



THE GUERRA MANUSCRIPT

Volume 3

17th Century
Secular Spanish
Vocal Music

Yetzabel Arias
Fernández, Soprano

Ars Atlántica

Manuel Vilas,
Director



The Guerra Manuscript, Vol. 3

① Juan Hidalgo (1614-1685): Disfrazado de pastor (Disguised as a shepherd) / Anon: Seguidillas (late 17th-early 18th century)	4:26
② Juan Hidalgo: De las luces que en el mar (Shimmering in the light)	5:05
③ Anon: Al aire, lisonjas (Fly away)	4:48
④ Giovanni Girolamo Kapsberger (c.1580-1651) / José Marín (1619-1699): Pasacaglia – Qué dulcemente suena (How sweetly sings)	6:53
⑤ Anon: La más bella ninfa (The loveliest nymph)	5:59
⑥ Juan Hidalgo: Sólo es querer (Love is naught)	4:50
⑦ Anon: Ayer, zagales, bajé (Yesterday, lads, I went down) / Santiago de Murcia (c.1682- c.1737): Zangarilleja	3:58
⑧ José Marín: Pues así mis cuidados (And thus an icy scorn)	5:02
⑨ José Marín: Filis, no cantes (Phyllis, do not sing)	3:09
⑩ José Marín: Van y vienen mis pensamientos (My thoughts come and go)	4:26
⑪ Anon: No lloréis, mi Celia (Weep not my Celia) / Anon: Minuet (? 18th century)	5:11
⑫ Anon: Ojos para el llanto (Eyes designed to weep)	4:50
⑬ Anon: Vuelve, Amarilis divina (Return, divine Amaryllis)	3:15
⑭ Juan del Vado: (c.1625-1691): Desmayado el aliento (Short of breath) / Tarquinio Merula (c.1590-1665): Sonata cromatica	8:21
⑮ Anon: Una niña pregonó (A girl did proclaim)	3:59

Yetzabel Arias Fernández, Soprano

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Santi Mirón, Bass viol ①-③ ⑥-⑨ ⑭ ⑮ / Treble viol ⑤ ⑬

Eligio Luis Quinteiro, Baroque guitar ① ③ ⑦ ⑬ / Theorbo ② ④-⑥ ⑨ ⑪ ⑫ ⑭ ⑮

Manuel Vilas, Spanish baroque harp ①-⑤ ⑦ ⑧ ⑩-⑮

Viols: Italian bass viol, anonymous and undated; Treble viol by Marco Salerno, 2009

Theorbo: Fourteen-course theorbo by David van Edwards, Norwich, 2010)

Guitar: Four-course guitar (Dias model, 1581) by Alexander Batov, Lewes, 2008 (a' 415)

Harp: Two-course Spanish harp built in 1995 by Pedro Llopis Areny, after Pere Elias model, Barcelona 1704. (a' 415)

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17th Century Secular Spanish Vocal Music

This latest volume of the complete recording of the works contained in the “Guerra Manuscript” explores Spanish Baroque performance practice for this kind of repertoire in greater depth. Known as *tonos*, these were secular works for solo voice with basso continuo accompaniment (no specific instruments are specified). Some of them are excerpted from stage works of various kinds, while others were conceived as stand-alone chamber works; in either case, the manner and means of their performance would have changed according to time, place and the forces available. Contemporary ideas about what constituted a performance gave artists relatively free rein, and so as well as each individual occasion needing a suitably qualified singer (the voice type would have varied), there would have been decisions to make about the type and number of continuo instruments, the appropriate tempo and character to express the *tono*’s lyrical content, and the manner in which the strophes (*coplas*) and refrain (*estribillo*) were alternated. The musicians involved therefore needed to be imaginative and skilled at improvisation and ornamentation. They had to be able to bring the written words and notes to life before an audience’s eyes and ears – in other words, to mount a captivating performance.

When it came to recording this third volume, a decision was made to use an ensemble of plucked and bowed string instruments, in various different combinations. As well as the guitar and double harp that are known to have been commonly used for performing *tonos*, this would also include two other instruments that were part of musical life in Baroque Spain: the viol and the theorbo.

In the Baroque world, the musical repertoire was seen as common property, open to free adaptation by performers, whose responsibility it was to bring it to life through their own personal interpretation. At times, therefore, achieving a satisfactory musical rendering might have been more important than other

considerations, such as, for example, paying strict attention to the written version, or to a work’s integrity, or to keeping it quite separate from any other piece of music. In an attempt to reflect this aspect of the Baroque mentality, five of the *tonos* presented here are accompanied by instrumental works of the same period, with a view to framing and enhancing the vocal pieces.

For Juan Hidalgo’s *Disfrazado de pastor* (Disguised as a shepherd), therefore, an anonymous harp work (in the dance form known as *seguidillas*) taken from a manuscript housed in Washington’s Library of Congress (US Wc Mk.290) serves as a ritornello. The earliest surviving *seguidillas* date from around 1600; the piece used here comes from the late seventeenth or early eighteenth century.

José Marín’s *Qué dulcemente suena* (How sweetly sings) is built around the literary trope of the nightingale that expresses its sorrow through its song. Given that it is metaphorically referred to as a “living theorbo”, our choice of instrumental accompaniment was obvious. We have also added, by way of introduction, a passacaglia by Giovanni Girolamo Kapsberger (c.1580-1651), taken from his *Libro IV d’intavolatura di chitarrone* of 1640. Although of German origins, Kapsberger developed his style and achieved fame in Italy; his music was also known and appreciated in Spain. Gaspar Sanz, when mentioning his illustrious predecessors in the preface to his guitar treatise, *Instrucción de música sobre la guitarra española* (1674), cites him as “Caspergier”.

The anonymous *Ayer, zagales, bajé* (Yesterday, lads, I went down) is presented in alternation with a dance – the *Zangarilleja* – from the Saldívar Codex No. 4. This manuscript, discovered in Mexico in 1943 by musicologist Gabriel Saldívar, contains guitar works by the Spanish composer Santiago de Murcia (c.1682- c.1737).

Introducing the anonymous *No lloréis, mi Celia* (Weep not, my Celia) is a minuet included by Antonio Martín y Coll in his anthology of keyboard works

entitled *Flores de música* (Flowers of music, 1706), housed in Madrid's Biblioteca Nacional. This manuscript collection contains numerous pieces, most of which are anonymous. By comparing them with other sources, it has been possible to identify many of the composers concerned, but not for this minuet, which appears to be of French origin.

Finally, an appropriate accompanying piece for Juan del Vado's *Desmayado el aliento* (Short of breath), with the intensely moving rhetoric of its refrain, was found in the guise of the *Sonata cromatica* by Tarquinio Merula (c.1590-1665), one of the most progressive Italian composers of his day. Chromaticism and dissonance were widely used in Baroque music, both vocal and instrumental, to depict feelings of pain and sorrow. Juan del Vado's *tono* makes bold use of both devices: on the last syllable of the key word "dolor" (pain), for example, he creates a clash between a B natural in the vocal line and a B flat in the bass line, an effect he underlines with another clash between a C sharp in the vocal part and a C natural in the accompaniment. Given that these procedures were used above all in Italy, cradle of the

Baroque, Merula's sonata seemed the perfect choice here – its imitative descending chromatic line not only makes it an innovative exercise in counterpoint but shows how its composer was seeking out a new and powerful means of expression.

Desmayado el aliento is the only one of the hundred *tonos* contained within the Guerra Manuscript known to have been written by Juan del Vado. He was a violinist and organist at the royal chapel, and although many of his surviving compositions are sacred works, he was renowned first and foremost as a writer of secular *tonos*. The rest of the songs on this recording are presented without supplementary musical material. The Guerra Manuscript provides no information about their composers, but it has been possible to identify some of them by referring to other sources. The best-represented are Juan Hidalgo and José Marín, whose work also features in the first two volumes in this series.

José Ángel Vilas Rodríguez

English translation by Susannah Howe

Yetzabel Arias Fernández

Photo: Nicola dal Maso,
Ribaltaluce Studio Allegorica



Yetzabel Arias Fernández studied first in her home town of Havana in Cuba, specialising in choral conducting at the Amadeo Roldán Conservatory and singing at the Instituto Superior de Arte. Since completing her postgraduate studies in Italy at the Accademia Internazionale della Musica di Milano, she has sung with some of Europe's most distinguished ensembles and orchestras, such as Cappella de' Turchini di Napoli, La Risonanza, I Barocchisti, Ars Atlántica, Orchestra Verdi Barocca di Milano, La Venexiana, Accademia Bizantina, Jory Vinikour, Cappella Reial de Catalunya, Accademia Montis Regalis and the Orchestra Nazionale RAI di Torino among others. Winner of the International Competition of Baroque singing in Chimay, Belgium, in 2006 (First Prize, Audience Prize and Prize from Printemps des Arts de Nantes Festival), she also won second prize in the Concorso Internazionale di Canto Barocco "F. Provenzale", Naples (2007), as well as in the Concorso Internazionale di Musica Sacra, Rome (2008). She has appeared widely in Europe and America, and her recordings include works by Handel, Lully, Scarlatti, Steffani and Jommelli.

Ars Atlántica



Photo: Miguel Angel Fernandez



Photo: Miguel Angel Fernandez

Founded and directed by the Galician harpist Manuel Vilas, Ars Atlántica specialises in Spanish, Portuguese, Italian and Latin American music of the seventeenth and eighteenth centuries. On its début at the III Via Stellae Santiago de Compostela music festival, the ensemble gave the première of cantatas for alto and continuo written by anonymous 17th-century Venetian composers and compiled by Marco Contarini (1632-1689) for the Palazzo Contarini in Piazzola sul Brenta, Padua. Its recording of these cantatas for Enchiriadis, with the mezzo-soprano Marta Infante, was awarded a recommendation in January 2010 by the Dutch webshop *Prelude*. The Ars Atlántica complete recording of the hundred songs contained in the seventeenth-century Spanish Guerra manuscript has been made in collaboration with the Via Stellae festival, Radio Galega and Naxos.



Photo: Victor Sordo

El Manuscrito Guerra, Vol. 3

Música vocal profana española de la siglo XVII

El presente volumen del proyecto de grabación integral de las piezas contenidas en el Manuscrito Guerra ahonda en las prácticas interpretativas del barroco hispánico para este tipo de repertorio, los *tonos*: obras vocales profanas para solista con acompañamiento de bajo continuo sin concreción instrumental explícita. Ya se tratara de tonos procedentes de cualquier tipo de obra de teatro o concebidos originalmente como piezas de cámara, en su interpretación jugaba un papel decisivo el lugar, el momento y los medios de los que se dispusiera en cada ocasión. La concepción de la época de lo que debía ser una ejecución musical ofrecía un campo relativamente abierto a los intérpretes, de manera que para la realización concreta de un tono se podía elegir entre los diversos tipos de solista vocal que pudieran cantarlo satisfactoriamente, había forzosamente que decidir el tipo y número de instrumentos que realizarían el bajo continuo, era necesario establecer el *tempo* y el carácter adecuado para expresar la retórica del texto, y había que determinar la organización de la obra en cuanto a cómo alternar el estribillo y las coplas, que es el tipo de estructura más frecuente en los tonos. Todo lo cual implicaba capacidad de improvisación, de ornamentación, imaginación y, en definitiva, aptitud para conseguir que el texto y la música anotados se presentaran al público con toda su fuerza expresiva; es decir, conseguir representarlos.

Para esta tercera entrega se ha decidido emplear, en diversas combinaciones, un conjunto de instrumentos de cuerda pulsada y frotada que reúne, junto a la guitarra y el arpa de dos órdenes, habituales en este repertorio, la viola de gamba y la tiorba, por supuesto también presentes en la vida musical del barroco español.

El músico barroco entendía el repertorio como un patrimonio común a disposición del intérprete, que era el encargado de ponerlo en valor mediante su ejecución personal; por lo tanto, en ocasiones podía prevalecer el objetivo de lograr una actuación musical satisfactoria sobre otro tipo de consideraciones, como atenerse

estrictamente al texto musical escrito, a su integridad, o al afán de evitar su contacto con otras obras musicales. Intentando recoger esta característica de la mentalidad barroca, el presente registro incluye la ejecución de cinco de los tonos del Manuscrito Guerra acompañados de obras instrumentales del repertorio de la época, con el propósito de enriquecer dichos tonos y potenciar su valor.

Así, se ha considerado adecuado para el primer tono presentado, *Disfrazado de pastor* de Juan Hidalgo, utilizar como ritornelo unas seguidillas para arpa de autor anónimo, conservadas en el manuscrito 290 de la Biblioteca del Congreso de Washington. Las primeras seguidillas musicales conservadas aparecen en torno a 1600; las aquí empleadas pueden datarse entre finales del siglo XVII y principios del XVIII.

El tono de José Marín *Qué dulcemente suena* utiliza el tópico poético del ruiseñor que canta sus penas de amor, designando al ave metafóricamente como “animada tiorba”. Esto invita a acompañar el tono con la tiorba; además se ha añadido como introducción una *Pasacaglia* de G. Girolamo Kapsberger (c.1580-1651), extraída de su *Libro IV d'intavolatura di chitarrone* de 1640. Aunque de origen alemán, Kapsberger desarrolló su estilo y alcanzó la fama en Italia; en España su obra también era conocida y apreciada. Gaspar Sanz, en el prólogo de su tratado *Instrucción de música sobre la guitarra española* impreso en 1674, al hablar de los maestros que le precedieron, lo cita como *Caspergier*.

El tono anónimo *Ayer, zagales, bajé* se ofrece en alternancia con la Zangarilleja, una de las danzas que figuran en el Códice Saldívar nº4. Este manuscrito, encontrado en 1943 por el musicólogo Gabriel Saldívar en México, contiene obras para guitarra del compositor español Santiago de Murcia (c.1682- c.1737).

Para introducir el tono anónimo *No lloréis, mi Celia* se ha optado por un Minué recogido por Antonio Martín y Coll en su antología de piezas para tecla titulada *Flores de música* (1706) conservada en la Biblioteca Nacional

de Madrid. Esta colección manuscrita recopila numerosas piezas, la mayoría sin indicación de autoría. El cotejo con otras fuentes permite reconocer a los compositores de muchas de las obras, no siendo el caso del presente Minué, que parece evidenciar un origen francés.

Por último, para acompañar el tono de Juan del Vado *Desmayado el aliento*, que presenta un estribillo intensamente afectivo y retórico, se ha considerado adecuado emplear un fragmento de la *Sonata cromática* de Tarquinio Merula (c.1590-1665), uno de los compositores italianos más progresistas de su época. El cromatismo, junto con la disonancia, fueron recursos barrocos habituales para la expresión de sentimientos de pena y lamentos, y esta asociación trasciende el ámbito de la música vocal. En el presente tono Juan del Vado utiliza ambos de manera atrevida, pues para la última sílaba de la palabra clave “dolor” coloca un si natural en la parte vocal contra un si bemol en el bajo, reiterando en la repetición este efecto escribiendo un do sostenido para la voz contra un do natural en el bajo. Dado que

estos procedimientos fueron especialmente empleados en Italia, cuna del barroco, se ha elegido por ello la sonata de Merula, que presenta un tema cromático descendente en imitación, consiguiendo una obra que además de un audaz ejercicio de contrapunto es también una muestra de la búsqueda de una fuerte expresividad.

El resto de tonos del presente registro se ofrece sin ningún añadido. El Manuscrito Guerra no proporciona ninguna indicación de autoría, pero por otras fuentes han podido ser identificados algunos de los compositores. Los mejor representados son Juan Hidalgo y José Marín, que también figuran en los anteriores volúmenes de esta serie. De los 100 tonos que contiene el manuscrito sólo se ha identificado uno de Juan del Vado, que se presenta en esta grabación. Este compositor fue organista y violinista de la capilla real; aunque mucha de su música conservada es religiosa, fue famoso sobre todo como autor de tonos profanos.

José Ángel Vilas Rodríguez



This third volume of the first complete recording of the *Guerra Manuscript*, a recently discovered anthology of seventeenth-century Spanish secular songs, features *tonos*, works for solo voice and accompanying instruments, by some of the greatest Spanish composers of that time such as Juan Hidalgo and José Marín. These are framed by instrumental works by other composers of the period to set them in a richer context.

THE GUERRA MANUSCRIPT, VOL. 3

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|---|-------------|---|-------------|
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| 2 Hidalgo: De las luces que
en el mar | 5:05 | 9 Marín: Filis, no cantes | 3:09 |
| 3 Anon: Al aire, lisonjas | 4:48 | 10 Marín: Van y vienen
mis pensamientos | 4:26 |
| 4 Giovanni Girolamo Kapsperger
(c.1580-1651) / José Marín
(1619- 1699): Pasacaglia –
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| 5 Anon: La más bella ninfa | 5:59 | 12 Anon: Ojos para el llanto | 4:50 |
| 6 Hidalgo: Sólo es querer | 4:50 | 13 Anon: Vuelve, Amarilis divina | 3:15 |
| 7 Anon: Ayer, zagales, bajé | 3:58 | 14 Juan del Vado: (c.1625-1691):
Desmayado el aliento | 8:21 |
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Yetzabel Arias Fernández, Soprano
Ars Atlántica

Santi Mirón, Viols • Eligio Luis Quinteiro, Baroque guitar and theorbo
Manuel Vilas, Spanish baroque harp



AGADIC XUNTA DE GALICIA



RADIO GALEGA

All works transcribed by Manuel Vilas • The Spanish sung texts and English translations can be accessed at www.naxos.com/libretti/573312.htm

For a detailed track list please turn to page 2 of the booklet

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Producers: Pablo Barreiro and Manuel Vilas

Engineer: Pablo Barreiro (Radio Galega) • Booklet notes: José Ángel Vilas

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