

SONO
LUMINUS



the KINGDOMS of CASTILLE

SPANISH, ITALIAN AND
LATIN AMERICAN MUSIC
OF THE 17TH & 18TH
CENTURIES

EL MUNDO
RICHARD SAVINO, DIRECTOR

the KINGDOMS of CASTILLE

EL MUNDO

RICHARD SAVINO, DIRECTOR

1) SYMPHONIA PARA EMPEZAR - DOMENICO SCARLATTI — 2:39

Adam LaMotte & Lisa Grodin, violins - William Skeen, cello - Richard Savino, theorbo - Paul Psarras, baroque guitar - Paul Shipper, baroque guitar - Corey Jamason, harpsichord

2) ACCESO MIO CORE (CIACONNA) - FRANCESCO MANELLI — 2:36

Jennifer Ellis-Kampani, soprano - Nell Snaidas, soprano - Paul Shipper, bass & baroque guitar - William Skeen, viola da gamba - Richard Savino, theorbo - Paul Psarras, baroque guitar

CANTATA A VOCE SOLA CON CHITARRA ESPAGNOLA - GEORG FREDERICH HANDEL

Jennifer Ellis-Kampani, soprano - Adam LaMotte, violin - William Skeen, cello - Richard Savino, baroque guitar

3) ARIA — 2:34

4) RECITATIVE — 0:51

5) ARIA — 2:08

6) SDEGNO CAMPION AUDACE - DOMENICO MAZZOCCHI — 2:37

Nell Snaidas, soprano - Richard Savino, theorbo - Paul Psarras, baroque guitar - Paul Shipper, baroque guitar

7) CORAÇON QUE EN PRISION - JOSÉ MARÍN — 3:33

Paul Shipper, bass - Richard Savino, theorbo - Paul Psarras, baroque guitar - William Skeen, cello

8) FOLIA (SPAIN) - ANONYMOUS — 7:05

Adam LaMotte, violin - Richard Savino, baroque guitar

9) ESPERAR SENTIR MORIR - JUAN HIDALGO — 3:24

Nell Snaidas, soprano - Richard Savino, baroque guitar - William Skeen, viola da gamba

10) CIACONNA - ANDRE FALCONIERI — 2:57

Adam LaMotte & Lisa Grodin, violins - William Skeen, cello - Richard Savino, theorbo - Paul Psarras, baroque guitar - Corey Jamason, harpsichord - Paul Shipper, percussion

11) NO SE YO COMO ES - JOSÉ MARÍN — 3:53

Nell Snaidas, soprano - Richard Savino, baroque guitar

12) BRANDO DICHO EL MELO - ANDRE FALCONIERI — 1:48

Adam LaMotte, violin - William Skeen, cello & viola da gamba - Richard Savino, baroque guitar - Paul Psarras, baroque guitar - Corey Jamason, harpsichord - Paul Shipper, percussion

13) CORRIENTE DICHA LA CUELLA - ANDRE FALCONIERI — 1:14

Adam LaMotte, violin - William Skeen, cello & viola da gamba - Richard Savino, baroque guitar - Paul Psarras, baroque guitar - Corey Jamason, harpsichord - Paul Shipper, percussion

14) CORRIENTE DICHA LA MOTA, ECHA POR DON PEDRO DE LA MOTA - ANDRE FALCONIERI — 1:11

Adam LaMotte, violin - William Skeen, cello & viola da gamba - Richard Savino, baroque guitar - Paul Psarras, baroque guitar - Corey Jamason, harpsichord - Paul Shipper, percussion

15) AUSENTE DEL ALMA - RAFAEL CASTELLANOS — 5:08

Jennifer Ellis-Kampani, soprano - Nell Snaidas, soprano - Adam LaMotte & Lisa Grodin, violins - Richard Savino, theorbo - Paul Psarras, baroque guitar - Paul Shipper, baroque guitar

16) OYGAN UNA XACARILLA - RAFAEL CASTELLANOS — 4:49

Nell Snaidas, soprano - Adam LaMotte & Lisa Grodin, violins - William Skeen, cello - Richard Savino, baroque guitar - Corey Jamason, harpsichord - Paul Shipper, percussion

A DEL DIA DE LA FIESTA (PERU) - JOSÉ DE OREJÓN Y APARICIO

Jennifer Ellis-Kampani, soprano - Nell Snaidas, soprano - Adam LaMotte & Lisa Grodin, violins - William Skeen, cello - Richard Savino, theorbo - Paul Shipper, baroque guitar - Corey Jamason, harpsichord

17) ARIA — 3:03

18) RECITATIVE — 0:37

19) ARIA — 4:35

20) PARTEN LA GALERAS - JUAN ARAÑES — 5:19

Paul Shipper, bass & baroque guitar - William Skeen, viola da gamba - Richard Savino, theorbo - Paul Psarras, baroque guitar

SAN IGNACIO (AN EXCERPT) - DOMENICO ZIPOLI

Jennifer Ellis-Kampani, soprano - Nell Snaidas, soprano - William Skeen, cello - Richard Savino, baroque guitar - Paul Psarras, baroque guitar - Corey Jamason, harpsichord - Paul Shipper, percussion

21) NO. 1 SYMPHONIA/INTRO: FINE — 1:33

22) NO. 2 ARIOSO: ¡AY! QUE TORMENTO — 0:58

23) NO. 3 ARIA: OH, VIDA CUANTO DURAS — 5:01

24) NO. 5 ARIOSO: ¡OH! QUE CONTENTO — 0:44

25) NO. 6 ARIA: CUANTO FUI, SOY Y SERE — 3:07

26) NO. 7 ARIOSO: ¡OH! QUE CONTENTO — 0:52

TOTAL TIME — 74:28

LOS REINOS DE CASTILLA (THE KINGDOMS OF CASTILLE)

SPANISH, ITALIAN AND LATIN AMERICAN MUSIC OF THE 17TH & 18TH CENTURIES

Spanish arts, and music in particular, have evolved through the interaction and blend of the many unique cultures from within its borders, the most prominent of which are Christian, Arabic, Jewish, and Romani (Gitano/Gypsy). By the 17th century additional contributions from indigenous *New World* influences helped create a fertile environment for an emerging nationalist style in the arts, one that was uniquely *Hispanic* and still exists to this day.

From its position of political prominence 17th- century Spain spread its might, as well as rich culture heritage, to various colonial outposts throughout the globe. Musicians migrated to distant colonial centers to service Catholic missions and cathedrals, as well as the courts of the Spanish Vice Royalty. In the process the Spanish musical vernacular was disseminated to, and often absorbed by, these local cultures. This recording presents a selection of works demonstrating the rich musical repertoire of those locales sharing strong cultural connections with Spain– the most important of these being Latin America and Italy.

We begin with the appropriately titled *Symphonia para empezar* “Symphonia to Begin.” This short work, attributed to the great harpsichordist Domenico Scarlatti (1685-1757), comes from a manuscript found in the Biblioteca Catalunya. From its title one can surmise that it was most likely a short introduction to a theatre piece, possibly an intermezzo or a zarzuela. Scarlatti, who personifies the Italo-Hispanic cultural connection, was born in the Kingdom of Naples and spent much of his life in the service of the Portuguese and Spanish royal families. Although he composed numerous theatre pieces, only one- *La Dirindina*, survives intact. One can only hope that one day the work to which this short symphonia was attached will be rediscovered.

The dominant Spanish vocal genre of the 17th century was the *tono humano*. These were secular songs that bore a structural similarity to the 16th century *villancico*, that is, consisting of estribillos (refrains) alternating with coplas (verses). By this time the term villancico almost always indicated a sacred or semi-sacred composition with a similar structure. Additionally, the Italian monodic style with a basso continuo accompaniment had by now also become the norm in Spain and most tonos were composed in this fashion.



GIUSEPPE DOMENICO SCARLATTI
(1685-1757)

Flourishing within the rich cultural environment of the 17th-century Hapsburg court were two musicians who were renowned for their tonos humanos: Juan Hidalgo (1614-1685) and José Marín (1619-1699). The latter was a guitarist with a rather “sordid” past. Although an ordained priest, he was imprisoned in 1654 for theft and two years later was implicated in another robbery/murder scheme, for which he was tortured and jailed. Yet, he was an extraordinary and prolific composer of tonos humanos and his obituary praised his abilities as a performer and composer. Marín’s works are characterized by a passionate style, which is often coupled with meter changes and a liberal use of chromaticism. In addition to composing his tonos in a monodic setting with basso continuo, he is one of the few composers to have left us guitar tablature (obbligato) accompaniments to his works. Hidalgo was active as the court harpist from 1632 until his death and was also responsible for the palace’s chamber music. But it was his association with the playwright Calderón for which he is most noted. Hidalgo left us a wonderful repertoire of zarzuelas, operas and tonos humanos.

As has by now been well documented, 17th-century Spanish instrumental music was rooted in the art of improvisation. Then, as now, musicians often improvised over “standard” harmonic patterns or “chord changes.” One of the most widely exploited in Spain was that of the *folia*, which most other cultures refer to as the *Spanish Folia*. The folia on this recording is an anonymous work that comes from a manuscript housed in the Biblioteca Nacional in Madrid. While there is no accompaniment part to this work, I have created one to accompany the violin part in the spirit of the Spanish improvisatory tradition.

Throughout the seventeenth and eighteenth centuries Spain ruled vast areas of the Italian peninsula, including all of the area south of Rome, as well as the area surrounding Milan. Many Spanish composers studied in, and/or had their works published in Italy. From Rome and the Viceroyalty of Naples we present the works of Juan Arañes, Francesco Manelli, Luigi Mazzochi, Andrea Falconieri, and Georg Freiderich Handel.

Arañes studied at Alcalá de Henares and in 1623 he accompanied the newly appointed Spanish Ambassador to the Holy See, Ruy Gómez de Silva y Mendoza, Duke of Pastrana, to Rome. The following year he published *Libro segundo de tonos y villancicos*, for one to four voices and guitar in Rome. *Parten las Galeras*, a work of subtle introspection and composed in the traditional Spanish villancico form, comes from this collection.

Reflecting the more Italian baroque traditions are the works of Francesco Manelli and Luigi Mazzochi, both born, raised and trained in Rome. Yet in this environment they would likely have also encountered Spanish dance forms and styles that were becoming the rage in Italy. One Spanish dance in particular- the *ciaccona*, was regularly exploited by Italian composers.

The ciaccona (chacóna in Spanish) originated in Spanish popular culture toward the end of the 16th century, most likely in the New World. Although no examples are extant from this period, references by Cervantes, Lope de Vega, Quevedo and other writers indicate that it was a dance-song associated with servants, slaves

and Amerindians. It was often banned for its lascivious gestures and irreverent texts, and was traditionally accompanied by guitars, tambourines and castanets.

Acceso mio core, by Manelli is a ciaccona of a more restrained character. It is a work of sheer beauty that unfolds in a sequence of verses and strains that beguile the listener. In contrast, *Salegno campion audace*, by Mazzochi, is a riveting work that captivates the listener and demands extraordinary virtuosity from the singer. While composed in a more conventional monodic style, it contains a vigorous ciaccona within.

The most important city under direct Spanish rule during the 17th and 18th centuries was Naples. Seat of power to the Spanish Viceroy and home to the great Spanish painter Zubarán, Naples also cultivated a hybrid Italian/Spanish musical aesthetic. An important contributor to this was the composer Andrea Falconieri (1585-1656), who was born and died there. From 1639 to 1647 he served as lutenist to the royal chapel, and from 1647 until his death was its *maestro di capella*. From his instrumental collection of 1650 we perform a selection of instrumental works, each of which bears a dedication to a member of the Spanish nobility living in Naples at the time.

The Spanish influence on composers residing in Naples continued throughout the early 18th century. In 1708 the great Georg Freiderich Handel too fell under its spell. While there, he composed *No se emenderá jamas*, one of his few works in Spanish and the only work that specifies the use of a guitar. A short work, it consists of two da capo arias separated by a recitative. Although the piece is Italianate in structure, Handel demonstrates his extraordinary ability to compose in any nationalist style by seeding it with characteristically Spanish rhythms and harmonies.



GEORG FRIEDRICH HÄNDEL
(1685-1759)

Following the change from the Spanish Hapsburgs to the Bourbons and the subsequent Spanish War of Succession (1700-1713), Spanish cultural styles began to shift. This became more pronounced when Philip V (the son of Louis XIV) married the Italian Isabella Farnese. Italian musicians such as Domenico Scarlatti and Farinelli (Carlo Broschi) were brought to Madrid while others were exported to her colonies. Slowly Spanish and colonial musicians began to embrace a composite Italianate/Spanish compositional style that included recitatives and da capo arias rather than the more common (and characteristically Spanish) coplas and estribillos, all the while continuing to maintain uniquely Spanish rhythmic and harmonic traditions. (Note: While there was a decided change favoring an Italianate style in the music of the Royal Court and

the Royal Theatre, the more traditional Spanish style continued to be employed throughout the eighteenth century in the public theatres through the genre known as the *tonadilla* and in the church through the continued use of the *villancico*.)

Of all the New World cities Lima, Peru, resonated with an extraordinary amount of musical activity and was the direct recipient of this hybrid Italianate/Spanish compositional style. Lima was the location for the first opera to be composed and performed in the New World and it was also a destination for some of Europe's more talented musicians. Among these was Roque Ceruti, a violinist from Milan (a city under Spanish rule from 1525 to 1706) who emigrated to Peru in 1708 and was appointed palace composer for the 24th viceroy, the Marquis de Casteldosrius. He would eventually serve as maestro de capella at the cathedral in Lima until his death in 1760, when was succeeded by José de Orejón y Aparicio (1706-1765). Aparicio, a gifted organist, spent his entire life in Peru and was most likely a student of Tomás de Torrejón y Velasco, the composer of the first New World opera. Aparicio's *A del día de la fiesta* is a three-movement work consisting of an opening da-capo aria, followed by a recitative and concluding with a dance-like duo set in a villancico form.

The Chiquitos-area Jesuit mission churches astonish the visitor with their sheer size and the splendor of their carved altars, pulpits, and confessionals, many dating from the colonial era. The historic Chiquitos "reductions", missions founded by the Jesuits between 1691 and 1767 in the vast plains of lowland Bolivia and Paraguay, are as remote and difficult to reach as any other. Yet, despite their remoteness, the Chiquitos reductions flourished beyond anyone's expectations. Before their expulsion in 1767, the Jesuits, moving from west to east toward the Paraguay River, founded eleven mission towns, of which ten survive today.

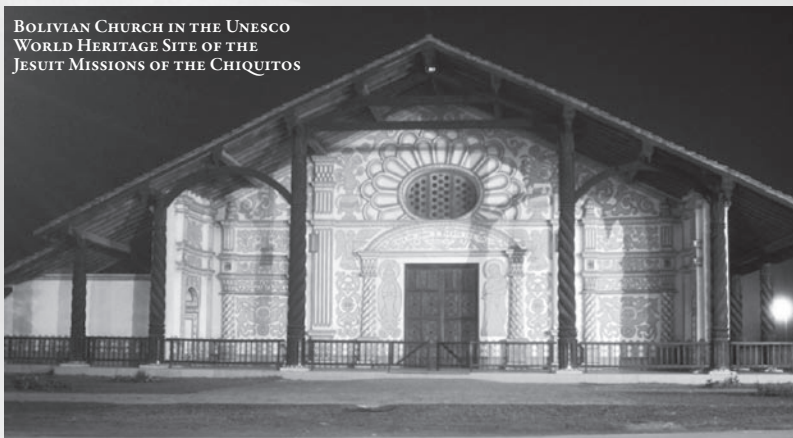
In these "reductions" music was an important part of daily life, and was not limited to prayer and worship. In contrast to the Franciscans, the Jesuits encouraged more dramatic musical presentations. From this fertile environment comes the wonderful mission opera *San Ignacio*. Although often attributed exclusively to Domenico Zipoli, *San Ignacio* comes from multiple sources (Zipoli, Martin Schmidt and anonymous) and exhibits elements of Italian opera (recitative and da capo arias) imbued with a folkloric style. Zipoli, a young musician from Prato, Italy, entered the Society of Jesus in 1716 in Seville, Spain, in order to travel to the New World to work in the famous Jesuit reductions of Paraguay. Already a noted composer and organist, Zipoli spent the rest of his life in Cordoba, (in what is now Argentina), studying theology and composing until his death in 1726.

For our recording we focus on the opening numbers from the first act of the opera, in which St. Ignatius, the founder of the Society of Jesus, calls into question his own faith. Throughout the opera many of the central themes of Ignatius' *Spiritual Exercises* are examined, prompting consideration of the eternal questions of human identity: Who am I? Whose am I? Who am I called to be?

As we have seen, throughout the 16th and 17th centuries the Spanish colonies of Central and South America became wellsprings of cultural sophistication. In particular, the Vice Royalty of Mexico (which included what is now known as Guatemala) flourished, and cathedrals and courtly life demanded a varied and active musical scene. Often, the indigenous populations were drawn into the arts and participated in their production. The musical result was a style that even in sacred compositions bears the imprint of folk music.

Manuel José Quiroz served and was succeeded by Rafael Antonio Castellanos, (c. 1725-1791) was a native son of Guatemala and in 1765 was appointed *maestro de capilla* of the Guatemala cathedral. As with many Latin American composers, they were well versed in 16th-century polyphony but also incorporated dance music into their sacred compositions. The works by these composers are excellent examples of a secular dance style being used in this manner, all the while retaining the essential villancico form. His *Ausente del alma* is a reverential piece of serene bliss, while in contrast *Oygan una xacarilla* is a brilliant example of a secular, petty ruffians' dance having been co-opted for sacred purposes. To my ears it presents an early and more successful example of what Vatican II attempted to accomplish in the 1960's.

— Richard Savino ©2010



BOLIVIAN CHURCH IN THE UNESCO
WORLD HERITAGE SITE OF THE
JESUIT MISSIONS OF THE CHIQUITOS

TRACKS & TRANSLATIONS

1. SYMPHONIA PARA EMPEZAR - DOMENICO SCARLATTI

2. ACCESO MIO CORE (CIACONNA) - FRANCESCO MANELLI

Acceso mio core de fuggi l'ardore
Di questa crudele de fuggi l'ardore
Di questa infedele

Si li dici che l'ami
Se fa sorda e si ride
Che farrai cor dolente
Morrai sicuramente
No, non vò più amare
Poiche sempre o a penare

O heart run away from the heat of this love
Run from this cruel fate, from the heat of this love
From this unfaithful one.

You say that you love her
It makes you laugh and deaf
What will become of you unhappy heart?
You will die for sure
No, I do not want to love anymore
For then I always suffer

CANTATA A VOCE SOLA CON CHITARRA ESPAGNOLA - GEORG FREDERICH HANDEL

3. ARIA

No se emenderá jamás,
de amaros mi corazón
que culpas de la razón,
cada día crescen mas

Crescerá cada momento
el quereros y enojaros,
que este delito de amaros
todos es bella entendimiento

ARIA

My heart will never stop loving you
And slowly I am losing my senses

Slowly, with each movement
This crime of loving you becomes clearer.

4. RECITADO

Si del quereros es causa
y razón el conoceros,
à amarte quanto mereces
espero llegar un día,
pues crescen en mi a porfia

RECITATIVE

One day I hope to learn
how to love you
as much as you deserve
since growing in me
are love and knowledge.

amor y conocimiento;
y si medir no quisieres
mi amor por tú perfección,
escucha con que primor
explica callando
sus ansias, Amor

5. ARIA

Dicenté mis ojos
en muda passion
lastimas sin quexas,
palabras sin voz

Como sólo amarte
mi amor pretendió,
solo de quererte
bien pagado estoy.

6. SDEGNO CAMPION AUDACE - DOMENICO MAZZOCCHI

Sdegno, champion audace de la ragion guerriera,
spiegando sua bandiera non vuol più tregua
nò vuol più pace.

De t'invita lo sdegno alma col suo furore
rompi quell gioco indegno
ah, non ha core il core
hor che sdegno l'aviva

Ch'innalzando la face non vuol più tregua
nò vuol più pace.

7. CORAÇON QUE EN PRISIÓN - JOSÉ MARÍN

Coraçon que en prisión de respetos
cautivo te miras

And if you do not love me, my love,
in your perfection,
listen to what your first desires
tell you in hushed voices,
how beautiful you are my love.

ARIA

My eyes tell you in silent passion,
pain without complaint, words without voice.

My heart only wanted to love you,
And in loving you, I am already satisfied.

Disdain, bold champion warrior of reason,
Unfurling its banner, wants no more truce,
No more peace.

If disdain invites you, o soul of fury
Break that unworthy yolk;
Alas, the heart has no heart once
Disdain has enlivened it.

Long live disdain, which, raising it's torch,
Wants no more truce and no more peace.

My heart, you that in prison
Behold yourself a captive,

ya que el laço de tanta cadena
te oprime y fatiga
suspra descansa alienta respira.

¿De qué e sirve a un incendio
el llanto que solicita
si el agua lo mas ençiende
sobre no apagar çenizas?

En el aire allaras mas alivio,
si bien los examinas
pues es paso a la esfera del fuego
que amante acarizia

8. FOLIA (SPAIN) - ANONYMOUS

9. ESPERAR, SENTIR, MORIR - JUAN HIDALGO

Esperar, sentir, morir, adorar,
por que en el pesar de mi eterno amor
caber puede en su dolor
adorar, morir, sentir, esperar.

Por que más iras buscas
que mi tormento,
si en su siempre callado dolor atento,
yo propio me castigo
lo que mi quejo?

Vive tú, muera solo, quien tanto siente
que sus eternos males
la vida crece y solamente
vive porque padece.

10. CIACONNA - ANDRE FALCONIERI

Now that the chained shackles
Press you down and tire you:
Sigh, rest, breathe, gasp.

What good are they against this fire,
The tears that you beg for,
If the water you call for rekindles
The ashes, and doesn't extinguish them?

Air will bring you more relief
If you look at it closely,
For it leads to a ring of fire
Rather than tenderness from a lover.

To hope, to feel, to die, to adore,
For in the anguish of my eternal love
There is room enough in its pain
To love, to die, to feel, to hope!

Why do you seek wrath
More than torment,
While in my grief,
Always silent and attentive,
I chastise my own moaning?

Live, then!
Die only he who feels
That in his life grief forever increases,
And then he lives only through suffering.

11. NO SÉ YO CÓMO ES - JOSÉ MARÍN

No sé yo cómo es,
que quiero y no quiero
y quisiera querer.

Yo siento un no sé que diga
ansioso de helar y arder
que con él no acierto a estar
e no puedo estar sin él;

Una atención descuidada,
un temor que ignora ley,
un sacrificio sin culto,
y una adoración sin fe;

¿Qué desaliñada flecha
abrió el corazón cruel,
que me halaga siendo mal
y atormenta siendo bien?

Miro sin odio mi culpa,
y con odio alguna vez
huyo el peligro y lo busco,
y sólo llego a entender:

I do not know how it is,
For I love and I don't love
And I would like to love.

I feel an anxious, I don't know what,
Of freezing and burning,
For I do not manage to have it
And I cannot be without it.

A careless attention,
Fear that ignores rules,
A sacrifice without a service,
Adoration without faith.

What careless arrow
Opened my cruel heart,
Which pleases me when I am sick
And torments me when I am well?

I look with disgust upon my blame,
And with disgust sometimes
I flee danger and look for it,
And I only come to understand:

12. BRANDO DICHO EL MELO - ANDRE FALCONIERI

13. CORRIENTE DICHA LA CUELLA - ANDRE FALCONIERI

14. CORRIENTE DICHA LA MOTA, ECHA POR DON PEDRO DE LA MOTA - ANDRE FALCONIERI

15. AUSENTE DEL ALMA MÍA - RAFAEL CASTELLANOS

Ausente del alma mía
que al cielo subiendo váis
volando por el aire
subís a la eternidad,
ay, ay, ay,
subís a la eternidad.

La piedad no se os olvide
porque os diga la piedad
de lo fuerte que partís
y que sin vos me dejáis,
ay, ay, ay,
y que sin vos me dejáis,

Mis sentimientos queridos
forzosos en mí serán
pues me quedo sin mi bien
en posesión de mi mal.
ay, ay, ay,
an posesión de mi mal.

El alma viéndose sola
decir mi Dueño podrá
que siempre que os eche menos
será su tormento más
ay, ay, ay,
será su tormento más.

Si camináis para el cielo
por qué me dejáis acá
adonde todo es mentira
y vos solo sois verdad
ay, ay, ay
y vos solo sois verdad

Absent of my soul
That to heaven going up
Flying by the wind
Ascend you to the eternity
Alas!
Ascend you to the eternity

Don't be forgotten the piety
Because I tell you the piety
Is so hard when you go
And you leave me without you
Alas!
And you leave me without you

My loved senses
Will be necessary to me
Because I stay without my love
In possession of my evil.
Alas!
In possession of my evil.

The soul seeing self alone
To say of my love will can
Always that to miss you
His torment will be plus.
Alas!
His torment will be plus.

If you walking to the heaven
Why leave me here
Where all the things are lies
And only you are truth.
Alas!
And only you are truth

Los ojos que os ven partir
Fuentes perennes serán
Porque no sabe sentir
Quien no ha sabido llorar
Ay, ay, ay,
Quien no ha sabido llorar.

16. OYGAN UNA XACARILLA - RAFAEL CASTELLANOS

ESTRIBILLO:

Oygan una xacarilla de una niña
soberana que luce y brilla farol,
clavel rayo rosa y llama
que luce y brilla farol.
Oygan que en ecos e de cantarla.

COPLAS:

Ya la niña concebida,
vida graciosa y sin mancha
le da Dios eterno
de luz soberana .

Ana le obtiene en su vientre,
entre mujeres la clara,
Ana sera y la contemplo,
templo de mayor monarca.

Arca de Dios y su Nave,
ave que sube a la escala,
a la cumbre donde estrella,
ella a luzbel es desgracia.

Alma en que Dios se recrea,
crea el mundo que es sin falta,
alta por que se confirme,
firme su ya enamorada.

The eyes are seeing that you leave
Perpetual fountains will be
Because don't know to feel
Who did not to have known cry.
Alas!
Who did not to have known cry.

REFRAIN:

Hear the royal girl's jacara,
The light shines and sparkles,
The rosy rays blush and call,
The light shines and sparkles.
Hear the ecos, I must sing to her.

COUPLETS:

The babe conceived,
A gracious life and without sin,
She will give God the eternal,
Royal light of life.

Ana, blessed among women,
Holds her in her womb,
Ana I pray to you,
The temple of our Holy Queen.

Fortune of God and of his Church,
Bird that rises to the heavens,
At the summit she shines,
Triumphant over Satan.

Soul in which God recreating,
Creating world without sin,
In the lofty heavens he confirms
His beloved Queen.

A DEL DIA DE LA FIESTA;

A NUESTRA SEÑORA DE COPACABANA - JOSÉ DE OREJÓN Y APARICIO

17. ARIA

A del dia de la fiesta
luces activas, voces diversas
encended vuestra nitida pompa
exalad vuestra nitida ydea

Y en rayos, y en himnos
con grata asistencia celebrad
a esta aurora Divina
qu'en su dia se obstenta mas vella

18. RECITADO

Y pues oi en su solio asi se ofrece
como madre que todos favorece
y pues en este templo ya tesora
ser la Madre feliz que se adora
buscad en el influxo con que inspira
unos el esplendor y otras lira

19. ARIA

En la sed pues el empeño
en asiento mas brillante de armonia y de arebol
si al formar el fiel diseño esta lus mi vos amante
es clarin de tanto sol

COPLAS:

Esta es la madre felise
que en este templo se adora
a que le ofrecen los cultos
y aquién le canten sus loores.

ARIA

A feast day
Lights active, diverse voices
Kindle your pomp (light your bright splendor)
Exhault your bright idea

And in rays and hymns
With great assistance
Celebrate this Divine dawn
That on her day becomes more beautiful

RECITATIVE

And today on her throne she offers herself
As a mother who favors all
And in this temple she is treasured
To be a happy Mother that is adored
Look at the influence she inspires
The splendor in others and the lyre

ARIA

In the thirst for commitment
In groves of trees bright harmony
The true form is the light I love
It is the clarion of both suns

COUPLETS:

This is the happy mother
That is worshiped (adored) in this temple
To whom the wise give offerings
And here we sing their praises.

Esta es de Copacabana
Reyna la excelsa y siempre invicta
que socorre a lo que le piden
y a tiende a los que le adoran

20. PARTEN LAS GALERAS - JUAN ARAÑES

ESTRIBILLO:

Parten las galeras
llevan me el alma
y aunque va en galera
no va forzada, llevan, lleda.

Al tiempo quel cielo de aljofar y plata
los campos rocía y cubre las aguas.

Quando mi lucero su luz esforzaba,
como viene abisa la fresca mañana.

Y quando mis ojos desveladas ansias,
temores de leva me lo sobresaltan.

Porque parecía que amor me inbidiava,
sin pension el gusto que goce engañada.

Porque nadie fie en glories colmadas
ni en iguales oras son menguadas.

Y porque triste con memorias tantas
del mar y sus andas me engolfé en mar alta.

This is the Copacabana
Queen of the sublime and always undefeated
Who helps those that ask
And tends to those who worship Him

REFRAIN:

The galleys depart,
They carry away my soul;
And although it goes in the galley,
It is a slave.

At the time when the sky in the pearl and silver,
Bedews the fields and covers the waters;

When my star of Venus shines its light,
As the fresh morning comes like a warning;

And when my sleepless, anxious eyes,
Are assaulted by fears of weighing ancor;

Because it seemed that love envied me,
Without pain the pleasure that one enjoys deceived;

Because no one trusts in heaped glories,
Or in equal hours without them decreasing.

And that I, sad with so many memories of the sea,
And its waves, may be engulfed in high seas.

SAN IGNACIO (UN EXTRACTO) - DOMENICO ZIPOLI

21. NO. 1 SYMPHONIA/INTRO: FINE

22. ARIOSO

¡Ay! ¡Ay!
¡Qué tormento!
Vivir lejos de vos
Mi Señor, mi bien, mi Dios.

ARIOSO

Oh, oh!
What torment!
To live far from you
My Lord, my well being, my God.

23. ARIA

Oh vida, cuanto duras,
oh muerte, lo que tardas,
¡oh dulce amor!
¡qué aguardas en romper ataduras?

ARIA

Oh Life, how long you last.
Oh death, how long you delay.
Oh sweet love!
Why do you delay in breaking chains?

Desátame y sepárame
del cuerpo con la muerte,
qué sin fin deseo verte
oh mi Dios, cara a cara.

Let me loose, and separate me
from my body in death,
because I want to see you forever,
oh my God, face to face.

24. ARIOSO

¡Oh! ¡Oh! ¡Oh!
¡Qué contento!
¡Sufrir aquí por vos,
Mi Señor, mi bien, mi Dios

ARIOSO

Oh! Oh! Oh!
How happy!
To suffer here for you,
Oh my Lord, my well being, my God.

25. ARIA

Cuanto fui, soy y sere
cuanto merecí y espero
con un ánimo sincero
ya todo te lo entregué.

ARIA

Whatever I was, am, and will be,
Whatever I deserved and hope for
With a sincere spirit,
I have already given everything to you.

Tan feliz fuera mi suerte,
Cuánto, no puede decirte,
Si aquí pudiera servirte,
Aunque arriesgara el no verte.

So happy was my lot
that I cannot tell you,
even if here I could serve you,
though I risk not seeing you.

26. ARIOSO

¡Oh! ¡Oh! ¡Oh!
¡Qué contento!
¡Sufrir aquí por vos,
Mi Señor, mi bien, mi Dios

ARIOSO

Oh! Oh! Oh!
How happy!
To suffer here for you,
Oh my Lord, my well being, my God.

Richard Savino's performances and recordings have been praised by critics throughout the world. In addition to receiving a *Diapason d'Or* from *Compact (Paris)* and a *10 du Répertoire (Paris)* the latter has also placed his Boccherini recordings in their "Great Discoveries" category which they deem as essential to any classical music collection. He has also recorded the romantic guitar music of Johann Kaspar Mertz (HM) virtuoso sonatas by Paganini and Giuliani with violinist Monica Huggett. In 1998 Koch International released his recording of an extensive collection of *18th century guitar music from Mexico by Santiago de Murcia (4 Stars: Goldberg)* which the Public Radio International program *The World* featured as its "Global Hit," and in September 1999 Mr. Savino was the subject of a one hour special on the PRI program *Harmonia*. With *El Mundo* he has recorded *Venice Before Vivaldi, a Portrait of Giovanni Legrenzi and Villancicos y Cantadas* (sacred music from Spain and Latin America) and with Ensemble Galatea he has recorded the music by *Barabara Strozzi (Emanuella Galli, mezzo soprano), Biagio Marini (with Monica Huggett)* and *Giovanni Buonamente (with Monica Huggett and Bruce Dickey)*. In recent years Koch released his recording of the first period instrument versions of the Boccherini Guitar Symphonia and the Op. 30 Concerto for Guitar by Mauro Giuliani with Ms. Huggett and the Portland Baroque Orchestra, and he has also done work with Magnatune.com. His most recent recordings include *The Essential Giuliani Vol. 1* (Koch), *Music Fit for a King (solo baroque guitar music by Robert De Viseé and François Campion)* and *Sonatas for Baroque Guitar (1696, Ludovico Roncalli)* (Dorian/Sono Luminus). In March 2010 Dorian/Sono Luminus released *El Mundo's* recording of Sebastian Duron's zarzuela *Salir el Amor del Mundo (1696)*. As a continuo player and accompanist Mr. Savino has worked with some of the world's most important performers and is a principal performer with the Houston Grand Opera, New York Collegium, Portland Baroque Orchestra, San Francisco Symphony, Santa Fe Opera, San Diego Opera, Opera Colorado, Dallas Opera and Glimmerglass Opera. From 1986-98 Mr. Savino directed the CSU Summer Arts Guitar and Lute Institute. Presently he is director of the ensemble *El Mundo* and in 1995 and 2005 he was Visiting Artistic Director of the prestigious Aston Magna Academy and Music Festival on multiple occasions. Mr. Savino has had articles and editions published by Cambridge University Press, Editions Chantarelle and Indiana University Press. He is a lecturer and instructor at the San Francisco Conservatory of Music and a Professor of Music at CSU Sacramento where he has been the only music professor to receive "outstanding and exceptional" and "best" sabbatical awards. Mr. Savino's instructors have included Andres Segovia, Oscar Ghiglia, Albert Fuller and Jerry Willard. He received his Doctorate from SUNY at Stony Brook.



Lisa Grodin is a vibrant performer with a broad stylistic range. She has been a member of Philharmonia Baroque Orchestra since 1985, where she frequently plays solo and principal roles. She also performs with many other nationally based ensembles, including American Bach Soloists, Santa Fe Pro Musica, Smithsonian Chamber Players, the Aulos Ensemble, and Voices of Music. Her musical travels as a chamber musician and orchestral performer have taken her abroad with groups such as Les Arts Florissants, (France), Capella Savaria (Hungary), La Cetra (Italy), and Capella Cartusianum (Germany). A Berkeley native, she has appeared with the Del Sol String Quartet, San Jose Symphony, Midsummer Mozart, San Francisco Chamber Orchestra, and Berkeley Symphony; she has also enjoyed recording film scores at Skywalker Ranch. She can be heard on over forty commercial recordings under Harmonia Mundi, Teldec, Koch, Meridian, Hungaroton, and Pandore labels.

In addition to her performing career, Ms. Grodin is a well-respected teacher and lecturer. She began teaching and coaching at the Crowden School in 1985, where has been Director of Music since 2001. She has served on the faculty of The Young Musicians Program at UC Berkeley and has been instrumental in developing Philharmonia Baroque Orchestra's educational outreach programs. She has given masterclasses and lecture recitals at The Colburn School, UC Berkeley, University of Arizona, and in the California Gold Country (through a grant from the California Arts Council)

Ms. Grodin graduated Phi Beta Kappa with degrees in both violin and history from Oberlin College and Conservatory. She continued her studies as a fellowship student at the Eastman School of Music, where she earned a Master of Music degree in Violin Performance and Literature.

Soprano **Jennifer Ellis Kampani**, who "offers a freshness of voice, fineness of timbre, and ease of production that place her in the front rank of early-music sopranos," (*andante.com*) is emerging as one of the leading interpreters of the Baroque repertoire. She has recently performed with the Richmond Symphony, Washington Bach Consort, Bach Choir of Bethlehem, Washington Cathedral Choral Society and New York Collegium. She was also a featured artist in "Le Tournoi de Chauvency" a Medieval opera production which toured through Europe. Her international career has included appearances with the period instrument groups American Bach Soloists, Baroque Band, Portland Baroque Orchestra, Santa Fe Pro Musica, Seattle Baroque Orchestra, Opera Lafayette, Apollo's Fire, Musica Angelica, Hesperus, Boston Camerata, Bach Sinfonia, and Magnificat. Opera highlights include leading roles in Handel's *Acis and Galata*, *Samson and Semele*, Pergolesi's *La Serva Padrona*, and Purcell's *Dido and Aeneas*. Jennifer has been heard in many concert series and festivals including Aston Magna, Da Camera Society, Houston Early Music, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music Festivals. Ms Kampani has recorded *Salir el Amor del Mundo* for Dorian/Sono Luminus, *Villancicos y Cantatas* and *The Essential Giuliani* for Koch, the works of Chiara Cozzolani (Gramophone editors pick, August 2002) for Musica Omnia, and Carissimi *Motets* for Hungaroton. Jennifer was born in San Francisco and is a graduate of the University of Michigan and the Guildhall School of Music in London.

Corey Jamason, harpsichordist, is active throughout the United States as a soloist and chamber music collaborator. About a recent performance the Los Angeles Times wrote, “Jamason’s clear-headed performance of the Italian Concerto rang in our ears....(he) navigated easily through the work’s contrapuntal maze and gave it the careful, due balance of objective detachment and lofty passion.” Jamason has appeared numerous times on NPR’s Performance Today and has performed the Goldberg Variations and the Well-Tempered Clavier throughout the United States. Chamber music collaborations have included performances with Jean-Pierre Rampal, Wieland Kuijken, Eva Legene, Eliot Fisk, and Marion Verbruggen. He has appeared as a concerto soloist with American Bach Soloists with whom he is principal keyboardist, Musica Angelica, Camerata Pacifica, and in collaboration with Joseph Silverstein at the Music in the Vineyards Festival and has performed with a variety of other ensembles including San Francisco Symphony, LA Opera, and Philharmonia Baroque Orchestra. Festival appearances include performances at the Berkeley and Bloomington Early Music Festivals, Bach Aria Festival, San Luis Obispo Mozart Festival, Whidbey Island Chamber Music Festival, and the Norfolk Chamber Music Festival. In the spring of 2007 he was appointed Artistic Director and conductor of the San Francisco Bach Choir, becoming the choir’s third director in its 74 year history. He received degrees in music from SUNY College at Purchase, Yale University, and from Indiana University’s Early Music Institute, where he received a Doctor of Music degree. Recent recordings include performances with the violinist Gilles Apap, El Mundo, and with American Bach Soloists. A chapter he has written entitled ‘The Performer and the Composer’ will appear in *The Cambridge History of Musical Performance*, forthcoming from Cambridge University Press. Since 2001 he has been a member of the faculty of the San Francisco Conservatory of Music.

Adam LaMotte is becoming well known to audiences throughout the country as a leader of both period and modern ensembles. He has appeared as soloist, concertmaster, and conductor of numerous orchestras, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, and the Maggini String Orchestra in Houston.

As violinist and violist, Adam has been hailed by critics as an “especially compelling” and “superb violinist” with “exceptional talent,” whose performances are “energetic and exquisite.” As Artistic Director of the Montana Baroque Festival, he brings first-class period instrument performances to the rural Montana community. He has co-founded two critically-acclaimed ensembles, in Portland and in Houston, and continues to produce many chamber music and chamber orchestra performances. In collaboration with ensembles such as American Bach Soloists, Portland Baroque Orchestra, Ars Lyrica, El Mundo and Chanticleer, Mr. LaMotte performs on period instruments, using a fine Italian instrument made in 1730 by Bernardo Calcagni, for which he is indebted to his generous patrons who made the purchase possible.

Guitarist **Paul Psarras** has embraced a broad range of musical styles throughout his young career. Rooted by his Greek heritage, he was exposed to Greek folk music from a young age that led to his career as a professional musician. Throughout most of his teens until the present, Paul has been rhythm guitarist

and lead vocalist with *Fotia*, a successful Bay Area-based Greek band that has played various cultural events throughout the United States. *Fotia* has released several recordings where Paul played an integral role as arranger, producer and performer, playing several different instruments including the Oud, Saz, and other folk instruments. An enthusiast of early music and modern music alike, Mr. Psarras performs from the vast array of genres from Renaissance to Modern. He has played baroque guitar and/or theorbo in the performances of Vivaldi’s *Four Seasons*, Cavalli’s *L’Egisto* and Handel’s *Alcina*. As a transcriber, Paul has arranged a handful of masterworks from the Baroque and Renaissance periods for modern guitar, particularly a lute suite by Baroque lutenist/composer Sylvius Leopold Weiss due for publication by Clearnote publishers. In 2010, he was featured on a world premiere recording of women composers including acclaimed Russian composer Sophia Gubaidulina’s *Repentance*, featuring concert guitarists David Tanenbaum and Thomas Vilotteau and principal players from the San Francisco Symphony. Also recorded is Belinda Reynolds’ guitar ensemble work, *Begin* with the Pacific Guitar Ensemble. In 2010 Paul performed with the S.F. Symphony and conductor/composer John Adams in his nativity oratorio *El Nino*, with Soprano Dawn Upshaw.

Paul took second prize in the 2008 Westley Day solo classical guitar recording competition and was a prize winner at the 2010 Sierra Nevada Classical Guitar Competition. He was a finalist in the 2009 SFCM concerto competition. Paul has studied classical guitar with Charles Ferguson, Mark Teicholz, Dusan Bogdanovic, Lawrence Ferrara and received his Master of Music degree under David Tanenbaum. He is currently a candidate for a professional studies diploma with an emphasis in early music performance practice at the San Francisco Conservatory under the tutelage of Sergio Assad and Richard Savino.

Nell Snaidas has been praised by the New York Times for her “beautiful soprano voice, superb sense of line” and “vocally ravishing” performances. She began her career singing leading roles in zarzuelas at New York City’s Repertorio Español. Specialization in Italian and Spanish Baroque music has since taken her all over Europe, North and Latin America. Operatic performances include her European debut in Alessandro Scarlatti’s *Gli Equivoci nel Sempiente* at the Teatro Garibaldi in Palermo, Sicily as well as creating the role “Princess Olga” in the world-premiere of the Boston Early Music Festival’s production of Matheson’s opera *Boris Goudenow* in Boston and Tanglewood. She has been a featured soloist with the Los Angeles Philharmonic, Apollo’s Fire, The Boston Early Music Festival Orchestra, Tragicomedia, Seattle Baroque, The Dallas Bach Society, and Ex Umbris. Nell starred internationally as “Christine” in *The Phantom of the Opera*, is heard in Mel Brooks’ movie-musical *The Producers*, and was a soloist in the Grammy-nominated Broadway cast album *Hair*. She also collaborated with Alicia Keys in the musical arrangement and Italian translation of her song “Superwoman” for Kathleen Battle for the grand finale of the 2008 American Music Awards. She has recorded for Sony Classical, Dorian/Sono Luminus, Koch International and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song.

In **Paul Shipper's** confusing career, he performs as singer, instrumentalist, actor and director. He is a founding member of Ex Umbris and the lute band Ensemble Viscera, and co-director of the theater group Bottom's Dream. He currently performs extensively with early music groups El Mundo and Apollo's Fire and over the years has performed as solo singer and instrumentalist with Artek, Pomerium, Early Music New York, The Harp Consort, Tragicomedia, The Baltimore Consort, Hesperus, Concert Royale, The Folger Consort, Piffaro, and many other ensembles. Paul has performed at festivals abroad in Utrecht, Edinburgh, Cracow, Hong Kong, Tokyo, Athens, London, Paris, Brussels, Spoleto, Florence, and Regensburg, as well as at festivals in music centers throughout the USA including Ravinia, Boston, Tanglewood, Miami, Indianapolis, and Bloomington. In the opera world, he has performed and recorded many of the low bass roles of the 17th and 18th centuries, and enjoys the basso buffo world of standard rep from Mozart to Puccini. For the last two decades, he has also served as stage director for regional opera companies, The New York Continuo Collective, and various workshops, schools and universities. In Spring 2010, he is directed *The Marriage of Figaro* and sang *Antonio* for Juneau Lyric Opera. Recordings of Paul's work can be found on Harmonia Mundi, RCA, Windham Hill, BMG, Dorian/Sono Luminus, Koch, Arabesque, Lyrichord, Arie Recordings, as well as on the scores of several PBS miniseries labels, the Showtime hit 'The Tudors' and numerous bad horror films.

William Skeen is a principal cellist of Philharmonia Baroque Orchestra, the American Bach Soloists, Musica Angelica in Los Angeles, and the Bach Collegium-San Diego. William is Viola da Gamba Soloist and Associate Principal cellist of the Carmel Bach Festival, and also performs with Portland Baroque and the San Francisco Bach Choir, and other period ensembles. Most of William's time is spent, however, playing chamber music with his excellent colleagues in the New Esterházy Quartet, Voices of Music, La Monica, El Mundo, and Galanterie. William earned a Bachelor of Music from the Cleveland Institute of Music where he studied with famed pedagogue Alan Harris. After leaving Cleveland he headed to Los Angeles to work with L.A. Philharmonic Principal Cellist Ronald Leonard at the University of Southern California. While pursuing a Master of Music degree, Skeen was invited by Leonard to be a teaching assistant at U.S.C.. Since 2000, William has lectured in Baroque Cello and Viola da Gamba at U.S.C., and given masterclasses at U.C.L.A. and the Colburn School. Mr. Skeen's pupils have gone on to perform with Philharmonia, American Bach Soloists, Carmel Bach Festival, and Musica Angelica.

He was Associate Principal cellist of the Stockton Symphony for many years, Continuo Cellist for San Diego Opera, and Principal Cellist of the Young Musicians Foundation Debut Orchestra. He has performed over fifteen different concertos with orchestra, and performed solo recitals in the Bay Area, Los Angeles, Carmel, Cleveland, Miami and New York City. William has recorded over 30 discs, for Koch, Delos, BIS, Hannsler, Dorian/Sono Luminus and Pandore records. He lives in Wildcat Canyon with his wife Ondine Young, and two young children, Talia and Liam.

DSL-92131 — The Kingdoms of Castille — El Mundo - Richard Savino, Director

Recorded at Skywalker Sound, Marin County, California, USA, August 19-21, 2010.

Producers: Marina A. Ledin and Victor Ledin, Encore Consultants LLC

Recording Engineer: Daniel Shores

Assistant Engineer: Judy Kirschner

Editing Engineers: Dan Merceruio, Daniel Shores

Mixing Engineer: Daniel Shores

Mastering Engineer: Daniel Shores

Program Notes: Richard Savino

Photograph (page 7): Carlos Correa Loyola

Photograph (Page 17): Nate S. Rhodes

Graphic Design: Brandon Bloodworth

Scores reconstructed and edited by Richard Savino

From Richard Savino:

Special thanks to Sandy Lerner and everyone at Sono Luminus for their continued support. As always, this is dedicated to my daughter Maria Luisa Savino, whose love is ever present.



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