



# ARCHIVO DE GUATEMALA

Music from the Guatemala City Cathedral Archive

CASTELLANOS • DURÓN • GARCÍA DE ZÉSPEDES

QUIROS • TORRES

El Mundo • Richard Savino



ARCHIVO DE GUATEMALA  
Music from the Guatemala City Cathedral Archive

Rafael Antonio CASTELLANOS (fl. 1725–1791)		Sebastián DURÓN	
<a href="#">1</a> Pastoras alegres (1778)	3:10	<a href="#">10</a> Vaya pues rompiendo el ayre (c. 1700)	5:04
<a href="#">2</a> Gitanillas vienen (1775)	4:04	Joseph de TORRES (c. 1670–1738)	
Gaspar SANZ (1640–1710)		<a href="#">11</a> Cantada al Santísimo:	
<a href="#">3</a> Folias (original version pub. 1675)	3:01	Sosiega tu quebranto (1733)	9:48
Rafael Antonio CASTELLANOS		Manuel Joseph de QUIROS (?–1765)	
<a href="#">4</a> Ángeles del cielo (1789)	3:41	<a href="#">12</a> Clarines suaves (c. 1750)	4:29
ANONYMOUS, 18th c. Mexico		Juan Antonio VARGAS Y GUZMÁN (fl. c. 1700)	
<a href="#">5</a> Violin Sonatas Nos. 26–27 –		<a href="#">13</a> Guitar Sonata No. 8 in B minor	
Cantabile – Allegro	3:59	– Andante (pub. 1776)	2:12
Rafael Antonio CASTELLANOS		<a href="#">14</a> Guitar Sonata No. 9 in D major	
<a href="#">6</a> Al demonio – Si perfecciona el Altísimo (1782)	5:17	– Allegro (pub. 1776)	2:41
Sebastián DURÓN (1660–1716)		Manuel Joseph de QUIROS	
<a href="#">7</a> Ay de mí, que el llanto y la tristeza (c. 1700)	4:27	<a href="#">15</a> Jesus, Jesus, Jesus, y lo que subes (1743)	5:38
Rafael Antonio CASTELLANOS		Rafael Antonio CASTELLANOS	
<a href="#">8</a> Vaya de jácara amigos (1785)	4:09	<a href="#">16</a> Negros de Guaranganá (1788)	3:27
Arcangelo CORELLI (1653–1713)		Juan GARCÍA DE ZÉSPEDES (1619–1678)	
<a href="#">9</a> Sonata da camera a 3 in G major, Op. 2, No. 12		<a href="#">17</a> Convidando está la noche	
‘Ciacona’ (pub. 1685)	3:42	(transcr. Robert Murrell Stevenson, 1916–2012,	
		for four voices and chamber ensemble) (c. 1660)	3:53

El Mundo

Jennifer Ellis Kampani [1](#) [2](#) [4](#) [6](#) [11](#) [12](#) [15](#)–[17](#), Nell Snaidas [1](#) [2](#) [4](#) [6](#) [10](#) [12](#) [15](#)–[17](#), Soprano  
Ryland Angel, Tenor [1](#) [6](#) [8](#) [16](#) [17](#)  
Paul Shipper, Bass [7](#) [16](#) [17](#)  
Adam LaMotte [1](#) [2](#) [4](#)–[6](#) [8](#) [9](#) [11](#) [15](#)–[17](#), Lisa Grodin [1](#) [2](#) [4](#) [6](#) [8](#) [9](#) [11](#) [15](#)–[17](#), Violin  
William Skeen, Cello [1](#) [2](#) [4](#)–[6](#) [8](#) [9](#) [11](#)–[17](#), Viola da gamba [7](#) [10](#)  
Paul Shipper, Percussion [1](#) [2](#) [6](#) [8](#) [15](#)–[17](#)

Continuo

Richard Savino, Baroque guitar [1](#)–[6](#) [8](#)–[12](#) [15](#)–[17](#), Early classic guitar [13](#) [14](#), Theorbo [7](#), Director  
John Schneiderman, Baroque guitar [1](#) [6](#) [8](#) [11](#) [15](#), Lute [2](#) [4](#) [5](#) [9](#) [12](#) [16](#) [17](#)  
Cheryl Ann Fulton, Harp [2](#)–[4](#) [6](#) [12](#) [15](#) [17](#)  
Corey Jamason, Harpsichord [1](#) [2](#) [6](#) [8](#) [9](#) [11](#) [15](#)–[17](#)  
Paul Shipper, Baroque guitar [4](#)

Settings and arrangements by Richard Savino

Recorded: 15 [2](#) [4](#) [7](#) [9](#) [12](#) [15](#), 16 [3](#) [6](#) [11](#) [16](#) [17](#) and 17 [1](#) [4](#) [5](#) [8](#) [10](#) [13](#) [14](#) August 2018  
at Skywalker Ranch, Nicasio, California, USA  
Producer: Susan Napodano DelGiorno  
Engineer: Leslie Ann Jones  
Mastering: David Merrill

Sources

Archivo Musical de la Catedral de Guatemala (‘Music Archive from the Guatemala City Cathedral’):  
MS 127 [1](#), MS 118 [2](#) [4](#), MSS 98 and 147 [6](#), MS 289 [7](#), MS 157 [8](#), MS 261 [10](#), MS 669 [11](#),  
MS 721 [12](#), MS 712 [15](#), MS 179 [16](#)  
Instrucción de Música sobre la Guitarra Española, Book 2 ‘De Cifras sobre la Guitarra Española’ [3](#)  
Museo Nacional de Antropología MS Copy, Mexico, 18th century [5](#),  
ed. John Christopher Pepusch, London, 1728 [9](#)  
Archivo General de la Nación MS Copy, Mexico, Gallery 4, Virreinato, Secretaría de Cámara, Box 349 [13](#) [14](#)  
Private Library of Gabriel Saldivar y Silva, Guanajuato, Mexico, 17th century [17](#)

With special thanks to Dr Dieter Lehnhoff, Dr Alfred Lemmon, Dr Felix Treviño (translations),  
Father T. Frank S.J. (d. 2016), the Audrey M. Schneiderman Trust, and Ray and Judith McGuire.

## Archivo de Guatemala – Music from the Guatemala City Cathedral Archive

Throughout the 17th and 18th centuries, the Spanish colonies throughout Central and South America emerged as wellsprings of cultural activity. Latin American cathedrals, missions and courtly life demanded a vibrant and varied musical scene, and indigenous populations were frequently attracted to the arts and participated in their production. The musical result was a style bearing the imprint of folk music – even in sacred compositions. Using different guitars, harp, percussion and the varied dance rhythms of Spanish, African, and New World origin, artists created a sound unique to this region and still flourishing to this day.

In particular, the Guatemala City Cathedral is of special interest; it fostered a sophisticated musical culture, and its archive contains hundreds of high quality musical compositions by both Spanish and native composers. Two stand out by the quality and number of their works: Manuel Joseph de Quiros (Manuel José Quiroz), who served as *muestra de capella* of the Cathedral from 1738 to 1765, and his nephew, Rafael Antonio Castellanos (fl. 1725–1791), a native son of Guatemala and eventually Quiros's successor. As with many Latin American composers, they were well versed in 16th-century polyphony, but they also incorporated dance music into their sacred compositions. More than any other dance, musicians co-opted the *xácara* for these purposes.

Originally a secular musical setting used in Spanish theatre productions, featuring 'petty ruffians', the *xácara* has a characteristic rhythm and harmonic pattern bordering on the hypnotic. Castellanos' *Vaya de xácara [jácara] amigos* remains an excellent example of this 'religious appropriation'. Another *xácara* on our recording is *Vaya pues rompiendo el ayre* by Spanish composer Sebastián Durón, albeit with a secular text.

Beyond Quiros and Castellanos, the Guatemala City Music Archive also contains numerous works by many of the most noted Spanish composers of the 17th and 18th centuries. Among these are Juan Iribarren, who served as *muestra de capella* at the Salamanca and Malaga cathedrals, Sebastián Durón, and Joseph (José) de Torres. These latter two composers held positions at the

Royal Chapel in Madrid. Torres' cantata *Cantada al Santísimo: Sosiega tu quebranto* is especially noteworthy for its virtuosic violin part which, alongside the other violin parts contained within the archive, suggests a highly sophisticated instrumental environment.

The guitar is certainly considered the quintessential 'Spanish' instrument – both in folk and fine art music. More importantly, in the 17th century, the guitar, often in multiples and combined with harp, and viola da gamba, produced the essential continuo and theatre accompaniment band. Certainly, this is not to suggest the harpsichord played a slight role, but it is important to recognise the uniqueness of this ensemble and its importance to Spanish Baroque repertoire. So it is not surprising that the Guatemala *archivo* also contains some guitar intabulations with cifers (numerical tablature indications) and *alfabeto*, the latter being a harmonic notational device unique to the Baroque guitar.

A name often associated with the Spanish Baroque guitar legacy is Gaspar Sanz, who in 1674 published a treatise and collection of guitar compositions in Zaragoza. Sanz was forever memorialised when Joaquín Rodrigo (1901–1999) quoted his *Canarios* in the *Fantasia para gentilhombre*. His *Folias*, which is one of the most cited of all Spanish variation forms, is a concise and exquisite example of this revered dance, and it's important to note that numerous copies of his works have been found in the New World. We can also see direct connections between Sanz and Italy. While studying for the priesthood in Rome, he received musical training from violinist and composer Lelio Colista.

In addition to its holdings in the New World, Spain also ruled over much of southern Italy for over 400 years, and the influence of Spanish music on Italian composers is obvious. Their repertory is filled with ciaconnas, passacaglias, zarabandas, folias and romanescas, all of which are dance/variation pieces that began as works for the Spanish guitar. Within this context, it is also important to note that numerous Italian musicians, such as Domenico Zipoli and Roque Ceruti, migrated to the New World.

Without question the Italian composer who exerted the greatest influence on Spain and Latin America was Arcangelo Corelli. Not only did his string music circulate widely throughout these cultures, selected movements from his *Violin Sonatas, Op. 5* were transcribed for the guitar by the great Santiago de Murcia, and found in his collection *Passacalles y obras* (1732).<sup>1</sup> This is not an isolated example of a Spanish or Latin American source containing the string music of Corelli. In the Mexico City guitar manuscript MS 1560, one can find a transcription of Corelli's *La folia*, also from his *Op. 5*. Consequently I felt it fitting to include his *Ciacona*, a dance believed to be of New World origin, on this recording.

While much of the music we present could be defined as 'Baroque', the latter part of the 18th century is also a portal to the Classical epoch, and to one of the more important, yet neglected composers of this era: guitarist Juan Antonio Vargas y Guzmán, who began his life in Cádiz, Spain, where he assembled a guitar tutor dated 1773. Within this tutor he often quotes Murcia's treatise of 1714, *Resumen*. Guzmán eventually settled in Veracruz, Mexico where an identical copy of this manuscript, dated 1776, was later found. This latter copy contains twelve additional sonatas for guitar and basso, a common setting found in late 18th-century Spanish guitar music. The

pieces are reminiscent of Domenico Scarlatti's harpsichord sonatas and provide a glimpse into the emerging Spanish Classical style.

I would personally like to thank my friends and colleagues Drs Dieter Lehnhoff and Alfred Lemmon for their pioneering work with the Guatemala *archivo*, as well as with preliminary translations. To Dr Felix Treviño for his further refinement of these translations, and to the memory of Father T. Frank Kennedy (d. August 2016), former head of The Jesuit Institute at Boson College and noted musicologist who enlightened me to much of this repertoire. Also, a most heartfelt thanks to all of my El Mundo colleagues who endured insane schedules and very late night meals. And a very special thanks to the Audrey M. Schneiderman Trust and Ray and Judith McGuire without whom this recording would not have been possible.

Richard Savino

<sup>1</sup> These pieces by Corelli that were transcribed by Santiago de Murcia (1682–1732) can be heard on my recording *Danza y Diferencias*. (Koch International Classics, 1998).

**Rafael Antonio CASTELLANOS** (fl. 1725–1791)  
1 **Pastoras alegres**

*estribillo:*  
Pastoras alegres, prosiga el cantar,  
y adoren al niño, con toda humildad.  
Vengan a entonar los dulces acentos  
que el amor os da.

*copla:*  
Vamos al portal, con pecho leal,  
cantemos, bailemos que esperando estan.  
Los tres reyes que tambien vienen a ver la deidad.

Ay la la li lay la, li la li lay la,  
chiquito mio, ahora si que te quiero, mi bien,  
ahora si que te quiero mi amor.

Aliente el fervor, y diga el amor,  
que triunfa, que vence, tanta majestad  
y sepan que el mismo dios, toma nuestra humanidad.

Ay la la li lay la, li la li lay la,  
chiquito mio, ahora si que te quiero, mi bien,  
ahora si que te quiero mi amor.

2 **Gitanillas vienen**

*estribillo:*  
Gitanicas vienen, gitanicas van  
A adorar al Niño, y a ver a portal.

Qué hermosas salen todas a bailar,  
cómo suenan las castañitillas  
que repican las gitanillas  
y en dulce armonía las hacen hablar.

Lazos forman, trenzas hacen;  
con el mismo primor que des hacen  
las trenzas y lazos a son y a compás,  
y a la Madre del Niño gracioso,

**Rafael Antonio CASTELLANOS** (fl. 1725–1791)  
1 **Joyful shepherds**

*refrain:*  
Joyful shepherds, continue singing,  
and worship the child in all humility.  
Come, to sing the sweet accents,  
which love gives you.

*verse:*  
Let's go to the portal, and with a loyal heart,  
Let's sing, dance, and they wait.  
The three kings who also come to see the deity.

Ay la la li lay la, li la li lay la,  
My little one, now I really love you, my darling,  
Now I really love you, my love.

Encourage the fever, and speak the love,  
that triumphs, conquers all majesty,  
and know that my God takes on our humanity.

Ay la la li lay la, li la li lay la,  
My little one, now I really love you, my darling,  
Now I really love you, my love.

2 **Little gypsies come**

*refrain:*  
Little gypsies come, little gypsies go  
To adore the child, and to see the cradle.

How beautifully they all start to dance,  
How their castañets sound  
As the gypsy girls play them,  
and in sweet harmony make them talk.

They form lines and braids in their dance;  
With the same delicacy they dissolve  
their lines and braids in rhythm and swing,  
and to the mother of the gracious child

morenica del sol más hermoso.  
la gala le cantan, la gloria le dan,  
que bailan airosas,  
que cruzan bríosas,  
que cantan graciosas  
a son y a compás  
chás, chás, chás, chás.

*copla:*  
Gitanico hermoso, Niño celestial,  
Hijo de la aurora que su sol nos da.

4 **Ángeles del cielo**

*estribillo:*  
Ángeles del cielo,  
decidle a mi bien,  
que pues sola me deja,  
yo me iré trans él.

*copla:*  
Viviendo en el mundo  
gusto no tendré,  
pues sin él no hay cosa  
que me dé placer.

Que aunque pan se queda  
y se da a comer  
donde yo le pruebo  
y él prueba mi fé.

Como cara a cara  
no le puedo ver  
tal estoy de amor  
que de mí no sé.

6 **Al demonio**

Al demonio unas vayas darle quisiera,  
que las pintas que tiene todas son negras.  
Vaya, vaya de vaya,  
dígamos algo de las  
impropiedades de su retrato.

dark skinned, beauty of the most beautiful sun  
they pleasingly sing, glory they give,  
they gracefully dance,  
lively they move,  
and pleasingly sing  
with rhythms and swing,  
chas, chas chas, chas.

*verse:*  
Beautiful gypsy boy, heavenly Child  
son of the daybreak who gives us her sun.

4 **Angels of heaven**

*refrain:*  
Angels of heaven,  
Tell my beloved  
That if he leaves me  
I will follow him.

*verse:*  
Living in the world  
I will have no joy  
For without him there is nothing  
That could give me pleasure.

Although the bread remains  
and he gives himself to eat  
where I taste him,  
and I give him a taste of my faith.

As face to face  
I cannot see him  
I am so in love  
that I am lost in myself.

6 **To the Devil**

I would like to scoff the devil  
because his looks are all dark.  
Go, scoff him, go,  
we will say something  
of the improprieties of his appearance.

**Si perfecciona el Altísimo**

*estribillo:*

Si perfecciona el Altísimo,  
de la boca de los párvulos,  
su alabanza hoy en esdrújulos  
entonan a Pedro cánticos.

*copla:*

Vaya pues honorífico júbilo,  
y al supremo Pontífice máximo,  
de los sacros apóstoles príncipe,  
con ánimo heróico celébrenlo, apláudanlo.

Hoy, sagrado Pedro, tímidos  
os pedimos magnánimo  
acepteis la humilde víctima  
de este rudo pueril tráfago.

Quisiéramos más armónicos  
imitar los dulces pájaros,  
y aún para estos cantos débiles,  
padecemos muchos tártagos.

**Sebastián DURÓN** (1660–1716)

🔗 **Ay de mí, que el llanto y la tristeza**

*recitado:*

Ay de mí, que el llanto y la tristeza  
no, no ablanda mi dureza.  
criad, Señor, en mí piedad, usando  
un limpio corazón, humilde y blando,  
y para que respiren mis sentidos,  
dad gozo y alegría a mis oídos.

*aria:*

Consiga afligido,  
mi afecto rendido  
la gracia que el alma  
infelice perdió,  
afligido, vendido,  
la gracia que el alma  
infelice perdió.

**He is the highest perfection**

*refrain:*

He is the highest perfection  
and from the mouths of children,  
he is praised today  
in verse they sing to Peter.

*verse:*

Go then, with honour and joy  
Heroically celebrate  
the supreme Pontifice  
Prince of the holy apostles.

Today, Holy Peter, timidly  
We ask you to magnanimously  
Accept the humble victim  
Of this rude childish drudgery

We wish to harmoniously  
imitate the sweet birds,  
and still with these simple songs,  
we suffer many stutterings

**Sebastián DURÓN** (1660–1716)

🔗 **Woe is me, that crying and sadness**

*recitative:*

Woe is me, that crying and sadness  
No, it does not soften my hardness.  
Pray, Lord, in my piety, using  
A clean heart, humble and soft,  
And so that my senses may breathe,  
Give joy and joy to my ears.

*aria:*

Get distressed  
My devoted affection  
The grace that the soul  
Unfortunate, lost,  
Distressed, rendered,  
The grace that the soul  
Unfortunate lost,

Pues, nunca el que llega  
llorando y se entrega  
contrito y humilde  
desprecia mi Dios.

Aunque soy indigno,  
tu rostro benigno,  
mi dueño, no apartes  
de mi corazón;  
tu rostro benigno,  
mi dueño, no apartes  
de mi corazón;

Ni quites airado  
tu espíritu, amado,  
del alma afligida  
que pide perdón.

*recitado:*

Mas, ¡ay!,  
que aunque el dolor mi aliento excede,  
nadie el perdón asegurarme puede,  
pues sabiendo la causa porque lloro,  
si está borrado mi delito ignoro,  
y como temerosamente espero,  
con temor y esperanza vivo y muero.

**Rafael Antonio CASTELLANOS**

🔗 **Vaya de jácara amigos**

*estribillo:*

Vaya de jácara amigos,  
y sin gastar arrumacos.  
Oygan, escuchen, atiendan  
que es el corridillo aseado:  
En nombre de Dios comienzo,  
vaya el diablo para diablo.

Aquel don Adán valiente  
a quien todo lo criado,  
vasallaje le rendía  
obediente a sus mandatos,

Well, never the one who arrives  
Crying and surrendering  
Constrained, and humble  
Despise my God.

Although I am unworthy,  
Your benign face,  
My owner, do not leave  
From my heart;  
Your benign face,  
My owner, do not leave  
From my heart;

Do not angrily remove  
Your spirit, beloved,  
Of the distressed soul  
He asks for forgiveness.

*recitative:*

But alas!  
That though the pain my breath exceed,  
No one can forgive me,  
Well knowing the cause because I cry,  
If my crime is cleared I do not know,  
And as I fearfully hope,  
With fear and hope I live and die.

**Rafael Antonio CASTELLANOS**

🔗 **Go dance the xacara friends**

*refrain:*

Go dance the xacara friends,  
and without using sticks.  
listen, listen closely, and pay attention  
it is a clean path:  
In the name of God we begin,  
to chase the devil back to hell.

That one brave Sr. Adam  
whom all the created  
rendered obedient  
to his mandates.



monarca del paraíso  
le gozaba alegre cuando  
acabó con todo el mundo  
con solamente un bocado.

Torpe quebrantó el precepto  
quién dijera en este daño  
que fuera de un hombre fuerte  
toda su culpa ser flaco.  
Pero yo me lo dixerá  
arrimándome al adagio  
de que la sogá más fuerte  
quiebra por lo más delgado.

*copla:*  
Príncipe nació y a penas  
el veneno le ha tocado  
cuando por ruin obediencia  
se miró el príncipe esclavo.  
La divina providencia  
que tuvo todo previsto el caso  
amparar al enemigo  
elige por acertado.

Obligados y ofendidos  
Dios y el hombre se miraron  
del hombre Dios ofendido  
de Dios el hombre obligado.  
Deponiendo los enojos  
sale al empeño mostrando  
cómo han de ser los amigos  
en los mayores trabajos.

Que baje el Verbo a la tierra  
es el único reparo  
y a gran daño gran remedio  
da lo divino a lo humano:  
Pagar por el hombre quiere  
con que de la culpa el daño  
a un mejor está que estaba,  
pues a feliz se ha pasado.

King of the Paradise  
he happily enjoys when he's finished  
with all the world  
with only one bite.

Awkwardly disrupted the precept  
If someone could say of this wreckage  
that out of a strong man  
all his guilt be skinny.  
But I said to myself  
Coming in to the refrain that  
'the strongest rope  
breaks with the thinnest thread.'

*verse:*  
The Prince was born and the pain  
has touched him  
when by ruined obedience  
the slave prince looked at himself.  
The divine providence  
that had everything planned  
protected the enemy  
and was successfully chosen.

Forced and offended  
God and man looked at each other  
man offended God  
God obligated the man.  
Deposing the anger  
goes out to show  
how should friends be (together)  
in the greatest works.

May the Word come down to earth  
it is the only repair  
and great harm great remedy  
It gives the divine to the human.  
Pay for the man wants  
with that of the damage  
it's even better than he was,  
well, happy has happened to you.

**Sebastián DURÓN**  
📖 **Vaya pues rompiendo el ayre**

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

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

Su madre es una señora  
de prendas muy singulares,  
y hace a todos confesar  
que es mucho más que su madre.  
Esposa es de un carpintero,  
hombre de fama admirable  
y aún por eso tiene  
un barreno semejante.

Los reyes y los pastores  
dicen deben adorarle,  
porque cayados y cetros  
él los hace y los deshace.  
Con unos es un león fuerte,  
con otros cordero afable,

**Sebastián DURÓN**  
📖 **Let it go, tearing through the air**

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

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

His mother is a lady  
of very unique garments,  
and makes everyone confess  
That is much more than his mother.  
Her husband is a carpenter,  
An admirable man of fame  
and that's why they  
are from similar humble origins.

The kings and shepherds  
say that they should worship him  
because he can raise up  
and then shatter crooks and scepters;  
With some he is a ferocious lion,  
with others a friendly lamb

y aquesto es como le cogen,  
ya le irriten, ya le agraden.

**Joseph de TORRES** (c. 1670–1738)

**¶ Cantada al Santísimo: Sosiega tu quebranto**

*aria:*  
Sosiega tu quebranto,  
hermosa navecilla  
que ya estas a la orilla,  
de el que es asilo santo  
de nuestra salvación.  
De un dios que en pan encierra,  
la gloria de la tierra,  
y del abismo espanto,  
es luz que eterna brilla  
en nuestro corazon.

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

*aria:*  
De airados vientos la unión,  
combatiran el poder, de quien  
sobre el aquilón su trono quiso poner.  
Sera su estrago fatal,  
que en el viril y el cristal raya  
contra su ambición sital en que ha de venger.

and this is how they catch him,  
they irritate him, then they please him.

**Joseph de TORRES** (c. 1670–1738)

**¶ Cantata to the Blessed Sacrament: Calm your fears**

*aria:*  
Calm your fears,  
beautiful little ship.  
You are now  
on the shore of he  
who is the holy refuge of our salvation.  
He is the god  
whose domain includes the glory  
of the earth and the dreadful abyss.  
He is the light that  
shines eternally in our hearts.

*recitative:*  
The infidel enemy of the mortal race  
has decreed the  
eternal slavery of man;  
Man will feel the terror of his torment  
when the pirate  
covers the sea in his black cloud.

*aria:*  
The union of the wrathful winds  
will combat the power of him who sought  
to erect his throne on the North wind.  
His ruin will be final.  
It will outshine his ambition,  
which must be vanquished.

**¶ Clarines suaves**

Clarines suaves entre armonias  
trinan la gloria, que se admira, oy  
triumfen los cielos gima lel  
abismo al oir el Triumpho mas superior.

Quando del oriente  
del aurora mexor  
ad miro ha da vaya  
con luzes superiores el mexor.

Tira para al umbras  
con vero brillar  
tymbre que le son al sol suspension  
vaya pos que triumphal su luz celesial  
brilla superior nuevo candor.

**Manuel Joseph de QUIROS** (?–1765)

**¶ Jesus, Jesus, Jesus, y lo que subes**

*estribillo:*  
Jesus, y lo que subes dorando,  
sien das de plata de las nubes  
pues sobre los que nubes ya te dilatas.

*copla:*  
Subir en divinas luces  
y'en alo de esplendor,  
o'es ca no un sol el que sube  
o le da la a los, o le da los alos Dios.

Es quien sube luz eterna  
de aquel divino candor,  
que de encumbrado por alto,  
se le passa al mismo Dios.

Sube con alas de fuego  
animadas de su amor,  
por que su espiritu haze,  
con el fuego en que subió,  
porque su espiritu baje,  
en que con el fuego, en que subió.

**¶ Soft tones**

Soft tones mixing with harmonies  
Sound the glory admired today  
The heavens will triumph and the abyss moan  
On hearing of the supreme triumph.

When in the east  
The bright star is seen  
Then it is time to go  
To the great light

Shed your shade  
With true brilliance  
A sound that is suspended in the sun  
Go to the triumph of the celestial light  
that shines with new honesty

**Manuel Joseph de QUIROS** (? –1765)

**¶ Jesus, Jesus, Jesus, you rise**

*refrain:*  
Jesus, you rise illuminating,  
giving a temple of silver clouds,  
and above the clouds you swell.

*verse:*  
Rise in divine lights  
and in a halo of splendour,  
is it not a sun that rises but God,  
who gives them the halo.

It is he that rises, the light everlasting,  
of that divine whiteness,  
that, lofty atop,  
passes even through God.

He rises with wings of fire,  
alive with love,  
because his spirit creates,  
with the fire in which it rose,  
because its spirit falls,  
with the fire in which it rose.

Rafael Antonio CASTELLANOS  
16 Negros de Guaranganá

*estribillo:*  
Negros de Guaranganá  
tan de pocos conocidos  
al son de sus largas uñas  
así le cantan al Niño.

Tenga su mecé  
eta fieta en pá  
que agora venimo  
re Guaranganá.

Chitó en boca  
porque empiezan ya  
con su media lengua  
a refunfuñar.

*copla:*  
O tío Antoño re mi vira  
Qué quiere tata Gazpá?  
Vamono con toro priesa  
¿Para dónde?  
A ro portá,  
que vamo recí a su Magetá:

Tengo su Mecé  
eta fiesta en pá  
que agora benimo  
re Guaranganá.

Rafael Antonio CASTELLANOS  
16 Negros of Guaranganá

*refrain:*  
Negros of Guaranganá.  
Known by so few  
To the rhythms of their long fingernails  
They sing to the child

May your excellence  
have this feast in peace  
Because here we come  
from Guaranganá.

Hush your mouth  
Because they are beginning  
In their half tongue  
To mumble

*verse:*  
Oh Uncle Antoño of my life  
What do you want, Tata Gazpa?  
Let us go in a hurry  
But where?  
To the manger  
to tell his majesty:

May your excellence  
have this feast in peace  
Because here we come  
from Guaranganá.

Juan GARCÍA DE ZÉSPEDES (1619–1678)  
17 Convidando está la noche

*estribillo:*  
Convivando esta la noche  
aquí de musicas varias.  
Al recein nacido infante  
canten tiernas alabanzas.

*copla:*  
¡Ay! que me abraso ¡ay!  
divino dueño ¡ay!  
en la hermosura ¡ay!  
de tus ojuelos ¡ay!

¡ay! como llueven ¡ay!  
ciendo luceros ¡ay!  
rayos de gloria ¡ay!  
rayos de fuego ¡ay!

¡Ay! que la gloria ¡ay!  
del portaliño ¡ay!  
ya vista rayos ¡ay!  
si arrojayalos ¡ay!

¡Ay! que su madre ¡ay!  
como en su espero ¡ay!  
mira en su lucencia ¡ay!  
sus crecimientos ¡ay!

Juan GARCÍA DE ZÉSPEDES (1619–1678)  
17 Inviting is the night

*refrain:*  
Inviting is the night,  
to those who with varied kinds of music  
to the newborn child  
sing sweet praises.

*verse:*  
Oh, how I burn, ay,  
divine Lord  
in the beauty  
of your fair eyes, ay!

Oh, how they rain down  
like stars, ay,  
the rays of glory,  
the rays of fire, ay!

Oh, how the glory  
of the beautiful manger, ay,  
is surrounded with rays,  
strewing them about, ay!

Oh, how his mother  
as in a mirror, ay,  
sees in the reflection  
how he grows, ay!

All texts anonymous, and edited from manuscripts  
dating from the 17th and 18th centuries.

English translations by Richard Savino and Felix Treviño



## El Mundo



El Mundo is a chamber group dedicated to the performance of 16th- to 19th-century Latin American, Spanish and Italian chamber music. Under the direction of guitarist/lutenist Richard Savino, El Mundo was formed in 1999 and comprises some of today's finest period instrument performers. As an ensemble, El Mundo has recorded eight albums on the Koch Records, Dorian Recordings and Sono Luminus labels. These include the premiere of Sebastián Durón's 17th-century zarzuela *Salir el Amor del Mundo* and *The Kingdoms of Castile*, which received a 2012 GRAMMY Award nomination in the Best Small Ensemble category.



Ryland Angel

## Richard Savino



Santa-Fe Chamber Music Festival, Ensemble Rebel and Milano Chamber Orchestra. From 1986 to 1998 Savino directed the Summer Arts Guitar and Lute Institute. [www.richardsavino.net](http://www.richardsavino.net)

With an extensive discography of over 35 commercial albums as soloist, director or principal performer, Richard Savino's recordings have received a 2012 GRAMMY Award nomination, a Diapason d'Or and '10 du Répertoire' recognition in *Repertoire* magazine, where his Boccherini recordings were also listed as 'Great Discoveries'. He has been featured on numerous international television and radio programmes and has three times been chosen as the Global Hit on the PRI programme *The World*. Savino has collaborated with some of the world's most important ensembles and performers including Joyce DiDonato, Christine Brandes, Paul Hillier and Monica Huggett. In addition to directing his own ensemble El Mundo, he has also guest-directed the Aston Magna Music Festival, the

Spanish colonies in Central and South America emerged as wellsprings of cultural activity throughout the 17th and 18th centuries. The meeting of indigenous populations with Latin American cathedrals and courtly life resulted in styles bearing the imprint of folk music, even in sacred compositions. The sophisticated musical culture of Guatemala City Cathedral is represented in an archive of hundreds of works, several of which are recorded here. The guitars, harp, voices and percussion of acclaimed ensemble El Mundo bring to life the vibrant and at times hypnotic dance rhythms of Spain, Africa and the New World, creating a sound unique to this region, and one that still flourishes to this day.

## ARCHIVO DE GUATEMALA

### Music from the Guatemala City Cathedral Archive

- |   |   |
|---|---|
| <p><b>1</b> Rafael Antonio Castellanos:<br/>Pastoras alegres <span style="float: right;">3:10</span></p> <p><b>2</b> Castellanos: Gitanillas vienen* <span style="float: right;">4:04</span></p> <p><b>3</b> Gaspar Sanz: Folías <span style="float: right;">3:01</span></p> <p><b>4</b> Castellanos: Ángeles del cielo* <span style="float: right;">3:41</span></p> <p><b>5</b> Anon., 18th c. Mexico: Violin Sonatas<br/>Nos. 26–27 – Cantabile – Allegro <span style="float: right;">3:59</span></p> <p><b>6</b> Castellanos: Al demonio –<br/>Si perfecciona el Altísimo* <span style="float: right;">5:17</span></p> <p><b>7</b> Sebastián Durón: Ay de mí,<br/>que el llanto y la tristeza <span style="float: right;">4:27</span></p> <p><b>8</b> Castellanos:<br/>Vaya de jácara amigos* <span style="float: right;">4:09</span></p> <p><b>9</b> Arcangelo Corelli: Sonata da<br/>camera a 3 ‘Ciaccona’ <span style="float: right;">3:42</span></p> | <p><b>10</b> Durón: Vaya pues rompiendo<br/>el ayre <span style="float: right;">5:04</span></p> <p><b>11</b> Joseph de Torres: Cantada al<br/>Santísimo: Sosiega tu quebranto <span style="float: right;">9:48</span></p> <p><b>12</b> Manuel Joseph de Quiros:<br/>Clarines suaves* <span style="float: right;">4:29</span></p> <p><b>13</b> Juan Antonio Vargas y Guzmán:<br/>Guitar Sonata No. 8 – Andante <span style="float: right;">2:12</span></p> <p><b>14</b> Vargas y Guzmán:<br/>Guitar Sonata No. 9 – Allegro <span style="float: right;">2:41</span></p> <p><b>15</b> Quiros: Jesus, Jesus, Jesus,<br/>y lo que subes <span style="float: right;">5:38</span></p> <p><b>16</b> Castellanos:<br/>Negros de Guaranganá* <span style="float: right;">3:27</span></p> <p><b>17</b> Juan García de Zéspedes:<br/>Convidando está la noche <span style="float: right;">3:53</span></p> |
|---|---|

\*WORLD PREMIERE RECORDING

**El Mundo • Richard Savino, Director**

A detailed track list and full recording details can be found inside the booklet. The sung texts and translations are included in the booklet, and may also be accessed at [www.naxos.com/libretti/574295.htm](http://www.naxos.com/libretti/574295.htm)

Settings and arrangements by Richard Savino • Booklet notes: Richard Savino

With thanks to Dr Dieter Lehnhoff, Dr Alfred Lemmon, Dr Felix Treviño, Father T. Frank,  
the Audrey M. Schneiderman Trust, and Ray and Judith McGuire

Cover photo: *Guatemala City Cathedral* by Diego Grandi ([www.shutterstock.com](http://www.shutterstock.com))

© & © 2021 Naxos Rights (Europe) Ltd • [www.naxos.com](http://www.naxos.com)