

The Fountains of Bimini

(Music from the Age of Discovering, Exploration and Early Colonization of North America)

I

Anonymous

Song “Ayo visto lo Mappamundi et la carta de navigare”
(upon a reconstruction by Rebecca L. Gerber)

Juan Cornago (fl. 1453-1475)

Kyrie

(Mass “Ayo visto lo Mappamundi”. Ms. Library of Provincial Museum. Trento, Italy)

Anonymous

Hacnacpachap Cussicuinin

(*Ritual formulario e institución de curas*, Juan Pérez Bocanegra. Lima, 1631)

Antonio de Salazar (h.1650-1750)

Negro a dúo de Navidad “Tarara qui yo soy Antón”

Recitado, Aria Andante

(Col. Sánchez Garza. Library of CENIDIM. Mexico)

Santiago de Murcia (1661-1727)

Villano, Canario

(Codice Saldivar. Private Library. Mexico)

Franz Joseph Haydn (1732-1809)

Marcha, Minueto-Trío-Minueto

(*Juego filarmónico para componer minués por la suerte de los dados*. Zacatecas, Mexico, c. 1790.

Ms. National Library of Spain. Madrid, Spain)

Esteban Salas (1725-1803)

Cantada de Navidad “¡Tú mi Dios entre pajas!”

Recitado, Aria Andante

(Ms. National Museum of Music. Havana, Cuba)

II

Clément Marot (1496-1544)-**Claude Goudimel** (1514/20-1572)

Psaume 137 “Estans assis aux rives aquatiques de Babylon”

Psaume 130 “Du fons de ma pensée”

(*Sixième livre de pseumes de David, mis en musique en forme de motetz*. Paris, 1565)

Jean Baptiste Lully (1683-1764)

Air “Quelle voix se fait entendre”

Henry Desmarets (1661-1741)

Chaconne “Qu’êtes vous devenus?”

(Musical Ms. of the Ursulines of New Orleans. The Historic New Orleans Collection)*

Joseph Ritson (1752-1803)

The Death Song of the Cherokee Indians, by Mrs. Hunter, brought to England by a gentleman named Turner

(*Scottish songs*, vol. 2. London, 1794)

James Lyon (1735-1794)

An Anthem taken out of the 100th Psalm

(*Urania, A Choice Collection of Psalm-Tunes, Anthems and Hymns*. Philadelphia, 1761)

James Hewitt (1770-1827)

The New Federal Overture (selection)

Largo, Yanky Doodle (Allegretto), French air (Andante), President’s March, Pauvre Madelon, Ariette,

Washington’s New March (Maestoso).

(*The New Federal Overture*. New York, 1797)

Pietro Antonio Locateli (1695-1764)

Sonata n° 4

Adagio, Allegro, Largo, Allegro

(*XII Sonatas a solo flauta e basso*, México 1759. Library of the

National Museum of Anthropology and History. Mexico)

Manuel de Sumaya (h.1680-1755)

Cantada “Oh muro, más que humano”

Resitativo, Ayre Andante, Recitado, Coplas

(Ms. Cathedral Archive. Oaxaca, Mexico)

* Courtesy from The Historic New Orleans Collection

Baroque Ensemble “La Folía” (Madrid. Spain)

(Director: **Pedro Bonet**)

Celia Alcedo, soprano

Pedro Bonet, recorders and direction

Belén González Castaño, recorders

Aurora Martínez, viola da gamba

Juan Carlos de Mulder, vihuela, baroque guitar

Laura Puerto, harpsichord

The Baroque Ensemble “La Folía”, one of the longest run Spanish groups in the field of historical interpretation, was founded in 1977 in Madrid with the aim of interpreting the repertoire of the 16th, 17th and 18th centuries with instruments of the period. The group takes its name from the popular piece of Iberian origin known as “Folía” in Spain, “Follia” in Italy and “Folies d’Espagne” in France – a form which was closely linked to the Baroque musical scene.

With a variable number of interpreters according to the chosen repertoire, “La Folía” is committed to recovering and raising the profile of the Baroque repertoire, often working on monographic subjects and performing in Spain and abroad, in well known concert halls and festivals. It has given concerts in Spain, Portugal, France, Italy, Austria, England, Germany, The Netherlands, Poland, Turkey, the USA, Canada, Mexico, Brazil, The Philippines, China, and many other countries in the Middle East and Central and South America.

The group regularly collaborates with contemporary composers, creating a new repertoire for Baroque instruments (in particular for two recorders, viola da gamba and harpsichord, sometimes including voice and electronics), and performing new releases by D. del Puerto, R. Llorca, J. de Carlos, J. Pistolesi, T. Garrido, A. Maral, J. Medina, P. Sotuyo, A. Núñez, Z. de la Cruz, J. M. Ruiz, etc. at important international festivals (Granada, Madrid, Alicante, Lisbon, Rome, Caracas, Acapulco, Istanbul...).

“La Folía” has recorded pieces for cinema, radio and television, and has made numerous CDs for a range of labels (Kyrios, Edel Music, Dahíz, Columna Música), some of the highlights of which are: *Madrid Baroque*; *Instrumental Music in the Age of Velázquez*; *The Imitation of Nature*; *Gulliver’s Travels and Other Extreme Visions of Baroque*; *Music in the Court of Philip V*; “*Corona aurea*” (*Musical relations between Spain and Poland in the European context*; *The China Galleon (Music of the Spanish trade route to the Far East*, the double CD *Music of the Spanish War of Succession*, and *Balthasar’s Legend*, prize winning soundtrack at the *Mostra de Cine de Valencia* in 1995 (for more information: www.lafolia.es).

[IMPORTANT: The distribution of spaces between the pieces of the program has to do with blocks of pieces which ideally will be performed together without applause]