

Tuesday, April 21, 2026, 7:30pm
Zellerbach Hall

Jordi Savall
Hespèrion XXI
La Capella Reial de Catalunya
and special guests

Songs, Battles, and Dances
from the Old and the New World (1100–1780)

Jordi Savall, *direction, program concept, and music selection*

HESPÈRION XXI

Pierre Hamon, *flutes*
Lluís Coll, *cornett*
Béatrice Delpierre, *flute and shawm*
Daniel Lassalle, *sackbut*
Josep Borràs, *dulcian*
Jordi Savall, *treble viol*
Juan Manuel Quintana, *tenor viol*
Philippe Pierlot, *bass viol*
Xavier Puertas, *violone*
Paul Holmes Morton, *theorbo and guitar*
Andrew Lawrence-King, *Spanish Baroque harp*
David Mayoral, *bells and percussion*

LA CAPELLA REIAL DE CATALUNYA

Anna Piroli, *soprano*
Maëlys Robinne, *soprano*
David Sagastume, *countertenor*
Victor Sordo, *tenor*
Lluís Vilamajó, *tenor*
Pieter Stas, *bass*

GUEST MUSICIANS

FROM CANADA

Neema Bickersteth, *vocals (slave songs of Afro-American origin)*

FROM GUADELOUPE

Yannis François, *baritone and dance*

FROM MEXICO

Tembembe Ensemble Continuo

Ada Coronel, *vocals and dance*
Ulises Martínez, *violin, vihuela, leona, and vocals*

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Songs, Battles, and Dances from the Old and the New World (1100–1780)

PROGRAM

- | | |
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| MARCABRU (1110–1150) | Fanfare: <i>Pax in nomini Domini</i> (inst.) |
| MARCABRU | Crusader song: Planctus: <i>Pax in nomini Domini</i> |
| Josquin des DES PRÉS (ca. 1450–1521) | “Agnus Dei” and “Da pacem Domine” from <i>Missa Da Pacem</i> |
| SEPHARDIC TRADITION | <i>El pan de la aflicción</i> (Aramaic prayer in Ladino) |
| ALONSO (CMP, No. 247) | <i>La tricotea Samartín la vea</i> (Canzon alla villota) |
| TRADITIONAL | <i>Another man done gone</i> (Slave song) |
| Pierre ATTAINGNANT (1494–1552) | Pavane <i>La Guerre</i> (inst.) |
| Hieronimus PARABOSCO (ca. 1524–1557) | Ricercare XIV: <i>Da pacem Domine</i> |
| Mateo FLECHA, THE ELDER (1491–1553) | <i>La Negrina: San Sabeya gugurumbé</i> |
| TRADITIONAL | <i>Los Negritos/Gurumbé</i> (Son Jarocho) |
| TRADITIONAL | <i>Look over yonder</i> (Slave song) |
| Sebastián AGUILERA DE HEREDIA (1561–1627) | <i>Tiento de Batalla</i> |
| Alfonso FERRABOSCO (ca. 1575–1628) | Four-note Pavan: <i>Hear me, O God</i> |
| Gaspar FERNANDES (ca. 1563/1571–1629) | <i>Tleycantimo choquiliya</i> (Mestizo and Indian) |

INTERMISSION

- | | |
|--|--|
| TRADITIONAL | <i>You gonna reap what you sow</i> (Slave song) |
| Salomone ROSSI (1570–1630) | Psalm 137: <i>Al naharot Bavel</i> (<i>By the Rivers of Babylon</i>) |
| Robert JOHNSON (ca. 1583–ca. 1633)/ William BRADE (1560–1630) | <i>The King’s Morisco</i> |
| Gaspar FERNANDES (1566–1629)/ ANONYMOUS | <i>Xicochi conetzintlé/Xochipitzahuatl</i> (Villancico) |
| Juan García DE ZÉSPEDES (ca. 1619–1678) | <i>Ay, que me abraso, ay</i> (Guaracha) |
| TRADITIONAL | <i>El Arrancazacate</i> (son from Tixtla /Improvisations) |
| TRADITIONAL ISIXHOSA | <i>Indodana</i> (Spiritual song and prayer) |
| Orlando GIBBONS (1585–1625) | <i>In Nomine</i> , a 4 |
| ANONYMOUS | Selections from the <i>Codex Trujillo</i> (Lima, ca.1780) |
| | Tonada <i>El Congo: A la mar me llevan</i> (No. 3, E 178) |
| | Tonada de <i>El Chimo: Jaya llánch</i> (No. 6, E 180) |
| | Cachua serranita, nombrada <i>El Huicho Nuevo: No ay entendimiento humano</i> (No. 19, E 192) |

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

*Songs, Battles, and Dances
from the Old and the New World
(1100–1780)*

This program is a sound journey that traces the map of the influences that crossed between the Old and the New World. Through three axes—song, battle, and dance—the repertoire explores how music served as a tool of faith, resistance, and survival during seven centuries of global transformations.

*Faith and War in Medieval
and Renaissance Europe*

The concert opens with the voice of Marcabru, one of the first troubadours, whose song personifies the spirit of the Crusades. This European spirituality evolves towards the polyphony of Josquin des Prés, where the plea for peace (“*Dona nobis pacem*”) contrasts with the realism of the musical “battles” of Mateo Flecha or Pierre Attaignant, who imitated the sounds of war with great rhythmic richness.

The Dialogue of Cultures in the New World
With the arrival in America, the European tradition encounters native and African languages and rhythms. The works of Gaspar Fernandes are the best example of this syncretism: *villancicos* that use Nahuatl or Afro-Hispanic dialects (such as the Flecha’s *Negrina* or the Zéspedes’ *Guaracha*). These

pieces not only sought evangelization but also welcomed the pulse of popular celebrations and the identity of mestizos and slaves.

The Spirituality of Slavery

Interspersed throughout the program, the slave songs and spirituals (such as *Another man done gone* or *Indodana*) act as a mirror of pain and hope. These melodies, born of the African diaspora, dialogue with the psalms of the Jewish tradition of Salomone Rossi, and Sephardic prayers, reminding us that music has always been the refuge of oppressed communities.

The Codex Trujillo: The Last Reflection

The concert concludes with pieces from the *Codex Trujillo* (ca. 1780), an exceptional document that collects the music of colonial Peru. The *Tonada de El Chimo* is a unique testimony, as it preserves the only musical trace of the Yunga language, from the Mochica/Yunga language (the Mochica language, *chimú*, *yunga*, or *yunka* (*muchik*) is one of the languages spoken on the coast and in part of the northern mountains of Peru) closing the circle of this dialogue between scholarship and oral tradition, between the European past and the birth of a new American identity.

—Jordi Savall
Bellaterra, February 2026

ABOUT THE ARTISTS

Jordi Savall is one of the most versatile musical personalities of his generation. For more than 50 years, he 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 repertoire 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 lead-

ing 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. Then, in 2017, he founded the Jove Capella de Catalunya, and in 2020, La Capella Nacional de Catalunya, with the aim of

creating a new generation of international singers for La Capella Reial de Catalunya and making both historical and contemporary music accessible to all audiences. In 2018, he created Orpheus 21, an ensemble made up of professional musicians, migrants, and refugees from the Mediterranean region. Five years later, in 2023, Savall founded Les Musiciennes du Concert des Nations, an all-female orchestra specializing in Baroque repertoire, inspired by the women's orchestras of the 18th century, particularly in Italy.

With his key participation in Alain Corneau's film *Tous les Matins du Monde* (winner of the César Cinema Prize for the Best Soundtrack), his intense concert activity (about 140 concerts each year), his record releases (six recordings per year), and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Savall has shown that early music need not be elitist, but rather that it appeals to an increasingly wide and diverse audience of all age groups.

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 including 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 his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, and Mexican and other North American musicians. In 2008, Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named an "Artist for Peace" under the UNESCO Good Will Ambassadors program.

Between 2020 and 2021, to mark Ludwig van Beethoven's 250th anniversary, he conducted the composer's complete symphonies with Le Concert des Nations and recorded them on two CDs entitled *Beethoven Révolution*. The impact they have had worldwide has been defined as "a miracle" (*Fanfare*) and volume II has been distinguished with the Schallplattenkritik Prize for the Best Orchestral Recording.

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, which is considered the Nobel Prize of the music world. This year, Savall has been elected an Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music, and la Accademia Nazionale di Santa Cecilia.

Since its formation in 1998, Alia Vox has become established as one of the foremost labels specializing in high-quality early music. It is the exclusive producer of new recordings by Jordi Savall and his groups.

Ancient 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 enthrall the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, **Hesperion 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.



Above: Hespèrion XXI and La Capella Reial de Catalunya Photo by Toni Peñarroya. **Below:** Jordi Savall. Photo by Hervé Pouyfourcat.



In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century based on 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 musicians’ labors to recover works, scores, instruments, and unpublished documents have a double and incalculable value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period; on the other hand, their exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

Right from the 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 ancient music because they conceived, and continue to conceive, of ancient music as an experimental musical tool and with it they seek the maximum beauty and expressiveness in their performances. All musicians in the field of ancient music must have a commitment to the original spirit of each work and learn to connect with it by studying the composer, the instruments of the period, the work itself, and the circumstances surrounding it. But as craftsmen in the art of music, they are also obliged to make decisions about the piece being played: musi-

cians’ capacity to connect the past with the present and to connect culture with its dissemination depend on their skill, creativity, and capacity to transmit emotions.

Hespèrion XXI’s repertoire includes the music of the Sephardic Jews, Castilian romances, and pieces from the Spanish Golden Age. Some of the ensemble’s most celebrated concert programs are *Les Cantiques de Santa Maria d’Alfons X El Savi*, *La Diàspora Sefardí*; the music of Jerusalem, Istanbul, and Armenia; and the *Folias Criollas*. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble over the years, Hespèrion XXI still plays a key role in the recovery and reappraisal of an important musical heritage that continues to have great resonance throughout the world. The group has published more than 60 CDs and performs concerts for the whole world, appearing regularly at the great international festivals of ancient music.

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 de Catalunya*, 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, the ensemble received the regular patronage of the Generalitat of Catalonia.

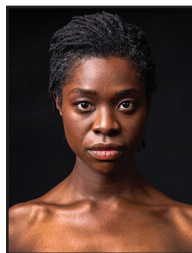
The newly formed ensemble specialized in the recovery and performance on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. *La Capella Reial de Catalunya* shares with Hespèrion XXI the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work it performs, 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. Some of its most celebrated concert programs are the *Missa de Batalla* by Joan Cererols, *Vespro della Beata Vergine* by Claudio Monteverdi, the *Cantigas* of Alfonso X (the Wise), *El Libre Vermell* of Montserrat, Sephardic songs, the music of *The Elche Mystery Play*, the ballads from Miguel de Cervantes' *Don Quijote*, the *Cancioneros del Siglo de Oro* (the Songbooks of the Golden Age), and Mozart's *Requiem*. Recently, the group has also performed and recorded Johann Sebastian Bach's *St. Mark Passion* and *Christmas Oratorio*, Handel's *Messiah*, Vivaldi's oratorio *Juditha Triumphans*, and Joseph Haydn's *The Creation*, which has won wide international acclaim.

The group has distinguished itself in various Baroque and Classical opera repertories, as well as in contemporary works by Arvo Pärt. The Capella Reial de Catalunya can be heard on Jacques Rivette's soundtrack for *Jeanne la pucelle* (1993), a film based 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, notably the Midem Classical Award and the Grammy Award. 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.



Neema Bickersteth was born and raised in Canada to parents from Sierra Leone. She is known for her skills as a singer, an actor, and a maker of cross-disciplinary performance.

In recent years, she has specialized in contemporary projects in opera, theater, and music. These include the title role in *Scott Joplin's Treemonisha—A Musical Re-imagining* at the Luminato Festival; the lead role in *The Ritual of Breath is the Rite to Resist* (Hopkins Center/Stanford Live), an opera by poet Vieve Francis and composer Jonathan Berger responding to the murder of Eric Garner; and *Century Song*, a virtuosic work she co-created with Volcano Theatre, which has had multiple successful international tours. Upcoming this season for Bickersteth, with the Canadian Opera Company: *Aportia Chryptych*, *A Black opera for Portia White*, created by mixed-media artist, Haui.

Bickersteth feels honored to perform with Jordi Savall and share the stage with this beautiful group of musicians.



Born in Guadeloupe, **Yannis François** began his career as a dancer with Lena Blou. He entered the École-Atelier Rudra Béjart in Lausanne and later became a member of the Béjart

Ballet (Compagnie M). During the singing lessons that were a part of François' dance school studies, Maurice Béjart was so impressed by his voice that he encouraged François to fully explore a singing career

parallel to his ballet studies. François studied with Gary Magby and graduated with his master's degree in classical singing from the Conservatoire de Lausanne.

On the opera stage, François has sung the title role in Mozart's *Don Giovanni*, Curio in Handel's *Giulio Cesare*, Peter Quince in Britten's *A Midsummer Night's Dream*, Sasha in Shostakovich's *Moscow, Cheryomushki*, Melisso in Handel's *Alcina*, Seneca in Monteverdi's *L'incoronazione di Poppea* and Plutone in *L'Orfeo*, the title role in Peter Maxwell Davies' *Eight Songs for a Mad King*, and the Sorceress in Purcell's *Dido and Aeneas* at the Staatsoper Berlin (Sasha Walz, Akademie für Alte Musik Berlin).

In concert, he sang the bass solo part in oratorios Bach's Mass in B minor (Vaclav Luks, Collegium 1704) and St. John Passion (Ton Koopman), Schumann's *Das Paradies und die Peri*, and this Mozart's *Requiem* (Philharmonie de Paris). He has also appeared as a soloist with conductors including Ottavio Dantone, Gabriel Garrido, Christina Pluhar, Paul Agnew, Sébastien Daucé, and Lars Ulrich Mortensen.

Given his passion for early music, François is regularly hired to research and create programs for artists including Jakub Józef Orliński, Philippe Jaroussky, Julie Fuchs, Michael Spyres, Jeanine de Bique, Bruno de Sà, and Lea Desandre.

Yannis François is the founder of Editions Charybde & Scylla.

The **Tembembe Ensamble Continuo's** vision is to seek out, recreate, and share what intimately connects Baroque music with traditional music, both Mexican-specific and Latin American. The artists do this by breaking down historical and imaginary boundaries that have come to separate these worlds over time, thus bringing to bare new possibilities of appreciation, comprehension, and truly novel interpretation of this flourishing music.

Tembembe has tasked itself with bringing together the music of the Hispanic Baroque guitar and the music of Mexican and Latin American contemporary culture. The group explores the similarities between the instruments and the practices of each of these traditions, presenting all aspects of performance including music, song, and dance that bring alive the festive spirits of both the Hispanic music of the 17th century and contemporary traditional works.

Members of Tembembe are graduates of the National University (UNAM) in Mexico City, as well as having completed their studies in other music institutions in the US, Mexico, Colombia, and France. Today they teach at the UNAM and the Centro Ollin Yoliztli. The artists organize workshops aimed at reconstructing and interpreting traditional instruments, as well as jam sessions in the Morelos state communities. The ensemble has been featured at numerous venues in Mexico, the Americas, Europe, and Asia. Tembembe Ensamble Continuo has recorded for UDC (Mexico), Sony, BMG, Deutsche Harmonia Mundi (Germany), and AliaVox (Spain).

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TEXTS AND TRANSLATIONS

MARCABRU

Pax! In nomine Domini!

Fetz Marcabrus los vers e-l so.
Aujatz que di:
cum nos a fait, per sa doussor,
lo seingnorius celestiaus
probet de nos un lavador,
c'anc, fors outramar, no-n fo taus,
en de lai devev Josaphas;
e d'aqest de sai vos conort.

Lavar de ser e de maiti
nos deuriam, segon razo:
ie-us o afi.
Chascus a del lavar legor:
domentre q'el es sas e saus,
deuria anar al lavador,
que-ns es verais medicinaus;
que s'abans anam a la mort,
d'aut desus aurem alberc bas.

Mas escarsedatz e no-fes
part joven de son compaigno.
A! cals dols es
que tuich volon lai li plusor,
don lo gazains es enfernaus!
S'anz non correm al lavador
c'aiam la bocha ni-ls huoills claus,
non i a un d'orguouill tant gras
c'al morir non trob contrafort.

Pax! In nomine Domini!

Peace! In the name of the Lord!
(Crusader song)

Marcabru wrote the words and the tune.
Listen to what he says:
In his great goodness
the heavenly king, our Lord,
has made for us a cleansing-place
the like of which was never seen,
save far away in the vale of Josaphat;
but it is to this one that I summon you now.

Let's wash ourselves both morning and night,
for so we should, there's no denying,
and this I would have you know.
Let each one wash while he has the chance
while he is sound of life and limb;
and this I therefore recommend,
as the very remedy to our ills.
If we die before we are cleansed
we shall not enter heaven, but stay here below.

But meanness of spirit and faithlessness
part young men from their comrades.
Alas, how sad it is to see
so many rush towards
the place where nought but hell awaits them!
If we do not hurry to cleanse ourselves
before our mouths and eyes are shut,
there is none of us, for all our lofty pride,
who shall not be conquered by death.

Peace! In the name of the Lord!

Please do not turn the page until the song and its accompaniment have ended.

JOSQUIN DES PRÉS

Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.

Da Pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

TRADICIONAL SEFARDÍ

El pan de la aflicción
(Oración aramea de la *Hagadá* de Pascua
judía [en ladino])

Este es el pan de la aflicción
que comieron nuestros padres en tierra de
Ayifto (Egipto).
Todo el que tiene hambre venga y coma,
y todo el que tiene de menester venga
y pascue.

Este año aquí,
a el año el vinien en tierra de Yisraél
Este año aquí siervos,
a el año el vinien en tierra de Yisraél.

ALONSO

La tricotea Samartín la vea
(*Cancionero Musical de Palacio*, No. 247)
(*Canzon alla villota*)

La tricotea
Samartín la vea;
abres un poc
al agua y señalea.
La bota sembra tuleta,
la señal d'un chapiré.
Ge que te gus per mundo spesa.

“Agnus Dei” and “Da pacem Domine” from *Missa Da Pacem*

Lamb of God,
who takes away the sins of the world,
have mercy on us.
Lamb of God,
who takes away the sins of the world,
grant us peace.

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

SEPHARDIC TRADITION

The bread of affliction
(*The Haggadah*, an Aramaic prayer
for the Passover [in Ladino])

This is the bread of affliction
which our forefathers ate in the land
of Egypt.
All who are hungry, come and eat.
All who are needy, come and share our
Passover.

Now we are here,
the redeemed children of Israel.
Next year, all the People of Israel shall be
redeemed.
This year we are slaves, next year we
shall be free.

Tricotea, Time for St Martin

Tricotea,
Time for St Martin to have his day!
Open it a bit
And the water flows out.
The wineskin looks dried up,
damm it!
Everyone likes

La botilla plena,
dama, qui mayna,
cerrali la vena.
Orli, çerli, trum madama,
çerliçer, cerrarli ben,
votr'ami contrari ben.
Niqui, niquidón,
formagidón, formagidón.
Yo soy monarchea
de grande nobrea.
Dama, por amor,
dama, bel se mea;
dama, yo la vea.

a plump one.
A skin that's full,
my lady, one that spurts ...
Orli, cerli, trun, my lady,
Shut it up tight,
your friend feels good.
Niqui, niquidón,
Formagidón, formagidón.
I am a king
of great nobility.
Lady, for love's sake,
fair lady, be mine;
lady, let me take a look.

Translator's note: The original text is nonsense-verse in a mixture of languages and possible misspellings, although its bawdy implications and drinking-song style are clear enough.

TRADITIONAL

Another man done gone
(Slave song)

Another man done gone ... Boy
Another man done gone
Another man done gone
Another man done gone
Another man done gone ... Boy

He killed another man ... Boy
He killed another man
He killed another man
I don't know where he's gone
But boy that man's done gone ... Boy

I don't know where he's gone ... Boy
I don't know where he's gone
I don't know where he's gone
I don't know where he's gone
But boy that man sho' gone ... Boy

HIERONIMUS PARABOSCO

Da pacem Domine
(*Ricercare XIV*)

Da pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Lord, grant us peace

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

Please do not turn the page until the song and its accompaniment have ended.

MATEO FLECHA, EL VIEJO

La Negrina: San Sabeya gugurumbé (Ensalada)

Florida estava la rosa,
que ô vento le volví la folla.
Caminemos y veremos
a Dios hecho ya mortal.
¿Qué diremos que cantemos
al que nos libró del mal
y al alma de ser cativa?
¡Viva, viva, viva! ¡Viva!
Canta tú y responderé.
- *San Sabeya,*
gugurumbé, alangandanga,
gugurumbé, gurumbé ...
Mantenga, señor Joan Branca,
mantega vossa meçè.
¿Sabé como é ya nacido,
ayá em Berem
un Niño muy garrido?
- Sa muy ben.
Vamo a ver su nacimiento.
Dios, pesebre echado está.
- Sa contento. Vamo ayá.
¡Su!, vení, que ye verá.
Bonasa, bonasa,
su camisoncico rondaro;
çagarano, çagarano,
su sanico coyo roso,
sa hermoso, sa hermoso,
çucar miendro ye verá.-
Alangandanga,
gugurumbé, San Sabeya
gugurumbé, alangandanga,
gugurumbé, gurum-gurumbé ...
Alelluia, alleluia, alleluia!

The rose was in bloom,
In the wind its leaves were stirring.
Let us go and see God
In mortal flesh appearing.
What shall we say, what shall we sing
To him who delivered us from evil,
To him who set our souls free?
Long may he live! Long may he live!
Sing first and I'll answer.
“*May Saint Sabeya,*
Gugurumbé, alangandanga!
Gugurumbé, gugurumbé ...
Protect you, Mr. John Branca,
And keep you always.
Did you know that in yonder
Bethlehem a fine baby boy
Has been born?”
That's great news, let's go there,
Let's visit the crib where God lies.
Gladly, let's go there.
Come, let's go and see him.
He is gentle and good,
Lying there wrapped in his smock.
So beautiful and sweet
In his little red cot.
He is lovely, lovely,
Sweet as sugar, you'll see,

Alangandanga,
Gugurumbé, Saint Sabeya
Gugurumbé, alangandanga,
Gugurumbé, gurum-gurumbé ...
Alleluya, alleluya, alleluya!

TRADITIONAL

Los Negritos/Gurumbé (Son Jarocho)

Jesú María que mèspanta
como hacen los negros pa trabajá
moliendo caña sin descansá
ja, ja, ja, ja,
ja, ja, ja, ja.

Gurumbé, gurumbé,
gurumbé, gurumbé,
Que jaze nublar
y quere llové.

Gurumbé, gurumbé,
gurumbé, gurumbé.
Que teque manequ
chuchú mayambé.

Qué bonitos son los negros
bailando la contradanza,
bailando la contradanza
qué bonitos son los negros.

Con sus zapatitos nuevos
haciendo tanta mudanza,
o bailando bien sosiego
pegados panza con panza.

Jesú María que mèspanta ...

Jesus and Mary, I can't believe my eyes!
Look how hard the Negritos are working,
Tirelessly grinding the sugar cane.
Ha, ha, ha, ha,
Ha, ha, ha, ha.

Gurumbé, gurumbé,
Gurumbé, gurumbé,
The sky's clouding over
And it's going to rain.

Gurumbé, gurumbé,
Gurumbé, gurumbé.
What hustle and bustle!
Chuchú mayambé.

Don't the negritos look fine
As they dance the quadrille,
As they dance the quadrille,
Don't the negritos look fine!

With their new shoes,
And their complicated moves,
Or dancing a slow dance
Pressed close together.

Jesus and Mary, I can't believe my eyes ...

TRADITIONAL

Look over yonder (Slave song)

Look over yonder
Hot sun really turning over
And it wont go down, oh lord it won't
go down.

My little sister wrote me last December
Crying all the time, oh lord crying all
the time.

Look over yonder
Hot sun really turning over
And it won't go down, oh my lord it won't
go down.

Please do not turn the page until the song and its accompaniment have ended.

ALFONSO FERRABOSCO

Hear me, O God
(Four-note Pavan)
(Text: Ben Jonson)

Hear me, O God,
a broken heart
is my best part;
Use still Thy rod,
that I may prove
there-in Thy love.

If Thou had'st not
been stern to me,
but let me free,
I had forgot
my self and Thee.

For sin's so sweet
as minds ill bent
cannot repent
until they meet
their punishment.

Who more can crave?
That Thou hast done?
Thou gav'st a Son
to free a slave
first made of nought;
With all since bought.

Sin, Death and Hell
His glorius Name
quite overcame,
yet I rebel
and slight the same.

But I'll come in
before my loss
me further toss
as sure to win
Under His Cross.

GASPAR FERNANDES

Tleycantimo choquiliya
(Mestizo e Indio)
Tleycantimo choquiliya
mis prasedes mi apission.
Tleycantimo choquiliya
mis prasedes mi apission.
Alleloya, alleloya, alleloya.

Coplas
Dejalto el llando creçida
mizalto el mulo y el guey.
Jimoiol lali mi rey
tleinmir tolinia mi lada.

No se porque de meis pena
tan lindo cara de rosa,
mor pihol lochin miño hermosa
nochalchiuh asojena.
Jesos de mi goraçon
no lloreis mi fantasia.

To you we sing, oh little flower
(Mestizo and Indian)
To you we sing, oh little flower
my joy, my heart's desire.
To you we sing, oh little flower
my joy, my heart's desire.
Halleluya, halleluya, halleluya!

Verse
Suddenly, his crying grew
as the mule and the ox looked on.
There my king lay moaning
my love.

Why you are sad I cannot tell,
oh lovely, rosy-faced child,
my beautiful boy,
my lily.
Oh, Jesus of my heart,
don't cry, my fantasy.

TRADITIONAL

You gonna reap what you sow
(Slave song)

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap just what you sow.

Imma tell you brother, keep right on fighting
Tellin you sister, keep right on fighting
Fighting on the mountain

Fight harder in the valley
You gonna reap what you sow.

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap what you sow.

SALOMONE ROSSI

Al naharot Bavel

Al naharot Bavel,
sham yashavnu gam bachinu,
bezochrenu et Tsiyon.

Al aravim betochah
talinu kinoroteinu.
Ki sham she'elnunu shoveinu divrei shir,
vetolaleinu simcha:
Shiru lanu mishir Tsiyon.

Ech nashir et shir Adonai
al admnat nechar?

Im eshkachech Yerushalayim,
tishkack yemini.

Tidbak l'shoni l'chiki im lo ezkerechi,

im lo a'aleh et Yerushalayim
al rosh simchati.

Zechor, Adonai, livnei Edom et yom Yeru-
shalayim;
ha'omerim: aru, aru ad hay'sod ba!

Bat Bavel hashedudah,
ashrei sheyeshalem lach
et gemulech shegamalt lanu.

Ashrei sheyochez venipets
et olalayich et hasala.

By the Rivers of Babylon
(Psalm 137: 1-6)

By the rivers of Babylon
we sat and wept
when we remembered Zion.

There on the poplars
we hung our harps.
For there our captors asked us for songs,
our tormentors demanded songs of joy;
they said,
"Sing us one of the songs of Zion!"

How can we sing the songs of the Lord
while in a foreign land?

If I forget you, Jerusalem,
may my right hand forget its skill.

May my tongue cling to the roof of my
mouth if I do not remember you,
if I do not consider Jerusalem
my highest joy.

Remember, Lord, what the Edomites did
on the day Jerusalem fell.
"Tear it down," they cried,
"tear it down to its foundations!"

Daughter Babylon, doomed to destruction,
happy is the one who repays you
according to what you have done to us.

Happy is the one who seizes your infants
and dashes them against the rocks.

Please do not turn the page until the song and its accompaniment have ended.

GASPAR FERNANDES

Xicochi conetzintlé

Xicochi, xicochi,
xicochi conetzintlé
ca omie hui, hui,
yoco angelosme:
Aleluya, aleluya.

Xochipitzahuatl

Tiata compañero
Ti paxalo te María
Timiyehualotzin pa Tonantzin
Santa María Guadalupe.

JUAN GARCÍA DE ZÉSPEDES

Ay, que me abraso, ay
(Guaracha)

TRADITIONAL
El Arrancazacate
(Traditional son from Tixtla)

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

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

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

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

Sleep softly, little baby
(Villancico; Nahuatl lyrics)
(RBMSA, 202, Cathedral of Oaxaca, Mexico)

Sleep softly, little baby,
softly, softly sleep.
Oh, hear the angels' chorus
as over you their watch they keep.
Alleluya, alleluya!

Come, all my friends
(Anonymous Nahuatl)
Come, all my friends,
come, let us visit Mary,
and gather around Tonantzin,
the Virgin of Guadalupe.

Oh, how I burn

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

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

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

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!

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

Quereré, quereré
Quereré, quereré, quereré.

Cuatro naranjas corté
y las puse a madurar;
Si tu no las amancuernas,
yo sí las se amancornar.
Déjala que vaya,
que ya volverá;
Si amores la llevan,
celos la traerán.
Quereré, quereré.

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

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

Indodana

Ngob'umthatile eh umtwana wakho
Uhlale nathi hololo helele

Indodana ka Nkulunkulu
Bayi'bethelala hololo helele

Oh Baba!, Baba, Baba Yehova!
Baba, hololo, helele

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

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

Quereré, quereré
Quereré, quereré, quereré.

I picked four oranges
And left them to ripen;
If you don't tie them with a knot,
I'll tie them up myself.
Let her go,
She'll be back soon enough;
Love may take her away,
But jealousy will bring her back.
Quereré, quereré.

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

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

TRADITIONAL ISIXHOSA

The Son
(Spiritual song and prayer)
The Lord has taken his son who lived
among us.
The son of the Lord God was crucified.
Oh Father Jehovah.

Please do not turn the page until the song and its accompaniment have ended.

Tonada El Congo: A la mar me llevan

A la mar me llevan
sin tener razón,
dejando a mi madre
de mi corazón.

Ay que dice el congo
lo manda el congo!
Cusucuvan ve estan
cusucuva ya esta.*

No ay nobedad,
no ay nobedad.
Quel palo de la geringa
derecho va a su lugar.

* *Cusucuvan*: idioma de fantasía imitando el hablar africano

Tonada de El Chimo: Jaya llunch

*Jaya llunch, jaya llôch,
jaya llunch, jaya llôch.*

In poc cha tan muisle pecan
muisle pecan enecam.
Jaya llunch, jaya llôch.

ANONYMOUS
Selections from the Codex Trujillo
(Lima, ca. 1780)

Tonada El Congo: They are taking me away to the sea
For voices and bass, sung while dancing. Codex "Trujillo del Perú", No. 3 (E 178) Baltazar [Baltasar] Martínez Compañón Cathedral of Lima (Peru), ca. 1780 Real Biblioteca, Palacio Real (Madrid)

They are taking me away to the sea,
Although they have no right,
And my beloved mother
I must leave behind.

Ah, the Congo speaks,
The Congo commands!
Cusucuvan ve estan
Cusucuva ya esta.*

Nothing new,
Nothing new,
The moringa stick**
Delivers its load.

* *Cusucuvan*: made-up word imitating African speech
** *Palo de jeringa*: the moringa shrub

For two voices, bass and tabor, sung while dancing. In Mochica, a language now considered extinct. Codex "Trujillo del Perú", No. 6 (E 180) Baltazar [Baltasar] Martínez Compañón Cathedral of Lima (Peru), ca. 1780 Real Biblioteca, Palacio Real (Madrid)

Jaya llunch, jaya llôch,
jaya llunch, jaya llôch.*

Whoever speaks with you in their soul
touches [me]
Touches [me] in the soul, they say.
Jaya llunch, jaya llôch.

Emens poc chi famalequi
tenque ans muisle Cuerpo lens
.
Jaya llunch, jaya llôch.

Emens lo cunmunon chi perdonar
moitin Rocchondo colo mec chec Jesu-
christo.
Jaya llunch, jaya llôch.

Poque si famali muisle cuerpolem
lo que es mucho perdonar meñefe chêtas.
Jaya llunch, jaya llôch.

Cachua serranita, nombrada El Huicho Nuebo: No ay entendimiento humano

[*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,
fuieste Electa para Madre,
del Bervo que se humanó,
tomando en ti nuestra carne.
Anananana ...

And (as you say) if they speak weeping
You come to their soul and are bodily
present.
Jaya llunch, jaya llôch.

As you say, communion is forgiveness,
The blood of our Lord Jesus Christ was
shed for me.
Jaya llunch, jaya llôch.

Which means weeping in body and soul,
And that is great forgiveness, you have
been my Father.
Jaya llunch, jaya llôch.

* *English translation based on Rita Eloranta's translation of the Moche to Spanish. (The meaning of the first verse and refrain remains unknown.)*

Cachua serranita, called El Huicho Nuebo: No Human Understanding
Sung and danced by eight palla dancers of the village of Otusco in honor of Our Lady of Carmel of the city of Trujillo. Codex "Trujillo del Perú", No. 19 (E 193) Baltazar [Baltasar] Martínez Compañón Cathedral of Lima (Peru), ca. 1780 Real Biblioteca, Palacio Real (Madrid)

[*Two voices*]
No human understanding
Today can sing your glories
And so suffice it to say
That you are the Mother of God.

[*All*]
A na na na na ...

In the mind of God the Father
You were chosen to be Mother
Of the Word that was made Man,
Who in you took on human flesh.
A na na na na ...

Please turn page quietly.

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 ...

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

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

You are one being,
With diverse holy names;
But as Carmel you are the Refuge
And Consolation of souls.
A na na na na ...

In purgatory it is your cloak
That appeases the fire
For him who calls on you as Mother;
And on Saturday* you save him.
A na na na na ...

As man gets no help
Unless he asks for it,
By your intercession he is spared
The judgement of the Holiest One.
A na na na na ...

You show endless mercy
To those who call upon you;
Since we are your sons,
Lead us to your Father.
A na na na na ...

The devout man in his fervour
Who bows to honour you
Reaps certain reward
From his merciful mother.
A na na na na ...

For there is no slave
Who will not at last be freed
From the sorrows of this life,
If he serves you faithfully.
A na na na na ...

* *Allusion to the "Sabbatine Privilege,"
by which the Virgin Mary liberates pious
souls from Purgatory*