



Geri Born

Saturday, February 1, 2020, 8pm
First Congregational Church

Jordi Savall
with **La Capella Reial de Catalunya** and **Hespèrion XXI**

La Capella Reial de Catalunya

Èlia Casanova, *soprano*

Lixsania Fernández, *mezzo-soprano*

David Sagastume, *countertenor*

Victor Sordo, *tenor*

Victor Torres, *baritone*

Hespèrion XXI

Jordi Savall, *treble and bass viol*

Lixsania Fernández, *tenor viol*

Juan Manuel Quintana, *bass viol*

Xavier Puertas, *violone*

Xavier Díaz-Latorre, *guitar and vihuela*

Andrew Lawrence-King, *Spanish Baroque harp*

David Mayoral, *percussion*

Jordi Savall, *director*

*With the support of the Departament de Cultura of the Generalitat de Catalunya
and the Institut Ramon Llull.*

Cal Performances' 2019–20 season is sponsored by Wells Fargo.

Splendor of the Iberian Baroque

In the Time of Lope de Vega & Calderón de la Barca

Pedro Guerrero	Moresca (instr.)
Anonymous [Manuel Machado]	Romance: <i>Afuera, afuera que sale</i>
Francisco Correa de Arauxo	Batalla de Morales (instr.)
Anonymous	Jácaras: <i>No hay que decirle el primor</i>

Pedro de San Lorenzo	Folía: Obra de 1er Tono, No. 10 (instr.)
Juan Blas de Castro	Romance: <i>Desde las torres del alma</i>
Sebastián Aguilera de Heredia	Ensalada (instr.)
Anonymous (<i>Cancionero de Sablonara</i> , No. 8)	Seguidillas en Eco: <i>De tu vista celoso</i>

Sebastián Aguilera de Heredia	Tiento de Batalla (instr.)
Mateo Romero	Folía a 4: <i>A la dulce risa del alva</i>
Improvisations	Canarios (instr.)
Juan Arañés	Chacona: <i>A la vida bona</i>

INTERMISSION

Anonymous [Lope de Vega]	Romance: <i>Ya es tiempo de recoger</i>
Antonio Martín y Coll	Diferencias sobre las Folias (instr.)

Bernardo del Toro/Francisco Correa de Arauxo	Plainchant to the Immaculate Conception
[Miguel Cid]	of the Virgin: <i>Todo el mundo en general</i>
Francisco Correa de Arauxo	Glosas sobre “Todo el mundo en general” (instr.)
Codex “Trujillo del Perú”/Improvisations	Cachúa serranita, nombrada <i>El Huicho nuevo</i> : <i>No ay entendimiento humano</i>

Joan Cabanilles	Obertura/Corrente italiana (instr.)
Juan Hidalgo [Calderón de la Barca]	<i>Quedito, pasito</i> (“Ni amor se libra de amor”)
Antonio Valente	Gallarda napolitana (instr.)
Juan García de Zéspedes	Guaracha: <i>¡Ay, que me abraso, ay!</i>

Vocal works indicated in italics.

One of the most distinctive characteristics of the rich theatrical tradition of the Iberian Peninsula, starting with the early 16th-century playwrights such as Juan del Enzina in Spain or Gil Vicente in Portugal, is the prominent role played by music in its context. By the beginning of the 17th century, in every major peninsular city where theatrical performances were allowed to take place—usually in a *patio* (courtyard) surrounded by rudimentary seating facilities for the audience—both the sacred *autos sacramentales* and the secular *comedias* usually opened with a *tono* for four voices and continuo known as *cuatro de empezar* (literally “four-part opener”), sometimes followed by a *loa* (laud). Musical “special effects” (courtly fanfares, military trumpet calls and drum rolls, thunderstorm roars, etc.) as well as full-scale songs and dances would then be inserted in the dramatic action itself, and at the end of the performance, there could come a musical *fin de fiesta* (“end of feast”). Furthermore, the successive acts could be separated by musical interludes called *bailes* or *entremeses*, often quite developed, musically as well as dramatically.

Opera, in the strict sense of a drama entirely set to music, was introduced in the peninsula as early as in 1627, when *La selva sin amor*, on a libretto by none other than the greatest Spanish playwright of the period, Félix Lope de Vega (1562–1635), was staged at the Coliseo del Buen Retiro, the theater at the royal palace of Madrid. This seems, however, to have been an artificial attempt on the part of the young King Philip IV to give a public demonstration of the progressive and cosmopolitan artistic leanings of his court, most likely under the influence of the Papal Nuncio, Giulio Rospigliosi, who had been the librettist for some of the operas of Stefano Landi while moving in the circle of the Barberini family in Rome. The music (now lost) and sets were by two Italians—the composer Filippo Piccinini and the stage designer Cosimo Lotti, respectively—and although Lope de Vega himself praised the performance enthusiastically in the preface to the later edition of his play, this first operatic experiment had no direct consequences for more than three decades. The Spanish court had to wait until 1660 for the production of

two new operas, both now with texts by Pedro Calderón de la Barca (*La púrpura de la rosa* and *Celos aún del aire matan*), and the ultimate success of this later attempt to establish the new genre in Spain was most certainly due to the fact that, this time, the music was deeply rooted into the specifically Iberian stage tradition, rather than crafted according to the distant and somewhat “exotic” taste of the Florentine and Roman intellectual circles.

Thus, throughout the first two thirds of the 17th century, the Spanish and Portuguese stages, instead of adopting the Italianate operatic models, continued to develop their own time-honored tradition of combining spoken dialogue with music according to a variety of possible modes. The combination of text and music tended to take place within these plays in a rather informal way, to a greater or lesser extent according to the number and quality of the musicians available for each particular production, or in some cases to the musical talent of the actors involved themselves. More than half of the *comedias* and *autos* by Lope de Vega, for instance, incorporate specific references to particular songs, some with texts by Lope himself, others taken from the current songbook repertoire of his time, and in many cases, these sung items can be identified in one or another of the Iberian musical sources of the period, either printed or manuscript. It is quite plausible, nevertheless, that actual performances may have been characterized by a very flexible musical component, and that the choices of songs mentioned in the printed, “official” edition of the playwright’s works may, to a certain extent, reflect the solution adopted for a particular production, far from being the equivalent to our modern concept of a musical *Urtext* for any of these plays.

The 17th-century secular song literature that found its way into Lope’s theater goes back to the double tradition of the polyphonic songbooks started more than a century earlier with the *Cancionero del Palacio* and of the solo *villancicos* and romances with instrumental accompaniment published in the vihuela prints of Milán, Narváez, and others, from 1536 on. The old distinction between the *villancico*, with

its recurring refrain, and the strophic *romance* had disappeared in the meantime, however, and the term *romance* was now applied indifferently to works both with and without refrain, and with the most diversified formal design, being almost a synonym of *tono* in this new context. Other frequent designations for the same genre include *tonada* (or *tonada humana*), *solo* (or *solo humano*), *tonillo*, *chanzoneta*, *letra*, *baile*, or *jácara*, all of which just refer to the same generic reality of a secular song written for one to four parts, with or without a written-out instrumental accompaniment.

Throughout the first half of the century, this repertoire was compiled in several songbooks now preserved in various countries, including, among others, the two at the Madrid National Library (*Romances y letras a tres voces* and *Libro de Tonos Humanos*), two in Spanish private collections (*Tonos castellanos* – B and the *Cancionero de Onteniente*), and those belonging to the Library of the Ajuda Palace (Lisbon), the National Library of Torino, the Casanatense Library (Rome), or the Bayrisches Staatsbibliothek (Munich)—the latter assembled by the copyist of the Spanish Royal Chapel, Claudio de la Sablonara. To these manuscript sources must be added a print, the *Libro segundo de tonos y villancicos* (Rome, 1624), by Juan Arañés, private musician of the Duke of Pastrana, Spanish Ambassador to the Holy See. It is, nevertheless, in Sablonara's collection that we now find the largest number of songs by the composers more directly associated with Lope de Vega's plays.

Among the latter, a particularly significant place is that of the Aragonese composer Juan Blas de Castro (+ 1631), a close friend of Lope, who called him a "twice divine musician" ("dos veces músico divino") in *La Vega del Parnaso*, both artists having served together for quite some time at the private court of the Duke of Alba. Equally important in this context was the great Flemish polyphonist Matthieu Rosmarin (+ 1647), known in Spain by his Hispanicized name of Mateo Romero and by the title of "Maestro Capitán" ("Master Captain"). He was to ascend to the dignity of Chapelmaster of the Flemish Chapel, a prestigious musical institu-

tion at the service of the Kings of Spain since the time of Philip the Handsome and Charles V. Another composer who distinguished himself as an author of songs for the theater during Lope's lifetime was the Portuguese Manuel Machado (+ 1646), the son of one of the harpists of the Spanish Royal Chapel, whose works were carefully collected in several of the manuscript anthologies of the period.

Ranging from two to four parts, these songs are usually based on tuneful melodies, some directly inspired by the simplicity of the traditional peninsular *romancero*, others more sophisticated in their craft, often displaying a refined design and a particularly expressive, almost madrigalistic technique of text handling. The polyphonic texture tends to favor dialogue between the upper parts, with parallel motion at the third or sixth and homophonic declamation of energetic rhythmic figurations, rather than strict imitative counterpoint. Very often there are lively, dance-like rhythmic patterns, clearly taken from various Iberian popular dances, from the *canarios* and the *passacalles* to the *jácaras* and the *seguidillas*.

Lope de Vega also dealt extensively with religious subjects, especially in his *Rimas Sacras*, a collection of devotional poetry from which comes the impressive "Si tus penas no pruevo, Jesus mío," presented as an "amorous soliloquy of a soul addressing God." Significantly, this poem was chosen by Francisco Guerrero (+ 1599), the most dramatically intense Iberian composer of sacred polyphony in the last third of the 16th century, for one of the most moving settings of his collection of *Canciones y Villanescas espirituales* (Venice, 1589).

Of course we cannot take for granted that the polished contrapuntal versions that have survived in the polyphonic songbook repertoire were the ones used in the actual theatrical performances of Lope de Vega's time. Most likely, the main tunes were often sung by the actors with an improvised instrumental accompaniment, sometimes by an ensemble performing according to the well-established principles of the *contrapunto concertado* that had been explained and exemplified in the music theory of the Iberian Peninsula since the mid-16th century, some-

times merely by a guitar or any other harmonic instrument (such as the harpsichord or the harp). And even when written polyphonic settings were used, the issue of the specific solutions adopted in terms of instrumentation—as well as of such essential aspects of performance practice as ornamentation and diminution (“glosa”)—is nowadays one that remains open to a variety of reconstruction possibilities, taking into consideration the principles explained already by such theorists as Diego Ortíz (1555), Juan Bermudo (1555), and Tomás de Santa María (1565).

Many of the references to music in Lope’s plays, however, are not shown by the inclusion of particular songs that can be located in the available music sources but instead by general indications such as “aquí cantan con guitarra” (“here they sing to a guitar”) “aquí cantan y bailan” (“here they sing and dance”), or even just “suena música” (“here music is heard”). This opens a wide scope of choices for any attempt to recreate the musical environment of his theater, especially in regard to instrumental music. Besides purely instrumental versions of the vocal song-book literature, there is a vast soloistic repertoire of Iberian music written for instruments—from the Ortíz *recercadas* for the viols of 1555 to the entire body of vihuela and keyboard music published from the mid 1530s on—from which a selection of appropriate works can be taken for this purpose.

Finally, we find works by two of the foremost Spanish composers of keyboard music of this period: Sebastián Aguilera de Heredia (+ 1627), who distinguished himself as organist to the cathedral of Zaragoza, and the Andalusian Francisco Correa de Arauxo (+ 1654), whose *Facultad Organica* (1626) was one of the most influential organ prints in the peninsula throughout the whole 17th century. These compositions document both the tradition of the *tiento*, a typically Iberian contrapuntal genre of instrumental music with some similarities to the Italian *ricercare*, and the mid-16th-century vogue for keyboard diminutions on fashionable Franco-Flemish polyphonic *chansons*.

Among the works by Correa and Aguilera we should stress those representative of yet another typically Iberian genre of organ music, the so-called “batalla,” a kind of battle-piece that was probably performed at Mass during the Elevation of the Host, as a sort of musical representation of the mystical struggle between Good and Evil. Like its vocal equivalent, the “misa de batalla,” it makes use of the theatrical motives of Jannequin’s famous *chanson* “La bataille de Marignan” in its attempt to portray the sound effects of the battlefield. The growing number and variety of bright reed stops in the peninsular organ helped the choice of tone colors for this musical portrayal, which must have had an extremely effective dramatic impact on the congregations assembled in the local cathedrals. Correa de Arauxo’s version—directly based on a mass by Cristóbal de Morales, which in turn had followed the model of Jannequin’s above-mentioned *chanson*—was the first in the development of a genre that was to produce other extraordinary examples not only at the hands of his contemporary Aguilera de Heredia but also at those of later Spanish and Portuguese masters such as Pedro de Araújo, Diego da Conceição, José Ximénez, or Joan Cabanilles.

Lope de Vega’s masterpieces cannot be fully understood as a purely literary and dramatic genre, without a clear conscience of the permanent interplay between spoken dialogue and music that took place on stage when they were originally produced. But beyond this immediate link in terms of its original performance practice, Lope’s theater is also an essential component of a unified cultural and spiritual world vision that defines and identifies the Iberian Peninsula as a whole in the 16th and 17th centuries, and as such it shares with the music of its time and place yet another level of deep interpenetration. With this repertoire, La Capella Reial de Catalunya, Hespèren XXI, and Jordi Savall offer us an enlightening view of both the musical side of the theater and the theatrical side of the music within the fascinating heritage of the Spanish *Siglo de Oro*.

—Rui Vieira Nery

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Jordi Savall

For more than 50 years, Jordi Savall, one of the most versatile musical personalities of his generation, has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher, and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early-music enthusiasts around the world.

Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque, and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving awards and distinctions such as the Midem Classical Award, the International Classical Music Award, and the Grammy Award. His concert programs have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with Savall's ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican, and North American musicians. In 2008, Savall was appointed European Union Ambassador for intercultural dialogue and was named "Artist for Peace" under the UNESCO "Good Will Ambassadors" program.

Jordi Savall's prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium), and Basel (Switzerland); the order of Chevalier de la Légion d'Honneur (France); the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony; the Gold Medal of the Generalitat of Catalonia; the Helena

Vaz da Silva Award; and the prestigious Léonie Sonning Prize, considered the Nobel prize of the music world. "Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time" (*The Guardian*, 2011).

La Capella Reial de Catalunya

Following the model of the famous Medieval "royal chapels" for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, in 1987 Montserrat Figueras and Jordi Savall founded La Capella Reial, one of the first vocal groups devoted to the performance of Golden Age music on historical principles and consisting exclusively of Hispanic and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to La Capella Reial de Catalunya.

The newly formed ensemble specialized in the recovery and performance on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. La Capella Reial de Catalunya shares with Hespèrion XXI the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work, combining quality and authenticity regarding the style of the period with a careful attention to the declamation and expressive projection of the poetic text.

The ensemble's extensive repertory ranges from the Medieval music of the various cultures of the Mediterranean to the great masters of the Renaissance and the Baroque. The group has distinguished itself in various Baroque and Classical opera repertoires, as well as in contemporary works by Arvo Pärt. The Capella Reial de Catalunya also played on de Jacques Rivette's soundtrack of the film *Jeanne La Pucelle* (1993) on the life of Joan of Arc.

In 1992, La Capella Reial de Catalunya made its opera debut accompanying all the performances of Le Concert des Nations. The group has received various awards and distinctions in recognition of its more than 40 CDs. Under the direction of Jordi Savall, La Capella Reial de Catalunya pursues an intense program of concerts

and recordings all over the world, and since the ensemble's creation, it has regularly performed at the major international early-music festivals.

Hespèrion XXI

Early music's most important value stems from its ability as a universal artistic language to transmit feelings, emotions, and ancestral ideas that even today can enthral the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974, Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the early-music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name Hespèrion means "an inhabitant of Hesperia," which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century, Hespèrion XX became known as Hespèrion XXI.

Today, Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. The group's efforts to recover works, scores, instruments, and unpublished documents have a double and incalculable value. On one hand, the ensemble's rigorous research provides new information

and understanding about the historical knowledge of the period, and on the other hand, its exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of the time.

From the very beginning, Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of early music, created because the artists conceived—and continue to conceive—early music as an experimental musical tool with which they seek the maximum beauty and expressiveness in their performances. Any musician in the field of early music will have a commitment to the original spirit of each work and must learn to connect with it by studying the composer, the instruments of the period, the work itself, and the circumstances surrounding its composition. But as practitioners in the art of music, they are also obliged to make decisions about the piece being played: the capacity of musicians to connect the past with the present and to connect culture with its dissemination depends on their skill, creativity, and capacity to transmit emotions.

Hespèrion XXI's repertoire includes the music of the Sephardic Jews, Castilian romances, pieces from the Spanish Golden Age, and *Europa de les Nacions*. Thanks to the outstanding work of numerous musicians and collaborators who have partnered with the ensemble over the years, Hespèrion XXI still plays a key role in the recovery and reappraisal of musical heritage, work that continues to have great resonance throughout the world. Hespèrion XXI has recorded more than 60 CDs and performs concerts worldwide, appearing regularly at the great international festivals of early music.

Afuera, afuera que sale

Anonymous

[Text: Manuel Machado]

Afuera, afuera, que sale
con ejércitos de flores
la arrogancia del abril
a la campaña de un bosque.

A sus fuerzas la nieve
no se le oponga :
mire no quede
sin la victoria.

No hay que decirle el primor

Anonymous

No hay que decirle el primor
ni con el valor que sale,
que yo se que es la zagala
de las que rompen el aire.

Tan bizarra y presumida
tan valiente es y arrogante
que ha jurado que ella sola
ha de vencer al Dios Marte.

Si sale, que la festejan
las florecidas y aves,
juzgara que son temores
lo que haceis por agradables.

Muera con la confusión de su arrogancia
pues trae por blason de la victoria,
rayos con que ha de abrasarse.

Come out, come out,
for here comes thrusting April
with its host of flowers
to wage its battle in the woods.

Let snow not dare
oppose its might:
look, do not miss
its victory.

Praise not her charms
nor the boldness of her gait,
for I know that shepherdess
is one who rules her fate.

She is so proud and intrepid,
so bold and arrogant is she,
that she has vowed that all alone
triumphant over Mars, the god, she'll be.

If she steps out,
by birds and flowers wooed,
whatever you do to please her,
she'll judge it is by fear that you are moved.

May death confound her arrogance,
by the thunderbolts she brandishes in victory
she herself one day will be consumed.

Desde las torres del alma

Juan Blas de Castro

Desde las torres del alma
cercadas de mil engaños
al dormido entendimiento
la razón esta llamando.

Alarma, guerra, desengaños,
que me lleva el amor mis verdes años.

Dicen que la ha dado sueño
la voluntad de Belardo
con la yerva de unos ojos
tan hermosos como falsos.

From the towers of the soul,
ensnared by a thousand wiles,
thus to slumbering wisdom
the voice of reason cries.

Awake, awake, delusions rally to the battle call,
for love is stealing all my lushest years.

Belardo's will is lulled to sleep,
so say reports,
bewitched by eyes
as beautiful as they were false.

De tu vista celoso

Anonymous (*Cancionero de Sablonara*, No. 8)

De tu vista celoso
passo mi vida,
que me da mil enojos – ojos
que a tantos miran.

Miras poco y robas
mil coraçones,
y aunque más te retiras – tiras
flechas de amores.

Acostándose un Cura
muerto de frío,
dixo entrando en la cama – Ama
veníos conmigo.

Para qué quieras galas
si honor pretendes?
Mira que son las galas – alas
para perderte.

Para que no nos falte
plata y vestidos,
las mugeres hagamos – gamos
nuestros maridos.

Jealous of your gaze
my life expires
in myriad sighs – eyes
that all the world admires .

With just one glance
a thousand hearts you steal,
flaunting as you depart your art
in firing darts of love.

A village priest got into bed
half frozen and a-trembling,
and pulling back the coverlet – let
his housekeeper in.

Why hanker after finery
if honor be your goal?
Beware, lest all this rich attire – tire
modesty's stronghold!

We wives, that we may never want
for silver and fine clothes,
must weave our straying husbands – bands
of sweet and silken oaths.

A la dulce risa del alva

Mateo Romero

A la dulce risa del alva,
campos, fuentes y ruiseñores
dicen amores,
fuentecillas con labios de plata,
avecillas con pico de nácar
y los campos con lenguas de flores
dicen amores.

Coplas:

Dudosas están agora
ya que ven la luz distinta,
si es la risa de Jacinta
o es el llanto de la aurora;
más perlas que el alva llora
muestra Jacinta en sus dientes
quando las aves y fuentes
a sus ojos vencedores
dicen amores.

En su imbidia y sus enojos
no les pone el alma culpas,
que son hermosas disculpas
mirar tan divinos ojos;
que a sus luzes y despojos
aves y fuentes sonoras,
por más lucientes auroras,
ya con requiebros mayores
dicen amores.

Dawn's sweet smile
Is lovingly answered
By meadows, springs and nightingales.
The fountains with their silvery lips,
The little birds with iridescent beaks
And the meadows with flowery tongues
Declare their love.

Couplets:

It is hard to tell
In the changing light
Whether it is Hyacinth's smile
Or Aurora's tears;
More dazzling than the dew of dawn
Are the pearls of Hyacinth's teeth
While birds and fountains
Declare their love
Before her conquering eyes.

Though envious and vexed,
The soul does not blame them,
For the sight of eyes so divine
Is a handsome acquittal.
By their light and before their spoils,
Melodious birds and fountains
In anticipation of more radiant dawns
Ever more cajoling
Declare their love.

A la vida bona

Juan Arañés

Un sarao de la chacona
se hizo el mes de las rosas,
huvo millares de cosas
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Porque se casó Almadán
se hizo un bravo sarao,
dançaron hijas de Anao
con los nietos de Milán.
Un suegro de Don Beltrán
y una cuñada de Orfeo
començaron un guineo
y acabólo un amaçona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Salió la zagalagarda
con la muger del encenque
y de Zamora el palenque
con la pastora Lisarda.
La mezquina doña Albarda
trepocon pasa Gonzalo
y un ciego dió con un palo
tras de la braga lindona,
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Salió el médico Galeno
con chapines y corales
y cargado de atabales
el manto Diego Moreno.
El engañador Vireno
salió tras la mentirosa
y la manta de Cazalla
con una mosca de Arjona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

One evening in the month of roses
a dancing party was held,
it afforded a thousand pleasures,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

When Almadan was wed
a grand old party was thrown,
the daughters of Aneus danced
with the grandsons of Milan.
The father-in-law of Bertran
and Orpheus's sister-in-law
began a Guinea dance
which was finished by an Amazon,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Out came the country lass
with the sickly fellow's wife,
from the fairground of Zamora
with Lisarda the shepherdess.
Petty Doña Albarda
stepped out with Don Gonzalo
and a blind man with his stick
poked a pretty behind,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Out came Galen the physician
with clogs and strings of coral,
and the swaggering Diego Moreno
with his kettledrums a-hanging.
Then came the trickster Vireno
behind the gluttonous woman,
and the busy-body from Cazalla
with the so-and-so from Arjona,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Salio Ganasa y Cisneros
con sus barbas chamuscadas
y dándose bofetadas
Anasarte y Oliveros.

Con un sartal de tórteros
salió Esculapio el doctor
y la madre del Amor
puesta a la ley de Bayona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Salio la Raza y la traza
todas tomadas de orín
y danzando un matachín
el ñiate y la viaraza.
Entre la Raza y la traza
se levantó tan gran lid,
que fué menester que el Cid
que baylase una chacona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Salió una carga de Aloé
con todas sus sabandijas,
luego bendiendo alelixas
salió la grulla en un pié.
Un africano sin fe
un negro y una gitana
cantando la dina dana
y el negro la dina dona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Entraron treynta Domingos
con veinte Lunes a cuestras
y cargo con esas cestas,
un asno dando respingos.
Juana con tingolomingos,
salió las bragas enjutas
y más de cuarenta putas
huyendo de Barcelona
y la fama lo pregona.
A la vida, vidita bona,
vida vámonos a Chacona.

Out stepped Ganasa and Cisneros,
both with their beards well singed,
and after them came brawling
Anasarte and Oliveros.

Out came the doctor Aesculapius
with a string of mixing bowls,
and Cupid's own lady mother
attired in her Bayonne best,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Out came the toffs and the snobs
all rusting at the seams,
and a grotesque masque was danced
by merry-andrew and the harpy.
Twixt the toffs and the snobs
such a battle broke out,
that they called on the Cid
to dance a chaconne forthwith,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Out came a cargo of Aloes
with all their vermin to boot,
and a crane perched on one foot
selling porridge of barley groats.
A faithless African came next,
with a Negro and a gypsy girl,
singing dina dina dana
and the Negro sang din, din don,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Along came thirty Sundays
with twenty Mondays on their backs,
and with them an unwilling donkey
bearing the load in his packs.
Juana with powders and potions
came done up to the nines,
and more than forty hussies
leaving Barcelona behind,
as was famed both far and wide.
Here's to the good, sweet life,
my sweet, let's dance the chaconne.

Ya es tiempo de recoger

Anonymous

[Text: Lope de Vega]

Ya es tiempo de recoger,
soldados de mi memoria
escapados y vencidos
de una batalla tan loca.

It's time to clear away,
soldiers of my memory,
defeated and fleeing
from this mad battle.

Toca, toca, a recoger toca,
que marcha el tiempo
y la jornada es corta.

It's time, it's time, it's time to clear away,
for time is fleeting
and the day is short.

Todo el mundo en general

Bernardo del Toro/

Francisco Correa de Arauxo

[Text: Miguel Cid]

Todo el mundo en general
a voces Reyna escogida,
diga que soys concebida
sin pecado original.

The whole wide world
cries out loud
that you have been,
O chosen Queen,
conceived without sin.

Si mandó Dios verdadero
al padre y la madre onrrar,
lo que nos mando guardar,
él lo quiso obrar primero
y assi esta ley celestial
en vos la dexo cumplida,
pues os hizo concebida
sin pecado original.

If the true God bade us pray
to the Father and the Mother
and bade us obey this law,
he sought to make flesh
this law of heaven
in fashioning you
without original sin.

Cachúa serranita, called *El Huicho nuevo*.
 Sung and danced by eight *palla* dancers of the
 village of Otusco in honor of Nuestra Señora
 del Carmen of the city of Trujillo

No ay entendimiento humano
 Codex "Trujillo del Perú," No. 19 (E 193)
 Baltazar [Baltasar] Martínez Compañón
 Peru, ca. 1780, Real Biblioteca, Palacio Real,
 Madrid

[Cantan dos]
 No ay entendimiento humano
 que diga tus glorias hoy
 y solo basta desir
 qu' eres la Madre de Dios.

[Respondes todas]
 Anananana...

En la mente de Dios Padre,
 fuiste Electa para Madre,
 del Bervo que se humanó,
 tomando en ti nuestra carne.
 Anananana...

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

Tu manto en el Purgatorio
 es con qu' el fuego le aplacas
 a el porque Madre te clama,
 y en Sábado lo rescatas.
 Anananana...

No tiene la criatura
 otro auxilio si no clama,
 pues por tus Ruegos se libra
 de la Sentencia más Santa.
 Anananana...

Más y más misericordia,
 le muestras al que te clama;
 y pues que somos tus hijos
 llevanos a buestra Patria.
 Anananana...

[Two voices]
 No human understanding
 Can sing your glories today
 And so it suffices to say
 That you are the Mother of God.

[All]
 Nananana...

In the spirit of God the Father
 You were chosen as Mother
 Of the World that became man,
 By your union with our flesh.
 Nananana...

You are one being,
 With several holy names;
 But on Mount Carmel you are refuge
 And shelter for the souls.
 Nananana...

In purgatory it is your cloak
 That controls the fire
 For the one who calls on you as Mother;
 And on Saturday you save him.
 Nananana...

Man gets no help
 Unless he begs for it,
 For by praying to you he is freed
 From the judgment of God.
 Nananana...

You show ever more mercy
 To those who call upon you;
 Since we are your sons,
 Take us to your fatherland.
 Nananana...

El devoto fervoroso,
que a selebrarte se inclina,
lleba el premio más seguro
como qu' eres madre pia.
Anananana...

A devout person,
Who worships and praises you,
Can rely on his reward,
For you are a merciful mother.
Nananana...

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

So there is no one who, even though a slave,
Will not be freed in the end
From the sorrows of this life,
if he serves you with conviction.
Nananana...

Quedito, pasito

Juan Hidalgo

[Text: Calderón de la Barca, "Ni amor se libra de amor"]

Quedito, pasito,
que duerme mi dueño:
Quedito pasito,
que duerme mi amor.

Tread softly, go gently,
My lord is sleeping:
Tread softly, go gently,
My love is sleeping.

Si cantais dulces querellas,
¡oh, matizados primores,
que siendo del cielo flores
tambien sois del campo estrellas!

Singing your sweet reproaches,
Oh, exquisite delicacies,
You are flowers of the heavens,
And also stars of the field!

No me despertéis con ellas
al alma que adoro:
Quedito el rumor,
la vida que estimo,
pasito el clamor.
Y ya que le dais
este alivio pequeño.

Do not wake
The soul that I adore:
Softly, make no sound,
The life that I love.
Go gently, make no din,
But give him
This brief respite.

Quedito, pasito,
que duerme mi dueño:
Quedito pasito,
que duerme mi amor.

Tread softly, go gently,
My lord is sleeping:
Tread softly, go gently,
My love is sleeping.

¡Ay, que me abraso, ay!

Juan García de Zéspedes

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

Oh, how I burn,
oh, master divine,
in the beauty
of your eyes!

¡Ay, cómo llueven, ay!
ciento luceros, ay!
rayos de gloria, ay!
rayos de fuego, ¡ay!

Oh, how they shed
a thousand stars
of glorious
fiery tears!

¡Ay, que la gloria, ay!
del portaliño, ay!
ya viste rayos, ay!
si arroja hielos, ¡ay!

Oh, the glory
of Bethlehem, bright
with beams of sunlight
and shafts of ice!

¡Ay, que su madre, ay!
como en su espero, ay!
mira en su luna, ay!
sus crecimientos, ¡ay!

Oh, how His mother,
in the glass as she gazes,
watches Him grow
in her mirror reflected!

¡En la guaracha, ay!
le festinemos, ay!
mientras el niño, ay!
se rinde al sueño, ¡ay!

As the child
yields to slumber,
with a guaracha
we'll fête Him.

¡Toquen y bailen, ay!
porque tenemos, ay!
fuego en la nieve, ay!
nieve en el fuego, ¡ay!

So play, then, and dance,
as now we admire
the fire in the snow
and the snow in the fire!

¡Pero el chicote, ay!
a un mismo tiempo, ay!
llora y se ríe, ay!
qué dos extremos, ¡ay!

But oh, how the Little One,
laughing and crying,
unites two extremes
at the very same time!

¡Paz a los hombres, ay!
dan de los cielos, ay!
a Dios las gracias, ay!
porque callemos, ¡ay!

Peace to all men
from heaven is given,
and thanks be to God,
for now we'll be quiet!