GUARDAME LAS VACAS





Antonio de Cabezón (1510-1566)
Hernando de Cabezón (1541-1602)

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L'Amorosa Caccia

Francesca Cassinari *soprano*
Mauricio Montufar *tenor*
Tímea Nagy *recorders & mute cornetto*
Pablo Garrido *viola da gamba*
Fabio Antonio Falcone *harpsichord, organ & direction*

TRACK LIST

	Anonymous	
1.	Guardame las vacas	02:37
	Antonio de Cabezón / Cipriano de Rore (1516-1565)	
2.	Canción glosada *Anchor che col partire*	03:15
	A. de Cabezón	
3.	Discante sobre *La pavana italiana*	03:06
	A. de Cabezón / Thoinot Arbeau (1520-1595)	
4.	Diferencias sobre *La pavana italiana* / Belle qui tiens ma vie	02:56
	A. de Cabezón	
5.	Romance *Para quién crié yo cabellos*	02:32
6.	Diferencias sobre *La dama le demanda*	02:36
	Heranando de Cabezón / Thomas Crecquillon (ca. 1505-1557)	
7.	Canción glosada *Pour ung plaisir*	01:46
	A. de Cabezón	
8.	Pavana glosada	02:10
	Nicolas Gombert (ca. 1495-ca. 1560)	
9.	Dezilde al cavallero	03:48

	H. de Cabezón / T. Crecquillon	
10.	Canción glosada *Pis ne me peult venir*	02:46
	A. de Cabezón	
11.	Diferencias sobre *El canto llano del caballero*	04:28
12.	Diferencias sobre *La gallarda milanesa*	02:31
	H. de Cabezón / Pierre Regnault aka Sandrin (ca. 1561 †)	
13.	Canción glosada *Doulce memoire*	03:04
	A. de Cabezón	
14.	Diferencias sobre *Las vacas*	03:17
	Orlando di Lasso (ca. 1532-1594)	
15.	Susanne un jour	02:43
	H. de Cabezón / O. di Lasso	
16.	Canción glosada *Susane un jour*	04:44
	A. de Cabezón / Jacob Clemens non Papa (ca. 1510-1556)	
17.	Canción glosada *Je prens en gré*	02:36
	Total time	53:14



An Instrumental Renaissance
by Rodobaldo Tibaldi

During the sixteenth century, instrumental music underwent a profound process of transformation that made it increasingly autonomous from the vocal tradition, both in its forms and in its compositional techniques, particularly from the middle of the century onward. In the first decades of the century, much of the repertoire still consisted of transcriptions, adaptations, or elaborations of vocal compositions. From the late 1540s onward, however, a specifically instrumental style began to emerge.

This new musical language was characterized primarily by the use of variation, ornamental elaboration, and the exploration of the technical possibilities unique to the instruments themselves. Within this process, Spain played a leading role, and one of its foremost representatives was undoubtedly Antonio de Cabezón (1510–1566). Born near Burgos and blind from early childhood, Cabezón joined the newly established *Capilla de Música* of Isabella of Portugal as organist in 1526, while still very young. Isabella became queen of Spain in March of that same year through her marriage to Charles v, and the chapel had been established on the occasion of the royal wedding. In 1538, Cabezón was appointed *músico de la cámara* to the emperor, whose musical establishment during those years also included Nicolas Gombert and Thomas Crecquillon.

He subsequently became music master and tutor to Prince Philip, the future Philip ii. This position enabled him to accompany the court on its numerous journeys

through some of Europe's most important cultural centers, including Genoa, Milan, Naples, the German lands, the Low Countries, and England, where Philip married Mary Tudor in 1554. These travels brought him into contact with some of the most diverse and advanced compositional traditions of the sixteenth century.

The esteem he enjoyed at the Spanish court was such that Philip II commissioned the court painter Alonso Sánchez Coello to paint the musician's portrait, now unfortunately lost. Until his death in Madrid in 1566, Cabezón remained a central figure in Spanish musical life.

Except for a few compositions published in *Libro de cifra nueva* (1557), the remainder of Cabezón's output was published posthumously thanks to the efforts of his son Hernando, himself a composer and organist at the Spanish court and his father's successor in that position.

In 1578, Hernando published the collection *Obras de música para tecla, arpa y vihuela*, one of the most important sources for the study of Renaissance instrumental music. This extensive collection contains 129 compositions (some by Hernando himself) and was intended to serve the needs of both church and chamber keyboard players. It is divided into five groups: didactic pieces in two and three voices *para principiantes*; liturgical works (verses for the Psalms and the *Magnificat*, falsobordoni, hymns, and *Kyries*); *tientos*; keyboard intabulations of *chansons* and motets; and sets of variations.

The collection is dedicated to Philip II, and helped establish Cabezón's music as a model for subsequent generations of musicians, far beyond the borders of the Iberian Peninsula.

As in most European musical traditions, ornamentation and the elaboration of preexisting compositions were essential aspects of performance practice and composition alike. These features likewise characterized sixteenth-century Spanish musical culture.

Such techniques took shape either as variations on well-known dance tunes or popular melodies, or as intabulations and elaborations of celebrated sacred and secular polyphonic works. The former gave rise to the genre of the *diferencias*; the latter to the *canciones y motetes glosadas*. These are the two principal genres in which Cabezón developed his conception of instrumental writing. Although they differ in their source material and compositional procedures, both pursue the same goal: transforming a preexisting composition into a new and artistically independent work through diminution, variation, and counterpoint.

Perhaps the most original aspect of Cabezón's art is found in the *diferencias*. In sixteenth-century Spain, this term designated a series of variations based on a preexisting melody or harmonic pattern, often derived from the dance repertoire. We therefore find diferencias based on dances such as the *pavana italiana* or the *gagliarda milanesa*, as well as on popular melodies associated with this repertoire. Among the best known is *Las vacas* (or *Guárdame las vacas*), whose harmonic scheme is related to the *passamezzo antico*. Other examples are based on independent melodies unrelated to such harmonic patterns, including *Canto llano del caballero* and *Madama le demanda* (or *La dama le demanda*).

As several scholars have observed, most notably Macario Santiago Kastner, Cabezón occupies a unique position in European Renaissance music because of his original approach to variation. His method clearly distinguishes him from both his Spanish and foreign contemporaries. Normally, a set of *diferencias* presents a theme followed by a succession of progressively richer and more elaborate variations, each clearly defined as an independent section. Cabezón, by contrast, introduces the theme in an already ornamented form while keeping it fully recognizable. He then links the variations through brief transitional passages, creating a continuous and unified musical flow. His son Hernando adopted this technique only partly. As a result, the boundaries between individual variations are sometimes difficult to identify, yet the entire cycle acquires remarkable formal cohesion.

Equally distinctive is Cabezón's treatment of polyphony. His musical language is rigorously contrapuntal, and the texture consistently reflects the perspective of an organist. Although his compositional procedures vary considerably from one work to another, they are always governed by a thoroughly polyphonic conception. The elaboration of the subject takes precedence over displays of virtuosity, even though ornamental brilliance is by no means absent. Consequently, the original melody may appear in any voice rather than being confined to the upper part.

One of the finest achievements of Renaissance variation technique is the *Diferencias sobre El canto del caballero*, which Kastner rightly described as a model of formal perfection. Here the mel-



ody of the *Caballero* functions as a *cantus firmus*—hence the designation *canto llano*, the Spanish equivalent of *cantus planus* (plainchant). Throughout the five variations, the melody gradually passes from one voice to another while always remaining clearly recognizable. The result is an extraordinary integration of the subject into the contrapuntal fabric, producing a process of musical transformation that goes beyond the traditional concept of variation.

In addition to the *diferencias*, another category of Cabezón's output is represented by the *canciones glosadas* and *motetes glosados*. These are polyphonic chansons and motets intabulated for keyboard and enriched through ornamental passages, diminutions, and contrapuntal embellishments known as *glosas*. Their technique is clearly illustrated in Diego Ortiz's celebrated *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones*, published in Rome in 1553. The term *glosa* deliberately echoes the Spanish poetic practice of commenting upon and expanding an existing stanza, a literary form much admired during the *Siglo de Oro*. It also reflects the sixteenth-century ideal of *imitatio*: the creative reworking of an established model. In this respect, the *glosas* pursue the same artistic aims as the *diferencias*, although by different means.

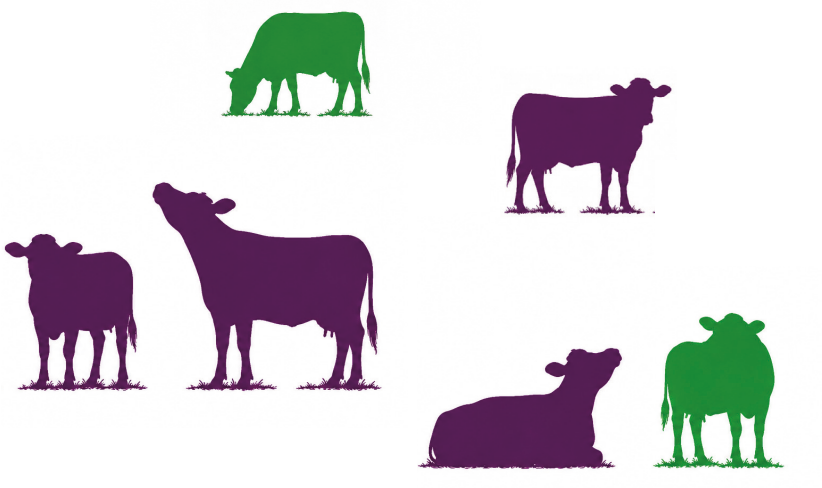
Keyboard intabulations of chansons were far more than simple instrumental transcriptions of vocal works—although literal transcriptions certainly existed for other purposes. Rather, they served as a laboratory for experimentation. The challenge was to engage with the great French-language repertory circulating throughout Europe's

courts and transform it into idiomatic keyboard compositions. This explains Cabezón's choice of composers such as Clemens non Papa, Pierre Sandrin, Thomas Crecquillon, and Nicolas Gombert, the latter two of whom served in Charles v's chapel during Cabezón's time at the court. It also explains his interest in famous works such as *Susanne un jour* in Orlando di Lasso's setting. The 1578 collection includes elaborations of this chanson by both Antonio and Hernando Cabezón. The work enjoyed enormous international popularity and eventually eclipsed the Huguenot context of Guillaume Guéroult's lyrics, written in 1548 and first set by Didier Lupi for French Protestant circles.

Cabezón also paid tribute to the Italian madrigal, which by the 1560s had become, alongside the chanson, one of Europe's leading secular genres thanks in particular to Cipriano de Rore. His elaboration of *Anchor che col partire*, perhaps Rore's most celebrated madrigal, belongs to a long tradition of intabulations and reworkings by composers including Vincenzo Galilei, Hans Newsidler, Bernhard Schmid, Elias Nicolaus Ammerbach, Girolamo Dalla Casa, Giovanni Bassano, Riccardo Rognoni, Giovanni Battista Bovicelli, and Andrea Gabrieli.

The *canciones glosadas* are therefore much more than keyboard transcriptions of vocal compositions. Their underlying polyphonic structure remains intact, but it is transformed through idiomatic instrumental writing that employs ornamental figuration, variation, and diminution while fully respecting the original contrapuntal design. Far from being minor works, they demonstrate an extraordinary

ability to preserve the identity of the model while simultaneously creating an independent keyboard composition. For this reason, Kastner regarded the canciones glosadas as the point at which Antonio Cabezón—and, following his legacy, his son Hernando—transformed vocal polyphony into a genuinely instrumental style.



Between Vocal Models and Instrumental Diminutions

by Fabio Antonio Falcone

At the heart of this recording lies the creative tension between writing and improvisation. The diminutions of Antonio and Hernando de Cabezón preserve in notation an art that was essentially extemporaneous, offering a written trace of its extraordinary invention at the keyboard. Taking this tension as our point of departure, we have brought Cabezón's works into resonance with their underlying musical models and with new diminutions imagined by the performers. Through this play of reflections, we decided both to highlight the two composers' inventiveness in the art of keyboard diminution and to bring to life anew the improvisatory impulse from which their works emerged. Throughout the recording, Cabezón's written diminutions remain entrusted to the harpsichord, providing the continuous thread that gives the project its unity. This approach takes several forms. In some cases, as for example in *Dezilde al cavallero* and *Susanne un jour*, the vocal model is presented in its entirety, allowing the listener to hear the source from which the instrumental transformation arose. In others, the model is brought into the very texture of Cabezón's diminutions: in the *Diferencias sobre El canto llano del caballero*, for instance, the original tenor, entrusted to the viol, is superimposed on the written diminutions, bringing their underlying framework to light. Elsewhere, in many of the chansons and songs, the original cantus is restored to the voice. The presence of the sung text allows the vocal model to be

heard within the instrumental texture, while bringing the shape and direction of Cabezón's diminutive figurations into still sharper relief. In instrumental settings, the soprano or upper part may instead be entrusted to the flute, in lines diminished or entirely composed by Tímea Nagy, as for example in *Susanne un jour* or the *Diferencias sobre La gallarda milanesa*, adding a different colour and flexibility to the polyphonic fabric. The dialogue between written and extemporaneous invention is extended in the *Discante sobre La pavana italiana*, where the flute improvises diminutions alla bastarda. Through these different perspectives, the richness and inventiveness of Cabezón's keyboard diminutions remain at the centre of the listener's attention.

Together, these different forms of encounter are intended to create a three-dimensional listening experience, in which the models illuminate Cabezón's written diminutions, revealing their uniqueness and inventiveness. For this reason, we opted for a sound perspective that places the harpsichord in the foreground, as though the listener were seated directly in front of the instrument, with the rest of the ensemble behind it. Although this approach may sound unusual to the listener, our artistic intention was to emphasise Cabezón's diminutions as a kind of musical embroidery woven over the original composition, whose underlying texture remains perceptible in the background.



1. Guárdame las vacas,
carillejo y besarte he;
si no, bésame tú a mí,
que yo te las guardaré.
En el troque que te pido,
Gil, no recibes engaño;
no te muestres tan extraño
por ser de mí requerido.
Oh, cuántos me pedirían
lo que yo te pido a ti,
y en alcanzarlo de mí
por dichosos se tendrían.
Mas si tú, Gil, por ventura
quieres ser tan perezoso
que precise más tu reposo
que gozar de esta dulzura,
yo, por darte a ti holgura,
el cuidado tomaré;
que tú me beses a mí,
que yo te las guardaré.
Yo seré más diligente
que tú sin darme pasión,
porque con el galardón
el trabajo no se siente;
y haré que se contente

Guard my cows,
Dear shepherd boy, and I shall kiss you;
Or else, kiss me instead,
And I will guard them for you.
In the bargain I propose,
Gil, you lose nothing by it.
Do not seem so distant simply because
The request comes from me.
Oh, how many would beg of me
What I now ask of you,
And would count themselves most
Fortunate to obtain it from my lips.
But if you, Gil, should choose
To be so indolent
That your ease means more to you
Than sharing such sweetness,
Then, to spare you the burden,
I shall gladly take it upon myself:
You need only kiss me,
And I will guard your cows.
I shall be more diligent than you,
And without the least complaint,
For when the reward is so fair,
No labour is ever felt.
And thus my longing will be satisfied,

Mi pena con el porqué;
que tú me beses a mí,
que yo te las guardaré.

2. Anchor che co'l partire
io mi senta morire,
partir vorrei ogn' hor, ogni momento,
tant'il piacer ch'io sento,
de la vita ch'acquisto nel ritorno
et cosi mill'e mill'e volt' il giorno,
partir da voi, da voi vorrei,
tanto son dolci gli ritorni miei.

4. Belle qui tiens ma vie
Captive dans tes yeux
Viens tôt me secourir
Ou me faudra mourir.
Quand tes yeux je regarde
je me perds dedans moi,
Car tes perfections
changent mes actions.
Approche donc ma belle,
approche toi mon bien,
Pour mon mal appaiser,
donne moi un baiser.

For the reason is plain enough:
You need only kiss me,
And I will guard your cows.

Though every time I part from you
I feel as though I were dying, yet
I would part from you each hour,
Each Moment, so great is the delight
I find in the new life I gain on
My return. And thus a thousand
Times each day, from you, from you I
Long to part, so sweet is every return.

Fair one, whose eyes hold my life
Forever in their keeping,
Come without delay and save me,
Or death will be my fate.
Whenever I behold your eyes,
I lose all sense of self;
Such are your perfections
That all I do is changed.
Come closer, my fair one,
Come close, my dearest love;
To calm the pain I bear,
Bestow on me a kiss.

7. Pour ung plaisir qui si peu dure,
jen ay souffert pain'et travaulx,
jen ay souffert douleur trop dure,
jen ay receu mille maulx,
jen ay eu de trop grans assaulx,
Or Dieu me doint bon' aventure,
fortun'a faict sur moy ses saulx.

For a pleasure that lasts so little,
I have endured pain and toil;
I have borne the bitterest sorrow,
I have suffered a thousand woes,
I have withstood the greatest assaults.
Now may God grant me fortune,
For Fortune has dealt me cruel blows.

9. Dezilde al caballero que non se quexe,
Que yo le doy mi fe, que non la dexe.
Dezilde al caballero, cuerpo garrido,
Que non se quexe en ascondido,
Que yo le doy mi fe, que non la dexe.

Tell the gentleman not to complain,
For I pledge him my word: let him
Not lose heart. Tell the handsome
Gentleman not to complain in secret,
For I pledge him my word.

10. Pis ne me peult venir
que j'ay jusques cy,
pour vostre souvenir
je languis en soucy,
et suis loing de mercy,
traicté trop durement,
vostre cueur endurchy
me donne ce tourment.

No greater sorrow can befall me
Than that which I have known until now.
At the thought of you
I languish in sorrow,
Far from all mercy,
Treated with such cruelty.
Your hardened heart
Is the cause of all my torment.

13. Douce mémoire en plaisir consommé,
Ô siècle heureux qui cause tel savoir.

Sweet memory of joys fulfilled,
O happy age that brought such ken.



la fermeté de nous deux tant aimés
qui, à nos maux, a su si bien pourvoir.
Or maintenant a perdu son pouvoir
rompant le but de ma seule espérance,
servant d'exemple à tout piteux avoir,
fini le bien, le mal, soudain commence.

The steadfast bond between us in love,
Which once knew how to withstand
Our trials, has now surrendered
Shattering the only hope I held.
It stands as a lesson to all who suffer:
When happiness ends, grief begins.

16. Suzanne un jour d'amour sollicitée
Par deux vieillards convoitant sa beauté
Fut en son cœur triste et déconfortée
Voyant l'effort fait à sa chasteté.
Elle leur dit : si par déloyauté
De ce corps mien vous avez jouissance,
C'est fait de moi ! Si je fais résistance,
Vous me ferez mourir en déshonneur :
Mais j'aime mieux périr en innocence
Que d'offenser par péché le Seigneur.

One day, Susanne, pursued by the desires
Of two old men who coveted her beauty,
Was filled with sorrow and distress,
Seeing her chastity under assault.
She said to them: "If through treachery
You take pleasure in my body,
Then I am undone! If I resist,
You will make me die in disgrace.
Yet I would rather perish in innocence
Than offend the Lord through sin."

17. Je prends en gré la dure mort
pour vous madame, par amours.
Navré m'avez mais à grand tort
dont finirai de bref mes jours.
La chose me vient à rebours,
souffrir si tôt la mort amère.
O dure mort, que faites-vous?
Mourir me faut, c'est chose claire.

I willingly embrace a bitter death
For your sake, my lady, and for love.
You have wounded me unjustly
And soon my days will come to an end.
How cruelly all has turned against me,
To suffer death so soon.
O bitter Death, what are you doing?
I must die—there can be no doubt.



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