

SPANISH MUSIC BEFORE 1750



COLLEGIUM MUSICUM

Leon W. Couch III, Music Director and Conductor of Collegium Singers

Peter Lingen, Conductor of Viols, Guitars, and Lutes

Rebekah Gilmore, Conductor of Renaissance Pipers

Ben Kirby, Conductor of Luther Brass Ensemble

Sunday, May 7 at 4:00 PM at Center for Faith and Life

Luther College, Decorah, Iowa

The Luther College Collegium Musicum

presents

MUSIC BEFORE 1750 BY SPANISH COMPOSERS

Una sañosa porfía (romance) Juan del Encina (c. 1468-1530)
Renaissance Pipers, Collegium Musicum Singers, Viols, Brass, and Shawm
Jonathon Struve, bass solo

Tres morillas (villancico) Diego Fernández (late 15th c-1551)
Fata la parte (villancico) Juan del Encina (c. 1468-1530)
Collegium Musicum Singers
Ellie Kath and Amy Mein, soprano solos

Fantasia No. 8 in Tone IV Luis de Milan (c. 1500-c.1562)
Pavan No. 1
Pavan No. 6 in Tone VIII
Viols, Guitar, and Recorder

Ora baila tu (alta) Anonymous, c. 1510
Renaissance Pipers "Praetorius"

Partite sopra la Aria delle Folia da Spagna Barnardo Pasquini (1637-1710)
Claire R. Martin, organ

De las dos hermanas (villancico) Juan Vasquez (c. 1510-1560)
Renaissance Pipers "Josquin"

Pobre barquilla mía (villancico) Isla (16th c)
Double Brass Choir Arr. Benedict Kirby

Diferencias Sobre el canto de "La Dama le demanda" Antonio de Cabezón (1510-1566)
Sara Renaud, harpsichord

Tento Antonio Carreira (c.1520-c.1597)
Tuba/Euphonium Choir Arr. Benedict Kirby

No sé yo cómo es (tono) José Marín (c. 1618-1699)
Rebekah Gilmore and Kristen Williamson, sopranos; Kathy Reed-Maxfield, organ.

— INTERMISSION —

Mass Juan Bautista José Cabanilles (1644-1712)
Kyrie
Sanctus

Collegium Musicum Singers with Claire Martin, continuo
Kristen Williamson and Sarah Strandjord, soprano solos; Ryan Newstrom, tenor solo

Ay triste, que vengo (villancico) Juan del Encina (c. 1468-1530)
Mi libertad en sosiego (romance)
Tana Field, alto, with Viols and Guitar

Alta Francisco de la Torre (fl. 1483-1504)
Renaissance Pipers “Pipettes”

Fantasia No. 10 Alonso Mudarra (c. 1510-1580)
Chris Salter, guitar

Riendo El Aurora (tono) Juan Bautista Comes (1582-1643)
Collegium Musicum Singers

Canario Gaspar Sanz (17th c)
Viols

Duélete de mí, señora (villancico) Juan Vasquez (c. 1510-1560)
Renaissance Pipers “Scheidt”

Hachas (Torch Dance) Anonymous, 16th century
De los álamos vengo, madre (villancico) Juan Vasquez (c. 1510-1560)

Renaissance Pipers “Gabrieli”

La Bomba (ensalada) Mateo Flecha (1481-1553)
Collegium Musicum Singers
Daniel Bahr and Lukas Hoffland, countertenor duet and solos
Ellie Kath, Sarah Strandjord, and Lindsay Suedkemp, soprano solos
Meghan Gilpin, Tana Field, Beth Willer, and Kristen Williamson, alto solos
Ryan Newstrom and Chad Thompson, tenor solos
Jonathon Struve, bass solo

ENSEMBLE PERSONNEL

COLLEGIUM SINGERS

Bass	Tenor	Alto	Soprano
Kurt Gellersted	Dan Bahr	Tana Field	Ellie Kath
Lukas Hoffland	Andrew Ellingson	Meghan Gilpin	Amy Mein
Ron Hunter	Ryan Newstrom	Beth Willer	Sarah Strandjord
Jonathon Struve	Chad Thompson	Kristen Williamson	Lindsay Suedkemp

*Leon W. Couch III, conductor**

RENAISSANCE PIPERS

“Josquin”	“Praetorius”	“Gabrieli”	“Pipettes”	“Scheidt”
Amanda Nelson	Sara Root	Grant Applehans	Katie Larson	Arick Andersen
Christina Pamperin	Alyssa Erickson	Carin Boelman	Sarah McKlveen	Amanda Bucheit
Kristi Peterson	Anita Smallin	Angela Rebek	Kristin Williamson	Jen Larson
Angela Sweeny		Wendy Richardson		

Rebekah Gilmore, conductor

BRASS CHOIR

Trumpet	Horn	Trombone	TUBA/EUPHONIUM CHOIR	
			Euphonium	Tuba
Nick Burdick	Kimberly Brathol	Tami Ehlers	John Netten	Melody Jordahl
Rebecca Karner	Erica Brewster	Jennifer Larson	Jeremy Olson	Tyler Reihmann
Danielle Olson	Marie Drews	William Scheidecker	Jon Rask	Bryan Rieck
Dan Reiff	Rebekah Rusch	David Smith	Rich Winkels	
Chris Weisgram				

*Ben Kirby, conductor**

VIOLS DE GAMBA CONSORT

Treble and Tenor viols: Andrea Dunker
Bass viol: Alyssa Erickson, Rebekah Gilmore, Peter Lingen*, Anita Smallin
*Peter Lingen, ensemble coach**

GUITAR ENSEMBLE

Tim Bishop
Peter Lingen*
*Peter Lingen, ensemble coach**
Chris Salter

KEYBOARDIST AND SOLOISTS

Claire Martin, harpsichord
Arick Andersen, harp.
Kathy Reed-Maxfield, organ*
Angela Rebek, shawm.
Sara Renaud, organ

* On faculty at Luther College.

PROGRAM NOTES, TEXTS, AND TRANSLATIONS

Since the 500th anniversary of Columbus' voyage to America, a great deal of attention has been focused on the contribution of Spain and her territories not only to world exploration, but also to the arts and culture. Until shortly before Colón's (Columbus') voyage, Spain rarely had been a leader in style of music, art, and literature; her time had been occupied with warfare. However, by the middle of the fifteenth century the country was at relative peace for the first time since the invasion by the Moors in 711. The two largest kingdoms of Spain, Castile and Aragon, were united in 1474 by the marriage of their respective monarchs, Isabella and Ferdinand. The "reyes católicos" were anxious to optimize their union by forming an empire that would rival those of the French and Italians. In the watershed year of 1492, the city of Grenada, the last stronghold of the Moors, fell, and all "non-believers" were expelled from the country by royal decree. By the time Colón had greatly increased the number of colonies (and the riches) of the crown, and all kingdoms within the Iberian peninsula were allied.

Along with the increased holdings and wealth of the empire came an interest in "national" art forms. In preceding centuries, the arts, and especially music, had been heavily influenced by the Flemish and French. Beginning with rule of Alfonso the Magnanimous, King of Naples, Sicily, and Aragon, native composers and musicians were given preference in the royal courts. Under Ferdinand and Isabella such patronage, especially of composers of sacred music in a distinctly Spanish style, increased dramatically. The music of Iberian composers was disseminated by travelers and by the Spanish pope Adrian VI, who brought many of his countrymen to Rome to serve as musicians and composers. As a result of all these influences, the arts in Spain flourished, and the sixteenth century came to be known as the "Siglo d'Oro," or the golden century, of Hispanic culture.

Roberta Schwartz

Una sañosa porfía

Juan Del Encina was a Spanish poet, dramatist, and composer. Born in 1468, Encina composed most, if not all of his literary works before he reached the age of thirty in 1498. Although he is not, strictly speaking, the founder of the Spanish theatre, Encina was the first to write dramatic works systematically and specifically for performance. Music was an integral part of Encina's play writing. His plays normally introduce midway or conclude with a four-part villancico that was sung and danced by the actors.

Encina was equally as gifted at composition. Particularly in his romances, the melodies unfold smoothly and seemingly spontaneously. In general, Encina music is homorhythmic, producing a smooth, transparent texture. Although this makes the music chordal, the progressions often have a consciously expressive effect. *Una sañosa porfía* exhibits such Encina's typical characteristics.

Ben Schoening

Una sañosa porfía
sin ventura va pujando.
Ya nunca terné alegría,
ya mi mal se va orde nando.

Tres morillas

The Spanish composer Diego Fernández (late 15th c-1551) is most well-known for his two villancicos, *Tres morillas m'enamoran* and *De ser mal casada*. Fernández probably was the *maestro de capilla*, or choir master, at the Málaga Cathedral from August 1507 until his death in 1551. *Tres morillas m'enamoran* is a short and sweet arrangement of an anonymous poem, which some believe to be of Arabic origin. The composition charmingly portrays a young man's fancy with three little Moorish girls. (The Moorish people, who were nomads originally from North Africa, came to Spain in the year 700 CE.)

Jessica Erlandson

Tres morillas m'enamoran en Jaén,
Axa y Fátima y Marién.
Tres morillas tan garridas
Iban a coger olivas,
Y hallábanlas cogidas en Jaén,
Axa y Fátima y Marién.
Y hallábanlas cogidas,
Y tornavan desmaídas
Y las colores perdidas en Jaén,
Axa y Fátima y Marién.

Three little Moorish girls have stolen my heart in Jaen:
Axa and Fatima and Marien.
Three little Moorish girls, so lovely,
went to pick olives
and found them picked already at Jaen,
Axa and Fatima and Marien.
And found them picked already,
and they came back faint
and pale of cheek in Jaen,
Axa and Fatima and Marien.

Tres moricas tan lozanas
Y en sus hablas cortesanas
Iban a coger manzanas a Jaén,
Axa y Fátima y Marién.

Three little Moorish girls so fetching,
Courtly in the way they spoke,
went to pick apples at Jaen,
Axa and Fatima and Marien.

(chorus)

(Tres moricas m'enamoran en Jaén,
Axa y Fátima y Marién.
Dijeles, ¿quién sois, señoras,
De mi vida robadoras?
Cristianas qu'éramos moras de Jaén,
Axa y Fátima y Marién.)

(Three little Moorish girls have stolen my heart in Jaen:
Axa and Fatima and Marien.
I said to them: "Who are you, ladies,
Who have stolen my life from me?"
"Christians, once Moors, from Jaen,
Axa and Fatima and Marien.")

Con su grande hermosura,
Crianza, seso y cordura
Cautivaron mi ventura
Y mi bien.
Axa y Fátima y Marién.

Such was their beauty,
Bearing, intelligence and good sense
that they captivated my fate
and my well-being.
Axa and Fatima and Marien.

Fata la parte

The reason for the overwhelming popularity of the villancico in Spain was its flexibility. This modified verse and refrain form could accommodate either lofty, sophisticated verse by the finest writers of the age or "common" poetry from the streets with few modifications to the overall form. *Fata la parte* is a text of obviously popular origins, dealing with a cheating wife and her tragic end, but despite the tragedy of the subject matter a comic humor shines through in the gossipy tone and dramatic structure of the work. The

estribillo (refrain) of the villancico is like the cry of a gathering crowd eager to hear of the emerging scandal, and sets the scene for the *coplas* (verses), which are consistently in the first person singular, sung by various informants with bits of news and finally the “Mister Cotal” we hear of in the refrain. The poem itself is largely in Italian rather than Spanish, perhaps indicating that this villancico was composed during Encina’s tenure in Rome, where he worked for various cardinals and finally as a chamber singer and companion of Pope Leo X. However, it is important to recall that Spain controlled both Naples and Sicily throughout the sixteenth century; all well-educated persons spoke both languages fluently, and the frequency of Spanish words and verb forms within the text implies that this may be a “quaint” spoof of Italian villagers intended for Spanish audiences.

Roberta Freund Schwartz

Fata la parte.
Tutt'ogni cal,
Qu'es morta la moglie
De micer Cotal.

The role is played out,
everything is sinking
for she is dead, the wife
of Mr. Cotal.

Porque l'ha trobato
Con un españolo
En su cassa solo,
Luego l'ha mazzato.
Lui se l'ha escapato
Por forza y por arte.

Because he found her
with a Spaniard
alone in his house
then he killed her.
As for him [the Spaniard], he escaped
by force or by cunning.

(Refrain)

Guarda si te piglio,
don españoletto!
Sopra del mi letto
te faro un martillo
tal que en estrebillo
piangerán le carte.

Watch out for getting caught,
little Sir Spaniard,
On my bed
I'll give you such a hammer blow
that in the refrain (of a song)
the very paper will weep.

(Refrain)

Translation Ruth Caldwell and Ruth Westfall

Fantasia No. 8

Luis de Milán was born around 1500 and probably spent most of his adult life working in Valencia, Spain. Although the date of his death is not known (sometime after 1561), Milán made his mark in music history in 1536 with his book *Libro de música de vihuela de mano intitulado El Maestro* (Book of Music for Plucked Vihuela). Not only was this book the first compilation of music for the vihuela, the progenitor of the guitar, it was also the first publication to denote tempo markings within its text. *Fantasia No. 8* is among forty other fantasias included in *El Maestro*, and it exhibits several characteristics of Milán’s style. The free form blends homophonic and polyphonic textures with many sequential progressions and highly technical passages of runs and ornaments.

Marie Drews

Pavan No. 6 in Tone VIII

This dance was first published in Luis de Milán's treatise *El Maestro* (1536), the first method book for the vihuela (a plucked string instrument). Milán probably lived between 1500 and 1562, but few details are known about him. He was in the Royal Court of the Viceroy of Valencia, probably providing witty conversation and entertainment for nobility while enjoying their lavish lifestyle. In 1561, he published *El Cortesano*, a book that outlined the styles and customs of noble court life. This pavan was probably performed at the same wealthy court that Milán describes in his book.

Sarah Strandjord

Ora baila tu

Although "Ora baila tu" comes to us as a vocal composition, it was used for dancing because it has the form of an Alta (see notes under "Alta"). Musicologists are unsure of the composer and the occasion. They speculate that it was performed for the combined courts of Ferdinand, Isabella, and the Duke of Alba because it exists in the anthology *Cancionero Musical de Palacio*, the largest existing collection of secular music from the Spanish Renaissance.

Anita Smallin

Partite sopra la Aria della Folia da Espagna

Bernardo Pasquini (1637-1710) was the most important Italian composer for the keyboard between Frescobaldi and Domenico Scarlatti. We now remember his variation sets. "Partite sopra la Aria della Folia da Espagna" (Partita on the Melody Folia da Espagna) consists of a theme with four variations. While the chord progression remains the same, the easily recognizable melody enjoys ornamental variations. The theme and first variation place the melody in the right hand with a simple chordal accompaniment in the left hand. In the second and third variations, the melody starts in the bass, but it occasionally switches to the treble. The final variation introduces triplets as a new rhythmic component to the variation.

Kaddee Crottier

De las dos hermanas, dose

"De las dos hermanas" is taken from Juan Vasquez' collection *Villancicos i canciones a tres y quatro* (villancicos and songs for three and four voices) published in 1551. The villancico is a Spanish genre that emerged in the early 1400's and became a national favorite by Vasquez's time. His villancicos are distinctive because the simple folksong-like melodies shine through Vasquez's elaborate sixteenth-century compositional technique.

Little is known about Vasquez' life, but singing appears to have been his primary focus. His voice was described as "close to contralto", and his name appears in the rosters of several cathedral choirs. Vasquez's knowledge of the voice and its expressive capabilities is evident in his setting of "De las dos hermanas". By setting the bass, tenor and alto in relatively low ranges, he indicates the voice of the speaker – a young lad trying to decide which of two beautiful sisters he should woo!

Jennifer Boyd

De las dos hermanas, dose,
Valame la gala de la menore.

Of the two sisters,
I prefer the elegance of the younger one.

La menor es más galana,
Más pulida y más locana;
A quien quiere, mata y sana.

She is finer, more polished and graceful.
That maiden can kill or heal [with love]
whomever she desires.

(Translation continued on next page.)

Valame la gala de la menore.
Translation Virginia Gibbs

I do prefer the elegant younger sister.

Pobre barquilla mía

The double-choir piece "Pobre barquilla mia" was composed by Isla, a relatively unknown Spanish composer. Motives and ideas constantly bounce back and forth between two choirs, animating the composition. The text describes a "poor little boat" trying to survive out on the open sea. The text could be thought of metaphorically, with the boat representing a human being, trying to overcome the strife and trouble in his or her life.

Benjamin O'Conner

Ola, ao!
desdichada barquilla!
Mira que viento te lleva perdida
bate los remos toca a la orilla
buelve la proa llega porfía
y hallarás en el puerto
que te convída, gloria,
descansay paz sustentoy vida.
Pobre barquilla mía
entre penascos rota
de vicios companera
y de virtudes sola

Translation by Virginia Gibbs

Oh, oh!
Ill-fated little boat!
See how the wind carries you adrift!
How stubbornly you row
and head towards shore.
You will find
the inviting port – gloria! –
Rest and peace and sustenance and life.
My poor little boat,
splintered upon the rocks,
companion of vice
and abandoned by virtue.

Diferencias Sobre el canto de "La Dama le demanda"

Antonio de Cabezón (1510-1566) descends from a Spanish noble family with a notable musical tradition. Although he had lost his eyesight in early childhood, his music education included both organ and composition. He held several court positions, becoming organist for Queen Isabella and Phillip II. As their keyboardist and composer, Cabezón became one of the most influential musicians of his time. His diferencias, variations for keyboard instruments based on secular tunes, are among his most well-known works. As heard in today's selection, diferencias are characterized by distinctive figuration and rich harmony and counterpoint. Departing from his contemporaries' use of vocal styles with added ornamentation, Cabezón based his diferencias on a cantus firmus with a uniquely instrumental and polyphonic technique throughout his keyboard works.

Sara Renaud

No sé yo cómo es

The Spanish composer José Marín (c. 1618-1699) was ordained by the Catholic church in 1644. He then entered the royal chapel at the monastery of Encarnación, Madrid, as a tenor. Although Marín had chosen the life of a monk, his life was filled with scandal. He was imprisoned in both 1654 and 1656, accused of robbery and multiple murders. Marín was eventually whipped, dismissed from his church position, and banished from Madrid.

Despite his history of crime, Marín was highly-respected by his contemporaries for his talents at composition and performance. Marín's surviving songs are all secular (60 for solo voice and two duets).

"No sé yo como es" was especially popular in Marín's time, and it currently exists in both solo voice and duet versions.

Tana Field

No sé yo cómo es,
pues quiero y no quiero
y quisiera querer.
Yo siento un no sé que diga
ansioso de helar y arder,
que con él no acierto a estar,
y no puedo estar sin él.
Una atención descuydada,
un tenor que ignora ley,
un sacrificio sin culto
y una adoración sin fe.
Un escuchar, un oyr
sin sobresalto el desdén,
ser más cuydado el descuydo
y dudar para creer.
No sé yo cómo es,
pero sí lo sé,
que quiero y no quiero
y quisiera querer.
Que desaliñada flecha hirió el corazón
que me halaga siendo mal
y atormenta siendo bien?
Las sinrazones de Lisi hermosa
quanto ynfiel,
quieren estorbar la yra y acusan la sencillez.
Pues quiero y no quiero
y quisiera querer.
Miro sin odio la culpa
y con odio alguna vez.
Huyo el peligro y le busco
y solo llego a temer;
que quiero y no quiero
y quisiera querer.
No sé yo cómo es...

Translation by Laura Coste

I know not what it is like,
for I love and do not love
and wish to love.
I feel I know not what to say
anxious to freeze and flame,
for I am not certain if I am with him,
and I cannot be without him.
A careless regard,
a reason that ignores law,
a sacrifice without ritual,
and an adoration without faith.
To have listened, to have heard
without being shocked by disdain;
the carelessness being more careful;
and doubting in order to believe.
I know not what it is like,
but yes, I know
that I love and do not love
and wish to love.
cruel, What crooked arrow wounds a cruel heart
that flatters me for being evil
and torments me for being good?
The injustices of beautiful Lisi
the unfaithful one
wish to disturb fury and denounce simplicity.
For I love and do not love
and wish to love.
I look at guilt without hatred,
and at times, with hatred.
I flee from danger and I seek it,
managing only to fear it;
that I love and do not love
and wish to love.
I know not what it is like...

“Kyrie” and “Sanctus” from *Mass*

Juan Bautista José Cabanilles (1644-1712) received his first post as second organist of the Valencia Cathedral in 1665. In April of the following year, he became head organist and remained there until his death. Held in high regard, Cabanilles was often invited to play in French churches on the high feast days.

The wide distribution of his manuscripts demonstrate the popularity of Cabanilles' compositions.

The Iberian tradition of organ composition culminates here with the wealth of ideas, contrapuntal mastery, command of form and the nobility of his conceptions. He probably was the greatest seventeenth-century Spanish organist.

Although Cabanilles is most remembered for his organ works, his choral works were also well-respected. These compositions employ a variety of rhythmic and harmonic effects along with mass choral sounds resulting from the opposition, interplay, and combination of two or three choirs. This mass is no exception with its two choirs in an essentially homophonic texture. The first choir, a small choir with two parts (triple and tenor), carries the melodic focus of the mass. The second choir in four parts (triple, alto, tenor, and bajo) reinforces the first choir with rhythms that punctuate the melodic lines of the first choir.

Benjamin S. Schoening

Kyrie, eleison	Lord, be merciful
Christe, eleison	Christ, be merciful
Kyrie, eleison	Lord, be merciful

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of Thy glory.
Osanna in excelsis.	Hosanna to God in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he that cometh in the name of the Lord.
Osanna in excelsis.	Hosanna to God in the highest.

Ay triste, que vengo
Ay triste, que vengo

Mi libertad en sosiego

Mi libertad en sosiego,	The walls and fortresses
Mi Corazón descuidado,	of my tranquil liberty
Sus muros i fortaleza,	and my careless heart
Amores me l'an çercado.	have been besieged by love.

Raisón y seso y cordura,	Reason and mind and sanity
Que tenía a mi mandado,	I once had.
Hisieron trato con ellos;	Love has cruelly
¡Malamente m'an burlado!	mocked me.

Y la fe, qu'era el alcayde,	My word, how my heart has given away its key.
Las llaves les á entregado.	My affections pursued
Combatieron por los ojos	a pair of eyes that
Diéronse luego de grado.	then were freely given to another.

Translation by Virginia Gibbs

Alta

The Alta (often called the Saltarello) is a dance from the fifteenth century. The Alta Danza usually precedes the Bassa Danza, a common, slower dance. The Alta is three times as fast as the Bassa and is in major perfect time, while the Bassa is in major imperfect time. Both were improvised upon standard tenor melody.

Francisco de la Torre served as a chaplain and singer of the Castilian chapel of Queen Isabella. This "Alta" could have written for the royal court of the Queen or for the court of the rich and powerful Dukes of Alba. This dance and many of Torre's songs are found in *Cancionero Musical de Palacio*.

Mollie Busta

Riendo el aurora

Juan Bautista Comes (1582-1643) spent his entire career as a church musician in Spain. After twelve years as a choirboy at the Valencia Cathedral, he took religious orders in 1596 and was appointed to a variety of positions of musical leadership in the church. He served as vice-maestro of the royal chapel at Madrid for ten years, and he had two appointments as maestro at his hometown cathedral in Valencia.

Comes is especially known for his choral works, colorful and precise in instrumentation. For the rather conservative musical culture in which he composed, Comes liberally used accidentals and dramatic pauses, which add texture and excitement to his pieces. He used both of these elements in "Riendo el Aurora," which includes a dramatic tutti rest. "Riendo el Aurora" discusses the joy and sadness found in dawn and in the stars of night. It is a song of waiting and longing. Comes expresses these topics musically through endless tensions and releases in the music, by the blending of harmonic possibilities like the dawn blending many colors.

Norah E. Bringer

Riendo el aurora
hoy rosada viene,
y no sé que tiene
que el alma enamora.

Today the pink dawn
laughingly comes,
and I don't know
why it makes my soul ache with love.

Con sus gracias bellas
viene haciendo risa
de lunas que hoy pisa
cuantas suele estrellas.

Graceful and lovely,
first light,
as its custom,
tramples stars and moons.

Translation Virginia Gibbs

Los Canaries

This popular Spanish dance was supposedly derived from the ritual celebrations of the natives of the Canary Islands, a possession of Spain since 1405. Although thoroughly adapted to Spanish court standards, both the steps and the melody of this triple meter dance were thought to reflect the "savage" and unsophisticated style of the indigenous population. The dance is most akin to a spirited *alta* with intentionally exotic and comic overtones, hence the lumbering and heavily accented quality of the opening section. Despite its somewhat mocking intentions, *El canario* was one of the more difficult dances in the Spanish repertoire, and required both skill and imagination to perform well.

Roberta Freund Schwartz

Duélete de mí, señora

The Spanish composer Juan Vasquez (c. 1510-1560) was born and raised in Badajoz. At the age of twenty, Vasquez found great fortune at the Cathedral of Badajoz first as a choir member, and later as the teacher of plainchant to the naughty little boys in the community. In 1541, Vasquez was summoned to the court of Archbishop Juan Tavera, but he stayed only long enough to be commissioned by a Sevillian nobleman, Don Antonio de Zuñiga, to whom he dedicated a volume of villancicos (1551). In 1560, Vasquez published a collection of all his secular compositions, *Recopilación de sonetos y villancicos*.

Duélete de mí, señora is a villancico, a popular genre in Spain during the sixteenth century. It tells the story of a heart broken man yearning for his love. This homophonic composition puts the melody in the top voice, thereby attracting more attention to the text. Katie House

Duélete de mí, señora
Señora, duélete de mí,
Que si yo penas padezco
Todas son, señora, por tí.

Have pity on me.
My lady, have pity.
If I am burdened with sorrows,
they are because of you.

El día que no te veo
Mil años son para mí.
Ni descanso, ni reposo,
Ni tengo vida sin tí.
Los días no los vivo
Suspirando siempre por tí.
¿Dond'estas que no te veo,
Alma mía, ques de ti?
Translation Virginia Gibbs

The day I don't see you
is like a thousands years to me.
I have no rest, no repose.
I have no life without you.
My days are spent
only sighing for you.
Where are you that I cannot see you, my soul,
What has happened to you?

Hachas (Torch Dance)

This anonymous Spanish court dance was performed at royal weddings, such as the wedding of Lucrezia Borgia and Alfonso d'Este in 1502. The dance appears to have been quite elaborate, involving twelve dancers (six noble cavaliers and six pages) and four musicians. The dance was usually prefaced by a lengthy address to the bridal pair from someone costumed as the god of love. This high-energy dance was animated by leaping and, of course, fiery torches. Sarah Strandjord

De los álamos vengo, madre

Juan Vasquez's "De los alamos vengo, madre" opens with a clear, declamatory statement in the alto voice that is imitated by the bass, soprano, and tenor voices. This initial imitation is common in Vasquez's compositions. The composition also employs the villancico style. In a broad sense, the villancico can be thought of as the Spanish equivalent of the chanson in the rest of Europe. These songs sometimes employ folk material. The beauty of this piece may lie in these characteristics; "De los alamos" has a clear simplicity that moves beyond its lack of formal complexity. Steve Markey

De los álamos vengo, madre,
De ver como los menea el ayre.
De los álamos de Sevilla

I have come from the poplar grove, mother,
where I watched the trees swaying in the wind.
And there among the poplars of Seville, (Translation continues on next page.)

De ver a mi linda amiga,
De ver como los menea el ayre.
Translation by Virginia Gibbs.

I saw my lady fair
where I watched the trees swaying in the wind.

La Bomba (The Pump)

Mateo Flecha (c.1500-1553) wrote the *ensalada* “La Bomba”. Roberta Freund Schwartz describes *ensaladas* as “highly symbolic and allegorical nativity songs, flavored with satire, irony, and humor.” A defining characteristic of the *ensalada* genre, according to Schwartz, is the use of familiar poetic references to establish the mood of the piece.

As a dramatic account of a disaster at sea, “La Bomba” progresses through three stages: desperation, salvation, and gratitude. At the outset of the song, we find the protagonists struggling feverishly to save their sinking ship. When they have exhausted their resources and lost faith in their own abilities, they turn to the Virgin Mary and the saints for assistance. Fortunately, salvation is not far off as the sea calms and a ship approaches in the distance. In gratitude, the sailors praise God with a song while Gil Pizarra accompanies on his guitar.

Flecha uses textures to enhance the narrative. The imitative polyphony early in the song conjures the image of sailors shouting out orders to each other in the midst of panic and confusion. One sailor, discovering that the ship is sinking, cries “A pump, a pump! Bail out!” Another sailor hears the warning and repeats it for others. The voices come together in unison to emphasize key parts of the text. The sailors’ prayers begin in unison, but quickly break into a more panicked polyphony as their situation becomes more critical. When they finally reunite on the phrase “Our Lady of Montserrat, hear us and succour us!” the sea suddenly grows calm. However, not yet out of danger, the sailors resume their polyphonic shouts, gradually weaving back into a homophonic texture as the distant ship draws near and pulls alongside to rescue them. Flecha then combines words and nonsense syllables in a polyphonic texture to capture the effect of the sailors song and Gil Pizarro’s guitar accompaniment. (Notice the humorous tuning of the guitar, where the ugly, dissonant chord contains a seventh.) When they sing of God’s gaze *calming* “the wild fates,” the guitar drops out, and the sailors’ voices rejoin in homophony as they continue to celebrate their salvation.

William Scheidecker

‘¡Bomba, bomba y agua fuera!
¡Vayan los cargos al mar,
que nos vamos a anegar
do remedio no se espera!
¡Al escota, socorred!
¡Vosotros id al timón!
¡Qué espacio! ¡Corred, corred!
No veis nuestra perdición?
Esas gúmenas cortad
Porque se amaine la vela.
Hacia acá contrapesad.
¡Oh, que la nave se asuela!
mandad calafetear,
que quizá dará remedio.’
‘Ya no hay tiempo ni lugar
que la nao se abre por medio!’

‘Pump, pump! Bail out the water!
Throw the cargo to the sea,
we’re going to sink
without hope of help!
Help lower the sails!
You all, get the rudder!
Not so slowly! Run, run!
Can’t you see we’re ruined?
Cut those cables
so as to draw the sails.
Counterbalance this side of the ship.
Oh, our ship is foundering!
Get that hole repaired,
that might help.’
‘There isn’t time now,
the ship is splitting in half!’

(Translation continues on next page.)

‘Qué haremos? Qué haremos?’

¡Si aprovechara nadar!
¡Oh, que está tan bravo el mar,
que todos pereceremos!
¡Pipas y tablas tomemos!
¡Mas triste yo! Qué haré?
¡que yo, que no se nadar,
moriré, moriré!

Virgen madre, yo prometo
rezar contino tus horas.

Si Juan, tú escapas, hiermo moras,
Montserrat luego meto.
Yo, triste, ofrezco también,
En saliendo deste lago,
Ir descalzo a Santiago.
Eu yendo a Jerusalén.
¡Santa Virgen de Loreto,
Sant Ginés, socorrednos!
¡Que me ahogo, santo Dios!
¡Sant Elmo, santo bendito!
¡Oh Virgen de Guadalupe,
nuestra maldad no te ocupe!

¡Señora de Montserrat,
oid, señora y gran rescate!
¡Oh gran socorro y bonanza!
¡Nave viene en que escapemos!
¡Allegad, que perecemos!
¡Socorred, no haya tardanza!
¡No sea un punto detenido,
señores, ese batel!
¡Oh, qué ventura he tenido
pues que pude entrar en él!

*Gratias agamus, Domino, Deo nostro,
Dignum et justum est*
De tan grande beneficio
Recebido en este día.
Cantemos con alegría
Todos hoy por su servicio

¡Ea, ea, sus, empecemos!
Empieza tú, Gil Pizarra,

‘What shall we do? What shall we do?’

We might try to swim!
but the sea is so rough
we will all perish!
Let’s take barrels and planks!
Woe is me! What shall I do?
I don’t know how to swim!
I shall die!

Virgin mother, I promise you
I will pray to you at every hour.

If you escape this, John,
it’s off to Montserrat monastery you go!
I’ll undertake too,
if I’m ever saved from these waters,
to go on a barefoot pilgrimage to Santiago.
To Jerusalem I’ll go.
Holy Virgin of Loreto,
Saint Ginés, save us!
I’m drowning, holy father!
Saint Elmo, blessed saint!
Oh Virgen de Guadalupe,
Don’t think on our evil nature!

Our Lady of Montserrat,
Hear us and help us!
Ah, the sea grows calm and we are rescued!
Here comes a ship that will rescue us!
Come closer, or we’ll perish!
Help us, there’s not a moment to lose!
Men, see that nothing delays
that boat even for a second!
Oh, what good luck I have
to be able to get aboard this ship!

*Let us give thanks to the Lord our God,
worthy and just,*
for the great benefit
we have received this day.
Let us all sing with joy
Today in his service.

Come on, look sharp, let’s begin!
Gil Pizarra, start playing

(Translation continued on next page.)

A tañer con tu guitarra
Que nosotros te ayudaremos.

Esperad que está templada
Tiemplala buen, hi de ruin!
(Dendén, dendén, dendén,
dindirindín, dindirindín).
¡Oh, cómo está destemplada!
¡Acaba, maldito, ya!
(Dendén, dendén, dendén)
¡Es porde mas!

(Dindirindín, dindirindín).
¡Sube, sube un poco mas!
(Dendén, dendén, dindindín).
¡Muy bien está!
Ande, pues, nuestro apellido,
el tañer con el cantar
concordes en alabar
a Jesús recién nacido.

(Dindirindín, dindín, dindín...)
Bendito el que ha venido
a librnos de agonía.
Bendito sea este día,
que nació el contentamiento
Remedió su advenimiento
mil enojos.
(Dindirindín, dindín, dindín).
Benditos sean los ojos
que con piedad nos miraron,
y benditos, que asi amansaron
tal fortuna.
No quede congoja alguna,
Demos prisa al navegar
Poys o vento nos ha de llevar.
¡Garrido es el vendaval!
No se vio bonanza igual
Sobre tan gran desatiento
Bien hayas tú, viento,
que así me ayudas contra fortuna.

Gritad, gritad todos a una,
Gritad: ¡Bonanza, bonanza!
¡Salvamento, salvamento!
Miedo ovistes al tormento,

on your guitar.
we'll all help you out.

Wait until it's tuned.
Tune it well, bone-head!
(Ting, ting, ting,
Tingaling, tingaling).
Oh, it's badly out of tune!
Hurry up you cursed one!
(Ting, ting, ting)
That's too much!

(Tingaling, tingaling).
Sharper, a little sharper!
(Ting, ting, ting-ling).
It's very good now!
Come on, buddy,
Let's strum and sing
in harmony praising
the new-born Jesus.

(Tingaling, ting, ting...)
Blessed is He who has come
to save us from suffering.
Blessed is this day,
for joy was born.
His coming healed
a thousand pains.
(Tingaling, ting, ting).
Blessed are those eyes
that looked upon us with pity,
blessed for with their gaze they calmed
the fates.
Let there be no more anguish,
Let's hurry to set to sea!
for the wind will sweep us along.
A fair wind it is!
There never was such a calm
after such a storm.
I welcome you, wind,
now that you are aiding me against misfortune.

Shout, shout, all as one voice,
Shout: Fair weather!
Salvation, salvation!

You were afraid during your torment, (Translation continued on next page.)

No teniendo esperanza.
¡O modicae fidei!
Ello está muy bien así.

not having any hope.
Oh weak in faith!
A fine thing, that!

Gala es todo.
A nadie hoy duela.
La gala chinela,
De la china gala,
La gala chinela.
Mucho prometemos
en tormenta fiera,
mas luego ofrecemos
infinita cera.
De la china gala,
la gala chinela.

Everything is festive.
Let no one grieve today.
Festive garb,
Fiesta time,
Festive garb.
We promise a lot
in raging storms,
and later we offer
countless penitent candles.
Fiesta time,
Festive garb.

¡Adiós, señores! ¡A la vela!
Nam si pericula sunt in mari,
pericula sunt in terra,
et pericula in falsis fratribus.
Translation by Sarah Strandjord.

Goodbye, gentlemen! Let's set sail!
For if there are perils at sea,
there are perils ashore
and perils in false brotherhood.

