

Luz y Norte

Lucas Ruiz de Ribayaz
(Madrid 1677)

The Harp Consort

Clara Sanabras - soprano, baroque guitar
Steve Player - dancer, baroque guitar
Paulina van Laarhoven - viola da gamba, baroque guitar
Thomas Ihlenfeldt - theorbo, baroque guitar
Ricardo Padilla - percussion, baroque guitar

directed by

Andrew Lawrence-King - Spanish baroque harp

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Corrente Italiana: <i>Despacio - con ayre - aprisa y con ayre</i>	Juan Cabanilles
Fantasia de Luduvico Folia: <i>Não tragais borzeguis pretos</i> Galiardas: <i>La gamba</i>	Alonso Mudarra Anon <i>Cancioneiro de Paris</i> after Mudarra
Pabanas Romance: <i>Marizápalos bajó una tarde</i> Matachines	Ribayaz Anon [17th cent. Peru] Ribayaz
Canarios	Ribayaz/Santiago de Murcia
Tiento XVIII Tarantela Paradetas	Cabezón/Henestrosa Ribayaz
INTERVAL	
Pabana: <i>Niña era la infanta</i>	Anon <i>Cancioneiro de Lisboa</i>
Pasacalles Luz y Norte: <i>Espanoletas - Folías - Xácaras - Galiardas</i>	Improvised Ribayaz
Chaconas: <i>Un Sarão de la Chacona</i>	Juan Arañes
Torneo Romance: <i>Paseábase el rey moro</i> Les Folies d'Espagne	Ribayaz Mudarra Marais
Chinfonia [<i>La púrpura de la rosa</i>]	Antonio Martín y Coll

Luz y Norte

A Lantern and Guiding Star, by which one may travel through the music of the Spanish Guitar and Harp... with a brief Exposition of the Art. The title of Ribayaz's collection of Spanish, Italian, South American and African dance-music evokes the spirit of exploration and enlightenment as well as a more mystical imagery of astrology and the art of navigation. His book records the standard repertoire of a 17th century Spanish dance-band, ranging from the fashionable *xácaras*, which imitates the arrogant, street-wise swagger peculiar to the urban sub-culture of the *jacques*, or punks, to the courtly elegance of the *Gran Duque*, first heard as the finale to the 1589 Florentine Intermedi.

Lucas Ruiz de Ribayaz y Foncea

Ribayaz was born in Santa Maria de Ribarredonda, near Burgos in northern Spain in 1626. A minor aristocrat presumably without independent means, he followed a career as a theologian. He was not a professional musician, but a keen amateur with well-founded practical and theoretical knowledge of the art. Ribayaz travelled to South America with Tomás de Torrejón y Velasco, the composer of *La púrpura de la rosa*, the first opera to be performed in the New World. Little else is known about his life, except that he later held a post in Villafranca del Bierco in the province of Leon.

Pasacalles & Diferencias

The 'brief Exposition of the Art' included within *Luz y Norte* gives valuable hints on performance practice. Ribayaz apologises for explaining ideas 'known to every child on the streets of Madrid', but much of this information is not to be found in more 'advanced' treatises of the period. Since his tablature for the harp contains no rhythm signs, he discusses the typical Spanish triple metre with its strong second beat in terms of guitar-strumming. A full chord on the harp corresponds to a down-stroke on the guitar, and an up-stroke is represented by a single note in the right hand. This parallel is also to be found in Baroque treatises on percussion, which link the high- and low-pitched castanets to up- and down-strokes on the guitar. Ribayaz also includes fingerings and a kind of *basso continuo* notation for the harp.

As a prelude to their performance, 17th century harpists and guitarists would play the *pasacalles*, a simple chord sequence that defined the tonality and metre of the following piece. The *pasacalles* could be adapted to correspond to the characteristic pattern of particular dances, and could also be extended by means of improvised variations. The basic harmonies of the *pasacalles* were restated in different registers, decorated melodically with the bell-like descending scales of the *campanela*, subjected to rhythmic variation and transformed by shocking *falsas*. The deliberate use of *falsas*, wrong notes, allowed the player to demonstrate musical virtuosity by extricating himself from the maze of discord in accordance with the rules of harmony. *Falsas* appear first in Alonso Mudarra's *Fantasia de Luduvico*, written in imitation of the improvising style of a famous 16th century harpist, and became a popular prelude style for keyboard- and guitar-players.

In common with many 16th and 17th century tutors, Ribayaz's *Luz y Norte* goes beyond explaining the technicalities of the harp and guitar to teach how to create new music by the Baroque practice of spontaneous ornamentation. The pieces that he entabulates are not only repertoire to be performed: they are also examples of the *diferencia* method to be imitated in improvisation. Our improvised *diferencias* are closely modelled on original sources contemporary with *Luz y Norte*, such as the guitar-books of Gaspar Sanz and Santiago de Murcia, as well as incorporating elements derived from traditional South American folk-music and earlier Spanish styles of improvised ornamentation, known as *glosas*.

Mudarra provides written *glosas* in his books for the renaissance *vihuela*, for harp and organ and in the famous *Ludwico* fantasia. Venegas de Henestrosa chose music by *vihuela* composers, and by the organist Antonio Cabezón for his 1557 publication *El libro de cifra nueva*. Henestrosa arranged his material for keyboards, vihuela or harp and included some pieces with elaborate *glosas* on religious polyphony or on secular *romances*. The viola da gamba player, Diego Ortiz, wrote his *Tratado de glosas* to show how one might also improvise ornaments on madrigals, on plain-chant *canto llano* or on a renaissance *tenor*, one of many well-known chord sequences that survived in the baroque period as a “ground bass”.

Bailes and Danzas

17th century dance masters divided their repertoire into three main genres: French courtly dances (the minuet, and such Parisian adaptations of Spanish models as *Les Folies d'Espagne*); Spanish formal dances or *danzas* (*El gran duque* & the *folías*); and the exuberant, exotic *bailes* (such as the *chaconas*, *fandangos*, *tarantelas*). Most of the South American dances were of the *baile* type, in which certain 'violent steps' were permitted, such as the high-kicking *bolero*, the sudden stops of the *paradetas* or the rhythmic foot-work of the *canarios*. Just as the instrumentalists improvise *diferencias* over the written bass-lines, so the dancer improvises his *mudanzas*, linking together steps from period dance tutors into choreographies in the same theme and variation form as the music.

The Blood of the Rose

La púrpura de la rosa, the first New World opera, performed in Lima, Peru in 1701, presents the story of Venus and Adonis in characteristically Hispanic style. Calderon's dramatic verse is poetry of a quality rarely to be found in an opera libretto, and Torrejon's music sets the text not as recitative but as strophic variations in Spanish dance-metres, accompanied by a continuo-band of guitars, liron and harp. The tragedy of the final scene, in which Adonis' blood stains the white roses red, is resolved into a happy ending: the power of love overcomes jealous anger, and Venus and Adonis ascend to the heavens (she as the evening star, he as a flower) while the setting sun stains the white clouds as red as the blood of the rose.

Spanish Dances

The Harp Consort's recordings of *Luz y Norte* and *La púrpura de la rosa* are available on CD on the DHM label [BMG Classics]. *Missa Mexicana* is available on the HMU label.

Não tragais borzeguis pretos

Não tragais borzeguis pretos
que na corte são defesos
ora com borzeguis pretos

não tragais o que defeso
porque quem trae o vedado
anda sempre aventurado
a ser avexado e preso
verenvos andar aceso
ora en cuydados secretos
ora com borzeguis pretos

e se saber a razão
deste meu trago quereis
a cor que trago nos pes
me deu do coração
porque os meus cuydados
acesos e mais secretos
era mi ventura pretos

Don't wear black boots,
for they are forbidden at court.
Now with black boots...

Don't wear what is forbidden,
for the one who wears what is prohibited
always walks with the risk
of being in trouble or imprisoned.
They see you walk openly
now with secret trouble,
now with black boots

And if you want to know the reason
why I wear them,
the colour that I wear on my feet
is given to me by my heart,
for my trouble, open and more secret,
was my black fortune

Mariçápalos baxó una tarde
al verde Sotillo de Vaciamadrid,
porque entonces, pisándole ella,
no hubiese más Flandes que ver su país.

Estampando su breve chinela,
que tiene ventaja mayor que chapín,
por bordar con sus perlas las flores,
el raso del campo se hizo tabí.

Mariçápalos era muchacha
y enamorada de Pedro Martín,
por sobrina del cura estimada,
la gala del pueblo, la flor del abril.

Al sotillo la bella rapaza
de su amartelado se dexó seguir,
y llevando su nombre en la boca,
toda su alegría se le volvió anís.

Al volver la cabeza la niña,
fingió de repente el verle venir
y fue tanto su gusto y su risa,
que todo el recato se llevó tras sí.

Recibióle con rostro sereno
y, dándole luego su mano feliz,
aguardarle en la palma le ofrece
toda la victoria cifrada en jazmín.

Dijo Pedro, besando la nieve,
que ya por su causa miró derretir:
«En tus manos más valen dos blancas
que todo el Ochavo de Valladolid».

Merendaron los dos en la mesa
que puso la niña de su faldellín,
y Pedrico, mirándole verde,
comió con la salsa de su perejil.

Marizápalos went down one evening
to lush Vaciamadrid Grove,
that, setting her foot upon it,
the meadow might flourish beyond all compare.

As she stepped with her dainty slipper,
finer by far than cork-soled clog,
seeking to embroider its flowers with pearls,
the meadow turned its satin into watered silk.

Marizápalos was a lass
in love with Pedro Martín,
held in esteem because she was the priest's niece,
the toast of the town, the flower of Spring.

Into the grove the lovely girl
allowed her lovesick swain to pursue her,
and when he brought her name to his lips
her joy was flavoured with sweetness.

Turning her head towards him,
she pretended only then to notice him;
so great was her delight and laughter
that all caution was thrown to the winds.

She welcomed him with a serene smile
and, holding out straightway a happy hand,
offered him unconditional surrender
in her jasmine-scented palm.

Said Pedro, kissing that snowy-white skin
as it melted under his gaze:
“In your hands two blancas [coins/white hands] are worth
all the ochavos [large coins/dark] in Valladolid.”

The couple picnicked on a table
made by our young girl from her petticoat,
and Pedrico, seeing how fresh her fare was,
devoured it with his own parsley sauce.

Pretendiendo de su garabato
hurtar las pechugas, con salto sutil
respondió Mariçápalos «¡Zapa!»,
llevando sus voces cariños de «¡Miz!»

Al ruido que hizo en las hojas
de las herraduras de cierto rocín,
el Adonis se puso en huida,
temiendo los dientes de algún jabalí.

Era el cura que al soto venía
y, si poco antes aportara allí,
como sabe gramática el cura,
¡pudiera cogerlos en el mal latín!

As his twitching hands
sought out her breasts, with a sly little start
Marizápalos cried “Shoo!”
in a loving tone of voice more like “Pussy!”

Hearing the sound of horse-hoofs
rustling the fallen leaves,
our Adonis took to his heels,
fearing the tusks of some boar or other.

’Twas the priest on his way to the grove
and if he had come onto the scene a little earlier,
knowing grammar as he did,
he would have caught them out using bad Latin!

Miguel López de Honrubias, *Romance a Mariçápalos a lo humano*. BNM Romances varios, 1657 Edited and translated by
Jack Sage

Niña era la infanta

Ninha era la infanta,
neta Del Rei de castilha,
Dona Briatiz ha por nome
todalas gratias tenia

Hija Del Rei que nel mundo,
otra tal non se sabia
todolos Reis del oriente
le hazem gram cortesia

The Infanta was a little child,
niece of the King of Castile.
Her name was Dona Beatrice,
and she possessed every grace.

The King's daughter – the world
knows not her equal:
all the Kings of the orient
do her great honour.

Un sarao de la chacona

Se hizo el mes de las rosas
Huvo millares de cosas
Y la fama lo pregona.
A la vida vidita bona
Vida vámonos a Chacona

There was a Chacona soiree
held in the month of roses.
They did thousands of things
and everyone talks about it...
Here's to life, & the good life!
Let's go to the Chacona!

Porque se caso Almadán
Se hizo un bravo sarao
Dancaron hijas de Año
Con los nietos de Milán
Un suegro de Don Beltrán
Y una cunada de Orfeo
Començaron un guineo
Y acabolo una amaçona
Y la fama lo pregona...

Since Almadan was to be married
they held an elegant soiree.
The daughters of Anao danced
With the nephews of Milan.
Don Beltran's father-in-law
danced with Orpheus' cousin.
A Guinean began it
And a Amazon ended it
and everyone talks about it...

Salió la Raza y la Traza
Todas tomadas de orín,
Y danzando un matachín
El Onate y la Viaraza
Entre la Raza y la Traza
Se levanto tan gran lid,
Que fue menester que el Cid
Les bailase una Chacona
Y la fama lo pregona...

Raza and Traza came
Enflamed with lust.
And old Onate danced a matachin
with crazy Miss Viaraza.
There was such a quarrel between
Raza and Traza, that it was
necessary for El Cid himself
to dance a Chacona for them.
and everyone talks about it...

Salió una carga de Aloe
Con todas sus sabandijas;
Luego vendiendo alejijas
Salió la Gruella en un pie.
Un Africano sin fe
Un Negro y una Gitana
Cantando la dina dana
Y el Negro la dina dona
Y la fama lo pregona...

There came a load of Aloes
full of creepy-crawlies,
Then out hopped Miss Stork
selling rye fritters.
A heathen African,
A Negro and a Gypsy-girl
Singing fala lay
And the Negro fala laid her
and everyone talks about it...

Entraron treinta Domingos
Con veinte lunes a cuestras
Y cargo con esas cestas
Un asno dando respingos.
Juana con Tingolomingos
Salió las bragas enjutas
Y mas de cuarenta putas
Huyendo de Barcelona.
Y la fama lo pregona...

Thirty Sunday-monks came with
twenty Monday-girls on their backs
to be loaded up and rocked to
and fro like a stubborn donkey.
Juana with Tingolomingos
came out in tight-fitting shorts
And more than forty whores
arrived from Barcelona
and everyone talks about it...

Paseábase el Rey Moro

Por la ciudad de Granada
Cartas le fueron venidas
Como Alhama era ganada.
¡Ay mi, Alhama!

The Moorish King passed
by the city of Granada
Letters were brought telling him
That Alhama had been taken.
Alas, Alhama!

Púrpura was edited by Profs Louise K. Stein and Lawrence-King, the text of *Marizápalos* by Jack Sage.