THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

Presents

“Musical Landscapes Across the New World”

INCANTARE
Cynthia Keiko Black, Baroque Violin and Viola
Alice Culin-Ellison, Baroque Violin and Viola
Liza Malamut, Sackbut
Ben David Aronson, Sackbut
Garrett Lahr, Bass Sackbut
Naomi Gregory, Organ

with
Stephanie Shelden and Joanna Hunt, Soprano
Sarah Eyerly, Alto; Timothy Yu, Tenor
Deborah Olivier and Tommaso Bruno, Violin
Valerie Arsenault, Violin and Viola
Carly Fulcher, Cello; Panayotis League, Guitar
Adrienne Tedjamulia Read, Flute
Nathaniel Brown, Noel Seaton, Alexei Kovalev, and Emily Eubanks, Crumhorn; Rachel Bani, Sackbut

Sunday, February 20, 2022
Three o’Clock in the Afternoon
Dohnányi Recital Hall

A Housewright Virtuoso Series Performance
PROGRAM

En tanto que de rosa                        Francisco Guerrero
                                            (1528–1599)

Maria Magdalene, Prima pars                   Francisco Guerrero
Benedicamus Domino                            Hernando Franco
                                            (1532–1585)

Maria Magdalene, Secunda pars                 Francisco Guerrero
Albricias pastores                           Juan Gutiérrez Padilla
                                            (ca. 1590–1664)

Pavane & Galliard “Si je m’en vois”                 Claude Gervaise
                                                (fl. 1540–60)

Psalm 130 “Du fons de ma pensee”                  Claude Goudimel
Psalm 137 “Estans assis aux rives aquatiques”
Psalm 128 “Bienheureux est qui conques”

Gabriel Angelus

De esperança vos vestistes                       Anon.
Porque me não vês Joana                          Anon.
Amar y no padecer                                 Pedro Rimonte
                                            (1565–1627)
Hoy comamos                                      Juan del Encina
                                            (1468–1529 or 1530)

Please refrain from talking, entering, or exiting while performers are playing. Food and drink are prohibited in all concert halls. Please turn off cell phones and all other electronic devices. Please refrain from putting feet on seats and seat backs. Children who become disruptive should be taken out of the performance hall so they do not disturb the musicians and other audience members. **Health Reminder:** The Florida Board of Governors and Florida State University expect masks to be worn by all individuals in all FSU facilities. Thank you for your cooperation.
Convidando esta la noche
Oid, moradores del orbe

Missa de la batalla escoutez
Sanctus
Agnus Dei I
Agnus Dei II
Osanna
Benedictus

Juan García de Zépedes (1619–1678)
Manuel de Sumaya (ca. 1678–1755)

Francisco Guerrero

THE 2021-2022 HOUSEWRIGHT VIRTUOSO SERIES

Sun, Feb 20 | Incantare: Violins & Sackbuts
3:00 PM | Dohnanyi Recital Hall

Tue, Mar 1 | Boris Giltburg, piano

Sat, May 7 | Faculty Showcase

Tickets and information: tickets.music.fsu.edu
All performances are at 7:30 PM in Opperman Music Hall unless otherwise specified.
ABOUT THE GUEST ARTISTS

INCANTARE

Ben David Aronson - Sackbut
Cynthia Keiko Black - Baroque Violin, Viola
Alice Culin-Ellison - Baroque Violin, Viola
Naomi Gregory - Organ
Garrett Lahr - Bass Sackbut
Liza Malamut - Sackbut

Incantare’s concerts highlight the musical and cultural connections of under-explored musicians from the Renaissance and early Baroque periods, especially music by composers, singers, and instrumentalists from marginalized communities in early modern Europe. Founded by Alice Culin-Ellison, Liza Malamut, Ben David Aronson, and Garrett Lahr, the ensemble strives to discover, research, transcribe, teach, and perform works that may not have been heard since their conception.

Incantare debuted to enthusiastic crowds at the 2018 Twin Cities Early Music Festival, where they were chosen as one of “the week’s five best Twin Cities classical concerts” by the Star Tribune. Since then, they have performed programs throughout the United States, with appearances at the Pittsburgh Renaissance and Baroque series in collaboration with Chatham Baroque, Hobart & William Smith Colleges, LeMoyne College, The Perkins Mansion in Rochester, and the International Trombone Festival, where they were praised for their “beautiful and cohesive sound.” Incantare’s EXILE program, currently touring in Minnesota, New Jersey, Wisconsin, and New York, was recognized as an “innovative project” by the Paul R. Judy Center for Innovation and Research. EMAg, the Magazine of Early Music America, reported that audiences have left the ensemble’s concerts “with a sense of awe.”

The consort of sackbuts and violins has a long history and a unique sound that incorporates the vocal qualities of both instruments while retaining each of their distinct timbres, making it the perfect medium for performing the beautiful works from this rich musical time period. The name “Incantare” is a play on words that links directly to the group’s
mission as early instrumentalists. “Incantare” means “to enchant” in Italian, and “to sing” in Latin. Incantare seeks to enchant, charm, hypnotize, and spellbind by singing through their instruments.

Active throughout the United States, Ben David Aronson is based in Rochester, New York. A Co-founder of Incantare, his engagements as a historical trombonist include collaborations with the Dark Horse Consort, Piffaro, Pegasus Early Music, Publick Musick, Trinity Wall Street, New York Baroque Incorporated, Opera Lafayette, Apollo’s Fire, Mercury Chamber Orchestra and the Washington National Cathedral Baroque Orchestra. As a modern trombonist, he appears regularly with Symphoria, the Rochester Philharmonic Orchestra, Buffalo Philharmonic and Erie Philharmonic orchestras, the Cayuga Chamber Orchestra, the Plymouth Brass Quintet, Symphoria Brass Quintet and as a founding member of the Hohenfels Trombone Quartet. In the 2021-22 season, Ben David is especially excited to perform with Pegasus Early Music, the Atlanta Baroque Orchestra, TENET, Bourbon Baroque, and with Incantare on projects with Chatham Baroque, Florida State University, and the official launch of Incantare’s original new EXILE concert program.

Ben David holds a DMA from the Eastman School of Music, and serves on the faculties of the Eastman Community Music School, the Hochstein School of Music and Dance, Hobart & William Smith Colleges, SUNY Geneseo, and the Texas Trombone Institute.

Born in Dallas, Texas, Cynthia Keiko Black enjoys performing as a violinist and violist playing music from several centuries at home in the Bay Area and across the United States. She is a founding member of the Costanoan Trio, a period instrument piano trio, and recently joined INCANTARE, an ensemble of violins and sackbuts. She is looking forward to upcoming season appearances with the American Bach Soloists, the Carmel Bach Festival, Chatham Baroque, the Atlanta Baroque Orchestra, Ars Minerva, and the Washington Cathedral Baroque Orchestra. She can be heard on recordings with Apollo’s Fire, the American Bach Soloists, and the Queen’s Rebels, and will be releasing an album of rarely heard duos for violin and viola from the late eighteenth century later this year. Amidst an active performing career, Cynthia teaches a studio of young people at the Crowden School’s Community Program in Berkeley. She holds modern viola degrees from the Cleveland Institute of Music and completed a doctorate in Historical Performance Practice from Case Western Reserve University. In her free time, Cynthia enjoys cooking and baking, watercoloring, and growing vegetables. She is a proud resident of Richmond, California where she lives with her trumpet-playing and harpsichord-building husband Dominic Favia.
Alice Culin-Ellison, violinist and co-founder of Incantare, is a versatile historical performer with training in over 400 years of repertoire. As concertmaster, Alice has led productions of Handel’s *Acis and Galatea* and Purcell’s *King Arthur*, and soloed with various ensembles. She is the Artistic Director of Bourbon Baroque in Louisville, Kentucky, and performs regularly with the Indianapolis Baroque Orchestra, Chatham Baroque, and Apollo’s Fire, among others. Also passionate about education and scholarship, her current research focuses on 19th-century American chamber music, with a special interest in music from Kentucky, and she has lectured and given masterclasses on Historical Performance. Alice received her Doctorate from Case Western Reserve University in Historical Performance, and also holds degrees from the University of Michigan and Indiana University. When not pursuing her passion for music, Alice is the keeper and grower of many house plants, and enjoys hiking, cooking, and paddleboarding.

Performer-scholar Naomi Gregory performs widely as an organist and harpsichordist, working with period ensembles including Incantare, Pegasus Early Music, Publick Musick, and, as guest director, the Schola Antiqua of Chicago. She is Lecturer in Music in the Arthur Satz Department of Music at the University of Rochester and Director of Music for the First Baptist Church in Penfield, NY. Naomi holds a PhD degree in musicology, and a DMA degree in organ performance and literature, from Eastman School of Music, and MA and MPhil degrees in music and musicology from the University of Cambridge, UK. Her PhD dissertation explores the five and six-voice motet at the royal French court in the early sixteenth century and its role in the performance and practices of royal piety. She has presented her research at the annual meetings of the American Musicological Society, the Renaissance Society of America, and the Medieval and Renaissance Music Conference. Her DMA lecture recital presented a reconstruction of Vespers from mid-seventeenth century Rome, featuring the Italian Baroque Organ at the Memorial Art Gallery, Rochester, NY. From 2013-2019, Naomi curated a monthly concert series showcasing this instrument. She has also served as a graduate instructor of early music and continuo assistant for Eastman’s Collegium Musicum.
Minneapolis-based musician Garrett Lahr is a historical brass specialist focusing on sackbut and other historical trombones. He regularly performs with many leading period instrument ensembles across North America. Engagements have included performances with Trinity Wall Street Choir & Baroque Orchestra, Dark Horse Consort, Apollo’s Fire, Piffaro, Mercury, The Rose Ensemble, Pacific Musicworks, and Clarion Music Society among others. Garrett’s sackbut playing can be heard on the ATMA and Naxos labels. In addition to performing, Garrett has been a visiting artist at Indiana University for a week-long residency of concerts and private instruction.

Liza Malamut regularly appears as a trombonist, teaching artist, and presenter throughout the United States and abroad. She has performed with Boston Baroque, Tafelmusik, the Handel & Haydn Society, Trinity Wall Street, Boston Camerata, Apollo’s Fire, Dark Horse Consort, and many other ensembles. Her playing can be heard on the Musica Omnia, Naxos, Hyperion, and George Blood Audio labels. A passionate teacher and researcher, Liza has presented masterclasses, lecture recitals, and papers at conferences and institutions throughout the country. Her work was supported by an American Fellowship from the American Association of University Women (2017-2018). Liza served as Visiting Lecturer in Sackbut at Indiana University in spring 2015 and 2018, and taught as applied instructor in sackbut at Tufts University. She is a co-editor and contributing author for the forthcoming book Music and Jewish Culture in Early Modern Italy with Rebecca Cypess and Lynette Bowring (Indiana University Press). Liza holds degrees in Trombone Performance from Eastman School of Music and Boston University, and she received her DMA in Historical Performance from Boston University, where she studied with Greg Ingles. Her dissertation, a method book for modern trombonists, integrates historical techniques with mainstream playing and introduces eighty-eight solo etudes for trombone transcribed from historical sources. She is thrilled to succeed Ellen Hargis and David Douglass as Artistic Director of The Newberry Consort in Fall 2022.
FSU FACULTY ARTISTS

Valerie Arsenault has two favorite musical activities: teaching the violin and playing baroque music. She is the President and Music Director of the Tallahassee Bach Parley, and she maintains a thriving studio of violin and viola students at the core of the Bach Parley String Academy. She is a member of the Tallahassee Symphony, and as Visiting Assistant Professor at Florida State University she directs the Baroque Ensemble (on period instruments) and has also taught music history, studio violin, and directed the Irish Ensemble. She studied violin at the New England Conservatory (BM), violin pedagogy and baroque violin at the Indiana University School of Music (MM, Early Music), and earned her doctorate from the Florida State University College of Music. During the COVID-19 pandemic she has become a wildly passionate gardener, so now she really loves playing in the dirt.

Sarah Eyerly is Associate Professor and Coordinator of Musicology at Florida State University. She recently published her first book, *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania* (Indiana University Press, 2020), which received the Music in American Culture Award from the American Musicological Society. She is past president of the Society for Eighteenth-Century Music, and serves on the Board of Directors of the American Musicological Society and the Mozart Society of America.

Joanna Carter Hunt currently serves as the Director of Undergraduate Studies for the FSU College of Music. She holds degrees in voice from UNC-Chapel Hill, and in musicology from New York University and Florida State University. As a performer, she has focused on early music and has sung with the Bach Festival Choir in Orlando and Tallahassee’s Bach Parley Ensemble.

Panayotis (Paddy) League is a performer, composer, and researcher specializing in the music, dance, and oral poetry of Greece, Brazil, and Ireland. He has performed and recorded extensively on various lutes, percussion, violin, accordion, tsambouna bagpipe and voice with groups as diverse as Capella Romana and Psaltikon (Greece/US), Dünya (Turkey/US), Tocaia da Paraíba (Brazil), and Susan McKeown (Ireland). Paddy is Assistant Professor of Ethnomusicology and Director of the Center for Music of the Americas here at FSU.
NOTES ON THE PROGRAM

When viewed in linear fashion, the colonization of the Americas by Europeans is brutally simple. Twenty-one years after Columbus’s ships docked in the Bahamas, Juan Ponce de Léon arrived near Cape Canaveral and named it “La Florida,” claiming the land and its resources for Spain. He was the first of many to travel across “the flowery land.” In 1564 a small enclave of French Huguenots also established themselves near what is now Jacksonville. The Spanish, forming a temporary allyship with the native Timucua tribe, sacked the settlement only a year later, beginning the tumultuous path of establishing Florida as a colony.

Of course, this is one story of many. Powerful native tribes had lived in the region for nearly 10,000 years before the Spanish or French arrived. Many, including the Timucua and Apalachee tribes, responded forcefully against the invaders, but their populations suffered from foreign contagions and continual attacks. Eventually, many converted to Catholicism and joined missions established by Spanish priests. One mission, founded in 1633 by the Franciscans, was relocated to Tallahassee in 1656 and named San Luis de Talimali. It is still in existence today.

What does any of this have to do with music? Whether for good or for bad—probably both—the Catholic missions in the New World were a fulcrum for cultural change. In them, the Iberian priests introduced polyphony, an “ordered” music that used western modes and intervals in note-against-note lines in praise of the Catholic god. Music manuscript collections and western musical instruments were sent to the Americas on ships. In the missions, indigenous communities learned to sing, play, and compose music in the European style. While Florida is the origin of our particular story, this cultural blending extended throughout the New World. Today, it is a deeply ingrained musical tradition in these lands.

“Musical Landscapes Across the New World” presents a small slice of this music with Florida as its starting point. While some of the composers presented on this program never stepped foot in the Americas, their music is representative of that which would have been performed here. Works by Guerrero, Rimonte, and Encina were found in cathedral collections throughout New Spain, and New World composers Franco, Padilla, Zespedes, and Sumaya wrote sacred music and popularized the villancico, a stanzaic poetic song form with a refrain called an estribillo. Some works have composers that are yet unknown, including the stunning five-voice Incipit Lamentatio Jeremiae Prophetae, located in the Guatemala City Cathedral Archive (MS 4). In addition, the French brought Marot’s psalm translations as arranged by Claude Goudimel, settings which were reportedly sung on Huguenot ships on the way to Florida and learned by both French settlers and members of Native American tribes. A social dance is represented by the music of Claude Gervaise.
Incantare follows the traditional Renaissance and early Baroque performance practice of substituting instruments for voices when needed. The warm, highly articulate nature of Baroque violins and sackbuts make them ideal for imitating a vocal timbre. Our instruments, while certainly representative of what may have been available in the New World, reflect an idea not necessarily of what would have been done, but what could have been done. Many missions had organists who received regular salaries, and surviving texts reveal the existence of drums, trumpets, bells, guitars, violins, bajones (early bassoons), chirimías (shawms, or the predecessors to the oboe), and even trombones; these were imported and eventually constructed by both European settlers and members of native populations. Violins and guitars frequently accompanied plainchant and polyphony in church services. The specific ensemble of sackbuts, violins, and organ may not have been seen—or perhaps it would have, somewhere or other! Scholars agree that musicians often simply played the instruments that were available. We are pleased to have spent time this week collaborating with Florida State University students and faculty, whose musical talents enhance this program and, perhaps, bring it closer to what it might have been like to hear this music as performed by the musicians in the New World.

Finally, it is important to draw attention to the power of music to both uplift and conquer. As John Koegel wrote, music was a tool of evangelization and, simultaneously, “a powerful and positive force, one that was often willingly embraced by local peoples.” In Spanish Florida, as in other parts of the New World, western music was taught as part of a conversion method. Europeans were shocked and scandalized by indigenous music, which celebrated cultural practices—such as the veneration of women and unashamed eroticism—that threatened European hierarchies. Polyphony had no such presumption, and it was used as a tool to draw indigenous tribes away from their native religions, albeit with varied success. On the other hand, it was sometimes welcomed into indigenous musical culture, where it was adopted and honed alongside traditional musical practices. To listen to this music requires a willingness to acknowledge this paradox. As with all truly great art, we are left not only with the gift of its aesthetic beauty, but with the deeper questions it beckons us to explore.

—Liza Malamut, with Incantare
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www.theartistseries.org
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Live Concert, 4 pm Opperman Hall
Livestream & Video available

September 12, Merz Trio
October 10, Frisson Ensemble
January 23, Amernet Quartet
March 13, Daniel Hsu, piano
May 8, Poulenc Trio
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Saturday, February 26, 2022
7:30 PM | Ruby Diamond Concert Hall

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## 2021-2022 Concert Season

<table>
<thead>
<tr>
<th>FALL</th>
<th>UNITY 16</th>
<th>SPRING</th>
</tr>
</thead>
</table>
| “A New Created World”  
Nov. 21, 2021  
4:00 pm  
*The Creation*, Franz Joseph Haydn | “Repair The Future”  
January 30, 2022  
4:00 pm  
*Weather*, Rollo Dilworth, Poem by Claudia Rankine | “I Shall Give Peace”  
April 24, 2022  
4:00 pm  
*Dona Nobis Pacem*, Ralph Vaughan Williams |

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The University Musical Associates is the community support organization for the FSU College of Music. The primary purposes of the group are to develop audiences for College of Music performances, to assist outstanding students in enriching their musical education and careers, and to support quality education and cultural activities for the Tallahassee community. If you would like information about joining the University Musical Associates, please contact Kim Shively, Director of Special Programs, at kshively@fsu.edu or 850-644-4744.

The Florida State University provides accommodations for persons with disabilities. Please notify the College of Music at 850-644-3424 at least five business days prior to a musical event if accommodation for disability or publication in alternative format is needed.