

Moon, sun & all things

BAROQUE MUSIC FROM LATIN AMERICA – 2

Ex Cathedra

Jeffrey

Skidmore



hyperion

Moon, sun & all things

Jeffrey Skidmore writes ... It is not surprising that *Hanacpachap cussicuinin* is so widely performed throughout Latin America and also seems to capture the imagination of all who hear it outside this seductive region. The music is noble, magical and haunting and is the earliest printed polyphony from the continent of South America. It is set for four voices in Sapphic verse in the Quechua language. The colourful imagery of the sequence of prayers skilfully mixes Inca and Christian imagery, with its references to stores of silver and gold, life without end, deceitful jaguars and sins of the devil. The singers may sing it 'in processions entering the church'. It makes an extraordinarily powerful beginning to any service, concert, or recording. It is recorded here for the third time by Ex Cathedra with new orchestrations and new verses. It is surprising that it is so often performed using only the first two of the twenty verses given in the source.

Moon, sun and all things is an anthology of Latin American music from the seventeenth and eighteenth centuries, chosen from the vast amount of extraordinary repertoire I discovered on research visits to the USA, Mexico and Bolivia. I worked in the Loeb Music Library at Harvard University, the Puebla Cathedral Archive and the Bolivian National Library in Sucre. I met many musicians in the National Arts Centre in Mexico City and in the Association for Art and Culture (APAC) in Santa Cruz.

These were wonderful trips and I made many new friends who were companions and guides giving generously of their time: Salua Delalah (German Embassy), Ton de Wit (Prins Claus Foundation), Cecilia Kenning de Mansilla (APAC) and Josefina González (Saint Cecilia Choir, Puebla). Nick Robins, a remarkable researcher from the USA who specializes in Indian Rebellions, gave a very different angle on the lives of indigenous tribes and the influence of the church. Annie de Copponex, a native of Santa Cruz and lover of all things Bolivian, who for many years has lived in London, was also a great influence and inspiration. I met representatives from the World Bank, World Development Corporation, Christian Aid, and other researchers from around the world. Che Guevara's *Bolivian Diary* opens 'A new stage begins today'. It was certainly a life-changing experience for me.

I visited twenty churches, attended ten Masses and heard twelve concerts. I shared several days travelling on pot-holed dirt tracks through the humid jungle of Eastern Bolivia with Freiburg Baroque and the English ensemble Florilegium, who were recording a CD as part of an imaginative education project with young Bolivian singers. I saw and heard hundreds of Chiquitos children playing and singing their Baroque heritage in their own towns and villages.

I also made contact with several leading Latin American musicologists who were willing to share their knowledge and expertise and again showed remarkable generosity: Juan Manuel Lara Cárdenas (Capillas and Nahuatl texts), Aurelio Tello (Sumaya) and Piotr Nawrot (Zipoli). I also met Bernado Illari, an Argentinian musicologist. In a few brief chats he revealed great insight into many aspects of performance practice.

I wholeheartedly thank all these people who in some way had a hand in shaping this recording.

* * *

The structure of the programme follows that of the Vespers Service, with the opening Response, three polyphonic Psalm settings (this was often normal practice in Sucre), a Hymn and Magnificat. The plainchant antiphons are those set for the feast of St Ignatius Loyola, the founder of the Jesuit Order. In between these liturgical works I have placed popular *villancicos* with Spanish texts and sacred motets with texts in Nahuatl, the language of the Aztecs. It was common practice throughout Latin America for services to intersperse popular music with the more conservative liturgical repertoire. Contemporary commentators describe *villancicos* as ‘sacred entertainment for the masses’ (1774), to be ‘performed with great authority and solemnity’ (1630), the ‘most relevant aspect of the service’ (1630), where ‘worship and true faith are set aside to attend to the pleasures of the senses – to flatter the ear and the vain appetites of the congregation’ (1755). Three of the composers represented here – Padilla, Araujo and Sumaya – all wrote fluently in both liturgical and popular styles and are worthy of much greater attention.

Juan Gutiérrez de Padilla was born in Spain in 1590 and moved to Mexico in 1622. In 1629 he became *maestro de capilla* at Puebla Cathedral where he served until his death in 1664. Puebla had lavish resources at its disposal including a large choir of fourteen boys and twenty-eight men. Robert Stevenson writes that ‘the musicians sat in double rows of seats facing each other. This arrangement encouraged antiphonal effects and the extensive use of instruments. During Padilla’s time the favoured instruments were the organ, harp and bass viol, forming a continuo; these were supplemented by recorders, chirimías, cornets, sackbuts and bajóns, frequently used to double or replace voices.’ This is large-scale music. Padilla’s brilliant setting of the opening Response is scored for two choirs suitably orchestrated.

Juan de Araujo belongs to a later generation. He was born in Spain in 1648 and emigrated as a child to Lima in Peru. At the age of twenty-two he was appointed choirmaster at the Cathedral there. In 1676 he moved to a similar post at the cathedral in La Plata, which is now Sucre in

Bolivia. He worked with thirty-five musicians in this beautiful, white cathedral and stayed there until his death in 1712. He is thought by many to be the greatest composer working in the Americas at that time, and certainly comparable to leading European musicians. Araujo was one of the finest choir trainers of his time and was particularly successful at training young voices. His setting of *Dixit Dominus* is scored for three choirs, one a trio of solo voices doubled by viols, and two full choirs doubled by strings, woodwind and brass. Polyphony alternates with plainchant. The vast majority of Araujo's surviving manuscripts are now to be found in the impressive Bolivian National Library in Sucre, which opened in January 2004. Seventeen manuscripts were presented to me by the library in digital form on CD. The notation of Araujo's music is particularly interesting, making use of 'void' notation and 'black' notation. This is a very neat way of writing down the complex rhythms of the *villancicos*, and warning the performer of the problems at the same time.

Diego José de Salazar was a Spanish composer who is not known to have visited the New World. *¡Salga el torillo hosquillo!* is found in the Sucre archive in several forms attributed to both Araujo and Salazar.

Francisco López Capillas was the first Creole composer of significance and his music was so highly regarded that several volumes of his music were taken to Spain and widely disseminated. He worked in Mexico City and in Puebla from 1641 to 1648 under the directorship of Padilla. Whilst Capillas' style is very polished and sophisticated, the Poblano influence is strongly in evidence with its lively double-choir interchanges of short phrases.

Manuel de Sumaya was another Creole composer of a later generation born in Mexico City where he was a Priest Musician at the cathedral and eventually became *maestro de capilla* in 1714. He was highly rated in his day and is considered by many to be one of the great composers of New Spain. His move to Oaxaca in the last years of his life is still largely unexplained. It may have been precipitated by a conflict with the Cathedral Chapter. He seems to have been very happy with the set-up in the beautiful city of Oaxaca and wrote some of his finest music there. He had a choir of twenty singers and ten players. He also worked closely with Indian musicians. *¡Albricias, mortales!* is a vibrant setting of an uplifting text. There is a joyful dialogue between a three- and four-part choir and ensemble of trumpet and strings.

Domenico Zipoli was born in Tuscany in 1688 and studied with Alessandro Scarlatti in Naples. In 1716 he joined the Company of Jesus and the following year left for Paraguay with a Jesuit mission. He was an organist and composer in Córdoba until his death in 1726. Much of his music

was rediscovered only a few years ago and it reveals why it was so popular with the Chiquitos Indians in Bolivia who regularly performed and copied his music. The Jesuit Mission Stations in the jungle of Eastern Bolivia are a string of beautifully restored churches including San Javier, Concepción, San Ignacio, San Miguel and Santa Ana. They are now a World Heritage site. I attended concerts and Masses at all of these and all were packed to the rooftops with children watching and listening attentively in the doorways and at the windows. An inventory of musical resources from the seventeenth and eighteenth centuries shows that some churches had one, two, even three organs, up to seven harps, twelve violins, between three and five violones, four trumpets, at least one tromba marina, a bassoon, two harpsichords and bells. This is happy, optimistic music which reflects the Utopian dream of the 'reductions'. It is our aim to recreate these sounds, although Zipoli's music is notated, typically, for only three high voices (SAT), two violins and continuo.

The mesmerically simple *Dulce Jesús mío* is also found in the mission archives set in Spanish and in the language of the Chiquitos Indians as *Yyaí Jesuchristo*. It is performed as a recessional piece with all the musicians leaving the stage, one by one, as in our concerts.

The non-liturgical pieces perhaps need further explanation. *Dios itlazonantziné* is a beautiful Nahuatl text set by Hernando Franco, who was probably the first notable composer to move to New Spain. He was born in 1532 in Extremadura, the home of the 'conquistadores', and became *maestro de capilla* at Mexico City in 1575. *Sancta Maria, e!* is an exquisite miniature also set in Nahuatl by the Indian composer Francisco Hernández, who as a tribute took his name from Franco, his teacher. The three popular-style Spanish *villancicos* all have remarkable texts rich in conceptual imagery, sometimes comical and sometimes profoundly serious. The double-choir setting of *¡Salga el torillo hosquillo!* dramatically describes a bullfight which becomes an allegory of the Birth and Passion of Christ. The *coplas* are particularly striking for their use of powerful and emotive language combined with a ravishingly beautiful melody. The original manuscript describes *¡Aquí, Valentónes!* as a *xácara*, a form used to reflect street-life – *el mundo de la hampa*. It is dedicated to St Francis of Assisi who is referred to both as the most street-wise saint and as 'el valentón más divino' – 'the most divine ruffian'. The alternation of solo passages and triple-choir interjections vividly captures the dramatic urgency of 'gang slang' put here to effective proselytizing purpose. *¡Ay, andar!* celebrates the birth of Jesus in an ecstatic 'dance till you drop' knees-up which builds to an orgiastic, frenzied climax. This is going more than half-way to meet the congregation!

Acknowledgements

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Tracks [5](#) [10](#) and [16](#) Piotr Nawrot (Archivo Musical de Chiquitos y Archivo Musical de Moxos, Bolivia)

Track [13](#) Aurelio Tello (Tesoro de la Música Polifónica en México)

Tracks [6](#) [7](#) [11](#) [9](#) and [14](#) Juan Manuel Lara Cárdenas (Tesoro de la Música Polifónica en México)

Tracks [1](#) [4](#) [8](#) [12](#) and [15](#) Peter Trethewey (Stable Press)

Track [2](#) Martyn Imrie (Mapa Mundi)

Track [3](#) Robert Stevenson (Latin American Colonial Anthology)

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Front illustration: Chalice cover of feathers and bark (c1540)

Museo Nacional de Antropologica, Mexico City

ANONYMOUS

1 **Hanacpachap cussicuinin** (Ritual, Lima 1631)

¹ Hanacpachap cussicuinin,
Huaran cacta muchas caiqui,
Yupairuru pucocmallqui,
Runa cunap suyacuinin,
Callpannacpa quemicuinin,
Huaciasacaita.

*The bliss of Heaven,
I will worship you a thousandfold,
revered fruit of a mature tree,
long awaited by your people,
protection of spiritual strength,
heed my call.*

¹⁸ Hucha cupai ayuencampac
Yanapahuai callpaiquihuan,
Hinaspari huahaiquihuan
Cai huacchaitaip cainancampac
Mana tucoc caucancampac.
Athauchahuai.

*To escape from the sins of the devil
help me with your strength,
so that I your child,
this orphan of yours,
will have existence and life everlasting.
Bring me fortune.*

¹⁹ Cori collca, collquechahuai
Titu yachac, huacaichanca
Capac micui aimuranc
Muchuncaita, amachahuai
Allin caipiçamachihuai.
Quespincaipac.

*Increase my store of gold and silver,
being well provisioned, it will be stored up.
There will be great food harvests.
Defend me from famine.
Let me rest well here.
For my salvation.*

²⁰ Gloria cachun Dios yayapac
Dios churipac hinallatac
Sancto Espiritu pac huantac
Cachun gloria viñaillapac
Caucaicunap caucaainimpac
Cusicachun. Amen.

*May there be glory for the Lord
and for his Son likewise
and also for the Holy Ghost;
may there be glory for all eternity;
for the life of all sustenance
may there be delight. Amen.*

JUAN GUTIÉRREZ DE PADILLA

2 **Deus in adiutorium**

Deus in adiutorium meum intende:
Domine ad adiuuandum me festina.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.
Alleluia.

*O God, reach forth to my aid:
O Lord, make haste to help me.*
*Glory be to the Father, and to the Son,
and to the Holy Spirit.*
As it was in the beginning, is now and ever shall be.
World without end. Amen.
Alleluia.

JUAN DE ARAUJO

3 Dixit Dominus

Antiphon Domine, quinque talenta tradidisti mihi: *Lord, you gave five talents into my charge:*
ecce alia quinque superlucratu sum. *here are five more that I have made beside them.*

¹ Dixit Dominus Domino meo:
sede a dextris meis.

*The Lord said unto my Lord:
sit thou at my right hand.*

² Donec ponam inimicos tuos,
scabellum pedum tuorum.

*Until I make thine enemies
thy footstool.*

³ Virgam virtutis tuae emittet Dominus
ex Sion:
dominare in medio inimicorum tuorum.

*The Lord shall send forth the rod of thy strength
out of Sion:
rule thou in the midst of thine enemies.*

⁴ Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.

*Thy people shall be willing in the day of thy power
in the beauties of holiness: from the
womb of the morning thou hast the dew of thy youth.*

⁵ Iuravit Dominus et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech

*The Lord hath sworn, and will not repent.
Thou art a priest for ever
after the order of Melchizedek.*

⁶ Dominus a dextris tuis,
confregit in die irae suae reges.

*The Lord at thy right hand
shall strike through kings in the day of his wrath.*

⁷ Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

*He shall judge among the heathen,
he shall fill the place with ruins:
he shall wound the heads over many countries.*

⁸ De torrente in via bibet:
propterea exaltabit caput.

*He shall drink of the brook in the way:
therefore shall he lift up his head.*

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now and ever shall be.
World without end. Amen.*

DIEGO JOSÉ DE SALAZAR

4 ¡Salga el torillo hosquillo!

¡Salga el torillo hosquillo!
¡Ho! ¡Ho! ¡Ho! ¡Ho!

*Let in the little black-faced bull!
Hah! Hah! Hah! Hah!*

¡Que se aguarde!

Hold him back!

¡Que se espere!

Make him wait!

¡Que se tenga!

Keep him there!

mientras me pongo

While I get myself

en cobro, en cobro, yo.

into cover.

¡Que se aguarde!
¡Que se espere!
¡Que se tenga!
¡Ho! ¡Ho!

Mas ¡ay, qué fiero!
el toro ligero corriendo salió
tras mi bien.
Pero ¡no! ¡Tras mí!
Yo le vi, al amado
dueño mío; Yo le vi,
que le está esperando el niño;
Yo le vi,
ti, ti-ri-ti, tiritando.
Ti, ti-ri-ti, tiritando,
no de miedo, sino de frío.
Pero ¡No!

¡Que se aguarde!
¡Que se espere!
¡Que se tenga!
mientras me ponga
[en] cobro, en cobro yo.
¡Que se aguarde!
¡Que se espere!
¡Que se tenga!
¡Ho! ¡Ho!

Coplas

- ¹ Del vulgo de las nubes,
se despejó la plaza,
poblando las estrellas,
del cielo las ventanas.
- ² ¡A fuera todo el mundo,
a fuera y hagan plaza!
Que el toro es un demonio,
segun muestra en la saña.
- ³ Un Niño, que es muy hombre,
espera en la campaña,
y ha de matar el Toro,
que es toreador del hampa.

Hold him back!
Make him wait!
Keep him there!
Hah! Hah!

But, alas, how fierce he is!
The swift bull dashed out
after my love.
But no! After me!
I saw him, my beloved
lord. I saw him;
for the boy child is waiting for him,
I saw him,
shi ... shi ... shi ... shivering.
Shi ... shi ... shi ... shivering,
not with fear, but with cold.
But no!

Hold him back!
Make him wait!
Keep him there!
While I get myself
into cover.
Hold him back!
Make him wait!
Keep him there!
Hah! Hah!

Verses

It cleared the square
of the rabble of clouds,
filling the windows
of Heaven with stars.

Everyone out!
Get out and make way!
For the bull is a devil
as his fury reveals.

A boy child, who is all man,
is waiting in the arena,
and is sure to kill the bull,
for he is a dashing toreador.

⁵ Con la capa del hombre,
el niño entra en la plaza;
romperásela el Toro,
y en eso el hombre gana.

⁶ En un portal le estrecha,
del bruto la amenaza;
a todos nos defiende,
y de Sí no se repara.

⁷ Del toreador la muerte
está profetizada;
mi suerte está en que muera,
aunque es por mi desgracia.

DOMENICO ZIPOLI

5 Beatus vir

Antiphon Fidelis servus et prudens,
quem constituit Dominus super familiam suam.

¹ Beatus vir qui timet Dominum:
in mandatis eius volet nimis.

² Potens in terra erit semen eius:
generatio rectorum benedicetur.

³ Gloria et divitiae in domo eius:
et iustitia eius manet in saeculum saeculi.

⁴ Exortum est in tenebris lumen rectis:
misericors et miserator et iustus.

⁵ Iucundus homo qui miseretur et commodat,
disponet sermones suos in iudicio:
quia in aeternum non commovebitur.

⁶ In memoria aeterna erit iustus:
ab auditione mala non timebit.

⁷ Paratum cor eius, sperare in Domino,
confirmatum est cor eius: non commovebitur
donec despiciat inimicos suos.

⁸ Dispersit, dedit pauperibus:
iustitia eius manet in saeculum saeculi:
cornu eius exaltabitur in gloria.

⁹ Peccator videbit et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

*In the cloak of a man,
the boy child enters the ring;
the bull will tear it apart,
and thus mankind will win.*

*In the doorway of the stable,
the menacing brute confines him.
He defends us all,
and thinks nothing of himself.*

*The bullfighter's death
has been foretold;
my good fortune depends on his dying,
though he is dying for my misfortune.*

*[Here is] a faithful and prudent servant,
whom the Lord has put in charge of his household.*

*Blessed is the man that feareth the Lord:
that delighteth greatly in his commandments.*

*His seed shall be mighty upon earth:
the generation of the upright shall be blessed.*

*Wealth and riches shall be in his house:
and his righteousness endureth for ever.*

*Unto the upright there ariseth light in the darkness:
he is gracious, and full of compassion, and righteous.*

*A good man sheweth favour, and lendeth;
he will guide his affairs with discretion:*

*surely he shall not be moved for ever.
The righteous shall be in everlasting remembrance:*

*he shall not be afraid of evil tidings.
His heart is fixed, trusting in the Lord,*

*his heart is established: he shall not be afraid
until he see his desire upon his enemies.*

*He hath dispersed, he hath given to the poor:
his righteousness endureth for ever:*

his horn will be exalted in glory.

*The wicked shall see it and be grieved,
he shall gnash with his teeth and waste away:
the desire of the wicked shall perish.*

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.

GASPAR FERNANDES

6 **¡Viva Ignacio! ¡Viva!**

¡Viva Ignacio! ¡Viva!
¡Jesús viva!
¡Viva a pesar de la muerte!

FRANCISCO LÓPEZ CAPILLAS

7 **Laudate Dominum**

Antiphon Serve bone et fidelis,
intra in gaudium Domini tui.

¹ Laudate Dominum omnes gentes:
laudate eum omnes populi.

² Quoniam confirmata est super nos misericordia eius:
et veritas Domini manet in aeternum.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.

JUAN DE ARAUJO

8 **¡Aquí, Valentónes!**

¡Aquí! ¡Aquí, Valentónes de nombre!
¡Aquí, temerones de fama!
¡Diga, «¡Vaya!»!

Al Valentón más divino; *¡Diga!*
al santo más de la hampa; *¡Vaya!*
mas primero nos – *¡Diga!*
cómo es su gracia. *¡Vaya!*

Los serafines la dicen;
los querubines la cantan;
los arcángeles la admiran;
y los ángeles la extrañan.

¡Diga, «¡Vaya!»!

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now and ever shall be.
World without end. Amen.*

*Long live Ignatius! Long may he live!
Long live Jesus!
Long may he live in spite of death!*

*Good and faithful servant,
enter into your Lord's joy.*

*Praise the Lord, all nations:
praise him, all peoples.*

*Because his mercy upon us is confirmed:
and the trustworthiness of the Lord will endure for ever.*

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now and ever shall be.
World without end. Amen.*

*Come here! Come here! You confirmed ruffians!
Come here! You notorious daredevils!*

Say 'I say!'

*To the most divine ruffian; Say!
to the most roguish saint; Say!
but first tell us – Say!
how fine he is. I say!*

*The seraphim tell of it;
the cherubim sing of it;
the archangels wonder at it;
and the angels are amazed at it.*

Say 'I say!'

Coplas

- ¹ Que parecen enigmas sus prendas raras
pues le da lo que tiene lo que le falta.
- ² Con ser pobre y humilde, dello hace gala
y en aquel sayal roto tiene mil almas.
- ³ Aunque tosco parece, todo lo alcanza,
pues que «¡Con él me entierren!» dicen por gracias.
- ⁴ Pues la cuerda que ciñe ¿quién tal pensara?
nudos tiene y parece cosa muy llana.
- ⁵ Ella es cuerda y me suena, con ser tan baja,
de los cielos, que tiene muchas octavas.
- ⁶ Cuando humilde le miro con tales llagas,
no vi cosa modesta tan desgarrada.

HERNANDO FRANCO

9 Dios itlazonantziné

Dios itlazonantziné,
cemícac ichpóchtli,
cénca timitzotlatlauhtilía,
ma tópan ximotlahtóli
in ilhuicac ixpantzinco,
in motlázoconetzin Jesucristo.

Ca ompa timoyetztica
in inahuactzinco
in motlázoconetzin Jesucristo.

DOMENICO ZIPOLI

10 Ave maris stella

Ave maris stella,
Dei Mater alma
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave,
Gabrielis ore,
Funda nos in pace
Mutans Hevae nomen.

Verses

*His rare gifts are like enigmas;
for what he lacks gives him what he has.*

*Poverty and humility he turns into finery;
and in his tattered habit he has a thousand souls.*

*Though it seems coarse, it encompasses everything;
for people say 'Bury me in it!' as a mark of gratitude.*

*And the cord around his waist, who would have thought it?
It seems so plain although it is knotted.*

*It is a string that reminds me, base [bass] though it is,
of Heaven, for it has many octaves [figures-of-eight].*

*When I see him so humble and with such wounds,
I never saw anything at once so modest and so dishevelled.*

*O loving little mother of God,
ever virgin,
we beseech you,
intercede for us
in the heavenly presence
of your beloved little son Jesus Christ.*

*For you are there,
in the revered presence,
of your beloved little son Jesus Christ.*

*Hail, star of the sea,
loving Mother of God,
ever Virgin,
blessed gate of Heaven.*

*You who heard that 'Ave'
from the mouth of Gabriel,
preserve us in peace,
turning back the name of 'Eva'.*

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

FRANCISCO LÓPEZ CAPILLAS

11 Magnificat

Antiphon Ignem veni mittere in terram,
et quid volo nisi ut accendatur?

- ¹ Magnificat anima mea Dominum.
² Et exultavit spiritus meus in Deo salutari meo.
³ Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
⁴ Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
⁵ Et misericordia eius
a progenie in progenies timentibus eum.
⁶ Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
⁷ Deposuit potentes de sede,
et exaltavit humiles.
⁸ Esurientes implevit bonis:
et divites dimisit inanes.
⁹ Suscepit Israel puerum suum,
recordatus misericordiae suae.
¹⁰ Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.

*Loosen the chains of the guilty,
bring light to the blind;
drive out our evil,
ask for us all that is good.*

*Show yourself our Mother:
through you may he receive our prayers,
he who, born for us,
consented to be yours.*

*I have come to bring fire onto the earth,
and what is my wish but to see it blaze forth?*

*My soul proclaims the greatness of the Lord.
And my spirit rejoices in God, my Saviour:
For he has looked with favour
on the lowliness of his handmaiden:
behold, from henceforth all generations
shall call me blessed.*

*For he that is mighty has done wondrous things
for me: and holy is his name.*

*And his mercy is upon them
that fear him throughout all generations.
He has shown the power of his arm:
he has scattered the proud in their conceit.
He has put down the mighty from their seat,
and has exalted the humble and meek.*

*He has filled the hungry with good things:
and the rich he has sent empty away.*

*He has sustained his servant Israel,
in remembrance of his mercy.*

*As he promised to our forefathers,
Abraham and his sons for ever.*

*Glory be to the Father, and to the Son,
and to the Holy Spirit.*

*As it was in the beginning, is now and ever shall be.
World without end. Amen.*

12 **Cui luna, sol et omnia**

Cui luna, sol et omnia
deserviunt per tempora
perfusa caeli gratia,
gestant puellae viscera.

MANUEL DE SUMAYA

13 **¡Albricias, mortales!**

¡Albricias, mortales!
Que viene la aurora,
y la noche triste
parte vergonzosa.

¡Oigan! Que las aves cantan,
con voces canoras,
ya su luz saludan,
que destierra sombras.

El ruiseñor diestro,
dulcemente entona
que esta aurora bella,
los males mejora.

¡Que entone un jilguero,
con voz sonora!
Que el sol de justicia
en la aurora asoma.

¡Que el cielo y la tierra,
los mares, y rosas,
hombres, peces, aves
este oriente encomien!

Coplas

¹ La noche fue muy pesada,
mas, corrida y vergonzosa,
viendo a esta aurora de gracia,
con tantas luces se asombra.

³ En al reloj de esperanzas,
siglos se volvían las horas,
a los padres, más ya el día,
los trae tan sagrada aurora.

*He whom moon, sun and all things
obey in their appointed time,
within the virgin's womb is borne
endowed with every heavenly grace.*

*Rejoice, mortals!
For the dawn is coming,
and the dismal night
is departing in shame.*

*Listen! For the birds are singing,
with tuneful voices;
they are greeting the light
that banishes the shadows.*

*The skilful nightingale
sweetly chants
that this beautiful dawn
cures all ills.*

*Let a goldfinch sing
with a sonorous voice!
For the sun of justice
is rising with the dawn.*

*Let heaven and earth,
seas, roses,
men, fish, birds,
praise this sunrise!*

Verses

*The night was burdensome,
but, bewildered and ashamed,
seeing this dawn of grace,
it is astounded by so much light.*

*On the clock of hope,
the hours became centuries
to the parents, but now the day
brings them a most sacred dawn.*

⁴ Ya se sosegó la lucha
de Jacob, pues ve que asoma
esta aurora, que las paces
anuncia de la discordia.

FRANCISCO HERNÁNDEZ

14 Sancta Maria, e!

Sancta Maria, e!
In ilhuicac cihuapillé
tinantzin Dios
in titotepantlahtocáztin.

Ma huel tehuatzin
tópan ximotlahtolli,
in titlahtlacohuanime.

JUAN DE ARAUJO

15 ¡Ay, andar!

¡Ay! ¡Andar, andar, andar!
¡A tocar, a cantar, a bailar!

¡A cantar todo gargüero!
Que si no quiere cantar,
¡por la ley de los folijones,
la garganta perderá!
¡Ay! ¡Andar, andar, andar!

¡Ay! ¡A tocar todo pandero!
Nadie se podrá excusar,
que donde ay mucho concurso,
¡muchos panderos habrá!
¡Ay! ¡Andar, andar, andar!

¡A bailar todo Juanete!
Que no podrá disculpar;
¡condenase a sabañones
por huir la agilidad!
¡Ay! ¡Andar, andar, andar!

¡Que toca y retoca y repica Pascual!
Que hoy ha nacido una rara beldad.
¡Que todos y todas y muchos y más,
astillas se hagan a puro bailar!
Repite Pascual ... cual ... cual.

*Now Jacob's struggle is over,
for he can see arising
this dawn, which announces
peace after discord.*

*Oh, Holy Mary!
Oh, Heavenly and noble Lady!
You are the little mother of God,
who rules over us all.*

*If only your worthy person
would intercede for us,
for we are great sinners.*

Hey! Come on, come on, come on!
Play, sing and dance!

*Open your throats and sing!
for he who refuses to sing,
by the law of the jig,
will lose his throat for ever!
Hey! Come on, come on, come on!*

*Hey! Come on shake those tambourines!
No one has any excuse,
for wherever there's a throng
there will always be plenty of fools!
Hey! Come on, come on, come on!*

*Get dancing all you bunions!
For there's no excuse at all.
You'll be condemned to chilblains
if you try to dodge the dancing!
Hey! Come on, come on, come on!*

*Let Pascual play it, play it and play it again!
For a rare beauty has been born today.
Let all men and women, many and more,
wear themselves out purely by dancing!
Play it again, Pascual ... cual ... cual.*

¿Cuál será en creciendo aquesta Deidad,
si recién nacida no tiene otra igual?

*¡Que toca y retoca y repica Pascual,
pues hoy ha nacido quien vida nos da!*

¡Repica bien las sonajas,
porque hoy, haciéndome rajas,
he de bailar con ventajas,
al airoso vendaval!

*¡Que toca y retoca y repica Pascual,
pues hoy ha nacido quien vida nos da!*

Folijón en español
quiere la Madre del sol;
no tiene en su facistol
otro mejor Portugal.

*¡Que toca y retoca y repica Pascual,
pues hoy ha nacido quien vida nos da!*

Un monaguillo atrevido,
encaramando el chillido;
da un grito tan desmedido,
que le quita a un sordo el mal.

*¡Que toca y retoca y repica Pascual,
pues hoy ha nacido quien vida nos da!*

A otro, dando zapatetas,
no le valieron las tretas,
que, en lugar de zapatetas,
dió el colodrillo al umbral.

*¡Que toca y retoca y repica Pascual,
pues hoy ha nacido quien vida nos da!*

ANON

16 Dulce Jesús mío

Yyaí Jesuchristo
apoqúruí,
itacu niyucîpî
ninahîť' zobi.

Dulce Jesús mío
mirad con piedad
mi alma perdida
por culpa mortal.

*What will this Deity be like when it grows up,
if, new-born, it is already without equal?*

Let Pascual play it, play it and play it again,
for this is his birthday who gives life to us all!

*Set the jingles jingling,
because today, though I wear myself out,
I shall outdo the West Wind
with my dancing.*

Let Pascual play it, play it and play it again,
for this is his birthday who gives life to us all!

*The mother of the sun
desires a Spanish jig;
Portugal has nothing
Better in its facistol.*

Let Pascual play it, play it and play it again,
for this is his birthday who gives life to us all!

*A mischievous altar boy,
raising his high-pitched voice;
gives out such a great shout,
that even a deaf man might hear it.*

Let Pascual play it, play it and play it again,
for this is his birthday who gives life to us all!

*Another, leaping to kick his heels,
couldn't perform the trick,
and instead of kicking his heels
fell flat on his back just like that!*

Let Pascual play it, play it and play it again,
for this is his birthday who gives life to us all!

*My sweet Jesus
look with mercy
on my soul lost
through mortal guilt.*

*My sweet Jesus
look with mercy
on my soul lost
through mortal guilt.*

EX CATHEDRA CHOIR

soprano Marianne Ayling, Frances Brindley, Gemma Busfield, Natalie Clifton-Griffith (NCG)*, Elizabeth Cragg (EC), Grace Davidson (GD)*, Alice Gribbin (AG)*, Amy Haworth*, Claire Hollocks, Joy Krishnamoorthy, Margaret Langford, Alison Perrier-Burgess, Shirley Scott, Rachel Snape, Sally Spencer, Katie Trethewey, Susannah Vango*

alto Derek Acock, Lucy Ballard (LB)*, Roy Batters, Frances Bourne*, Amanda Cowan, Amy Maclean, Ruth Massey*, Catherine Perfect, Jill Robinson, William Towers (WT)*, Sarah Waddington
tenor Christopher Arnold, Stephen Davis, Joshua Ellicott*, Mark Hounsell, Iain Sloane, Andrew Tortise (AT)*, Peter Trethewey, Christopher Watson (CW)*

bass James Birchall*, John Cotterill, Eamonn Dougan (ED)*, Jonathan Gibbs, Richard Green, Nicholas Perfect (NP)*, William Robinson, David Stuart*, Romesh Velu

EX CATHEDRA BAROQUE ENSEMBLE

violin Nicolette Moonen, Bethan Morgan, Catherine Weiss, Kati Debretzeni, Henrietta Wayne
recorder Emma Murphy *cello* Andrew Skidmore, Rebecca Trodd
viol Alison Crum, Andrew Kerr, Roy Marks *bajón, shawm* William Lyons
bagpipes, trumpet Richard Thomas *tromba marina* † Keith McGowan
harp Siobhán Armstrong, Frances Kelly *theorbo, guitar* Lynda Sayce, David Miller
organ Silas Standage
percussion (cajon, pod rattles, castanets, peruvian drums, tambourine, claps, heels)
Simone Rebello, Julian Warburton, Gary Kettel, Alex Neal

† Special thanks to Oliver Brookes for the loan of the tromba marina

QUINTESSENTIAL SACKBUT AND CORNETT ENSEMBLE

cornett Richard Thomas, Fiona Russell
sackbut Paul Bevan, Adrian France, George Bartle, Patrick Jackman

The soloists on each track are as follows:

1 GD 3 NCG, WT, CW 4 LB, GD 5 EC 9 GD
10 NCG 13 WT, CW, NP 15 NCG, AG, WT, ED 16 GD

* denotes consort members in tracks 4 6 8 9 12 and 14; all other tracks are full choir

EX CATHEDRA

Ex Cathedra is widely acknowledged as one of the finest ensembles in Britain, with a growing international reputation for its trailblazing performances of Early Music – in particular the French and Latin American Baroque – and as a leading exponent of choral training and vocal skills education. Since its formation in Birmingham by Jeffrey Skidmore in 1969, Ex Cathedra has grown into a unique musical resource, comprising specialist choir, vocal consort of ten voices, period-instrument orchestra and thriving education programme.

In addition to its own subscription series – which spans music from the fifteenth to twenty-first centuries – in Birmingham and London, Ex Cathedra has performed in festivals across Europe including the BBC Proms, Lufthansa Festival of Baroque Music, Spitalfields, Three Choirs, York Early Music, Lyon Early Music, Lichfield, Warwick, Vantaa Baroque, Bremen, Dresden, Lourdes, and Bruges Early Music festivals. The ensemble collaborates regularly with other Birmingham-based arts organisations including the City of Birmingham Symphony Orchestra and Birmingham Royal Ballet.

Major education projects include the ground-breaking twelve-month Singing Medicine project at Birmingham Children’s Hospital; an intensive series of singing workshops in a wide range of singing styles for all Key Stage 2 boys at an inner-city Birmingham primary school; Singing Games and Playground Culture in four Smethwick primary schools; and Ring of Sound, the intergenerational choir for the Perry Common Regeneration Project. Ex Cathedra also runs its own children’s and youth choirs. Future projects include Bolivian Baroque, a major education and performance project to raise the skills and aspirations of young Indian musicians in the Mission Stations of the East Bolivian jungle.

For further information see Ex Cathedra’s website: www.ex-cathedra.org; Ex Cathedra receives funding from Birmingham City Council and Arts Council England, West Midlands. It has been the recipient of funding from the Regional Arts Lottery Programme, through Arts Council England.

JEFFREY SKIDMORE

Jeffrey Skidmore is one of the country’s foremost choral conductors and is highly regarded by instrumentalists, singers and audiences for the high quality of his performances. He is well known for exciting programming which is often challenging but always accessible. Jeffrey read music at Magdalen College, Oxford, before returning to his native Birmingham to develop Ex Cathedra into the internationally acclaimed choral group it has become today.



Directing Ex Cathedra and its associated Baroque Orchestra and Consort Jeffrey has appeared in concert series and festivals across the UK and abroad and made a dozen highly acclaimed recordings. He regularly conducts other ensembles, most recently the City of Birmingham Symphony Orchestra, the BBC Singers and the Hanover Band. In the last five years Jeffrey has commissioned more than ten new works and conducted many premieres by both well-established composers and new, young talent. Composers whose work has been premiered by Jeffrey Skidmore include Hutchins, Jackson, Joubert, Runswick, Sculthorpe, Shepherd, Wiegold and Williams. In the field of opera Jeffrey Skidmore has worked with Marc Minkowski and David McVicker on the 2004 production of *Semele* at the Théâtre des Champs-Élysées in Paris, and conducted *La Calisto*, *Dido and Aeneas* and *Pygmalion* at Birmingham Conservatoire. With Ex Cathedra he gave the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully.

Jeffrey is a pioneer in the field of research and performance of neglected choral works of the sixteenth, seventeenth and eighteenth centuries, and has won wide acclaim in particular for his recordings of French and Latin American Baroque music with Ex Cathedra for Hyperion. An Honorary Fellow at Birmingham Conservatoire and a Research Fellow at the University of Birmingham, he has prepared new performing editions of works by Araujo, Charpentier, Lalande, Monteverdi and Rameau.

Jeffrey is Artistic Director of the Early Music Programme at Birmingham Conservatoire and Director of Ex Cathedra's wide-reaching education programme. He frequently gives choral training workshops and conducts at summer schools in the UK and overseas. He has regularly directed the choral programme at Dartington International Summer School and was Classical Music Programmer for the 2005 Kilkenny Festival.

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La lune, le soleil et tutti quanti

Jeffrey Skidmore écrit ... Il n'est pas surprenant que *Hanacpachap cussicuinin* soit jouée partout en Amérique latine et qu'elle semble ravir l'imagination de tous ceux qui l'entendent loin de cette séduisante région. Cette musique noble, magique et lancinante, est la toute première, polyphonie imprimée du continent sud-américain. Écrite pour quatre voix, elle est composée de vers saphiques, en quechua, et sa pittoresque séquence de prières mêle habilement images incas et chrétiennes, avec des allusions aux réserves d'or et d'argent, à la vie éternelle, aux jaguars fourbes et aux péchés du diable. Les chanteurs peuvent l'interpréter « en processions, en entrant dans l'église » et elle fait un début de service, de concert ou de disque extraordinairement puissant. Ex Cathedra, qui l'enregistre ici pour la troisième fois, la présente avec des orchestrations et des strophes nouvelles – on s'étonne de ne voir si souvent exécutées que les deux premières strophes, quant la source en fournit vingt.

La lune, le soleil et tutti quanti est une anthologie de musique latino-américaine des XVII^e et XVIII^e siècles ; j'ai découvert ce vaste et formidable répertoire lors de mes séjours de recherches aux États-Unis, au Mexique et en Bolivie, en travaillant à la Bibliothèque musicale Loeb (Harvard University), aux archives de la cathédrale de Puebla et à la Bibliothèque nationale de Bolivie, à Sucre. J'ai également rencontré de nombreux musiciens au Centre national des Arts de Mexico et à l'Association pour l'Art et la Culture (APAC) de Santa Cruz.

Les amis rencontrés lors de ces merveilleux voyages m'accompagnèrent, me guidèrent avec générosité, sans jamais compter leur temps : Salua Delalah (Ambassade d'Allemagne), Ton de Wit (Prins Claus Foundation), Cecilia Kenning de Mansilla (APAC) et Josefina González (Saint Cecilia Choir, Puebla). Nick Robins, remarquable chercheur américain spécialisé dans les rébellions indiennes, éclaira d'un jour complètement nouveau la vie des tribus indigènes et l'influence de l'Église. Native de Santa Cruz et amoureuse de tout ce qui touche à la Bolivie, Annie de Copponex, qui a longtemps vécu à Londres, m'influença et m'inspira, elle aussi, beaucoup. J'ai également rencontré des représentants de la Banque mondiale, de la World Development Corporation et de Christian Aid, ainsi que des chercheurs du monde entier. Le *Journal de Bolivie* de Che Guevara s'ouvre ainsi : « Une nouvelle étape commence aujourd'hui ». Cette expérience, c'est sûr, changea ma vie.

J'ai visité vingt églises, assisté à dix messes et entendu douze concerts. Pendant plusieurs jours, j'ai parcouru des pistes poussiéreuses et défoncées, dans la jungle humide de l'Est bolivien, avec le Freiburg Baroque et l'ensemble anglais Florilegium, qui enregistraient un CD dans le cadre

d'un projet éducatif original avec de jeunes chanteurs boliviens. Partout, dans leur villes et dans leurs villages, j'ai vu et entendu des centaines d'enfants chiquitos jouer et chanter leur patrimoine baroque.

J'ai, en outre, contacté plusieurs grands musicologues latino-américains, qui me firent volontiers partager leur savoir et leurs compétences avec, là aussi, un générosité remarquable : Juan Manuel Lara Cárdenas (pièces de Capillas et en nahuatl), Aurelio Tello (Sumaya) et Piotr Nawrot (Zipoli). J'ai également fait la connaissance de Bernardo Illari, musicologue argentin qui, en quelques brèves discussions, s'avéra extrêmement sagace quant à maints aspects de l'exécution de cette musique.

Du fond du cœur, je remercie toutes ces personnes qui ont, d'une certaine manière, contribué à façonner cet enregistrement.

* * *

Le présent programme reprend la structure du service des vêpres, avec un répons d'ouverture, trois psaumes polyphoniques (une pratique répandue à Sucre), une hymne et le Magnificat. Les antiennes en plain-chant sont celles mises en musique pour la fête de Saint Ignace de Loyola, le fondateur de l'ordre des Jésuites. Entre ces œuvres liturgiques sont intercalés des *villancicos* populaires, sur des textes espagnols, et des motets sacrés en nahuatl, la langue des Aztèques. Dans toute l'Amérique latine, les services mêlaient couramment musique populaire et répertoire liturgique davantage conservateur. Voici ce que les commentateurs de l'époque disaient des *villancicos* : un « divertissement sacré à l'usage des masses » (1774), à « interpréter avec force autorité et solennité » (1630), l'« aspect le plus significatif du service » (1630), où « le culte et la vraie foi sont mis de côté pour se soucier des plaisirs des sens – pour flatter l'oreille et les vains appétits des fidèles » (1755). Trois des compositeurs représentés ici – Padilla, Araujo et Sumaya – écrivirent facilement dans les deux styles (liturgique et populaire) et méritent bien plus d'attention.

Né en Espagne en 1590, Juan Gutiérrez de Padilla s'installa au Mexique en 1622 et devint, en 1629, *maestro de capilla* à la cathédrale de Puebla, où il servit jusqu'à sa mort (1664). Puebla disposait alors de somptueuses ressources musicales, dont un grand chœur de quatorze garçons et vingt-huit hommes. « Les musiciens s'asseyaient sur deux rangs, en vis-à-vis. Cet agencement encourageait les effets antiphonés et un large usage des instruments. Au temps de Padilla, les instruments de prédilection étaient l'orgue, la harpe et la basse de viole, qui formaient un

continuo et étaient augmentés de flûtes à bec, de chirimias, de cornets à bouquin, de saqueboutes et de bajóns, souvent utilisés pour doubler ou remplacer les voix » (Robert Stevenson). Il s'agit d'une musique à grande échelle. La brillante version du répons d'ouverture de Padilla est écrite pour deux chœurs, orchestrés comme il se doit.

D'une génération plus tardive, Juan de Araujo naquit en Espagne en 1648 et émigra, enfant, au Pérou, à Lima, où il devint, à vingt-deux ans, maître de chœur à la cathédrale. En 1676, il accepta un poste comparable à la cathédrale de La Plata, l'actuelle Sucre bolivienne. Là, dans cette belle et blanche cathédrale, où il demeura jusqu'à sa mort (1712), il travailla avec trente-cinq musiciens. Beaucoup le tiennent pour le plus grand compositeur alors en activité dans les Amériques – l'égal, certainement, des principaux musiciens européens. Araujo fut l'un des meilleurs formateurs choraux de son temps, particulièrement compétent dans la préparation des jeunes voix. Son *Dixit Dominus* s'adresse à trois chœurs : un trio de voix solo doublées par des violes et deux chœurs entiers doublés par des cordes, des bois et des cuivres. La polyphonie alterne avec le plain-chant. L'immense majorité des manuscrits survivants d'Araujo est désormais conservée à l'impressionnante Bibliothèque nationale de Bolivie (ouverte à Sucre en janvier 2004), où dix-sept d'entre eux me furent présentés sous forme digitale (CD). La notation d'Araujo vaut surtout par son usage de notes « évidées » et « noires », qui consignent très clairement les rythmes complexes des *villancicos* et permettent, aussi, de signaler les problèmes à l'interprète.

On ignore si le compositeur espagnol Diego José de Salazar visita le Nouveau Monde, mais *¡Salga el torillo hosquillo!* est conservé dans les archives de Sucre sous plusieurs formes attribuées et à Araujo et à Salazar.

Francisco López Capillas fut le premier compositeur créole important : sa musique fut si prisée que plusieurs volumes furent emportés, et largement disséminés, en Espagne. De 1641 à 1648, il travailla à Mexico et à Puebla, sous la direction de Padilla. Son style est fort raffiné et sophistiqué, même si l'influence de Poblano ressort vigoureusement dans les courtes phrases que le double chœur s'échange avec éclat.

Autre compositeur créole, mais plus tardif, Manuel de Sumaya naquit à Mexico, où il fut prêtre musicien puis *maestro de capilla* (1714) à la cathédrale. Très estimé en son temps, il est aujourd'hui largement regardé comme l'un des grands compositeurs de la Nouvelle-Espagne. On s'explique encore très mal pourquoi il s'installa à Oaxaca dans les dernières années de sa vie. Peut-être les choses se précipitèrent-elles après un conflit avec le chapitre de la cathédrale. Mais

il semble avoir été fort heureux de son établissement dans la jolie cité d'Oaxaca, où il écrivit certaines de ses plus belles pages – il disposait d'un chœur de vingt chanteurs et de dix instrumentistes et travailla, aussi, en étroite collaboration avec des musiciens indiens. Vibrante mise en musique d'un texte édifiant, *¡Albricias, mortales!* renferme un joyeux dialogue entre un chœur à trois et à quatre parties et un ensemble de trompettes et de cordes.

Domenico Zipoli naquit en Toscane en 1688 et étudia avec Alessandro Scarlatti à Naples avant d'entrer, en 1716, dans la Compagnie de Jésus et d'aller au Paraguay avec une mission jésuite (1717). Là, il fut organiste et compositeur à Córdoba jusqu'à sa mort, en 1726. Sa musique fut en grande partie redécouverte voilà quelques années seulement et l'on comprend pourquoi elle fut si populaire auprès des Indiens Chiquitos de Bolivie, qui la jouèrent régulièrement et la copièrent. Les stations des missions jésuites, dans la jungle de l'Est bolivien, forment une guirlande d'églises superbement restaurées, telles San Javier, Concepción, San Ignacio, San Miguel et Santa Ana, toutes classées au Patrimoine mondial de l'humanité. Dans chacune d'elles, bondées jusqu'au toit d'enfants observant et écoutant attentivement par les portes et les fenêtres entrebâillées, j'ai assisté à des concerts et à des messes. Selon un inventaire des ressources musicales des XVII^e et XVIII^e siècles, certaines églises comptaient un, deux, voire trois orgues, jusqu'à sept harpes, douze violons, entre trois et cinq violones, quatre trompettes, au moins une trompette marine, un basson, deux clavecins et des cloches. C'est une musique joyeuse, optimiste, qui reflète le rêve utopique des « réductions ». Notre but est de recréer ces sonorités, bien que la musique de Zipoli soit notée – ce qui est typique – pour seulement trois voix aiguës (SAT), deux violons et continuo.

Dulce Jesús mío, d'une simplicité envoûtante, figure également dans les archives des Missions, en espagnol mais aussi dans la langue des Indiens Chiquitos (sous le titre *Yya! Jesuchristo*). Cette œuvre est interprétée comme une pièce de sortie processionnelle, où tous les musiciens quittent la scène, un à un, comme lors de nos concerts.

Les pièces non liturgiques requièrent peut-être de plus amples explications. *Dios itlazonantziné* est un splendide texte nahuatl mis en musique par Hernando Franco, probablement le premier compositeur éminent à s'être installé en Nouvelle-Espagne. Né en 1532 en Estrémadure, berceau des « conquistadores », il devint *maestro de capilla* à Mexico en 1575. *Sancta María, e!* est une exquise miniature en nahuatl du compositeur indien Francisco Hernández, qui choisit ce nom en hommage à son professeur, Franco. Les trois *villancicos* espagnols de style populaire ont tous de remarquables textes où foisonnent des images conceptuelles, tantôt comiques, tantôt

profondément sérieuses. La mise en musique pour double chœur de *¡Salga el torillo hosquillo!* dépeint dramatiquement une corrida, qui se fait allégorie de la naissance et de la Passion du Christ. Les *coplas* frappent surtout par leur usage d'un langage puissant, à forte teneur émotionnelle, mêlé à une mélodie d'une beauté éblouissante. Le manuscrit original présente *¡Aquí, Valentónes!* comme une *xácara* – une forme utilisée pour traduire la vie de la rue (*el mundo de la hampa*) – dédiée à saint François d'Assise, qualifié de saint très au fait de la vie de la rue et de « el valentón más divino » (« le très divin voyou »). L'alternance de passages solo et d'interjections à triple chœur saisit de manière vivante l'urgence dramatique de l'« argot des bandes », utilisé ici à d'efficaces fins de prosélytisme. *¡Ay, andar!* célèbre la naissance de Jésus en une danse agitée, extatique, « jusqu'à ce qu'on s'effondre », qui s'achève en une apothéose orgiastique, frénétique. Voilà qui est plus qu'un compromis avec les fidèles !

JEFFREY SKIDMORE © 2005

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Mond, Sonne und alle Sachen

Jeffrey Skidmore schreibt ... Es ist kein Wunder, dass *Hanacpachap cussicuinin* so häufig in Lateinamerika aufgeführt und auch von all jenen begeistert aufgenommen wird, die das Stück außerhalb dieser faszinierenden Region hören. Die Musik dieses ersten gedruckten polyphonen Stücks auf dem südamerikanischen Kontinent ist nobel, zauberhaft und betörend. *Hanacpachap cussicuinin* ist für vier Stimmen. Der Text in Quechua [Sprache der Inkas] steht in sapphischem Vers. Die ausdrucksstarke Bildhaftigkeit der Gebete verbindet geschickt Bildnisse der Inkas und Christen. So spricht der Text von Gold- und Silberschätzen, einem Leben ohne Ende, hinterlistigen Jaguaren und den Sünden des Teufels. Die Sänger sollen das Stück „in Prozessionen beim Betreten der Kirche“ singen. Mit dem Stück kann man wohl jeden Gottesdienst, jedes Konzert oder jede Einspielung äußerst wirksam beginnen. Ex Cathedra hat auf dieser CD *Hanacpachap cussicuinin* zum dritten Mal aufgenommen. Die hiesige Version unterscheidet sich von den vorangegangenen durch eine andere Orchestrierung und neue Verse. Man wundert sich, warum so oft nur die ersten zwei der zwanzig in der Partitur angegebenen Verse gesungen werden.

Mond, Sonne und alle Sachen ist eine Auswahl lateinamerikanischer Musik des 17. und 18. Jahrhunderts aus der unglaublichen Fülle jenes großartigen Repertoires, das ich bei meinen Forschungsreisen in Mexiko, Bolivien und den USA entdeckte. Ich arbeitete in der Loeb-Musikbibliothek an der Harvard University, im Archiv der Kathedrale von Puebla und in der Bolivianischen Nationalbibliothek in Sucre. Ich traf viele Musiker im *Centro Nacional de las Artes* in Mexiko-Stadt und in der *Asociacion Pro Arte y Cultura* (APAC) in Santa Cruz.

Das waren wunderbare Reisen, und ich schloss viele neue Freundschaften mit Menschen, die als Begleiter und Führer großzügig ihre Zeit opferten: Salua Delalah (Deutsche Botschaft), Ton de Wit (Prinz-Claus-Stiftung), Cecilia Kenning de Mansilla (APAC) und Josefina González (Cäcilia-Chor, Puebla). Nick Robins – ein bemerkenswerter, sich auf indianische Rebellionen spezialisierender Forscher aus den USA – zeichnete ein völlig anderes Bild vom Leben der einheimischen Stämme und dem Einfluss der Kirche. Auch Annie de Copponex, die aus Santa Cruz stammt, viele Jahre in London lebte und alles liebt, was mit Bolivien zu tun hat, übte einen großen Einfluss auf mich aus und lieferte zahlreiche Anregungen. Ich traf Vertreter der Weltbank, des Weltentwicklungsfonds und der *Christian Aid* [Hilfsorganisation der britisch-irischen Kirchen] sowie andere Forscher aus der ganzen Welt. Che Guevaras *Bolivianisches Tagebuch* beginnt mit dem Satz: „Heute beginnt eine neue Etappe.“ Die Reise war für mich zweifellos eine einschneidende Erfahrung.

Ich besuchte zwanzig Kirchen, nahm an zehn Messen teil und hörte zwölf Konzerte. Ich reiste mehrere Tage im feuchten Dschungel Ostboliviens auf mit Schlaglöchern übersäten Sandstraßen zusammen mit dem Ensemble Freiburg Baroque und dem englischen Ensemble Florilegium, die im Rahmen eines originellen Bildungsprojektes mit jungen bolivianischen Sängern eine CD aufnahmen. Ich sah und hörte hunderte von Chiquito-Indianerkindern, die ihr barockes Erbe in ihren eigenen Städten und Dörfern spielten und sangen.

Ich trat zudem mit mehreren führenden lateinamerikanischen Musikwissenschaftlern in Verbindung. Auch sie teilten ihre Kenntnisse und Erfahrungen bereitwillig mit und behandelten mich mit einer außerordentlichen Großzügigkeit: Juan Manuel Lara Cárdenas (Stücke von Capillas und in Nahuatl [Sprache der Azteken]), Aurelio Tello (Sumaya) und Piotr Nawrot (Zipoli). Ich traf auch den argentinischen Musikwissenschaftler Bernado Illari. In ein paar kurzen Gesprächen gab er mir zahlreiche aufführungspraktische Hinweise.

Von ganzem Herzen danke ich allen diesen Menschen, die, in welcher Form auch immer, an dieser CD-Einspielung beigetragen haben.

* * *

Die Reihenfolge der Aufnahmen folgt dem Abendgottesdienst und beginnt mit dem einleitenden Wechselgesang, gefolgt von drei polyphonen Psalmvertonungen (wie das in Sucre häufig üblich war), einem Choral und dem Magnifikat. Als Antiphonen zog ich die gregorianischen Choräle für das Fest des Heiligen Ignatius von Loyola heran, des Gründers des Jesuitenordens. Zwischen diese liturgischen Werke habe ich beliebte *Villancicos* mit spanischem Text und geistliche Motetten auf Texte in Nahuatl eingeschoben. In ganz Lateinamerika war es im Gottesdienst üblich, Volksmusik mit dem traditionelleren liturgischen Repertoire zu vermischen. Damalige Kommentatoren beschrieben die *Villancicos* als „geistliche Unterhaltung für die Masse“ (1774), die „mit großer Kenntnis und Feierlichkeit“ (1630) aufgeführt wurden. So würden die *Villancicos* „den wichtigsten Aspekt des Gottesdienstes“ (1630) bilden, wo „Gottesdienst und wirklicher Glaube dem Vergnügen der Sinne weichen – um dem Ohr gefällig zu sein und die eiteln Geschmäcker der Gemeinde zu befriedigen“ (1755). Drei der hier vorgestellten Komponisten – Padilla, Araujo und Sumaya – waren in liturgischen wie auch in Volksmusikstilen gleichermaßen versiert und verdienen viel größere Beachtung.

Juan Gutiérrez de Padilla wurde 1590 in Spanien geboren und zog 1622 nach Mexiko. 1629 wurde er zum *Maestro di capilla* an der Kathedrale von Puebla ernannt, wo er bis zu seinem Tod

1664 diente. Puebla verfügte über reiche musikalische Ressourcen einschließlich eines großen Chors aus 14 Knaben und 28 Männern. Robert Stevenson schreibt, das „die Musiker in sich einander gegenüberstehenden Doppelreihen saßen. Diese Aufstellung regte zu antiphonalen Effekten und zum großzügigen Einsatz von Instrumenten an. Zu Padillas Zeiten gehörten die Orgel, Harfe und Bassviola, die die Continuo-Gruppe bildeten, zu den bevorzugten Instrumenten. Diese wurden mit Blockflöten, *Chirimías* [Schalmeien], Zinken, Sackbuten [Zugposaunen], und *Bajóne* [Dulziane] ergänzt, die häufig zur Verdopplung oder anstelle der Gesangsstimmen eingesetzt wurden.“ Es handelt sich hier um groß angelegte Musik. Padillas brillante Vertonung des einleitenden Wechselgesangs ist für zwei Chöre mit passenden Instrumenten komponiert.

Juan de Araujo gehört zu einer jüngeren Generation. Er wurde 1648 in Spanien geboren und zog schon als Kind nach Lima in Peru. Im Alter von 22 Jahren wurde er zum *Maestro de capilla* an der dortigen Kathedrale ernannt. 1676 übernahm er eine ähnliche Anstellung an der Kathedrale von La Plata, dem jetzigen Sucre in Bolivien. Er arbeitete mit 35 Musikern in dieser schönen, weißen Kirche, an der er bis zu seinem Tod 1712 verblieb. Viele halten ihn für den größten Komponisten, der damals in Amerika tätig war, und zweifellos für einen Komponisten, der sich mit den führenden europäischen Musikern messen konnte. Araujo war einer der besten Chorpädagogen seiner Zeit und hatte besonderen Erfolg bei der Ausbildung junger Stimmen. Seine Vertonung des *Dixit Dominus* ist für drei Chöre, von denen einer aus einem Trio für Solostimmen besteht, die von den Violinen verdoppelt werden. Die zwei anderen Chöre sind voll besetzt und werden von Streichern, Holz- und Blechbläsern verdoppelt. Polyphonie wechselt sich mit gregorianischem Choral ab. Der größte Anteil von Araujos überlieferten Manuskripten befindet sich heute in der beeindruckenden bolivianischen Nationalbibliothek in Sucre, die im Januar 2004 eröffnet wurde. Von der Bibliothek wurden mir 17 Manuskripte in digitalem Format auf CD zur Verfügung gestellt. Die Notation von Araujos Musik ist besonders interessant, da sie sowohl „weiße“ als auch „schwarze“ Notation aufweist. Das ist eine besonders einfallsreiche Lösung für die Notation der komplexen Rhythmen in den *Villancicos*, eine Lösung, die gleichzeitig den Interpreten vor den Problemen warnt.

Diego José de Salazar war ein spanischer Komponist, von dem man nicht weiß, ob er jemals die Neue Welt besucht habe. *¡Salga el torillo hosquillo!* befindet sich im Sucre-Archiv in unterschiedlichen Fassungen, die entweder Araujo oder Salazar zugeschrieben sind.

Francisco López Capillas war der erste kreolische Komponist von Bedeutung, und seine Musik genoss ein solches Ansehen, dass diverse Bände mit seiner Musik nach Spanien geschickt wurden und dort weite Verbreitung fanden. Capillas arbeitete in Mexiko-Stadt und Puebla von

1641 bis 1648 unter der Leitung von Padilla. Capillas' Stil ist sehr geschliffen und raffiniert und lässt im lebhaften Zuwerfen von kurzen musikalischen Phrasen im Doppelchor deutlich den mexikanisch-gewürzten Einfluss erkennen.

Manuel de Sumaya war auch ein kreolischer Komponist, wenn auch jünger. Er wurde in Mexiko-Stadt geboren, wo er als Priester und Musiker am Dom Anstellung fand und schließlich 1714 zum *Maestro de capilla* aufstieg. Zu seiner Zeit genoss er einen sehr guten Ruf, und viele halten ihn für einen der größten Komponisten Neuspaniens. Sein Umzug nach Oaxaca in seinen letzten Lebensjahren ist im Großen und Ganzen immer noch ein Rätsel. Vielleicht war er die Folge einer Auseinandersetzung mit dem Domkapitel. Der Komponist scheint mit den Bedingungen in der schönen Stadt Oaxaca sehr glücklich gewesen zu sein und schrieb einige seiner besten Werke dort. Ihm stand ein Chor aus zwanzig Sängern und zehn Instrumentalisten zur Verfügung. Er arbeitete auch eng mit indianischen Musikern zusammen. *¡Albricias, mortales!* ist eine strahlende Vertonung eines zuversichtlichen Textes. Es gibt einen frohen Dialog zwischen einem drei- und einem vierstimmigen Chor und einem Ensemble aus Trompete und Streichern.

Domenico Zipoli wurde 1688 in der Toskana geboren und studierte bei Alessandro Scarlatti in Neapel. 1716 trat er der Gesellschaft der Jesuiten bei, und im Jahr darauf wandte er sich in jesuitischem Missionsauftrag nach Paraguay. Als Organist und Komponist weilte er bis zu seinem Tod 1726 in Córdoba. Erst vor kurzem wurde ein Großteil seiner Musik entdeckt. Nun versteht man, warum sie bei den Chiquito-Indianern in Bolivien so beliebt war, die seine Musik regelmäßig aufführten und abschrieben. Die jesuitischen Missionsstationen im Dschungel von Ostbolivien bestehen aus einer Reihe von wunderschön restaurierten Kirchen, einschließlich San Javier, Concepción, San Ignacio, San Miguel und Santa Ana. Sie gehören heute zum Weltkulturerbe. Ich besuchte Konzerte und Messen in allen dieser Kirchen, und in allen drängten sich in den Tür- und Fensterrahmen zahllose aufmerksam zuschauende und zuhörende Kinder. Ein Inventar aus dem 17. und 18. Jahrhundert über die zur Verfügung stehenden musikalischen Mittel zeigt, dass einige Kirchen eine, zwei, ja sogar drei Orgeln, bis zu sieben Harfen, zwölf Violinen, drei bis fünf Violen, vier Trompeten, mindestens ein Trumscheit, ein Fagott, zwei Cembali und Glocken besaßen. Das ist glückliche, optimistische Musik, die den utopischen Traum der „Reduktionen“ [Siedlungen der Chiquito-Indianer] widerspiegelt. Wir versuchen in unserer Interpretation, diese Klänge nachzugestalten, auch wenn Zipolis Musik in der damals üblichen Weise nur für drei hohe Stimmen (SAT), zwei Violinen und Basso continuo notiert ist.

Auch das bezaubernd einfache *Dulce Jesús mío* befindet sich in den Missionsstationsarchiven, sowohl auf Spanisch als auch in der Sprache der Chiquito-Indianer als *Yya! Jesuchristo*. Es wird

hier als Schlussstück gegeben, wobei alle Musiker, einer nach dem anderen, die Bühne verlassen, wie wir das auch in unseren Konzerten halten.

Die Stücke, die traditionell nicht in der Liturgie vorkommen, bedürfen vielleicht einer Erklärung. *Dios itlazonantziné* ist ein schöner Text in Nahuatl von Hernando Franco, dem wahrscheinlich ersten berühmten Komponisten, der nach Neuspanien zog. Franco wurde 1532 in Extremadura geboren, der Heimat der Konquistadoren, und übernahm 1575 die Stelle des *Maestro de capilla* in Mexiko-Stadt. *Sancta Maria, e!* ist ein exquisiter Kleinod, das ebenfalls auf einem Text in Nahuatl beruht. Die Musik stammt von dem indianischen Komponisten Francisco Hernández, der als Zeichen seiner Verehrung den Namen seines Lehrers Franco übernahm. Die drei spanischen, im Volksmusikstil gehaltenen *Villancicos* beruhen alle auf Texten reich an ausdrucksstarken Bildern, die manchmal komisch, manchmal tief ernst sind. Die Vertonung für zwei Chöre *¡Salga el torillo hosquillo!* beschreibt dramatisch einen Stierkampf, der sich in ein Gleichnis für die Geburt und Passion Christi wandelt. Besonders beeindruckend sind die *Coplas* aufgrund ihrer kraftvollen und emotionalen Sprache zusammen mit einer umwerfend schönen Melodie. Im originalen Manuskript von *¡Aquí, Valentones!* wird das Stück als eine *Xácara* bezeichnet, eine musikalische Form zur Darstellung des Straßenlebens – *el mundo de la hampa*. Das Stück ist dem Heiligen Franziskus von Assisi gewidmet, von dem behauptet wird, er sei der gewiefteste Heilige und „*el valentón más divino*“ – „der göttlichste Rüpel“ gewesen. Der Wechsel zwischen Solopassagen und Einwüfen der drei Chöre bildet das dramatische Drängen der zur wirksamen Bekehrung eingesetzten „saloppen Bandensprache“ hervorragend ab. *¡Ay, andar!* feiert die Geburt Jesu mit einem ekstatischen, völlig verausgabenden tänzerischen Treiben, das sich zu einem orgiastischen, frenetischen Höhepunkt steigert. Hier geht man der Gemeinde mehr als den halben Weg entgegen!

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Moon, sun & all things

BAROQUE MUSIC FROM LATIN AMERICA – 2

- | | | |
|----|--|---------|
| 1 | ANONYMOUS Hanacpachap cussicuinin (Ritual, Lima 1631) | [5'02] |
| 2 | JUAN GUTIÉRREZ DE PADILLA (1590–1664) Deus in adiutorium | [2'02] |
| 3 | JUAN DE ARAUJO (1648–1712) Dixit Dominus | [8'29] |
| 4 | DIEGO JOSÉ DE SALAZAR (c1660–1709) ¡Salga el torillo hosquillo! | [7'21] |
| 5 | DOMENICO ZIPOLI (1688–1726) Beatus vir | [11'48] |
| 6 | GASPAR FERNANDES (1570–1629) ¡Viva Ignacio! ¡Viva! | [0'38] |
| 7 | FRANCISCO LÓPEZ CAPILLAS (c1605–1674) Laudate Dominum | [4'04] |
| 8 | JUAN DE ARAUJO ¡Aquí, Valentónes! | [3'22] |
| 9 | HERNANDO FRANCO (1532–1585) Dios itlazonantziné | [3'09] |
| 10 | DOMENICO ZIPOLI Ave maris stella | [3'42] |
| 11 | FRANCISCO LÓPEZ CAPILLAS Magnificat | [6'17] |
| 12 | FRANCISCO LÓPEZ CAPILLAS Cui luna, sol et omnia | [3'03] |
| 13 | MANUEL DE SUMAYA (c1678–1755) ¡Albricias, mortales! | [5'11] |
| 14 | FRANCISCO HERNÁNDEZ (1517–1587) Sancta Maria, e! | [2'23] |
| 15 | JUAN DE ARAUJO ¡Ay, andar! | [4'51] |
| 16 | ANONYMOUS Dulce Jesús mío | [4'25] |

EX CATHEDRA

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 THE SUNDAY TIMES TOP TEN RECORDS OF THE YEAR
 BBC MUSIC MAGAZINE DISC OF THE MONTH

Moon, sun & all things

BAROQUE MUSIC FROM LATIN AMERICA – 2

- [1] ANONYMOUS **Hanaepachap cussicuinin** (Ritual, Lima 1631) [5'02]
 [2] JUAN GUTIÉRREZ DE PADILLA **Deus in adiutorium** [2'02] [3] JUAN DE ARAUJO **Dixit Dominus** [8'29]
 [4] DIEGO JOSÉ DE SALAZAR **¡Salga el torillo hosquillo!** [7'21] [5] DOMENICO ZIPOLI **Beatus vir** [11'48]
 [6] GASPAR FERNANDES **¡Viva Ignacio! ¡Viva!** [0'38] [7] FRANCISCO LÓPEZ CAPILLAS **Laudate Dominum** [4'04]
 [8] JUAN DE ARAUJO **¡Aquí, Valentónes!** [3'22] [9] HERNANDO FRANCO **Dios itlazontziné** [3'09]
 [10] DOMENICO ZIPOLI **Ave maris stella** [3'42] [11] FRANCISCO LÓPEZ CAPILLAS **Magnificat** [6'17]
 [12] FRANCISCO LÓPEZ CAPILLAS **Cui luna, sol et omnia** [3'03]
 [13] MANUEL DE SUMAYA **¡Albricias, mortales!** [5'11] [14] FRANCISCO HERNÁNDEZ **Sancta Maria, e!** [2'23]
 [15] JUAN DE ARAUJO **¡Ay, andar!** [4'51] [16] ANONYMOUS **Dulce Jesús mío** [4'25]

'Skidmore and Ex Cathedra fill this album with some of the most alive, infectious and uplifting Baroque polyphony I've ever heard ... a very special release' (*Classic FM Magazine*)

'Bursting with fun and uplifting music' (*The Times*)

'Here is a truly wonderful disc, by reason of the splendours of the works chosen and the superbly controlled enthusiasm and skill of the performers ... an absolute winner' (*International Record Review*)

EX CATHEDRA
JEFFREY SKIDMORE

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