

FIRE BURNING IN SNOW



JEFFREY SKIDMORE

EX CATHEDRA

hyperion

'Fire burning in snow' BAROQUE MUSIC FROM LATIN AMERICA – 3

FOR FIRE BURNING IN SNOW / is the effect of love.' The final lines of Juan de Araujo's *Dime, amor* give this recording its title. In one sentence this conjures up the passion and dramatic contrasts of the whole continent of South America. These qualities are heard in abundance in the music of Araujo who has been described by many commentators as the greatest composer of the age, although much of his music is still rarely performed. Little is known about the man (he was a disruptive student in Lima and involved in litigation in La Plata), and there is almost certainly more material to uncover. He was born in Spain in 1648 and emigrated at a young age to South America with his parents. After a period as organist at Lima Cathedral he lived in Panama and Cuzco, where a few of his manuscripts are found, and from 1680 he spent the last thirty-two years of his life as organist at the cathedral of La Plata, now known as the Bolivian judicial capital of Sucre.

I visited this beautiful, 'white' city in May 2004 on my second research trip to Latin America. Also named the 'Athens of America', it is situated at an altitude of almost 3,000 metres in a highland valley, surrounded by gentle, fertile, low mountains. I can clearly remember the exhilarating crystal-clear air and deep blue sky as I sat on the terrace of the Hostal de Su Merced, sipping a soothing post-lunch pot of coca tea. This brought to mind the priest-seats on the roof of the nearby church of Convento de San Felipe Neri and seemed to be close to heaven. Also just around the corner from the hotel was the ABNB (the sparkling-new Bolivian National Library), and the cathedral, whose bells still call out to worshippers. The cathedral is small by South American standards but light and sunny. At the east and west ends are two galleries, one of which still contains the case of a seventeenth- or eighteenth-century organ. The service I attended was accompanied by an electric keyboard! Local markets are

full of colour and the rich, apparently bountiful produce of the surrounding region. And yet Bolivia is one of the world's poorest countries and the contrast between rich and poor is immense, as it was in colonial times. Sucre was built on the wealth of the silver mines in nearby Potosí, which at 4,090 metres is the world's highest city and in the eighteenth century was also the richest and one of the largest. It has been estimated that eight million native Indians and black African slaves lost their lives in the mines between 1545 and 1825.

I should like to believe that Araujo was a good man. He was certainly a skilled musician, choir-trainer and director. He was at ease in the strict academic style required in liturgical music and equally at home in the foot-tapping style of the villancicos. Several of his pieces have already captured our imaginations: *¡Ay andar!*, set at a euphoric dance-party; *Los cofrades*, a 'black' processional piece perhaps dedicated to the African slaves who survived the mines and established communities in the Yungas to the north east of La Paz; *¡Aquí, Valentones!*, addressing the problems of gang-land. Araujo seems to have been in touch with the grass-roots. This recording presents eleven pieces (including one by Salazar) of which nine have never, to my knowledge, been recorded before.

There are few liturgical pieces in Araujo's output. Here we record one of the largest pieces, the triple-choir setting in eleven parts of the first great Vesper Psalm *Dixit Dominus*. This substantial setting is through-composed and vividly captures the dramatic elements in the text with a dazzling display of polychoral techniques. Two triple-time sections recall the typical, toe-tapping black notation found in the villancicos and it is hard to imagine any resistance, at least from the musicians and congregation, to adding percussion at these points. The final 'Amen' achieves a suitably flamboyant and climactic flourish.

The vast majority of Araujo's surviving works are non-

liturgical pieces in the popular villancico style. These are now collected together in the Bolivian National Library. Ex Cathedra explores the complete range, including intimate duets and quartets, and works for two, three and four choirs. *En el muy gran Padre Ignacio* is an energetic and enthusiastic tribute to St Ignatius and contrasts with the soothing sensuality of the love duet *Dios de amor*. The exquisite quartet *Dime, amor* for three upper voices and bajón demonstrates Araujo's gift for melody and his expressive use of harmony, while the light-footed, explosive energy shown in *¡A, del cielo!* reveals this master composer equally at ease in conjuring up breathless excitement. *Silencio* is a ravishing, double-choir lullaby which makes a complete contrast with the dramatic exchanges in the triple-choir *¡A, del tiempo!* and *¡A, de la región de luces!*. The fiery *¡Fuego de amor!* is written for four choirs. The extraordinary imagination of Araujo in his choice of texts, his sensitivity to word-setting, his melodic, harmonic and textural inventiveness is remarkable, if not breathtaking.

Araujo had a good set-up at Sucre Cathedral and he was able to make use of skilled professional singers and expert instrumentalists supplemented by native Americans and African slaves (*yanaconas*). The only instruments specified in the manuscripts are organ, harp and violin but many more were available, including cornets, sackbuts, shawms, curtals (bajón and bajoncillo), flutes, harps, lutes, guitars and a wide range of percussion. Recent research suggests that instrumentalists were extremely versatile and a player listed as cantor, chirimía or ministril was probably able to play several instruments. The wind band tradition continued in Latin America long after it became obsolete in Europe and it gives the modern performer a wonderful palette of colours to play with.

One of the most popular pieces from our recent recordings has been the bull-fighting re-enactment *¡Salga el torillo bosquillo!*, which appears in the Bolivian

National Library in two versions. This new version is dedicated to the Virgin of Guadalupe. The refrain has only minor changes but the verses are now scored for alto soloist with the text no longer transforming the matador into the Christ Child but into the Virgin Mary. Next to Sucre Cathedral is the small Capilla de la Virgen de Guadalupe which was completed in 1625, and which houses the priceless bejewelled statue of the Virgin of Guadalupe with its dazzling diamonds, amethysts, pearls, rubies and emeralds. Annually, on the evening of 8 September, the Feast of the Virgin is celebrated. The following day colourful parades process around the square displaying religious images and silver arches. It must have been a similar celebration for which *Salga* was adapted in the eighteenth century.

Hanacpachap cussicuinin is another piece which has proved immensely popular. It is credited with being the oldest printed polyphony in the Americas (1631) and appears at the end of Juan de Peréz Bocanegra's *Ritual formularia*, a manual for priests written in Quechua and Spanish with reference to Christian and Inca traditions. Bocanegra was a Franciscan parish priest, university teacher and cathedral singer who clearly worked closely and sympathetically with Andean peasants. He worked in Lima and Cuzco and had many disputes with the Jesuits. *Hanac* is a Christian hymn in adoration of the Virgin Mary, written entirely in Quechua. It is set for four voices in Sapphic verse to be sung in procession. There are twenty verses and this is the first complete recording, making full use of the choir and band in a variety of orchestrations. Each verse has five eight-syllable lines followed by a four-syllable phrase, printed in italics in the original manuscript. This phrase is often an epithet and sometimes acts as a link to the next verse. The complex language is full of extraordinarily colourful Christian, celestial and Indian imagery.

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ANONYMOUS

[1] **Hanacpachap cussicuinin** vv 1–5

- 1 Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cunap suyacuinin.
Callpannacpa quemicuinin,
Huaciascaita.
- 2 Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricucbillai.
- 3 Chiphijcachac catachillai
Punchau pussac quean tupa
Cam huacyacpac, manaupa
Queçaiquicta hamuñillai
Piñascaita quespitchillai
Susurbuana.
- 4 Ñacahina pim huanana
Mitanmanta çananmanta
Teçe machup churimanta.
Llapa yallec millaimana
Muchapuai yasuihuana
Huabuaiquicta.
- 5 Vequeeta ricui pinquicta
Çucaï çucaï huacachacman
Sonco queve putichacman
Cutirichij ñatuiquicta
Ricuchihuai uyayquicta
Diospamaman.

JUAN DE ARAUJO

[2] **Dixit Dominus**

- 1 Dixit Dominus Domino meo:
sede a dextris meis.
2 Donec ponam inimicos tuos,
scabellum pedum tuorum.

*The bliss of Heaven,
I will worship you a thousandfold,
Revered fruit of a mature tree,
Long awaited by your people,
Protection of spiritual strength,
Heed my call.*

*Hear my prayer,
Litter of God, Mother of God,
White shoot of the lily,
Worshiped, my barren state,
Show me your son,
Whom I await.*

*O brilliant light of the Southern Cross,
Meeting with the bringer of the day,
Summon me in my disdain,
Save me
From my anger,
Precious grain store.*

*Like me, who will take revenge
For his time on earth,
For his lineage,
For the sons of his ancestors,
Overcoming all abominations,
Your child.*

*See the tears, see them sparkle,
Weeping profusely,
Your heart grieving,
Turn your eyes upon me,
Look upon me with your face,
Mother of God.*

*The Lord God said to my Master:
sit at my right side.
And I will put your enemies
as a footstool under your feet.*

- ³ Virgam virtutis tuae emittet Dominus
ex Sion:
dominare in medio inimicorum tuorum.
- ⁴ Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.
- ⁵ Iuravit Dominus et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
- ⁶ Dominus a dextris tuis,
confregit in die irae suae reges.
- ⁷ Iudicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.
- ⁸ De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.

JUAN DE ARAUJO

3 Silencio

Silencio, pacito, quedito, quedo:
que la Infanta María yase durmiendo.
Silencio, pacito, quedito, quedo:
y con tiernos arrullos
y con dulces gorgeos
en la región del aire
se oien sonoros ecos,
al compás que los astros
lleban con su continuo movimiento,
formando un rumor dulce,
que a las voces les sirve
de instrumento, cuió estrépto blando
dise en mudos asentos:
a la rro, a la rro, que se duerme mi dueño.
Quedito, pacito, quedo,
con dulces suspensiones
dormida hase la aurora del sol vello.

*The Lord will send you out from Sion
with a mighty rod,
so that you may rule over your foes.
Authority will be yours on the day of your strength,
adorned with all the splendour of the saints;
I begot you in the womb even before the daybreak.
The Lord hath sworn an oath from which he will not turn back,
You are a priest for ever,
in the same manner as was Melchisedech.
The Lord, standing at your right hand,
will strike down kings in the day of his wrath.
He will be judge over the gentile nations,
he will fill up the ruined places with dead bodies;
he will smite asunder the beads of many people in the land.
He will drink from the rushing stream by the wayside,
and therefore he will raise up his head.*

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now and ever shall be.
World without end. Amen.*

*Silence, gently, quiet, bush:
for Mary our princess is sleeping.
Silence, gently, quiet, bush:
and with tender cooing
and with sweet warbling
in the region of the air
melodious echoes are heard,
in time with the rhythm the stars
beat in their unceasing movement,
creating a sweet undertone
that serves their voices
as an instrument, whose gentle sound
says in silent tones:
bushabye, bushabye; sleep my lady.
Silence, gently, bush:
with sweet stillness
she has fallen asleep, the dawn of the lovely sun.*

Coplas

- 1 Oí con dulzuras el alva
néctares vierte de amor,
y a el aliento de las flores
se duerme en brazos del sol.
Vientos, suspensión.
- 2 Los riscos, montes y selvas
vivifica con su albor,
suspendiendo el movimiento
del aire su propensión.
Astrós, suspensión.
- 3 Fuentes, arrosios y ríos,
no corráis curso velos,
pues vuestros puros cristales
detiene su resplandor.
Aguas, suspensión.
- 4 Duerme castísima aurora;
duerme purísima flor:
que tus sopores despiertan
del mundo la Redempción.
Cielos, suspensión.

JUAN DE ARAUJO

4 **Dime, amor**

Dime, amor,
¿qué prodigio es aquéste?
Que el fuego y la escarcha
se abrazan los dos.

Y de asombro la nieve se yela,
y elada entre pajas,
se enciende en ardor.

Dime, amor:
que el ynzendio se yela de frío;
y el frío se abraza
con su resplandor.

Dime, amor, pues lo sabes;
que yo no lo entiendo, no.

Verses

*Today with sweetness the dawn
pours forth the nectar of love,
and, wafted by the flowers,
she sleeps in the arms of the sun.
Winds, be still.*

*The crags, hills and forests
her clear light enlivens,
stilling the breeze
as she extends her rays.
Stars, be still.*

*Springs, streams and rivers,
do not run swiftly,
for her radiance
stills your pure crystal.
Waters, be still.*

*Sleep, chaste dawn;
sleep, purest flower:
for your slumbers awake
the Redemption of the world.
Heavens, be still.*

*Tell me, love,
what is this prodigy?
For the fire and the frost
embrace each other.*

*And the snow freezes in wonder,
and frozen amidst the straw,
it blazes with ardour.*

*Tell me, love:
for the fire freezes in the cold;
and the cold catches fire
with his radiance.*

*Tell me, love, since you know,
for I do not understand it, no.*

Coplas

- ¹ En los rigores elados
de invierno, el Niño se vio
calentar la nieve fría
y enzender su propio ardor.
- ² Con temerosa ozadía,
entre pajas se arroja,
donde escondido descubre
la causa que le escondió.
- ³ Derretido entre la escarcha,
al fuego de su esplendor,
derrama perlas a risas
del alva que en él lloró.
- ⁴ La nieve y el fuego canten
sus glorias a emulación;
que arder en la nieve el fuego
de amor los efectos son.

JUAN DE ARAUJO

5 **¡A, de la región de luces!**

¡A, de la región de luces!
¡A, de la campaña errante!
¡A, del sol! ¡A, de la luna!
¡A, de la tierra! ¡A, del ayre!

Estrellas, a la rosa,
y flores, a la estrella
del cielo, del prado,
de fuego, de tierra,
celebrad, que sus cándidas
ojas Deidad más que Venus
las hace sangrientas.

Coplas

- ¹ Con colores vivas
y pasiones muertas;
toda se desoja
quando nace apenas.
- ³ Mueren sus amores:
fénix, que en sí misma
muere, porque nace
a morir más tierna.

Verses

*In the frozen rigours
of winter they saw the child
warming the cold snow
and kindling his own ardour.*

*With fearful daring,
he casts himself into the straw,
where hidden he reveals
the reason he was bidden.*

*Melting amidst the frost,
in the fire of his splendour,
laughing, he sheds pearls,
wept on him by the dawn.*

*Let the snow and the fire sing
his glories together;
for fire burning in snow
is the effect of love.*

*Ob, denizens of the region of light!
Ob, denizens of the wandering realm!
Ob, denizens of the sun! Ob, denizens of the moon!
Ob, denizens of the earth! Ob, denizens of the air!*

*Stars, the rose
and flowers, the star
of heaven, of the meadow,
of fire, of earth,
extol, for her white
petals are made bloody
by a greater deity than Venus.*

Verses

*With living colours
and dead passions
she gives up all her petals
almost as soon as she is born.*

*Her love dies:
a phoenix, that in herself
dies, because she is born
to die so tenderly.*

ANONYMOUS

6 **Hanacpachap cussicuinin** vv 6–10

6 Hanacpachap callasanan
Canchac punchau tutayachec
Quilla pacsa raurayachec
Angelcunap cochocunan
Hinantimpa rirpucunan
Cauçac pucyu.

7 Capacmanta mirac suyu
Capaccunap capacnimpa
Ñaupamanta huachacninpa
Gracia sococ, aclla puyu
Campin suyan teçce muyu
Dioscusicbec.

8 Cori huantu Diospurichec
Huc simihuan huñilpalla
Dios churieta chaipachalla
Vicçaiquipi runacachec
Ucuiquipi cainacachec,
Runapmarcan.

9 Huaina huallpap cussip marcan
Pucarampa qespi puncun
Ahuascaiquim, yupai unacun
Camtam alluepcac acllarcan
Quiquiquipitac munarcan
Runa caita.

10 Usachipuai cauçaita
Purum tazque hupaicuihua
Dios çicac inquil huihua
Maimantañach, Acoyaita
Ussachijman, cam mamaita
Catabilla.

JUAN DE ARAUJO

7 **¡A, del cielo!**

¡A, del cielo!
¡A, de la tierra!
Luses brillantes,
Abes canoras,
Flores fragrantés,
Fuentes risueñas,

*Ancient lineage of Heaven,
Who darkens the shining day,
Who makes the moon burn bright,
The bands of angels
So ascend,
Living source of water.*

*Royal kingdom of abundance,
Royalty of the royals,
Born of the beginning,
Grace of old age, chosen royal crown,
The world has hope in you,
God of grace.*

*Golden platform that carries the God,
Who grants favour with a single voice,
To the very Son of God,
Maker of men in your belly,
In your body granting them rest,
Protector of men.*

*Youthful creator, blessed protector,
Translucent door of the fortress,
Your woven tunic, venerated cloth,
It was chosen for you, the warp of your cloth,
It was desired just for you,
Human existence.*

*Help me fulfill my life,
An unformed youth supplicates you,
Creature nurtured in the flower garden of God,
Wherefore, O mother,
All will become turned into sand,
Southern Cross.*

*O denizens of heaven!
O denizens of earth!
Shining lights,
singing birds,
fragrant flowers,
cheerful fountains,*

Oíd:
que en la esfera
que el orbe ilumina,
disputas se forman;
se escuchan contiendas.

Oigan, escuchen, miren, atiendan:
que el sol y la luna,
la luna y la aurora,
la aurora y el norte,
el norte y la estrella,
pretenden brillantes;
lucientes anhelan,
cortando los aires,
girando la esfera,
guiar alas plantas
del Dios más humano,
ilustres diademas.

Copla

¹ El sol en este Natal excede,
pues oi se notan tres soles
que corresponden a un dios
trino y tres coronas.
No puede omitir el sol,
la línea que su lus forma,
y el bello esplendor del día
de noche es fuersa se esconda,

Y todos respondan:

«*¡Que el sol ba de ser!*»,
«*¡Que el sol no ba de ser!*»,
«*la oriental antorcha
que guía las plantas
humildes y heroicas.*»

Copla

² La luna sólo merese
de este trofeo la gloria:
pues pertenesa a su imperio
benser con luses las sombras.
No es del parto de María,
la luna el astro que informa:
que el astro sobre ella para;
la luna a sus pies se postra,

Harken:
*for in the sphere
lit by the orb,
disputes are forming:
quarrels can be heard.*

*Harken, listen, look, attend:
the Sun and the Moon,
the Moon and the Dawn,
the Dawn and the Pole Star,
the Pole and the Morning Stars,
presume as they shine,
aspire as they gleam,
slicing through the air,
circling the sphere,
to guide the steps
of the most human God,
illustrious diadems.*

Verse

*The sun this Christmas day exceeds all others,
For today three suns are seen,
Representing three crowns
And a god that is three-in-one.
The sun cannot forget
The line formed by his light;
And the lovely splendour of day
Is forced to bide by night.*

And let everyone reply:

'It has to be the Sun!'
'It cannot be the Sun!'
'The lantern of the east
that guides his steps,
humble and heroic.'

Verse

*The Moon alone deserves
the glory of this trophy,
because its empire has the power
to conquer shadows with light.
The moon is not the star
that tells of Mary's confinement:
for it is the star that stops above her;
the moon is prostrate at her feet.*

*Y todos respondan:
«¡Que a de ser la luna!»
«¡Que la luna no es!»
«la oriental antorcha
que guía las plantas
humildes y heroicas.»*

JUAN DE ARAUJO

8 iFuego de amor!

iFuego, fuego de amor!
iSocorro! ¡Ayuda! ¡Favor!
Que en una hoguera divina
propone y destina, ardor
y nieve, cuerpo y comida,
un galán que sí convida.

Vida también nos ofrese;
y tanto su insendio crese,
que muere y vive
por el feliz que recibe
dignamente su favor.

iFuego, fuego de amor!
iSocorro! ¡Ayuda! ¡Favor!
Que el galán que convida
se ensiende; se aviva,
se apura, se abraza,
y a un extremo de
amores se pasa
por ser todo ardor.

Coplas

¹ Amor todo disfrasado, hadó
nos da qué divino vino,
sacando de infieles, fieles
afectos, para sí propisios.
Fuego, fuego de amor;
porque tiene las flechas hechas
a medida de su corazón.

⁴ Con su blancura asombra sombra;
al Dragón deshiso, hiso
como buen soldado, dado
a virtud es por gosar de Cristo.

And let everyone reply:
'It has to be the Moon!
'It is not the Moon!
'The lantern of the east
That guides his steps,
Humble and heroic.'

*Fire, fire of love!
Help! Help! Help!
For in a divine blaze
a true and gallant bost
is proposing and providing
fire and snow, body and food.*

*Life He offers us too;
and his fire spreads so fast
because He lives and dies
for the sake of those fortunate enough
to be worthy to receive His favour.*

*Fire, fire of love!
Help! Help! Help!
For our gallant bost
who invites us is ablaze;
enlivened, quickened, aflame,
He takes love
to its limit
for He is ardour itself.*

Verses

*Love wholly disguised, Providence
gives us such divine wine,
drawing from the infidel faithful
feelings that serve Him well.*

*Fire, fire of love;
for he has His arrows made
to match the size of His heart.*

*With His whiteness he amazes darkness;
He crushed the dragon; He acted
like a good soldier; He is given
to virtue through enjoyment of Christ.*

Fuego, fuego de amor,
que tiene el hombre aprobado vado
para enseñansa de su adoración.

JUAN DE ARAUJO

9 En el muy gran Padre Ignacio

En el muy gran Padre Ignacio
el sol amanece oy,
Un ruyseñor y un clarín festejan
su claro albor,
y con dulces gorgeos,
trinando primor,
compiéndoase acordes,
repiten los dos:
«¡Yo soy clarín!»
«¡Yo, ruyseñor!»
Y las glorias del gran Padre Ignacio
aplaude mi asento,
publica mi vos.

Copla

¹ Para celebrar con
culto a Ignacio,
que es todo amor,
a competencia las aves
les alienta dulce vos:
«¡Yo soy clarín!»
«¡Yo, ruyseñor!»
Que con quiebrros amables,
de tan fino amor
explicar sus quilates
le toca a mi vos.

ANONYMOUS

10 Hanacpachap cussicuinin vv 11–15

¹¹ Canchac raurac, çuma quilla
Checan punchaupa çecainin
Hinantimpa suyacuinin,
Cammillacpac choqueuilla
Mana yayuac panpaquilla
Diospallactan.

*Fire, fire of love,
that guarantees mankind the means
to learn to adore Him.*

*On great Father Ignatius
the sun rises today.
A nightingale and a bugle celebrate
the clear light of his dawn,
and with sweet warbling,
skilful trilling,
competing in concord,
together they repeat:
'I am a bugle!'
'I, a nightingale!'
And the glories of Father Ignatius
my accents applaud,
my voice proclaims.*

Verse

*To celebrate with
ceremony Ignatius,
who is all love,
the birds vie with each other
inspired by a sweet voice:
'I am a bugle!'
'I, a nightingale!'
For, with charming trills,
it falls to my voice
to explain the quality
of such perfect love.*

*Shining, burning, beautiful star,
At the break of the pure light of day,
My trust in you is this,
The lightning will sully you,
Universal star that never dwindles,
City of god.*

12 Camman Coya pillam pactan
Tucui sanctocunamanta
Llapa Angelcunamanta
Çupaipa umanta huactan
Alpahuan tupucta tactan
Sutillaiqui.

13 Ñucñu ruruc chunta mallqui
Runacunap munai callcha
Pucai pucai çumacpallcha
Sutarpu tucuchec callqui
Titu huachec ñaullaiqui
Quespi buampu.

14 Cammicanqui Capac tanpu
Mai maicamapas uyaylla
Catequeiquipac munaylla
Hatun soncopas hairampu
Çumucocunapac llanpu
Huacchaicuya.

15 Vichcaicusa cussi muya
Capac yayap cainacuna
Yupai tica, acllacuna
Iesus purichec uruya
Pillco chantac canchac cuya
Suyacuncai.

DIEGO JOSÉ DE SALAZAR

[11] ¡Salga el torillo hosquillo!

¡Salga el torillo hosquillo! ¡Ho!
Pero ¡No!

*¡Que se aguarde!
¡Que se espere!
¡Que se tenga!
mientras me pongo
en cobro, yo. ¡Ho!*

Mas ¡ay, qué fiero!
el toro ligero
corriendo salió.
El torillo es infernal,
a todo el mundo fatal.

*You are equal among princesses,
Of all the saints,
Of all the angels,
He beats the head of the devil,
His footprints measure the land,
Your name.*

*Sweet fruit of the chonta palm,
Fine corn harvest of the people,
Fair gentian flower crimson red,
Paving stones for the temple,
Sustenance from the gaze of your eyes,
Translucent wawe.*

*You are the royal storehouse,
Wherever you are my gaze
Will lovingly follow you.
Great heart, red of the cactus flower,
For the meek who bow down before you.
We become orphaned.*

*Enclosed, blessed garden.
Place of leisure of the royal father.
Honoured flowers, chosén women.
Cable car to carry Christ.
Precious brightness like the pillco bird, beloved shining one.
My hope.*

*Let in the little black-browed bull! Hab!
But no!*

Hold him back!
Make him wait!
Keep him there!
While I get myself
into cover. Hah!

*But, alas, bow fierce he is!
The swift bull
dashed out.
The bull is bellish,
fatal to all the world.*

Yo le vi venir a la linda mía.
Yo le vi, pero nasciendo este día.
Yo le vi, desde su primer transe
le hizo lanse
con Gracia que no ay en mí.
Pero ¡No!

Coplas

- ¹ Alegre está y de fiestas
la corte de la plaza,
porque como un oro
a nasido su infanta.
- ³ ¡Afuera todo el mundo!
¡Afuera y hagan plaza!
Que el toro es un demonio,
y nadie se le escapa.
- ⁴ Sola una niña ayrosa,
poniéndole con Gracia
el pie sobre la testa,
le sujeta y se salba.
- ⁵ Con un manto de estrellas
sirbiéndole de capa
dejó a la de Balencia
las lunas de sus astas.

JUAN DE ARAUJO

[12] Dios de amor

Dios de amor, que en aquesa comida,
al Alma perdida, probocando estás,
vuelbe tus ojos,
acompaña mis penas:
pues donde tú faltas
no ay bien,
todo es mal.

Coplas

- ¹ En amorosas porfias,
que a la memoria me traes,
mis pecados y mis hierros
atormentando me están.

*I saw bim coming towards me;
I saw bim, but, though newborn this day,
I saw bim, from bis first encounter
be thrust at bim
with a Grace that I do not possess.
But no!*

Verses

*Merry and festive is
the court of the bulring,
because a princess has been born
to them, as precious and pure as gold.*

*Everyone out!
Get out and make way!
For the bull is a devil,
and no one can escape bim.*

*Only a spirited girl,
placing with Grace,
her foot on bis forebead,
overcomes bim and saves herself.*

*With a cloak of stars
to serve as her cape,
she left the moon of bis horns
frustrated and powerless.*

*God of love, that in this food
calls forward the lost soul,
turn your eyes toward me,
accompany my sorrows:
for where you are not,
nothing is good,
everything is evil.*

Verses

*As you recall to my mind,
the trials of your love,
my sins and errors
rack me with torments.*

⁴ Con la fe solo te veo,
en ese blanco Manná,
y salvarme también creo,
por tu infinita bondad.

JUAN DE ARAUJO

13 **¡A, del tiempo!**

¡A, del tiempo! ¡A, de las horas!
¡A, del siglo! ¡A, del instante!
¡A, del sol! ¡A, de la Luna!
¡A, del mar! ¡A, de los ayres!

¿Quién llama?

La Fama,

que la noticia proviene
sonora de un día brillante,
de una alva que dora
las selvas, los valles,
en quien nunca de sombra sirvieron
ni tiempo, ni siglo, ni hora, ni instante.
Tiene más señas ese día
y Aurora della, muchas y grandes,
que es torre; que es cielo;
que es rosa; que es nave;
a quien ofrece rayos;
a quien su luz abate;
a quien siempre obedecen;
a quien nunca hizo ultraje;
el sol, la luna, el mar
y todo el ayre.

Pues digan las voces,
haziéndole salva,
en tanta alegría,
que el día y el alva
es la hermosa María
llena de gracia.

Coplas

¹ Oy quando nace María
llegó el tiempo al mejor auge;
pues ve trocado en placeres
los que lloraba en pesares.

*Only with faith can I see you,
in this white Manna,
and yet I believe in my salvation,
through your infinite goodness.*

*Ob, time! Ob, hours!
Ob, century! Ob, instant!
Ob, sun! Ob, moon!
Ob, sea! Ob, air!*

Who is calling?

Fame,

*who brings the sweet-sounding news
of a brilliant day,
of a dawn that gilds
the forests, the valleys,
in which neither time, nor century,
nor hour, nor instant ever cast a shadow.
This day and its dawn
show many great signs:
that she is a tower; that she is a sky;
that she is a rose; that she is a ship;
to whom sunbeams are offered;
to whom moonlight bows down;
who is always obeyed;
who was never assailed;
by the sun, the moon, the sea
or all the air.*

*So let their voices cry,
saluting her,
with great rejoicing,
that the day and the dawn
is lovely Mary,
full of Grace.*

Verses

*Today when Mary is born
time has reached its zenith,
for it sees transformed in joys
those who wept in sorrows.*

Y así el sol a su cielo
rinde omenaje,
pues mejora de esfera
su luz flamante.

⁴ En su dichoso natal
llegó el plazer a extremarse,
porque en hora tan felice,
quedó la dicha inmutable.

Y así pueblan la esfera
baga del ayre,
celebrando tal gloria,
canoras aves.

ANONYMOUS

14 Hanacpachap cussicuinin vv 16–20

¹⁶ Çapallaiquin quemicuincui
Canqui mama, caipachapi
Ña huanuptij huqachapi
Cussicuiman tatquicunca
Cochocuiman yaycuicunca.
Capac puncu.

¹⁷ Animaita uturuncu
Callu llullmijhuan llullaspa
Pallco cauçaiman pupaspa
Muyupuan chuncu chuncu
Chaiñam maihuac intuicuncu.
Huantuncampac.

¹⁸ Huacha çupai ayquencampac
Yanapahuai callpaiquihuan,
Hinaspari huahuaiquihuan
Cai huacçhaiqip cainancampac
Mana tuoc cauçançanpac.
Athaucabuai.

¹⁹ Cori collica, collquechahuai
Titu yachac, huacaichanca
Capac micu aimuranca
Muchunçaita, amachahuai.
Allin caiçiça machihuai.
Quespinçaiçpac.

*And so the sun to its beaven
pays homage,
as its flaming light
rises to a higher sphere.*

*On this happy day of her birth
delight could not be greater,
because in so joyful an hour,
good fortune was ensured for ever.*

*And so the ethereal
sphere of the air
is thronged with singing birds,
celebrating her glory.*

*Unique one, you are my protection and support,
Here and now, O my mother,
At the hour of my death,
I will advance to my state of grace,
I will enter into my reunion with the angels.
Great door.*

*My soul, the jaguar,
Lying with deceitful tongue,
Leading to a life of lies,
The boards make my head dizzy,
They lovingly surround me.
Borne for you.*

*To escape from the sins of the devil,
Help me with your strength,
So that I, your child,
This orphan of yours,
Will have existence and life everlasting.
Bring me fortune.*

*Increase my store of gold and silver,
Being well provisioned it will be stored up,
There will be great food harvests,
Defend me from famine,
Let me rest well here.
For my salvation.*

²⁰ Gloria cachun Dios yayapac
Dios churipac hinallatac
Sancto Espiritu pac huantac
Cachun gloria, viñaillapac
Cauçaicunap, cauçainimpac
Cussicachun. Amen.

*May there be glory for the Lord,
And for his son likewise,
And also for the Holy Ghost,
May there be glory for all eternity,
For the life of all sustenance,
May there be delight. Amen.*

EX CATHEDRA CONSORT

soprano Natalie Clifton-Griffith, Grace Davidson, Julia Doyle, Susannah Vango, Amy Wood
alto Lucy Ballard, Matthew Venner
tenor Thomas Hobbs, Nicholas Mulroy, Christopher Watson
bass James Birchall, Marcus Farnsworth, Nicholas Perfect, Greg Skidmore

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recorder Fiona Russell
recorder, bajoncillo & shawm Sarah Humphrys, Nicholas Perry
bajón, bajoncillo & shawm William Lyons
guitar & theorbo Arngeir Hauksson, Eligio Quintiero, Lynda Sayce
harp Siobhán Armstrong, Frances Kelly
organ Silas Standage
percussion Simone Rebello, Jeffrey Skidmore, Marcus Farnsworth
cornett Richard Thomas, Fiona Russell
sackbut Philip Dale, Adam Woolf, Adrian France

The soloists on each track are as follows:

- [2] *Dixit Dominus*: NCG, LB, GS [3] *Silencio*: GS, LB, GD, JD [4] *Dime, amor*: NCG, AW, GD, JD
[5] *¡A, de la región de luces!*: AW, MV [6] *Hanapachap cussicuinin*, verses 6–10: LB
[7] *¡A, del cielo!*: NCG, AW, MV, TH [8] *En el muy gran Padre Ignacio*: NCG, AW
[9] *Hanapachap cussicuinin*, verses 11–15: AW [10] *¡Salga el torillo bosqueño!*: LB
[11] *Dios de amor*: JD, MV [12] *Hanapachap cussicuinin*, verses 16–20: JD, GD

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EX CATHEDRA CONSORT & BAROQUE ENSEMBLE

From its home in Birmingham Ex Cathedra has established an international reputation as a leading UK choir and Early Music ensemble. Under founder and Artistic Director Jeffrey Skidmore, Ex Cathedra is known for its vibrant performances and a passion for seeking out not only the best but the unfamiliar and the unexpected in the choral repertoire. Since its formation in 1969 Ex Cathedra has grown into a unique musical resource, comprising specialist choir, vocal consort of ten voices, period-instrument orchestra and thriving education programme.

Recent years have seen a major increase in Ex Cathedra's national and international reputation thanks to its trailblazing performances of early music—in particular the French and Latin American Baroque—and its role as a leading exponent of choral training and vocal skills education. Ex Cathedra presents its own subscription season of concerts—which spans music from the

fifteenth to twenty-first centuries—in the West Midlands and London. In addition, Ex Cathedra receives a growing number of invitations to appear at festivals and concert series in the United Kingdom and abroad.

Comprising ten professional singers, the Ex Cathedra Consort is both one of the United Kingdom's premiere vocal consorts and the culmination of Ex Cathedra's commitment to choral training. The Consort regularly appears in Ex Cathedra's Birmingham and London concert series and has performed at festivals across the United Kingdom and Europe.

Fire burning in snow is the Consort's second disc. In 2004 the Consort made its debut recording of Latin Motets by the Jacobean composer Martin Peerson (CDA67490). The Consort also features prominently on many of Ex Cathedra's other recordings with Hyperion.

For more information, visit www.ex-cathedra.org

JEFFREY SKIDMORE

Jeffrey Skidmore is one of the country's foremost choral conductors and is highly regarded by instrumentalists, singers and audiences for the high quality of his performances. He is well known for exciting programming which is often challenging but always accessible. Jeffrey read music at Magdalen College, Oxford, before returning to his native Birmingham to develop Ex Cathedra into the acclaimed choral group it has become today. Directing Ex Cathedra and its associated Baroque Orchestra and Consort, Jeffrey has appeared in concert series and festivals across the United Kingdom and abroad and made a dozen acclaimed recordings. He regularly conducts other ensembles, including the City of Birmingham Symphony Orchestra, the BBC Singers and the Hanover Band.

In opera he has worked with Marc Minkowski and David McVicker on the 2004 production of *Semele* at the



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Théâtre des Champs-Élysées in Paris, and conducted *La Calisto*, *Dido and Aeneas*, *Pygmalion* and *The Fairy Queen* at Birmingham Conservatoire. With Ex Cathedra he gave the first performances in modern times of the French Baroque operas *Zaïde* (Royer) and *Isis* (Lully).

Jeffrey is a pioneer in the the field of research and performance of neglected choral works of the sixteenth, seventeenth and eighteenth centuries, and has won wide acclaim in particular for his recordings of French and Latin American Baroque music with Ex Cathedra for

Hyperion. An Honorary Fellow at Birmingham Conservatoire and a Research Fellow at the University of Birmingham, he has prepared new performing editions of works by Araujo, Charpentier, Lalande, Monteverdi and Rameau.

Jeffrey is Artistic Director of the Early Music Programme at Birmingham Conservatoire and Director of Ex Cathedra's wide-reaching education programme. He frequently gives choral training workshops and teaches at summer schools in the UK and overseas.

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The performing material for this recording was prepared by Jeffrey Skidmore and Peter Trethewey for Ex Cathedra.

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« Le feu brûlant dans la neige » MUSIQUE BAROQUE D'AMÉRIQUE LATINE – 3

« CAR LE FUE BRÛLANT dans la neige/est l'effet de l'amour » : ces deux derniers vers de *Dime*, *amor* de Juan de Araujo donnent son titre à notre enregistrement et évoquent à eux seuls ce continent de passion et de contrastes saisissants qu'est l'Amérique du Sud. Passion et contrastes abondent d'ailleurs dans la musique d'Araujo, que maints commentateurs qualifient de plus grand compositeur de son temps, même si sa musique demeure rarement jouée. Sur l'homme, on sait peu de choses (étudiant perturbateur à Lima, il fut impliqué dans un litige à La Plata) et bien des documents restent très certainement à exhumer. Araujo naquit en Espagne en 1648 et, dans sa jeunesse, émigra en Amérique du Sud avec ses parents. Un temps organiste à la cathédrale de Lima, il vécut ensuite à Panama et à Cuzco, où se trouvent quelques-uns de ses manuscrits ; de 1680 à sa mort (1712), il fut organiste à la cathédrale de La Plata, l'actuelle Sucre, capitale constitutionnelle de la Bolivie.

J'ai visité cette splendide cité « blanche » en mai 2004, lors de mon second voyage de recherches en Amérique latine. Également nommée l'« Athènes d'Amérique », elle est à presque trois mille mètres d'altitude, dans une vallée cernée de montagnes basses, douces et fertiles. Je me souviens bien de l'air cristallin, exaltant, et du ciel bleu foncé qu'il y avait un jour où, installé à la terrasse de l'Hostal de Su Merced, je sirotais un apaisant thé à la coca, après le déjeuner. Cela me rappela les sièges sacerdotaux ornant le plafond de l'église voisine du Convento de San Felipe Neri et c'était presque le paradis. Juste au coin de l'hôtel se dressaient l'ABNB (la Bibliothèque nationale de Bolivie, flambant neuve) et la cathédrale, dont les cloches appellent toujours les fidèles. Cet édifice est petit au regard des normes sud-américaines, mais clair et ensoleillé avec, aux extrémités est et ouest, deux galeries,

dont une contient encore le buffet d'un orgue du XVII^e ou du XVIII^e siècle—mais l'office auquel j'ai assisté était accompagné par un clavier électrique ! Les marchés locaux, colorés, regorgent des nourritures, apparemment abondantes, produites aux alentours. Pourtant, la Bolivie compte parmi les pays les plus pauvres au monde et le fossé entre riches et pauvres est immense, comme au temps des colonies. Sucre s'est construite sur la richesse des mines d'argent de Potosí, ville voisine qui demeure la plus haute du monde (4090m), après avoir été, au XVIII^e siècle, la plus riche et l'une des plus grandes. On a estimé que huit millions d'esclaves autochtones (indiens) et noirs africains périrent dans ces mines entre 1545 et 1825.

J'aimerais croire qu'Araujo était un homme bien. C'était à n'en pas douter un musicien expert, qui forma et dirigea des chœurs, aussi à l'aise dans le style académique strict requis par la musique liturgique que dans les villancicos, où l'on tape du pied. Plusieurs de ses pièces ont déjà ravi nos imaginations, telles *iAy andar!*, qui se déroule lors d'une fête dansante euphorique ; *Los cofrades*, un morceau processionnel « noir », peut-être dédié aux esclaves africains qui survécurent aux mines et fondèrent des communautés dans les Yungas, au nord-est de La Paz ; ou *iAqui, Valentónes!*, qui évoque les problèmes de la pègre, Araujo semblant avoir été en contact avec les petites gens. Ce disque réunit onze pièces, dont neuf n'ont encore, à ma connaissance, jamais été enregistrées.

La production d'Araujo compte quelques œuvres liturgiques. Nous proposons ici l'une des plus imposantes, la mise en musique pour triple chœur, à onze parties, du premier grand psaume des vêpres, *Dixit Dominus*. Ce morceau substantiel, *durchkomponiert*, saisit avec éclat les éléments dramatiques du texte et se livre à une

éblouissante démonstration des techniques polychorales. Deux sections ternaires rappellent la notation noire typique des villancicos où l'on tape de la pointe des pieds et il est difficile de croire que les musiciens et les fidèles, au moins, n'aient pas succombé à la tentation de leur ajouter des instruments à percussion. L'« Amen » final réalise une floriture paroxystique, au flamboiement de circonstance.

Dans leur immense majorité, les œuvres survivantes d'Araujo sont des pièces non liturgiques, écrites dans le style populaire du villancico et désormais conservées à la Bibliothèque nationale de Bolivie. Ex Cathedra en explore tout l'éventail, avec des duos et des quatuors intimes, mais aussi des pages pour deux, trois et quatre chœurs. *En el muy gran Padre Ignacio*, hommage vigoureux et enthousiaste à saint Ignace, contraste avec l'apaisante sensualité du duo d'amour *Dios de amor*. L'exquis quatuor *Dime, amor*, pour trois voix de dessus et bájón, démontre le don mélodique d'Araujo et son usage expressif de l'harmonie, cependant que l'énergie explosive, leste d'*¡A, del cielo!* atteste que le maître compositeur s'y entendait tout autant à faire surgir l'animation haletante. *Silencio* est une ravissante berceuse à double chœur aux antipodes des échanges théâtraux d'*¡A, del tiempo!* à triple chœur et d'*¡A, de la región de lucas!*. Quant au farouche *¡Fuego de amor!*, il s'adresse à quatre chœurs. L'extraordinaire imagination dont Araujo fait preuve dans le choix de ses textes, la sensibilité de sa mise en musique, l'inventivité de ses mélodies, de ses harmonies et de ses textures, tout cela est remarquable, voire époustoufflant.

La cathédrale de Sucre était bien dotée et Araujo pouvait employer des chanteurs professionnels compétents et des instrumentistes experts recrutés parmi les esclaves autochtones et africains (*yanaconas*). Les seuls instruments mentionnés explicitement dans les manu-

scrits sont l'orgue, la harpe et le violon, mais bien d'autres étaient disponibles, comme les cornets à bouquin, les saqueboutes, les chalemies, les courtauds (bajón et bajoncillo), les flûtes, les harpes, les luths, les guitares et tout un ensemble de percussions. À en croire de récentes recherches, les instrumentistes étaient extrêmement polyvalents et un exécutant répertorié comme chanteur, chirimía ou ministril savait probablement jouer de plusieurs instruments. La tradition des orchestres d'instruments à vent perdura en Amérique latine bien après être devenue obsolète en Europe, ce qui permet à l'exécutant moderne de disposer d'une merveilleuse palette de couleurs.

L'une des pièces les plus populaires de nos récents enregistrements fut la reconstitution taumachique *¡Salga el torillo bosquillo!*, dont la Bibliothèque nationale de Bolivie détient deux moutures. La nouvelle version proposée ici est dédiée à la Vierge de Guadalupe. Le refrain n'apporte que d'infimes modifications mais les strophes sont maintenant destinées à un soliste alto, le texte faisant du matador non plus l'enfant Jésus mais la Vierge Marie. Près de la cathédrale de Sucre se dresse la petite chapelle Capilla de la Virgen de Guadalupe, qui fut achevée en 1625 et qui abrite la statue, inestimable et incrustée de bijoux, de la Vierge de Guadalupe, ornée d'étonnants diamants, d'améthystes, de perles, de rubis et d'émeraudes. Chaque année, le soir du 8 septembre, on célèbre la fête de la Vierge. Le lendemain, des parades colorées processionnent autour du parvis en exhibant des images religieuses et des arches d'argent. Ce fut sûrement pour une de ces célébrations que *Salga* fut adaptée au XVIII^e siècle.

Hanacpachap cussicuinin s'est, elle aussi, avérée extrêmement populaire. On la tient pour la plus vieille polyphonie imprimée des Amériques (1631) et elle apparaît à la fin du *Ritual formularia* de Juan de Peréz

Bocanegra, un manuel destiné aux prêtres et rédigé en quechua et en espagnol, avec des références aux traditions chrétienne et inca. Bocanegra était un curé franciscain, professeur d'université et chanteur de cathédrale qui, à l'évidence, travaillait en étroite et bienveillante collaboration avec les paysans andins. Il œuvra à Lima et à Cuzco et se disputa très souvent avec les jésuites. *Hanac* est une hymne chrétienne en adoration de la Vierge Marie. Écrite tout en quechua, elle s'adresse à quatre voix et présente des vers saphiques à chanter en procession.

Cet enregistrement, le premier à proposer l'intégralité des vingt strophes, utilise au maximum le chœur et les instruments dans différentes orchestrations. Chaque strophe comporte cinq octosyllabes suivis d'un groupe de quatre syllabes, imprimé en italique dans le manuscrit original. Ce groupe est souvent une épithète et fait parfois le lien avec la strophe suivante. Le langage complexe regorge d'images chrétiennes extraordinairement pittoresques, mais aussi d'images célestes et indiennes.

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Traduction HYPERION

„Feuer, das im Schnee brennt“ BAROCKMUSIK AUS LATEINAMERIKA – 3

DENN FEUER, das im Schnee brennt, / ist die Wirkung der Liebe.“ Die letzten Zeilen in Juan de Araujo's *Dime, amor* geben der vorliegenden Aufnahme ihren Titel. In einem einzigen Satz beschwört dies die Leidenschaft und dramatischen Kontraste des ganzen südamerikanischen Kontinents herauf. Diese Qualitäten sind in der Musik von Araujo im Übermaß vorhanden, der von vielen Kommentatoren als der größte Komponist des Zeitalters beschrieben wird, obwohl die meiste seiner Musik nach wie vor nur selten aufgeführt wird. Über sein Privatleben ist nur wenig bekannt (er war ein aufreißerischer Student in Lima und in einen Rechtsstreit in La Plata verwickelt), aber es gibt bestimmt mehr Material zu entdecken. Er wurde 1648 in Spanien geboren und emigrierte in junglichem Alter mit seinen Eltern nach Südamerika. Nach einer Periode als Organist an der Kathedrale in Lima, lebte er in Panama und Cuzco, wo sich einige seiner Manuskripte finden, und ab 1680 verbrachte er die letzten 32 Jahre seines Lebens als Organist der Kathedrale von La Plata, heute als Sucre und konstitutionelle Hauptstadt Boliviens bekannt.

Ich besuchte diese schöne „weiße“ Stadt im Mai 2004 auf meiner zweiten Forschungsreise nach Lateinamerika. Sie wird oft auch als das „Athen Amerikas“ bezeichnet und liegt auf einer Höhe von nahezu 3000 Metern in einem Hochlandtal, umgeben von einer sanften, ertragreichen Hügellandschaft. Ich kann mich genau an die belebende, kristallklare Luft und den tiefblauen Himmel erinnern, als ich auf der Terrasse des Hostal de Su Merced saß und nach dem Mittagessen ein wohlthuendes Könnchen Kokotek trank. Dies erinnerte mich an die Priestersitze auf dem Dach der nahen Kirche des Convento de San Felipe Neri, und es schien dem Himmel nahe. Ebenfalls um die Ecke befanden sich die ABNB (die brandneue Bolivianische Nationalbibliothek) und die Kathedrale, deren Glocke nach wie vor die Gemeinde zum Gebet ruft. Nach südamerikanischen Maßstäben gemessen ist die Kathedrale zwar klein, aber hell und sonnig. Am Ost- und Westende befinden sich Emporen, von denen eine noch das Gehäuse einer Orgel des 17. oder 18. Jahrhunderts enthält. Der Gottesdienst den ich besuchte, wurde jedoch von einem elektrischen

Keyboard begleitet! Die lokalen Märkte sind bunt und bieten die üppigen, anscheinend reichhaltigen Produkte aus der Umgebung an. Und dennoch gehört Bolivien zu den ärmsten Ländern der Welt, und der Unterschied zwischen arm und reich ist, wie auch in der Kolonialzeit, enorm. Sucre wurde mit Hilfe des Reichtums der Silberminen im nahegelegenen Potosí gebaut, das mit 4090 Metern die höchste Stadt der Welt ist und im 18. Jahrhundert auch eine der reichsten und größten war. Schätzungsweise acht Millionen eingeborene Indianer und schwarzafrikanische Sklaven verloren zwischen 1545 und 1825 ihr Leben in den Minen.

Ich würde gerne glauben, dass Araujo ein guter Mann war. Er war auf jeden Fall ein gewandter Musiker, Chortrainer und Direktor, der sich mit dem strengen akademischen Stil, den die liturgische Musik erforderte, gleichermaßen zuhause fühlte wie im fußstampfenden Stil der Villancicos. Mehrere seiner Stücke haben bereits unsere Phantasie angeregt: *¡Ay andar!*, eine euphorische Tanzveranstaltung; *Los coflades*, ein „schwarzes“ Prozessionsstück, das womöglich den afrikanischen Sklaven gewidmet ist, die die Minen überlebten und Gemeinden in den Yungas nordöstlich von La Paz aufbauten; *¡Aquí, Valentónes!*, das die Probleme mit Verbrecherbanden anspricht. Araujo scheint die Füße fest auf dem Boden der Realität gehabt zu haben. Diese Aufnahme stellt elf Stücke vor, von denen meines Wissens neun nie zuvor aufgenommen wurden.

In Araujos Schaffen finden sich nur wenige liturgische Stücke, von den wir eines der größten hier aufgenommen haben: die dreichörige Vertonung in elf Stimmen des ersten großen Vesperpsalms *Dixit Dominus*. Diese beachtliche Vertonung ist durchkomponiert und fängt die dramatischen Elemente des Textes mit einer blendenden Zurschaustellung mehrchöriger Techniken dar. Zwei Abschnitte im Deiertakt erinnern an die typische fuß-

stampfende schwarze Notation, die sich in den Villancicos findet, und man kann sich kaum vorstellen, dass es— zumindest von den Musikern und der Gemeinde Einwürde gegen den Einsatz von Schlaginstrumenten an diesen Stellen gegeben hätte. Das abschließende „Amen“ bietet eine angemessen prächtige Schluss-Steigerung.

Der größte Teil von Araujos erhaltenen Werken sind nicht-liturgische Stücke im populären Villancico-Stil. Sie befinden sich jetzt alle zusammen in einer Sammlung in der Bolivianischen Nationalbibliothek. Ex Cathedra erkundet die gesamte Bandbreite, einschließlich der intimen Duette und Quartette und Werke für zwei, drei und vier Chöre. *En el muy gran Padre Ignacio* ist ein dynamisches, enthusiastisches Tribut an den Heiligen Ignazius und steht im Kontrast zur besänftigenden Sinnlichkeit des Liebesduetts *Dios de amor*. Das exquisite Quartett *Dime, amor* für drei hohe Stimmen und Bajón demonstriert Araujos melodische Gabe und ausdrucks-vollen Gebrauch von Harmonik, während die leichtfüßige, explosive Energie, die sich in *¡A, del cielo!* zeigt, den Komponisten als gleichermaßen geschickt darin zeigt, atemlose Begeisterung heraufzubeschwören. *Silencio* ist ein wunderschönes Wiegenlied für Chor, das in völligem Gegensatz zum dramatischen Austausch in den dreichörigen *¡A, del tiempo!* und *¡A, de la región de luces!* steht. Das feurige *¡Fuego de amor!* ist für vier Chöre geschrieben. Die außerordentliche Phantasie Araujos in seiner Textwahl, Feinfühligkeit der Wortvertonung und sein melodischer, harmonischer und struktureller Erfahrungsreichtum sind bemerkenswert, wenn nicht gar atemberaubend.

Araujo hatte gute Bedingungen an der Kathedrale von Sucre, wo ihm ausgebildete professionelle Sänger und erfahrene Instrumentalisten zur Verfügung standen, die durch die indianischen Ureinwohner und afrikanische Sklaven (*Yanaconas*) verstärkt wurden. Die einzigen

Instrumente, die in den Handschriften ausdrücklich genannt werden sind Orgel, Harfe und Violine, aber viele mehr waren verfügbar, darunter Zinken, Posaunen, Schalmeien, Dulziane (Bajón und Bajoncillo), Flöten, Harfen, Lauten, Gitarren und eine große Vielfalt von Schlaginstrumenten. Die jüngere Forschung deutet an, dass Instrumentalisten extrem vielseitig waren und ein Musiker, der als Cantor, Chirimía oder Ministril aufgelistet ist, wahrscheinlich mehrere Instrumente beherrschte. Die Tradition der Harmoniemusik blieb in Lateinamerika noch lange bestehen, nachdem sie in Europa ausgestorben war, und liefert dem modernen Interpreten eine wunderbare Palette von Klangfarben, mit denen er experimentieren kann.

Eines der populärsten Stücke in unseren jüngeren Aufnahmen ist die musikalische Darstellung eines Stierkampfes *¡Salga el torillo bosquillo!*, die in der Bolivianischen Nationalbibliothek in zwei Fassungen erscheint. Die hier vorliegende neue Version ist der Jungfrau von Guadalupe gewidmet. Der Refrain ist nur leicht geändert, aber die Strophen werden jetzt mit Alt-Solo besetzt, und im Text verwandelt sich der Matador nicht mehr in das Christkind, sondern in die Jungfrau Maria. Neben der Kathedrale von Sucre steht die Capilla de la Virgen de Guadalupe, eine kleine Kapelle, die 1625 vollendet wurde und die kostbare, mit Juwelen besetzte Statue der Jungfrau von Guadalupe mit ihren funkelnden Diamanten, Amethysten, Perlen, Rubinen und Smaragden. Am 8. September wird jährlich das Fest der Jungfrau gefeiert. Am nächsten Tag prozessieren bunte Paraden mit

religiösen Bildern und silbernen Bögen um den Stadtplatz. *Salga* dürfte für eine ähnliche Festivität im 18. Jahrhundert zugeschnitten worden sein.

Hanacpachap cussicuinin ist ein weiteres Stück, das sich als immens populär erwies. Es wird allgemein als das älteste polyphone gedruckte Werk (1631) in Südamerika betrachtet und erscheint am Ende von Juan de Peréz Bocanegra's *Ritual formularia*, einem Handbuch für Priester in den Sprachen Quechua und Spanisch, mit Bezug auf christliche und Inkatraditionen. Bocanegra war ein franziskanischer Gemeindepriester, Universitätslehrer und Kathedralssänger, der offensichtlich eng und verständnisvoll mit den andischen Bauern zusammen arbeitete. Er arbeitete in Lima und Cuzco und hatte viele Streitigkeiten mit den Jesuiten. *Hanac* ist eine christliche Hymne zur Verherrlichung der Jungfrau Maria, die ganz in Quechua geschrieben ist. Sie wurde für vier Stimmen in sapphischen Strophen komponiert und soll während der Prozession gesungen werden. Sie hat zwanzig Strophen, und dies ist die erste vollständige Aufnahme, in der Chor und Orchester in verschiedenen Orchestrierungen voll ausgenutzt werden. Jede Strophe hat fünf achtsilbige Zeilen, denen eine viersilbige Phrase folgt, die im Originalmanuskript kursiv gedruckt ist. Diese Phrase ist oft ein Beiwort und fungiert gelegentlich als Verbindung mit der nächsten Strophe. Die komplexe Sprache ist mit vielen außerordentlich farbigen christlichen, himmlischen und indianischen Bildern angereichert.

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| 1 | ANONYMOUS | Hanacpachap cussicuinin | <i>verses 1–5</i> | [5'54] |
| 2 | JUAN DE ARAUJO (1648–1712) | Dixit Dominus | <i>a 3 choros</i> | [9'09] |
| 3 | JUAN DE ARAUJO | Silencio | | [5'58] |
| 4 | JUAN DE ARAUJO | Dime, amor | | [5'38] |
| 5 | JUAN DE ARAUJO | ¡A, de la región de luces! | | [4'04] |
| 6 | ANONYMOUS | Hanacpachap cussicuinin | <i>verses 6–10</i> | [4'52] |
| 7 | JUAN DE ARAUJO | ¡A, del cielo! | | [4'08] |
| 8 | JUAN DE ARAUJO | ¡Fuego de amor! | | [6'28] |
| 9 | JUAN DE ARAUJO | En el muy gran Padre Ignacio | | [3'14] |
| 10 | ANONYMOUS | Hanacpachap cussicuinin | <i>verses 11–15</i> | [4'50] |
| 11 | DIEGO JOSÉ DE SALAZAR (c1660–1709) | ¡Salga el torillo hosquillo! | | [4'20] |
| 12 | JUAN DE ARAUJO | Dios de amor | | [3'52] |
| 13 | JUAN DE ARAUJO | ¡A, del tiempo! | | [7'24] |
| 14 | ANONYMOUS | Hanacpachap cussicuinin | <i>verses 16–20</i> | [5'08] |

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CONSORT & BAROQUE ENSEMBLE

JEFFREY SKIDMORE conductor

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