



THE HOP

Hopkins Center for the Arts
presents

Jordi Savall & Hespèrion XXI with La Capella Reial de Catalunya

*Songs, Battles and Dances from
the Old & the New World, 1100-1780*

Mon, Apr 13, 7:30 pm

David A. Graves Stage at
Spaulding Auditorium
Dartmouth • 2026

*Funded in part by the Marion and Frederick B.
Whittemore 1953 Distinguished Artists Series
and the Robert S. Weil 1940 Fund in Support of*

*Hopkins Center Visiting Performing
Artist Program.*

Program

Approximate duration: 105 minutes including intermission

<i>Pax in nomine Domini</i> (instr.)	Fanfare
Crusader song: <i>Pax in nomine Domini</i>	Marcabru (1110–1150)
<i>Missa Da Pacem: Agnus Dei / Da pacem Domine</i>	Josquin des Prés (c. 1450–1521)
Aramaic prayer: <i>El pan de la aflicción</i> (in Ladino)	Sephardic tradition
Canzon alla villota: La tricotea Samartín la vea, CMP, No. 247	Alonso
<i>Another man done gone</i>	Slave song
Pavane <i>La Guerre</i> (instr.)	Pierre Attaingnant (1494–1552)
Ricercare XIV: <i>Da pacem Domine</i>	Hieronimus Parabosco (c. 1524–1557)
La Negrina: <i>San Sabeya gugurumbé</i>	Mateo Flecha, the elder (1491–1553)
<i>Los Negritos / Gurumbé</i>	Jarocho son (traditional)
<i>Look over yonder</i>	Slave song
Tiento de Batalla	Sebastián Aguilera de Heredia (1561–1627)
Four-note Pavan: <i>Hear me, O God</i>	Alfonso Ferrabosco (c. 1575–1628)
Mestizo and Indian: <i>Tleycantimo choquiliya</i>	Gaspar Fernandes (c. 1563/1571–1629)

Intermission

<i>You gonna reap what you sow</i>	Slave song
Psalms 137: 'Al nàhàrót bavél (By the rivers of Babylon)	Salomone Rossi (1570–1630)
The Kings Morisco	Robert Johnson (c. 1583–c. 1633) William Brade (1560–1630)
Villancico: Xicochi conetzintlé / Xochipitzahuatl	Gaspar Fernandes / Anonymous Nahuatl
Guaracha: Ay, que me abraso, ay	Juan García de Zéspedes (c. 1619–1678)
El Arrancazacate / Improvisations	Traditional son from Tixtla
Spiritual song and prayer: Indodana	Traditional isiXhosa
In Nomine, a 4	Orlando Gibbons (1585–1625)
Codex Trujillo	Anonymous (Lima, c. 1780)
Tonada El Congo: A la mar me llevan (No. 3, E 178)	
Tonada de El Chimo: Jaya llúñch, jaya llôch (in Mochica language) (No. 6, E 180)	
Cachua serranita, nombrada El Huicho Nuevo: No ay entendimiento humano (No. 19, E 192)	

Performers

Guest musicians

Canada: Neema Bickersteth, slave songs of Afro-American origin
Guadeloupe: Yannis François, baritone, dance
Mexico: **Tembembe Ensemble Continuo**
Ada Coronel, voice, dance
Ulises Martínez, violin, *vihuela*, *leona*, voice

La Capella Reial de Catalunya

Anna Piroli, soprano
Maëlys Robinne, soprano
David Sagastume, countertenor
Víctor Sordo, tenor
Lluís Vilamajó, tenor
Pieter Stas, bass

Hespèrion XXI

Pierre Hamon, flutes
Lluís Coll, cornett
Béatrice Delpierre, flute, shawm
Daniel Lassalle, sackbut
Josep Borràs, dulcian
Jordi Savall, treble viol
Juan Manuel Quintana, tenor viol
Philippe Pierlot, bass viol
Xavier Puertas, violone
Paul Holmes Morton, theorbo, guitar
Andrew Lawrence-King, Spanish Baroque harp
David Mayoral, bells, percussion

Jordi Savall, director, program concept, selection of music

With the support of the Departament de Cultura de la Generalitat de Catalunya and the consortium Institut Ramon Llull



Program Notes

Songs, Battles and Dances from the Old & the New World, 1100–1780 ***Memories of the Mediterranean and the Atlantic***

This program is a sound journey that traces the map of the influences crossed between the Old and the New World. Through three axes—song, battle and dance—the repertoire explores how music served as a tool of faith, resistance and survival during seven centuries of global transformations.

I. Faith and War in Medieval and Renaissance Europe
The concert opens with the voice of Marcabru, one of the first troubadours, whose song personifies the spirit of the Crusades. This European spirituality evolves towards the polyphony of Josquin des Prés, where the plea for peace (*Dona nobis pacem*) contrasts with the realism of the musical "battles" of Mateo Flecha or Pierre Attaingnant, who imitated the sounds of war with great rhythmic richness.

II. The Dialogue of Cultures in the New World
With the arrival in America, the European tradition encounters native and African languages and rhythms. The works of Gaspar Fernandes are the best example of this syncretism: *villancicos* that use Nahuatl or Afro-Hispanic dialects (such as the Flecha's *Negrina* or the Zéspedes' *Guaracha*). These pieces not only sought evangelization, but also welcomed the pulse of popular celebrations and the identity of mestizos and slaves.

III. The Spirituality of Slavery
Interspersed in the program, the slave songs and spirituals (such as *Another man done gone* or *Indodana*) act as a mirror of pain and hope. These melodies, born of the African diaspora, dialogue with the psalms of the Jewish tradition of Salomone Rossi and Sephardic prayers, reminding us that music has always been the refuge of oppressed communities.

Program Notes cont.

IV. The Trujillo Codex:
The Last Reflection
The concert concludes with pieces from the Trujillo Codex (ca. 1780), an exceptional document that collects the music of colonial Peru. The *Tonada de El Chimo* is a unique testimony, as it preserves the only musical trace of the Yunga language, from the Mochica / Yunga language (the Mochica language, Chimú,

Yunga or Yunka (Muchik) is one of the languages spoken on the coast and part of the northern mountains of Peru) closing the circle of this dialogue between scholarship and oral tradition, between the European past and the birth of a new American identity.

*Jordi Savall
Bellaterra, February 2026*

Text and Translations

PAX! IN NOMINE DOMINI!

Marcabru (1100–1150)
Crusader song

Pax! In nomine Domini!

Fetz Marcabrus los vers e-l so.
Aujatz que di:
cum nos a fait, per sa doussor,
lo seingnorius celestiaus
probet de nos un lavador,
c'anc, fors outramar, no-n fo taus,
en de lai debes Josaphas;
e d'aqest de sai vos conort.

Lavar de ser e de maiti
nos deuriam, segon razo:
ie-us o afi.
Chascus a del lavar legor:
domentre q'el es sas e saus,
deuria anar al lavador,
que-ns es verais medicinaus;
que s'abans anam a la mort,
d'aut desus aurem alberc bas.

Mas escarsedatz e no-fes
part joven de son compaigno.
Al cals dols es
que tuich volon lai li plusor,
don lo gazains es enfernaus!
S'anz non correm al lavador
c'aïam la bocha ni-ls huoills claus,
non i a un d'orguoiill tant gras
c'al morir non trob contrafort.

Pax! In nomine Domini!

AGNUS DEI DA PACEM DOMINE

Josquin des Prés (c. 1450–1521)
Missa Da Pacem

Da Pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.
Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.

PEACE! IN THE NAME OF THE LORD!

Marcabru (1100–1150)
Crusader song

Peace! In the name of the Lord!

Marcabru wrote the words and the tune.
Listen to what he says:
In his great goodness
the heavenly king, our Lord,
has made for us a cleansing-place
the like of which was never seen,
save far away in the vale of Josaphat;
but it is to this one that I summon you now.

Let's wash ourselves both morning
and night,
for so we should, there's no denying,
and this I would have you know.
Let each one wash while he has the chance
while he is sound of life and limb;
and this I therefore recommend,
as the very remedy to our ills.
If we die before we are cleansed
we shall not enter heaven, but stay
here below.

But meanness of spirit and faithlessness
part young men from their comrades.
Alas, how sad it is to see
so many rush towards
the place where nought but hell awaits them!
If we do not hurry to cleanse ourselves
before our mouths and eyes are shut,
there is none of us, for all our lofty pride,
who shall not be conquered by death.

Peace! In the name of the Lord!

LAMB OF GOD LORD, GRANT US PEACE

Josquin des Prés (c. 1450–1521)
Missa Da Pacem

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.
Lamb of God, who takes away the sins
of the world,
have mercy on us.
Lamb of God, who takes away the sins
of the world,
have mercy on us.
Lamb of God, who takes away the sins
of the world,
grant us peace.

EL PAN DE LA AFLICCIÓN

Tradicional sefardí
Oración aramea de la *Hagadá* de Pascua
judía (en ladino)

Este es el pan de la aflicción
que comieron nuestros padres en tierra
de Ayifto (Egipto).
Todo el que tiene hambre venga y coma,
y todo el que tiene de menester venga y
pascue.
Este año aquí,
a el año el vinien en tierra de Yisraél,
Este año aquí siervos,
a el año el vinien en tierra de Yisraél.

LA TRICOTEA SAMARTÍN LA VEA

Alonso
(Cancionero Musical de Palacio, nº 247)
Canzon alla villota

La tricotea
Samartín la vea;
abres un poc
al agua y señalea.

La bota sembra tuletá,
la señal d'un chapiré.
Ge que te gus per mundo spesa.
La botilla plena,
dama, qui mayna,
cerrali la vena.
Orli, çerli, trum madama,
çerliçer, cerrarli ben,
votr'ami contrari ben.
Niqui, niquidon,
formagidón, formagidón.
Yo soy monarchea
de grande nobrea.
Dama, por amor,
dama, bel se mea;
dama, yo la vea.

Translator's note: The original text is nonsense-verse in a mixture of languages and possible mis-spellings, although its bawdy implications and drinking-song style are clear enough.

THE BREAD OF AFFLICTION

Sephardic tradition
The *Haggadah*, an Aramaic prayer for
the Passover (in Ladino)

This is the bread of affliction
which our forefathers ate in the land of
Egypt.
All who are hungry, come and eat.
All who are needy, come and share our
Passover.
Now we are here, the redeemed children
of Israel.
Next year, all the People of Israel shall
be redeemed.
This year we are slaves, next year we
shall be free.

TRICOTEA, TIME FOR ST. MARTIN

Alonso
(Cancionero Musical de Palacio, No. 247)
Canzon alla villota

Tricotea,
Time for St. Martin to have his day!
Open it a bit
And the water flows out.

The wineskin looks dried up,
damm it!
Everyone likes
a plump one.
A skin that's full,
my lady, one that spurts...
Orli, cerli, trun, my lady,
Shut it up tight,
your friend feels good.
Niqui, niquidón,
Formagidón, formagidón.
I am a king
of great nobility.
Lady, for love's sake,
fair lady, be mine;
lady, let me take a look.

ANOTHER MAN DONE GONE

Slave song

Another man done gone... Boy
Another man done gone
Another man done gone
Another man done gone
Another man done gone... Boy

I don't know where he's gone... Boy
I don't know where he's gone
I don't know where he's gone

I don't know where he's gone
But boy that man sho' gone... Boy

He killed another man... Boy
He killed another man
He killed another man
I don't know where he's gone
But boy that man's done gone... Boy

LORD, GRANT US PEACE

Hieronimus Parabosco (c. 1524–1557)
Ricercaire XIV

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

DA PACEM DOMINE

Hieronimus Parabosco (c. 1524–1557)
Ricercaire XIV

Da pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Texts and Translations cont.

LA NEGRINA:

SAN SABEYA GUGURUMBÉ

Mateo Flecha, el viejo (1491-1553)
Ensalada

Florida estava la rosa,
que ô vento le volvía la folla.
Caminemos y veremos
a Dios hecho ya mortal.
¿Qué diremos que cantemos
al que nos libró del mal
y al alma de ser cativa?
¡Viva, viva, viva! ¡Viva!
Canta tú y responderé.
- *San Sabeya,*
gugurumbé, alangandanga,
gugurumbé, gurumbé...
mantenga, señor Joan Branca,
mantega vossa meçê.
¿Sabé como é ya nacido,
ayá em Berem
un Niño muy garrido?
- Sa muy ben.
Vamo a ver su nacimiento.
Dios, pesebre echado está.
- Sa contento. Vamo ayá.
¡Su!, vení, que ye verá.
Bonasa, bonasa,
su camisoncico rondaro;
çagarano, çagarano,
su sanico coyo roso,
sa hermoso, sa hermoso,
çucar miendro ye verá.-
Alangandanga,
gugurumbé, San Sabeya
gugurumbé, alangandanga,
gugurumbé, gurum-gurumbé...
Alleluia, alleluia, alleluia!

LOS NEGRITOS / GURUMBÉ

Son jarocho (traditional)

Jesú María que m'espanta
como hacen los negros pa trabajá
moliendo caña sin descansá
ja, ja, ja, ja,
ja, ja, ja, ja.

Gurumbé, gurumbé,
gurumbé, gurumbé,
Que jaze nublao
y quere llové.

Gurumbé, gurumbé,
gurumbé, gurumbé.
Que teque manequé
chuchú mayambé.

Qué bonitos son los negros
bailando la contradanza,
bailando la contradanza
qué bonitos son los negros.

Con sus zapatitos nuevos
haciendo tanta mudanza,
o bailando bien sosiego
pegados panza con panza.

Jesú María que m'espanta...

LA NEGRINA:

SAN SABEYA GUGURUMBÉ

Mateo Flecha, the elder (1491-1553)
Ensalada

The rose was in bloom,
In the wind its leaves were stirring.
Let us go and see God
In mortal flesh appearing.
What shall we say, what shall we sing
To him who delivered us from evil,
To him who set our souls free?
Long may he live! Long may he live!
Sing first and I'll answer.
“*May Saint Sabeya,*
Gugurumbé, alangandanga!
Gugurumbé, gugurumbé...
Protect you, Mr John Branca,
And keep you always.
Did you know that in yonder
Bethlehem a fine baby boy
Has been born?”
That's great news, let's go there,
Let's visit the crib where God lies.
Gladly, let's go there.
Come, let's go and see him.
He is gentle and good,
Lying there wrapped in his smock.
So beautiful and sweet
In his little red cot.
He is lovely, lovely,
Sweet as sugar, you'll see,
Alangandanga,
Gugurumbé, Saint Sabeya
Gugurumbé, alangandanga,
Gugurumbé, gurum-gurumbé...
Alleluya, alleluya, alleluya!

NEGRITOS / GURUMBÉ

Jarocho son (traditional)

Jesus and Mary, I can't believe my eyes!
Look how hard the negritos are working,
Tirelessly grinding the sugar cane.
Ha, ha, ha, ha,
Ha, ha, ha, ha.

Gurumbé, gurumbé,
Gurumbé, gurumbé,
The sky's clouding over

And it's going to rain.
Gurumbé, gurumbé,
Gurumbé, gurumbé.
What hustle and bustle!
Chuchú mayambé.

Don't the negritos look fine
As they dance the quadrille,
As they dance the quadrille,
Don't the negritos look fine!

With their new shoes,
And their complicated moves,
Or dancing a slow dance
Pressed close together.

Jesus and Mary, I can't believe my eyes!

LOOK OVER YONDER

Slave song

Look over yonder
Hot sun really turning over
And it won't go down, oh lord it won't
go down.

My little sister wrote me last December
Crying all the time, oh lord crying all
the time.

Look over yonder
Hot sun really turning over
And it won't go down, oh my lord it
won't go down.

HEAR ME, O GOD

Alfonso Ferrabosco (c. 1575-1628)
Four-Note Pavan
Text: Ben Jonson (1572-1637)

Hear me, O God,
a broken heart
is my best part;
Use still Thy rod,
that I may prove
there-in Thy love.

If Thou had'st not
been stern to me,
but let me free,
I had forgot
my self and Thee.

For sin's so sweet
as minds ill bent
cannot repent
until they meet
their punishment.

Who more can crave?
That Thou hast done?
Thou gav'st a Son
to free a slave
first made of nought;
With all since bought.

Sin, Death and Hell
His glorious Name
quite overcame,
yet I rebel
and slight the same.

But I'll come in
before my loss
me further toss
as sure to win
Under His Cross.

TO YOU WE SING, OH LITTLE FLOWER

Gaspar Fernandes (c. 1563/1571-1629)
Mestizo and Indian

To you we sing, oh little flower
my joy, my heart's desire.
To you we sing, oh little flower
my joy, my heart's desire.
Halleluya, halleluya, halleluya!

Verse
Suddenly, his crying grew
as the mule and the ox looked on.
There my king lay moaning
my love.

TLEYCANTIMO CHOQUILIYA

Gaspar Fernandes (c. 1563/1571-1629)
Mestizo e Indio

Tleycantimo choquiliya
mis prasedes mi apission.
Tleycantimo choquiliya
mis prasedes mi apission.
Alleloya, alleloya, alleloya.

Coplas
Dejalto el llando creçida
mizalto el mulo y el guey.
Jimoiol lali mi rey
tleinmir tolinia mi lada.

Texts and Translations cont.

No se porque de meis pena
tan lindo cara de rosa,
mor pihol lochin miño hermosa
nochalchiuh asojena.
Jesus de mi goraçon
no lloreis mi pantasia.

Why you are sad I cannot tell,
oh lovely, rosy-faced child,
my beautiful boy,
my lily.
Oh, Jesus of my heart,
don't cry, my fantasy.

YOU GONNA REAP WHAT YOU SOW

Slave song

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap just what you sow.

Imma tell you brother, keep right on
fighting
Tellin you sister, keep right on fighting

Fighting on the mountain
Fight harder in the valley
You gonna reap what you sow.

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap what you sow.

‘AL NÀHĀRÓT BAVÉL

Salomone Rossi (1570–1630)
Psalm 137, 1-6

Al naharot Bavel,
sham yashavnu gam bachinu,
bezochrenu et Tsiyon.

Al aravim betochah
talinu kinoroteinu.
Ki sham she’elnunu shoveinu divrei shir,
vetolaleinu simcha:
Shiru lanu mishir Tsiyon.

Ech nashir et shir Adonai
al admat nechar?

Im eshkachech Yerushalayim,
tishkack yemini.

Tidbak l’shoni l’chiki im lo ezkerechi,
im lo a’aleh et Yerushalayim
al rosh simchati.

Zechor, Adonai, livnei Edom et yom
Yerushalayim;
ha’omerim: aru, aru ad hay’sod ba!
Bat Bavel hashedudah,
ashrei sheyeshalem lach
et gemulech shegamalt lanu.
Ashrei sheyochez venipets
et olalayich et hasala.

By the rivers of Babylon
we sat and wept
when we remembered Zion.

There on the poplars
we hung our harps.
For there our captors asked us for songs,
our tormentors demanded songs of joy;
they said,
“Sing us one of the songs of Zion!”

How can we sing the songs of the Lord
while in a foreign land?

If I forget you, Jerusalem,
may my right hand forget its skill.

May my tongue cling to the roof of
my mouth
if I do not remember you,
if I do not consider Jerusalem
my highest joy.
Remember, Lord, what the Edomites did
on the day Jerusalem fell.
“Tear it down,” they cried,
“tear it down to its foundations!”

Daughter Babylon, doomed to
destruction,
happy is the one who repays you
according to what you have done to us.

Happy is the one who seizes your infants
and dashes them against the rocks.

XICOCHI CONETZINTLE

Gaspar Fernandes (ca. 1563/1571–1629)
Villancico (texto náhuatl)
RBMSA, 202 (Catedral de Oaxaca,
México)

Xicochi, xicochi,
xicochi conetzintlé
ca omie hui, hui,
yoco angelosme:
Aleluya, aleluya.

XOCHIPITZAHUATL

Anónimo náhuatl

Tiata compañero
Ti paxalo te María
Timiyehualotzin pa Tonantzin
Santa María Guadalupe.

AY QUE ME ABRASO, AY

Juan García de Zéspedes (c. 1619–1678)
Guaracha

EL ARRANCAZACATE

Son tradicional de Tixtla

¡Ay, que me abraso, ay!
divino dueño, ¡ay!
en la hermosura, ¡ay!
de tus ojos, ¡ay!

¡Ay, cómo llueven, ¡ay!
ciento luceros, ¡ay!
rayos de gloria, ¡ay!
rayos de fuego, ¡ay!

¡Ay, que la gloria, ¡ay!
del portaliño, ¡ay!
ya viste rayos, ¡ay!
si arroja hielos, ¡ay!

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

¡En la guaracha, ¡ay!
le festinemos, ¡ay!
mientras el niño, ¡ay!
se rinde al sueño, ¡ay!

¡Toquen y bailen, ¡ay!
porque tenemos, ¡ay!
fuego en la nieve, ¡ay!
nieve en el fuego, ¡ay!

Quereré, quereré
Quereré, quereré, quereré.

Cuatro naranjas corté
y las puse a madurar;
Si tu no las amancuernas,
yo sí las se amancornar.
Déjala que vaya,
que ya volverá;
Si amores la llevan,
celos la traerán.
Quereré, quereré.

¡Pero el chicote, ay!
a un mismo tiempo, ay!
llora y se ría, ay!
qué dos extremos, ¡ay!

SLEEP SOFTLY, LITTLE BABY

Gaspar Fernandes (ca. 1563/1571–1629)
Villancico (Nahuatl lyrics)
RBMSA, 202 (Cathedral of Oaxaca,
Mexico)

Sleep softly, little baby,
softly, softly sleep.
Oh, hear the angels' chorus
as over you their watch they keep.
Alleluya, alleluya!

COME, ALL MY FRIENDS

Anonymous Nahuatl

Come, all my friends,
come, let us visit Mary,
and gather around Tonantzin,
the Virgin of Guadalupe.

OH, HOW I BURN

Juan García de Zéspedes (c. 1619–1678)
Guaracha

EL ARRANCAZACATE

Traditional son from Tixtla

Oh, how I burn,
oh, master divine,
in the beauty
of your eyes!

Oh, how they shed
a thousand stars
of glorious
fiery tears!

Oh, the glory
of Bethlehem, bright
with beams of sunlight
and shafts of ice!

Oh, how His mother,
in the glass as she gazes,
watches Him grow
in her mirror reflected!

As the child
yields to slumber,
with a guaracha
we'll fête Him.

So play, then, and dance,
as now we admire
the fire in the snow
and the snow in the fire!

Quereré, quereré
Quereré, quereré, quereré.

I picked four oranges
And left them to ripen;
If you don't tie them with a knot,
I'll tie them up myself.
Let her go,
She'll be back soon enough;
Love may take her away,
But jealousy will bring her back.
Quereré, quereré.

But oh, how the Little One,
laughing and crying,
unites two extremes
at the very same time!

Texts and Translations cont.

iPaz a los hombres, ay!
dan de los cielos, ay!
a Dios las gracias, ay!
porque callemos, iay!

INDODANA

Traditional isiXhosa (South Africa)
Spiritual song and prayer

Ngob’umthatile eh umtwana wakho
Uhlale nathi hololo helele
Indodana ka Nkulunkulu
Bayi’bethelela hololo helele

Oh Baba!, Baba, Baba Yehova!
Baba, hololo, helele

TONADA EL CONGO: A LA MAR ME LLEVAN

A voz y bajo, para baylar cantando
Anónimo
Códice “Trujillo del Perú”, nº 3 (E 178)
Baltazar [Baltasar] Martínez Compañón
Catedral de Lima (Perú), c. 1780
Real Biblioteca, Palacio Real (Madrid)

A la mar me llevan
sin tener razón,
dejando a mi madre
de mi corazón.

Ay que dice el congo
lo manda el congo!
Cusucuvan ve estan
cusucuva ya esta.*

No ay nobedad,
no ay nobedad.
Quel palo de la geringa
derecho va a su lugar.

**Cusucuvan:* idioma de fantasía imitando el
hablar africano.

TONADA DE EL CHIMO: JAYA LLÛNCH, JAYA LLÔCH

A dos voces, Bajo y tamboril, para baylar
cantando
Anónimo (en lengua antigua *mochica*,
considerada extinta)
Códice “Trujillo del Perú”, nº 6 (E 180)
Baltazar [Baltasar] Martínez Compañón
Catedral de Lima (Perú), c. 1780
Real Biblioteca, Palacio Real (Madrid)

*Jaya llûnch, jaya llôch,
jaya llûnch, jaya llôch.*

In poc cha tan muisle pecan
muisle pecan enecam.
Jaya llûnch, jaya llôch.

Emens poc chi famalequi
tenque ans muisle Cuerpo lens.
Jaya llûnch, jaya llôch.

Emens lo cummunon chi perdonar
moitin Rocchondo colo mec chec
Jesuchristo.
Jaya llûnch, jaya llôch.

Peace to all men
from heaven is given,
and thanks be to God,
for now we’ll be quiet!

THE SON

Traditional isiXhosa (South Africa)
Spiritual song and prayer

The Lord has taken his son who lived
among us.
The son of the Lord God was crucified.
Oh Father Jehovah.

TONADA EL CONGO: THEY ARE TAKING ME AWAY TO THE SEA

For voices and bass, sung while dancing
Anonymous
Codex “Trujillo del Perú”, No. 3 (E 178)
Baltazar [Baltasar] Martínez Compañón
Cathedral of Lima (Peru), c. 1780
Real Biblioteca, Palacio Real (Madrid)

They are taking me away to the sea,
Although they have no right,
And my beloved mother
I must leave behind.

Ah, the Congo speaks,
The Congo commands!
Cusucuvan ve estan
Cusucuva ya esta.*

Nothing new,
Nothing new,
The moringa stick**
Delivers its load.

**Cusucuvan:* made-up word imitating
African speech.
***Palo de jeringa:* the moringa shrub.

TONADA DE EL CHIMO: JAYA LLÛNCH, JAYA LLÔCH

For two voices, bass and tabor, sung
while dancing*
Anonymous
Codex “Trujillo del Perú”, No. 6 (E 180)
Baltazar [Baltasar] Martínez Compañón
Cathedral of Lima (Peru), c. 1780
Real Biblioteca, Palacio Real (Madrid)

*Jaya llûnch, jaya llôch**,
jaya llûnch, jaya llôch.*

Whoever speaks with you in their soul
touches [me]
Touches [me] in the soul, they say.
Jaya llûnch, jaya llôch.

And (as you say) if they speak weeping
You come to their soul and are bodily
present.
Jaya llûnch, jaya llôch.

As you say, communion is forgiveness,
The blood of our Lord Jesus Christ was
shed for me.
Jaya llûnch, jaya llôch.

Poque si famali muisle cuerpolem
lo que es mucho perdonar meñefe
chêtas.
Jaya llûnch, jaya llôch.

CACHUA SERRANITA, NOMBRADA EL HUICHO NUEBO: NO AY ENTENDIMIENTO HUMANO

Que cantaron y baylaron “8” pallas del
Pueblo de Otusco a Nuestra Señora del
Carmen de la ciudad de Trux[ill]o
Anónimo
Códice “Trujillo del Perú”, nº 19 (E 192)
Baltazar [Baltasar] Martínez Compañón
Catedral de Lima (Perú), c. 1780
Real Biblioteca, Palacio Real (Madrid)

[Cantan dos]
No ay entendimiento humano
que diga tus glorias hoy
y solo basta desir
qu’ eres la Madre de Dios.

[Respondes todas]
Anananana...

En la mente de Dios Padre,
fuiste Electa para Madre,
del Bervo que se humanó,
tomando en ti nuestra carne.
Anananana...

Una eres en la substancia,
y en advocaciones barias;
pero en el Carmen, Refugio,
y consuelo de las Almas.
Anananana...

Tu manto en el Purgatorio
es con qu’ el fuego le aplacas
a el porque Madre te clama,
y en Sábado lo rescatas.
Anananana...

No tiene la criatura
otro auxilio si no clama,
pues por tus Ruegos se libra
de la Sentencia más Santa.
Anananana...

Más y más misericordia,
le muestras al que te clama;
y pues que somos tus hijos
llevanos a buestra Patria.
Anananana...

El devoto fervoroso,
que a selebrarte se inclina,
lleba el premio más seguro
como qu’ eres madre pia.
Anananana...

Pues no habrá quien siendo esclavo
al fin no se vea libre
de las penas d’ esta vida
si con acierto te sirve.
Anananana...

Which means weeping in body and soul,
And that is great forgiveness, you have
been my Father.
Jaya llûnch, jaya llôch.

**In Mochica, a language now considered extinct.
**English translation based on Rita Eloranta’s
translation of the Moche to Spanish.
(The meaning of the first verse and refrain
remains unknown.)*

CACHUA SERRANITA, CALLED EL HUICHO NUEBO: NO HUMAN UNDERSTANDING

Sung and danced by 8 palla dancers
of the village of Otusco
in honour of Our Lady of Carmel
of the city of Trujillo
Anonymous
Codex “Trujillo del Perú”, No. 19 (E 193)
Baltazar [Baltasar] Martínez Compañón
Cathedral of Lima (Peru), c. 1780
Real Biblioteca, Palacio Real (Madrid)

[Two voices]
No human understanding
Today can sing your glories
And so suffice it to say
That you are the Mother of God.

[All]
A na na na na...

In the mind of God the Father
You were chosen to be Mother
Of the Word that was made Man,
Who in you took on human flesh.
A na na na na...

You are one being,
With diverse holy names;
But as Carmel you are the Refuge
And Consolation of souls.
A na na na na...

In purgatory it is your cloak
That appeases the fire
For him who calls on you as Mother;
And on Saturday* you save him.
A na na na na...

As man gets no help
Unless he asks for it,
By your intercession he is spared
The judgement of the Holiest One.
A na na na na...

You show endless mercy
To those who call upon you;
Since we are your sons,
Lead us to your Father.
A na na na na...

The devout man in his fervour
Who bows to honour you
Reaps certain reward
From his merciful mother.
A na na na na...

For there is no slave
Who will not at last be freed
From the sorrows of this life,
If he serves you faithfully.
A na na na na...

**Allusion to the “Sabbatine Privilege”,
by which the Virgin Mary liberates pious souls
from Purgatory.*

About the Artists

For more than 50 years, **Jordi Savall**, one of the most versatile musical personalities of his generation, has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles *Hespèrion XXI* (1974), *La Capella Reial de Catalunya* (1987) and *Le Concert des Nations* (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world.

La Capella Reial de Catalunya

Following the model of the famous Medieval “royal chapels” for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, in 1987 Montserrat Figueras and Jordi Savall founded *La Capella Reial*, one of the first vocal groups devoted to the performance of Golden Age music on historical principles and consisting exclusively of Hispanic and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to *La Capella Reial de Catalunya*. The newly-formed ensemble specialized in the recovery and performance on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. *La Capella Reial de Catalunya* shares with *Hespèrion XXI* the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work, combining quality and authenticity regarding the style of the period with a careful attention to the declamation and expressive projection of the poetic text.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble ***Hespèrion XX*** in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name *Hespèrion* means “an inhabitant of Hesperia,” which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century *Hespèrion XX* became known as *Hespèrion XXI*. Today *Hespèrion XXI* is central to the understanding of the music of the period between the Middle Ages and the Baroque. Their labours to recover works, scores,

instruments and unpublished documents have a double and incalculable value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period, and on the other hand, the exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

Tembembe Ensemble Continuo is dedicated to exploring, recreating and promoting the musical connections between the Hispanic Baroque period and traditional music from Mexico and Latin America. This overlapping breaks the imaginary musical wall dividing them by opening new possibilities for enjoying, expanding and understanding music. Continuo blends Baroque guitar pieces gathered from Spanish and Mexican tablatures and links them with contemporary Mexican and Latin American *sones*. By exploring commonalities in terms of musical practices and instruments, it puts together a music, singing and dancing show which revives the festive spirit of 17th-century and contemporary fandango gatherings (popular festivities with live song and dance).

Their show is a fandango-concert exploring subtlety and contrast in music, dancing and singing. The program includes Spanish and Mexican Baroque music for guitar and *tiorba* linked together with *sones* from Mexico and Latin America. These include *sones* from Veracruz, Tixtla (Guerrero), the Huasteca region, Michoacan and Jalisco, as well as *bambuco* and *joropo* music from the plains of Colombia and Venezuela. This musical interweaving aims at showing how 17th-century Baroque music and traditional contemporary Mexican and Latin American music are two faces of the same coin, distant in time and close in spirit. They can be blended together in one single festivity and one single fandango.

Tembembe has performed in Mexico's main concert halls as well as performances in the United States, France, Spain, Germany, Austria, Colombia, Malaysia, Singapore and Korea.

To date, Tembembe has recorded CDs with important labels such as Urtext Digital Classics, Sony, BMG-Deutsche Harmonia Mundi and Alia Vox.

Tembembe has performed in several festivals and chamber music seasons, such as: International Early Music Encounter in Mexico City; National Encounter of “Jaraneros” in Tlacotalpan, Mexico; International Cervantino Festival; Gateway to the Americas (N.Y., U.S.); Early Music Festival in Gijón, Spain; Feldkirch Festival (Austria); Singapore Arts Festival; Chamber Music Festival in Bogotá, Colombia; Hi Seoul Festival in Korea.

Arts in the Community

The artists will attend a public reception following the performance.