

"Favorita"
Hejun Yang, harpsichord

Anonymous
(1610)

"Vuestros ojos tienen d'Amor no se
que"
Jae Kim and Alejandro Acosta, lute

PERU

**Tomás de Torrejón y
Velasco**
(1644-1728)

"Desvelado dueño mío"

**Anonymous, Libro de
música de clavicímbalo**
(1721)

"Marionas"
Kyung Kim, harpsichord

Tomás de Torrejón

"Cantarico, no te me quiebres"

Gaspar Sanz
(1640-1710)

"Españoleta"

Fray Gregorio de Zuola
(1645?-1709)

"Entre dos álamos verdes"
Zachary Haines, baritone

Anonymous, Trujillo Codex
(c.1782-1785)

"Cachua serranita, Nombrada El
Huicho Nuevo"
"Tonada El Diamante/Tonada El
Tuppamaro"
"Lanchas para baylar"

Anonymous
(c.1700)

"Marizapalos"
Mana Azimi, triple harp

Anonymous, Trujillo Codex

"Al Nacimiento de Christo
nuestro Señor"

Falconieri

"Battalla de Barabaso yerno de
satanas"

MEXICO

Juan García de Zépedes
(1619-1678)

"Convidando está la noche"

Gaspar Sanz

"Canarios"
Robert Wang, baroque guitar

GUATEMALA

**Raphael Antonio
Castellanos**
(c.1725-1791)

"Vaya de Xacara Nueva"

Texts & Translations

"Vuestros ojos tienen d'Amor no se que"

Anonymous, 1610

Translated by Jae Kim

Vuestros ojos tienen d'Amor no se
que,
Que me yelan, me roban, me hieren,
Me matan a fè,
Porque me mirays con tanta aflicción
y al mi corazón me aprisionays,
Que si vos me mirays yo os acusara.

Your eyes have love that I do not know,
That freeze me, rob me, hurt me,
kill me truly,
Why do you look at me with such
affliction
and imprison me in my heart?
For if you look at me, I will accuse you.

"Desvelado Dueño mío"

Tomás de Torrejón y Velasco, 1644-1728

Desvelado Dueño mío,
que a tantos rigores naces;
duerme al arrullo que tiernas en
tonan las aves,
Duerme al arroyo instrumento de
plata suave
se cese mi niño desvelo tan grande.

So uneasy is your sleep, Master mine,
to many trials born;
sleep to the lullaby of the birds,
sleep to the music of the stream, soft
silver instrument.
May my Child cease his uneasy sleep.

Duerme soberano niño, neto aljofar
no derrames,
que de esos que lloras nectars;
nácares son tus mejillas rosadas
fragantes.

Sleep, my Sovereign Child, and spill
not your pearls; for those tears you cry
are nectar;
Your cheeks are like nacre, fragrant
and rosy.

Cantarico, no te me quiebres

Tomás de Torrejón y Velasco, 1644-1728

Translated by Ahmed Anzaldúa

Estribillo:

Cantarico que vas a la fuente,
no te me quiebres
porque lloraré si me faltas y tristes
los dos volveremos a casa.
Tú sin el agua y yo con el agua.

O little jar that goes to the fountain,
do not break on me, because I will
cry if you are no longer with me,
the two of us will return home: You
without the water and I with the
water.

Coplas:

Si por agua a la fuente voy cuando
lloró, ¿de qué sirve que sean fuentes
mis ojos?

If I weep when I go to the fountain,
what use are the fountains of my
eyes?

A la fuente a estas horas mi amor
me lleva. ¿quién ha visto del fuego
temer al agua?

My love takes me to the fountain at
this hour, having seen such fire, who
would fear the water?

Amor, llanto y suspiros mi vida
anegan, ¿quién de tanto elemento
corrió tormenta?

My love takes me to the fountain at
this hour, having seen such fire, who
would fear the water?

Entre dos álamos verdes

Fray Gregorio de Zuola, 1645?-1709

Translated by Deborah Ellen Kuris

Entre dos álamos verdes,
que forman juntos un arco,
por no despertar las aves
pasaba callando el Tajo.

Between two green poplars,
Which together form an arch,
The Tagus was flowing, silently,
So as not to wake the birds.

Juntar los troncos querían
los enamorados brazos,
pero el envidioso río
no deja llegar los ramos.

The trunks wanted to join their
enamored branches,
But the envious river
Does not let the branches unite.

Esparcidas las ovejas
en el agua y en el prado,
unas beben y otras pacen
y otras le están escuchando.

The sheep scattered
in the water and on the meadow,
Some drink, others graze,
And others are listening to him.

Atento los mira Silvio
desde un pintado peñasco,
sombra de sus aguas dulces,
torre de sus verdes campos.

Silvio gazes at them attentively
From a large red rock,
Which overshadows his fresh water,
And is the tower of his green fields.

Cachua serranita, nombrada El Hicho Nuevo

Anonymous, Trujillo Codex
Translated by Rachelle Romero

No ai entendimiento humano
que diga tus glorias hoy
y solo basta decir
que eres la Madre de Dios.

No human intellect
can truly convey your glories
today, and so we simply say
that you are the Mother of God.

Una eres en la substancia,
y en advocaciones barias;
pero en el Carmen, Refugio,
y Consuelo de las Almas.

In your essence, you have many
invocations; but on Mount Carmel,
you are known as Refuge, and
Shelter of Souls.

El devote fervoroso,
que a celebrarte se inclina,
lleba el premio mas seguro
como que eres madre pia.

The devout follower,
who bows in celebration of you,
has a sure reward,
as you are a merciful mother.

Pues no habra quien siendo esclavo
al fin no se vea libre
de las penas de esta vida
si con acierto te sirve.

Then there will be no slave
unfreed in the end
from the troubles of this life,
if he faithfully serves you.

Tonada El Diamante

Anonymous, Trujillo Codex
Translated by Marina Hovannisyan

Infelizes ojos mios
Dejad ya de atormentarme
Con el llanto.
Que raudales, los que viertes
Son espejos en que miro
Mis agravios.

Unhappy eyes of mine
Stop tormenting me
With crying.
What streams, the ones you pour
They are mirrors in which I look
My grievances.

Tonada El Tuppamaro

Anonymous, Trujillo Codex

Translated by Marina Hovannisyan

De los baños donde estube,
Luego vine a tu llamada,
Sintiendo yo tu benida,
Confuso de tu llegada.

Of the baths where I was,
Then I came to your call,
Feeling your blessing,
Confused by your arrival.

Al Nacimiento de Christo nuestro Señor

Anonymous, Trujillo Codex

Translated by Adrian Rodriguez Van der Spoel

Niño il mijor quey logrado
alma mia mi songuito
por lo mucho qui te quiero,
mis amores tey trajido.

Sweetest child that could ever be,
my life, my soul, my dear heart!
Desiring you so immensely,
I have brought you all my love.

Ay Jisos qui lindo
mi niño esta
Ay Jisos mi Padre
mi Dios achalay.

Oh, Jesus, how beautiful
you are, my child!
Oh, Jesus, my Father,
my God so lovely!

Dennos lecencia Señores
supuesto ques noche Buena
para cantar y baylar
al uso de nuestra tierra.

Give us permission, good Sirs,
for it is a good evening
for singing and dancing,
according to the customs of our land.

Convidando está la noche

Juan García de Zéspedes, 1619-1678

Translated by Vicente Chavarria

Estrillo:

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

Inviting is the night,
here with many different musics
to the newborn infant
sing tender praises

Coplas:

Ay que me abraso
divino dueño
en la hermosura
de tus ojuelos!

Ay, how I burn,
divine lord,
in the beauty
of your eyes!

Ay como llueven
siendo luzeros
Rayos de gloria
Rayos de fuego!

Ay, how they rain,
being stars,
rays of glory,
rays of fire!

Ay que la gloria.
del portaliño.
ya viste rayos.
si arroja hielos.

Ay, that the glory
of the little stable;
you have already the rays
as they dispel ice.

Estrillo:

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

Joyous when festive
some beautiful lasses
with novelty intoned
toys by the guaracha.

Coplas:

Ay que su madre
como en su espero
mira en su lucencia
sus crecimientos!

Ay, for his mother,
as in her hope
she watches light emerge
as he grows!

En la guaracha
Le festinemos
mientras el niño
se rinde al sueño.

In the guaracha
let us hurry to him
whilst the child
surrenders to sleep.

Toquen y baylen.
porque tenemos.
fuego en la nieve
nieve en el fuego.

Play and dance
for we have
fire in snow, and
snow in fire.

Vaya de Xacara Nueva

Raphael Antonio Castellanos, c.1725-1791

Translated by David Morales

Estribillo:

Vaya de xacara nueva,
Vaya de xacara fuerte,
Vaya de xacara grande
Vaya de xacara andina,
que es de un guapo de eccetera
que es de ya ustedes me entienden
y es de todo un Dios nos guarde
que es un gran perdona vidas
están Ustedes atentos
están Ustedes al caso?

Vaya, Cuente, Cante, diga,
Cierto, Vamos, Cante,
toque, siga y Calle, aplauda
a la Niña que es Cielo Aurora y
es Reina, Vaya, Venga, bueno diga.

Coplas:

Allá va cuenta que canto
de la Aurora mas luzida
la que a Dios le cayó en gracia
por ella más se vio caída.
aquel verbo que es el grano
pan del cielo le hizo limpia,
por que Madre de tal grano
es bien que fuese escogida.

El que en el signo de virgen
nació con sabiduría
dando la Madre Este signo
y Él hizo a su Madre libre,
Mas estando de Esta suerte,
decretado desde Arriba,
discípula Una mujer
hizo la sierpe maldita.

Go dance the new xacara,
Go dance the strong xacara,
Go dance the great xacara,
Go dance the Andean xacara
Who is handsome and then some
Who is all of this, you know what I mean
And is above all a God who keeps us
Who is great, forgives life;
Are you attentive,
Are you up to the cause?

Go, tell, sing, say,
Right, Go on, Sing
Play, Follow and silent, applaud
The girl who is Heaven dawning and
is Queen, Go, come on, say it well.

There goes a tale that I sing
Of the brightest dawn
The one who found grace in God
Because through her she appeared fallen.
The one word which is the grain
The bread of heaven made her clean,
Because the Mother of such a grain
Is well to be chosen.

The one who in the sign of a Virgin
Was born with wisdom
Giving this sign to the Mother
And He made his Mother free;
But being in this luck
Decreed from above,
The disciple, a woman
Which the serpent cursed.

The USC Thornton Baroque Sinfonia

Directed by Rotem Gilbert and Jason Yoshida

Singers

Jennifer Kampani, soprano*
Marina Hovhannisyan, soprano
Jae Hwan Kim, contralto
David Morales, tenor**
Zachary Haines, baritone

Instrumentalists

Asher Wulfman & Billie Smith, baroque violin
Andrew Towsey-Grishaw, tenor viola
Ella Sharpe, viola da gamba
Eric Tinkerhess, viola da gamba
Alejandro Acosta, lute, baroque guitar
Ryan McWilliams, Robert Wang, baroque guitar
Jason Yoshida, baroque guitar*
Mana Azimi, triple harp
Hejun Yang & Kyung Kim, harpsichord
Rotem Gilbert & Adam Gilbert, recorder*

**USC Early Music Faculty*

***USC Early Music Alum*

Acknowledgements

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