

Reviews of *Nueva España*

from *Amazon.com*

5.0 out of 5 stars **Latin American Baroque at its best!!!**, November 29, 2001

By **Juan Pablo Pira** (Guatemala, Guatemala) -A very well chosen selection of music from Latin America in the 16th and 17th centuries. This music was produced by a very powerful mixture of African, European, and Indian elements. You get to hear music in Galician, Castillian, Quechua, Nahuatl, and Latin (sometimes even mixed) all sounding European but always with a very distinct New World flavor.

For those with a taste for baroque music, this recording provides a very alternative and refreshing sound. My personal recommendations: Hanacpachap cussicuinin, A este sol peregrino, tarará and Guaracha: Convidando esta la noche. Remember to hear the last two pieces together... the contrast provided by the different styles makes the last piece even more exciting.

Sunny and joyous!, April 9, 2000

Reviewer: moshe-mantega (see more about me) from California

We all know about the horrors of the Age of Exploration in the New World. However, Joel Cohen's goal with this recording is to call attention to "the meeting places of light and beauty that did indeed exist in those terrible, hard centuries." He shows us the fruitful intercultural exchange that transpired between the indigenous American cultures, the Spanish, and the Africans. And indeed, this is beautiful music. It is lively and driven at times by the sunny strumming of the baroque guitar and the maracas, tambourine, and claves, and at other times stately with the contemplative musings of Iberian harp or the majestic organs in Mexican cathedrals. The lovely, baroque/Latin voices (most of the time a quartet of two sopranos, a counter-tenor, and a tenor) soar throughout, sometimes sobbing, sometimes creating the impression of frantic dancing. But the real revelation is the inclusion of the black women's choir "Les Amis de la Sagesse," who add their Afro-Caribbean stylizations (sometimes ambiguously Indian) to hymns and chants, culminating in an exuberant and majestic religious guaracha with the entire ensemble. A true gem.

Musica en el nuevo mundo, September 29, 1999 Reviewer: A music fan from Fort Hood, Texas

This is a great recording by the Boston Camerata. Music from the new world performed on period instruments. This recording includes music by Spanish and native composers. This was inspired and influenced by the different cultures of the new world from a vailete to a cumba, from music of Spain to a chant in honor of the virgin Mary in Quechua (The language of the Incas) This is a great recording of the music of colonial Latin-America.

from *Le Monde de la Musique* (Paris, France), December 1993

rating: Choc (highest possible)

Using the subtle and richly evocative anthology approach of which he is a master, Joel Cohen has created the sound equivalent of a dialectical exposé, in which the theme of the recital is examined from different points of view. The compositions he brings together are like the different pieces of a big jigsaw puzzle, allowing us to contemplate the mixture of styles and traditions. This holds true as much for choice of works, juxtaposing polyphony by Victoria, hymns in Quechua and Nahuatl, songs of Galicia, dances imported from Africa, as for the ensemble of performers, mixing the now well-known voices of the Boston Camerata with the exotic tones, astonishingly effective, of the black women's choir Les Amis de la Sagesse. Interest constantly renewed, perpetual musical pleasure: few recitals have evoked, as this one does, the extraordinary youthful energy that can grow from unexpected musical encounters... Joel Cohen's recital includes the sort of enlightening documentation that is missing [from the other recording]. *Marc Desmet*