

THE ARTISTS

Pacific MusicWorks

Tess Altiveros
& **Danielle Sampson**
SOPRANOS

Tekla Cunningham
& **Adam LaMotte**
BAROQUE VIOLINS

Maxine Eilander
SPANISH HARP

Stephen Stubbs
LUTE & GUITAR

Henry Lebedinsky
ORGAN & HARPSICHORD

Peter Maund
PERCUSSION

Chamber Organ
by Juget-Sinclair

French double-manual
harpsichord after Taskin

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Pre-concert chat with
host Matthew White at 6:45:

Henry Lebedinsky
& **Stephen Stubbs**



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PROGRAMME

THURSDAY AUGUST 10 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

MUSIC OF MISSIONS AND MYSTERIES: LATIN AMERICAN BAROQUE

Gregorio Mariano de Soberanis (fl.1730-1740):
Vengan las flores

Esteban Salas (1725-1803):
Tædat animam meam

Domenico Zipoli (1688-1726):
Sonata in A
[Largo] - [Corrente] - [Grave] - [Giga]

José de Torres (1665-1738):
Sosiega tu quebranto

Anonymous (18th Century - Mexico City Cathedral Archive):
Sonata in G minor
Largo - Allegro - A suo piacere - Allegro

Sebastián Durón (1660-1716):
Vaya, pues, rompiendo el aire

Colorado - Harp Solo on a Paraguayan folk tune

Pedro Nolasco Estrada Aristondo (c.1740 - 1804):
Con afecto y harmonia

INTERVAL

Domenico Zipoli:
Zuipaquí, Santa Maria

José de Nebra (1702-1768):
Seguidillas

Manuel de Zumaya (c.1678-1755):
Como aunque culpa

José Pla (1728-1762):
Trio Sonata in D minor
Allegro molto - Andante - Allegro assai

Esteban Salas:
¡Tu, mi Díos, entre pajas!

Esteban Salas:
Benedicta et venerabilis

MUSIC OF MISSIONS AND MYSTERIES

LATIN AMERICAN BAROQUE

From the beginning of the Spanish conquest of the New World in the early 16th Century, conversion of native populations to Christianity, along with economic subjugation, was one of the most important aims of the invading forces. The Spanish empire encouraged the Society of Jesus, also known as the Jesuits, to establish missions, or *reducciones*, across Brazil, Argentina, Paraguay, and Bolivia with the goals to convert native populations and ultimately subject them to Spanish governance and taxation. Music was one of their primary methods of evangelism, an effective way to introduce native people to the fundamental mysteries of Christianity and to teach it to others. The cultural effects of the Jesuit missions long outlasted their expulsion from the continent in 1767, and can still be heard today among the descendants of the indigenous peoples of the region.

Mexico was one of the first regions to fall under Spanish rule, and by the late 17th century was a center for global trade. The capital, Mexico City, boasted a thriving cultural scene, including a large cathedral with a vibrant tradition of sacred music. **Manuel de Zumaya** was one of the first native-born Mexicans to hold the post of *Maestro di capilla* at the cathedral, and was the first New World composer to have written an Italian opera. As was expected at the time, he was equally at home writing choral music in the older renaissance style for formal worship services in the Cathedral, as well as more forward-looking Italianate cantatas for smaller, more private occasions.

The Metropolitan Cathedral in Guatemala City holds one of the largest collections of sacred music from the Colonial era, and includes some of the only surviving copies of many works by many well-known composers from the Renaissance to the early 19th Century, including the all of the few extant works of Mexican composer **Gregorio Mariano de Soberanis**, about whom we know almost nothing. The cantata *Vengan las flores* survives in a copy by Guatemalan composer Manuel de Quiroz (d. 1765), who also arranged the piece by adding a third soprano part.

Born in Havana in 1725, **Esteban Salas** was the first known native-born Cuban Classical composer. While his music has enjoyed almost uninterrupted performance in Cuba, it is just now beginning to be recognised outside of his native country. Salas served most of his life as *maestro de capilla* at the cathedral in Santiago de Cuba, the country's second largest city. Salas' music is full of contradictions – alternatively conservative and forward-looking, heavily influenced by prevailing trends in Italian music yet incorporating native Cuban poetical and musical elements, and effectively adapted to the performing forces he had at his disposal.

In the six Jesuit missions in Bolivia's eastern Santa Cruz region, Indigenous musicians continued to play 18th century music off of parts hand-copied from the originals well into the 19th century. Beginning in 1969, work to preserve the extensive archive of the Chiquitos and Moxos has resulted in bringing the wealth of Baroque music from this region to an international audience. Especially important is its role as a

repository for the works of **Domenico Zipoli**. Born in Tuscany, Zipoli studied with Bernardo Pasquini and Alessandro Scarlatti, and his reputation was so great that early editions of Domenico Scarlatti's sonatas were published under the name Zipoli in order to sell more copies. After joining the Jesuits, he sailed to Paraguay, where he became one of the most highly sought-after composers in the New World before dying at the young age of 37. The *canzona sacra* on today's programme was written with texts in both Latin and Chiquitano. The violin sonata in A is his only surviving work for that instrumentation.

Oboists Juan Bautista and **José Plà** came from a musical Catalan family (their brother Manuel (ca. 1725-1766) was a harpsichordist in Madrid) that worked as virtuoso oboists across Europe, spending time in Italy, Belgium, France, England, and Portugal. The Sonata in D minor is taken from a collection published and/or composed jointly by the two brothers, whose 30+ trio sonatas and almost 100 other works blend their native Iberian dance forms and melodic idioms with the cosmopolitan, Italian-influenced style of the European late Baroque.

Spanish organist and composer **José de Torres y Martínez Bravo** was born in Madrid and spent most of his life in service to the Spanish court. In addition to his work as a musician, he founded the first music publishing press in Spain and wrote several important theoretical works. While he never traveled to the New World, a significant number of his works are preserved in the Guatemala City Cathedral archive, including a cantata for soprano and continuo on the text *Con Afecto y Harmonia*. Native Guatemalan composer Pedro Nolasco, about whom almost no information survives, set the first two sections of Torres' highly metaphorical and obscure (and most likely original) lyrics to new music, which is offered on today's programme. We close with a dramatic cantata by Torres using a nautical metaphor to describe the battle between humanity and the Devil. Torres' vivid text painting includes a lilting barcarolle as the setting for the opening movement and a dramatic battle during a storm at sea to conclude.

– Henry Lebedinsky

TEXTS AND TRANSLATIONS

Gregorio Mariano de Soberanis:

Vengan las flores

Vengan las flores,
clavel, rosa, retama, y azuzena.
Qu'amor en su amena estancia florida,
sus triumphos celebra glorioso.

Venga la azuzena, vengan
Si, si, vengan
Que de el soberano panal
que festeja fragante alcatifa su bastago sea.

Come, all you flowers,
Carnation, rose, broom, and lily,
And Love, in his pleasant, flowery bower
Celebrates His glorious triumph.

Come, lilies, come,
Yes, come
And be for the Sovereign's festival
A fragrant honeycomb carpeting the ground.

Esteban Salas:

Tædat animam meam

(Text from Job 10:1-7)

Tædet animam meam vitæ meæ;
dimittam adversum me eloquium meum,
loquar in amaritudine animæ meæ.
Dicam Deo: Noli me condemnare;
indica mihi cur me ita iudices.
Numquid bonum tibi videtur, si calumnieris me,
et opprimas me opus manuum tuarum,
et consilium impiorum adjuves?
Numquid oculi carnei tibi sunt?
aut sicut videt homo, et tu videbis?
Numquid sicut dies hominis dies tui,
et anni tui sicut humana sunt tempora,
ut quæras iniquitatem meam,
et peccatum meum scruteris,
et scias quia nihil impium fecerim,
cum sit nemo qui de manu tua possit eruere.

I loathe my very life;
therefore I will give free rein to my complaint
and speak out in the bitterness of my soul.
I say to God: Do not declare me guilty,
but tell me what charges you have against me.
Does it please you to oppress me,
to spurn the work of your hands,
while you smile on the plans of the wicked?
Do you have eyes of flesh?
Do you see as a mortal sees?
Are your days like those of a mortal
or your years like those of a strong man,
that you must search out my faults
and probe after my sin—
though you know that I am not guilty
and that no one can rescue me from your hand?

Domenico Zipoli:

Sonata in A

[Largo] - [Corrente] - [Grave] - [Giga]

Please turn page quietly, and only after the music has ended.

José de Torres:
Sosiega tu quebranto

ARIA. DESPACIO

Sosiega tu quebranto,
hermosa navecilla
que ya estas a la orilla,
de el que es asilo santo
de nuestra salvación.
De un Dios que en Pan encierra,
la gloria de la tierra,
y del abismo espanto,
es luz que eterna brilla
en nuestro corazón.

RECITADO

Y a el enemigo infiel de los mortales,
que juzgó eterna en fe de las señales,
la esclavitud del hombre,
sentirá, la tormenta que le asombre,
cuando del mar pirata
su negra nube el pielago dilata.

ARIA. VIVO

De airados vientos la union,
combatiran el poder,
de quien sobre el aquilón
su trono quiso poner.

Sera su estrago fatal,
que en el viril y el cristal
raya contra su ambición
sitial en que ha de vencer.

ARIA. ADAGIO

Calm your fears,
O beautiful vessel –
You are already on the shore,
Which is the holy harbor
Of our salvation,
Of a God who in bread encloses
The glory of the earth
And of the abyss.
It is eternal light
That shines in our heart.

RECITATIVE

And to the infidel enemy of mortals,
Who, by faith in the signs judged eternal
The enslavement of humankind,
He will, astonished, feel the tempest
When the pirate sea
And its black clouds open up the deep.

ARIA. VIVO

The union of angry winds
Fight the power
Of him who wanted to put his throne
Upon the North Wind.

This will be his fatal struggle,
Between man's strength and the sea,
They hold the line against his ambition –
That is where they will win.

Anonymous

(18th Century - Mexico City Cathedral Archive):

Sonata in G minor

Largo - Allegro - A suo piacere - Allegro

**Sebastián Durón:
Vaya, pues, rompiendo el aire**

Estribillo:

Vaya, pues, rompiendo el aire
la jacarilla de garbo,
que como nacida viene
a la noche por lo guapo,
a la salud del Rey niño
que el hielo está tiritando.
Silencio, atención, aplauso,
ay, Jesús, que de risa me caigo
y hasta el sol está tiritando.
No chisten, callen,
Silencio, atención, aplauso.

Coplas:

1. Jacara va de lo bravo
de esse jayán formidable
que pegará fuego al mundo
el día que se enojare,
ese que hace creer
que hoy es el día que nace
cuando sabemos que tiene
tanta edad como su padre.

2. Reclinado en unas pajas
le han visto, mas no se espantes,
que él será de lo granado,
cuando espigado se halle,
que es descendiente de reyes,
a todos nos persuade,
y si se averigua, habrá
una cruz en su linaje.

Estribillo:

Let it go, tearing through the air,
This jaunty little Jacara
As if just born, it comes
In the night for the handsome one,
For the health of the babe king,
Who shivers in the icy cold,
Silence, attention, applause!
Oh Jesus, how I fall down in laughter
For even the sun is shivering.
Do not grumble, be quiet,
Silence, attention, applause!

Coplas:

1. Jacara goes bravely
Like that formidable one
Who will set the world on fire
In the day of his wrath,
He who makes us believe
That today is the day he is born,
When we know that he is
As old as his father.

2. Lying in a manger
They saw him, but without fear,
For he will be great
When he is fully grown;
That he is descended from kings
All are convinced,
But if truth be told,
There will be a cross in his lineage.

Colorado

Harp Solo on a Paraguayan folk tune

Please turn page quietly, and only after the music has ended.

Pedro Nolasco Estrada Aristondo:
Con afecto y armonia

RECITATIVO

Caudillo heroico armado,
con blancas armas de esplendores baña el viril,
que es su tienda de campaña,
insignia træ purpurea en el costado,
que aunque el disfraz le encubra
el propio asido,
memoria de que amor le tiene herido;
su venida aplaudamos,
que en la palestra militante estamos.


Heroic leader-at-arms,
His virility bathed in white rays of splendour,
This is his bivouac.
His insignia, the purple wound in his side,
Though his [brilliant] disguise conceals
what he knows himself,
The memory of how love has hurt him;
We applaud his coming,
We, who are in training for battle.

ARIA


Con afecto y armonia,
sus hazañas la alegría
reverente aplaudirá.
Pues, con alta confianza,
la oración y la esperanza
Sacro aliento nos dará.

With affect and harmony
Reverently applaud
The joy of his feats.
Then, with utmost confidence,
Prayer, and hope,
He will bestow upon us the Holy Spirit.

INTERVAL



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Bach Cantatas for Advent
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Mercer Island
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**Domenico Zipoli:
Zuipaquí, Santa Maria**

Zuipaquí, Santa Maria,
napoquínu, nauxíca,
asataizo zuichacu.
Zumoncatí æmo caíma
zupanquiquia aibi zuiñemo
moquímana, zuichacu.

Zuipaquí, Santa Maria,
apoquírui zuichacu,
apoquírui anacatí, zai zuizoo.
Moo zome nottanu ape,
Zuipaquí, ta apari
auzuma sauaicari.

Hurry to Blessed Mary,
Invoke the faithful Mother,
She is the strongest tower.
She will guide your thousand shields
And will strengthen your resolve
O, for three auspicious battles.

Under Mary[’s protection] in this fight
You need not fear the horrors of war –
Victory is assured.
The world rages, flesh trembles,
Conquering Death continually roars,
Yet you rule over the battlefield.

**José de Nebra:
Seguidillas**

**Manuel de Zumaya:
Como aunque culpa**

RECITATIVO

Como aunque culpa,
todos no tuvieron,
en el error de Adán,
los animales, troncos, pájaros, brutos y cristales;
y no obstante sintieron, el horroroso crimen que temieron:
hoy que este daño viene a repararse,
con el hombre pretenden alegrarse.

As though guilty,
All did not share
In Adam’s transgression –
Animals, trees, birds, beasts, and minerals;
And yet they felt the horrible crime that they feared:
Today, as this damage is being repaired,
With humans they would rejoice.

ARIA

O feliz culpa nuestra,
que tanto redentor,
logra triunfante,
con tal fineza muestra,
que le obligó a nacer,
vivir y padecer el Ser amante.

O blessed guilt,
That such a Redeemer
Achieve such a triumph
And so finely exemplifies that
Which obliged him to be born,
To live, and to suffer as Love incarnate.

**José Pla:
Trio Sonata in D minor**

Allegro molto – Andante – Allegro assai

Please turn page quietly, and only after the music has ended.

Esteban Salas:
¡Tu, mi Díos, entre pajas!

RECITATIVO

¡Tú, mi Dios entre pajas!
¡Tú entre brutos!
¡Tú pobre! ¡Tú desnudo!
`Tú eladito!
¡Tanto ocultar, Señor, tus atributos!
¡Reducir a tan poco lo infinito!
¿Es ello Magestad?
¿Ser Dios es eso?
Ay mi bien!
Que es amarme con exceso.
Y como en todo Summo
es tu cariño
Más rico, y grande
quando pobre, y Niño.

You, my God amid the straw!
Surrounded by beasts!
So poor and naked!
You little frozen one!
So obscured, Lord, are your attributes,
The infinite is reduced to so little!
Is that Majesty?
Is that being God?
O my goodness!
That is to love me in excess.
And as it is the Highest of all,
Your love is
Richer and greater
When in the form of a poor child.

ARIA. ANDANTE

La cuna en que se humilla
De tu Deydad el Sol
Esfera es en que brilla
el fuego de tu amor.

¡Jesús! ¡Jesús qué llama!
Qué ardiente resplandor
En él se abraza el alma;
Se enciende el corazón.

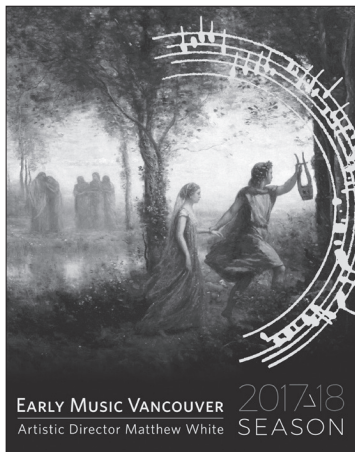
The cradle in which
The Sun of your divinity is abased
Is the world in which
The fire of your love shines.

Jesus! Jesus what a flame!
What an ardent radiance!
In it the soul is embraced,
And the heart is kindled.

Esteban Salas:
Benedicta et venerabilis

Benedicta et venerabilis es, Virgo Maria:
quæ sine tactu pudoris inventa es Mater salvatoris.

Blessed and venerable are you, O Virgin Mary,
who, without sin, was found the Mother of the Saviour.



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