

# Australian Brandenburg Orchestra

# NOËLI NOËLI

**Paul Dyer** Artistic Director

## Program

Please hold your applause until the section underlined below

<b>Juan Pérez Bocanegra</b>	Hanacpachap cussicuinin
<b>Juan Gutiérrez de Padilla</b>	Deus in adiutorium
<b>Biagio Marini</b>	Canzon terza à 4, Op. 8
<b>Juan de Araujo</b>	¡Aquí, valentónes!
<b>Nicola Matteis/Dyer</b>	<i>La día Spagnola</i>
<b>Juan Arañés</b>	Chacona: A la vida bona
<b>Henri de Bailly</b>	Pasacalle: La folie <i>Yo soy la locura</i>
<b>Juan García de Zéspedes</b>	Juguete a 4: <i>Convidando está la noche</i>
<b>Francisco Hernández</b>	Guaracha: <i>Ay que me abraso</i>
<b>Anonymous</b>	Sancta María, é!
	Dulce Jesús mío

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<b>Doménico Zipoli</b>	Ave Maris Stella
<b>Giacomo Carissimi</b>	O felix anima
<b>Enríquez Valderrábano</b>	<i>Pavana/La Cacarossa</i>
Anonymous, c. 1500	<i>Por la puente Juana</i>
Enríquez Valderrábano	<i>Sobre la Pavana Real</i>
(arr. Graeme Stentiford)	
<b>Traditional Provençal</b>	Un flambeau, Jeannette, Isabelle!
(arr. Tristan Coelho)	
<b>Morten Lauridsen</b>	<i>Lux Aeterna: III. O Nata Lux</i>
<b>Traditional</b>	God rest ye merry, gentlemen
(arr. Tristan Coelho)	
<b>Luys de Narvaez</b>	Con qué la lavaré
(arr. Tristan Coelho)	
<b>William J. Kirkpatrick</b>	Away in a Manger
(arr. David Hill)	
<b>John Francis Wade</b>	O Come all ye Faithful
(arr. David Willcocks)	

**There will be no interval in this performance**



The Australian Brandenburg Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Communities  
arts nsw

The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.

'yes'  
OPTUS

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MACQUARIE

PRINCIPAL PARTNER



## Macquarie Capital is proud to be the principal partner of the Australian Brandenburg Orchestra.

We recognise the exceptional ability of the Brandenburg Orchestra to take period music from the Baroque era and create performances which excite and move today's audiences. The combination of precision, people and performance creates a unique sound and a truly engaging experience.

We look forward to being part of the continuing journey of the Australian Brandenburg Orchestra.

**Michael Carapiet**  
Executive Director  
Head of Macquarie Capital



MACQUARIE

2 PRINCIPAL PARTNER

## Artistic Director's Message

Here we are, in our final subscription concert series for 2009. In many ways, tonight is the start of our 21st birthday celebrations. You see, leading the orchestra this series, is my dear friend Hidemi Suzuki, who performed with me at the very first Brandenburg concert at the Sydney Opera House in 1990.

I still remember that first rehearsal. Hidemi brought a suitcase full of gut strings. A few days later, 2600 people heard Mozart and Handel on those gut strings. The Brandenburg sound was sumptuous and exquisite and the audience loved it!

Tonight you will hear Haydn and Boccherini, on period instruments, but Hidemi will not be playing his famous Amati cello (1570) from Cremona. Instead, as conductor, he will make music with something even more beautiful, the Australian Brandenburg Orchestra. I will be listening to that gorgeous sound not from the stage, but for the first time, from the audience!

No Brandenburg year is complete without *Noël! Noël!*. This Christmas I have discovered some truly special music. In addition to the European carols you love, I have found some of the most beautiful Spanish sacred music from Bolivia, Mexico and Peru including one sung in Quechua, an ancient language from the time of the Incas. It is our eleventh *Noël! Noël!* and I know the Choir will be so excited by the music, as I think you will be.

Just recently, I am thrilled to say, our new Handel Concerti Grossi CD received an ARIA nomination for Best Classical Recording. It is a wonderful tribute for all the musicians and ABC staff who worked over four long years to make this recording possible. I do hope you get the chance to hear it.

As you know, next year is very important for us. We celebrate our 21st birthday and present subscription seasons in both Sydney and Melbourne. There will be breathless arias, coronation anthems, irresistible baroque beats, stirring love songs and of course a period sound like no other. Our birthday wish is that you join this party and take a subscription. You won't want to leave.

Enjoy tonight and see you at *Noël* in December.

**Paul Dyer**  
Artistic Director





Optus is delighted to support  
the Australian Brandenburg Orchestra.

Optus takes much pleasure in working with the Australian arts  
community helping to bring artistic excellence to life for more Australians.

**Enjoy the performance.**



OPTUS6615/PA

# NOËL! NOËL!

**Paul Dyer** artistic director and conductor

## The musicians on period instruments

### violin

Matthew Bruce  
Matthew Greco

### cello

James Beck

### double bass

Kirsty McCahon

### flute/recorder

Melissa Farrow

### sackbutt

Roslyn Jorgensen  
Nigel Crocker  
Brett Page<sup>1</sup>

### guitar

Anthony Garcia

### organ

Paul Dyer  
Heidi Jones

### percussion

Jess Ciampa  
TBC

<sup>1</sup> Brett Page appears courtesy of the  
Australian Opera and Ballet Orchestra

Chamber organ preparation by Peter Jewkes

Special thanks to St Mary's Cathedral College  
for the use of the beautiful, historic Chapter  
Hall for rehearsals

Special thanks to Graeme Stentford for the  
sackbutt arrangements

Special thanks to Tristan Coelho for  
arrangements of "Un Flambeau, Jeannette,  
Isabelle", "God rest ye merry, gentlemen"  
and "Con qué la lavaré."

## The choir

### soprano

Bryony Dwyer  
Mina Kanaridis\*  
Samantha Maddison  
Belinda Montgomery  
Amy Myers  
Jennifer Rollins  
Veronique Willing  
Emma Zampieri

### alto

Phil Butterworth  
Chris Hopkins  
Roberto Keryakos  
Mark Nowicki  
Max Reibl  
Paul Tenorio

### tenor

Miguel Iglesias  
Edmond Park  
Eric Peterson  
Jake Ryan  
Richard Sanchez  
Paul Sutton

### bass

Daniel Beer  
Craig Everingham  
Alex Freeman  
David Hayton  
Sébastien Maury  
Rodney Smith

\*Featured soloist

Special thanks to Jeffrey Skidmore  
and Kate Fawcett of Ex Cathedra for  
providing materials and guidance

## The venues

### Newcastle

Sat 12 Dec at 2 pm  
Christ Church Cathedral

### Paddington

Mon 14 Dec at 7 pm  
Tues 15 Dec at 7 pm  
St Francis of Assisi Church

### Pymble

Wed 16 Dec at 7 pm  
Pymble Ladies College  
War Memorial Chapel

### Parramatta

Thur 17 Dec at 7 pm  
St Patrick's Cathedral

### Sydney

Sat 19 Dec at 5 pm & 7 pm  
City Recital Hall Angel Place

### Cremorne

Sun 20 Dec at 6 pm  
St Peter's Anglican Church

### Redfern

Mon 21 Dec at 6.30 pm  
St Saviour's Anglican Church



**Paul Dyer**  
Artistic director

Paul Dyer is one of Australia's leading specialists in period performance styles. He founded the Australian Brandenburg Orchestra in 1990 as a natural outcome of his experience as a performer and teacher of Baroque and Classical music, and has been the Orchestra's Artistic Director since that time.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

As well as directing the Orchestra, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and recently the Orchestra of the Age of Enlightenment, London. Paul has performed with many prominent soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfred Kraemer, Andrew Manze, Yvonne Kenny and Emma Kirkby. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 Paul toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

In 1995 he received a Churchill Fellowship and he has won numerous awards for his CD recordings with the Australian Brandenburg Orchestra, including the 1998, 2001 and 2005 ARIA Awards for Best Classical Recording. Paul is the presenter of the Inflight program "Symphony" on Qantas International flights and is a Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music.



**Hidemi Suzuki**  
conductor

Hidemi Suzuki was born in Kobe, Japan, and graduated from the Toho-Gakuen College of Music in Tokyo. He studied the cello with the late Professor Yoritoyo Inoue and Ken'ichiro Yasuda, and conducting with Professor Tadaaki Odaka and Kazuyoshi Akiyama.

In 1979 he won first prize at the All Japan Music Competition and in 1984 obtained a scholarship from the Japanese Government to study with Professor Anner Bijlsma at the Royal Conservatory, The Hague. He also won first prize at the First International Baroque Cello Competition in Paris in 1986 (for which no other prizes were awarded).

Hidemi Suzuki was a founding member of the Australian Brandenburg Orchestra and played in their first season in 1990 at the Sydney Opera House.

He has taught Baroque music courses in Holland, Italy, Spain, Portugal, Switzerland, Australia, Israel and Japan. He was appointed as a Professor of Baroque Cello in 1995 at the Royal Conservatory in Brussels and currently teaches at the Toyko National University of Fine Arts and Music.

He has given successful solo recitals and concerto performances in Europe, Israel, Macau, Australia and Japan. He was a member of the Orchestra of the Eighteenth Century from 1985 to 1993 and is now is principal cellist of Bach Collegium Japan. From 1992 until January 2001, Hidemi held the post of principal cellist with the ensemble La Petite Bande and is now the founder of the period instrument ensemble, Orchestra Libera Classica, Japan. Unique to this ensemble, each concert is recorded "live" and is available for purchase at the next concert in the series.

Hidemi was awarded by the Cultural Affairs Department, Japan for his recording of Bach's solo suites (Deutsch Harmonia Mundi) and received the "Academy Award" under the concerto category for his recording of Haydn's concerti (DHM, with La Petite Bande). Other recordings include the complete works of Beethoven for piano and cello (DHM), CPE Bach's cello concerti (BIS) and Leonardo Leo's 6 cello concerti (BIS). In 2006 he was awarded the 37th Suntory prize for his various activities in 2005.



**Darryl Poulsen**  
horn

Darryl Poulsen is the principal horn with the Australian Brandenburg Orchestra in Sydney. He was Professor of Music and Director of Brass Studies at the School of Music at The University of Western Australia. In November 2009, he will take up the position of Associate Dean (Academic) at the Sydney Conservatorium of Music.

Darryl Poulsen has held principal horn positions in European and Australian orchestras and performed throughout Europe, North America, South America, Asia and Australia. As a soloist, he has toured nationally and internationally with the acclaimed Australian Chamber Orchestra, as well as occupying the position of principal horn in that orchestra for many years.

Darryl Poulsen has commissioned numerous new works for horn, had works written specially for him, and given numerous première performances.

As a player of historical natural horns, Darryl has performed and recorded as principal horn and soloist with The Joshua Rifkin New York Bach Ensemble, Australian Brandenburg Orchestra, Anthony Halstead, Geoffrey Lancaster, Bart Van Oort, Cantus Cölln and the Syrius Ensemble Sydney.

His research into Classical hand-horn playing has resulted in the publication of the first English translation of the *Méthode de premier et de second cor* by Heinrich Domnich, the most important primary source on the history of Classical hand-horn playing.

# Noël Noël

## ***Unus non sufficit orbis*** **– One world is not enough**

From the *Imago primi saeculi*,  
History of the Society of Jesus (Jesuits),  
Antwerp, 1640.

***There will be seen in the actions of one single man, a New World converted by the power of his preaching, and by that of his miracles: idolatrous kinds with their dominions reduced under the obedience of the gospel; the faith flourishing in the very midst of barbarism; and the authority of the Roman Church acknowledged by nations the most remote ...***

*The Life of St Francis Xavier* [founder of the Jesuit Order of Catholic Priests],  
Dominique Bouhours, 1688

The “New World” was the Americas, “discovered” by Columbus in his epic voyage beginning in 1492, and considered ripe for plunder and colonisation by the “Old World”, Europe. Between 1519 and 1521, Spanish conquistadors led by Cortés overthrew the Aztec empire in what is now Mexico, and shortly afterwards the Incan empire in Peru was subdued by Pizarro, assisted by civil war and introduced disease against which the native population had no immunity. By the end of the sixteenth century Europeans controlled large areas of South and Central America, imposing their system of government and their religion, Roman Catholicism.

Following close on the heels of the conquistadores had come the Catholic missionaries, many of them Spanish priests from the Jesuit order, whose avowed goal was to convert the indigenous population to Christianity. Not for them the warm and fuzzy social justice aspirations of many modern day missionaries. According to a Jesuit doctrine from 1552, they were to “search out the hidden venom of heretical doctrine and to refute it, and then to plant the uprooted trunk of the tree of faith”, and this they did, from Quebec to Paraguay, from India to China and Japan, from Ethiopia to Vietnam.



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South America was no cultural terra nullius, however, and the Aztecs and Incas had their own strong musical traditions, as a Spanish missionary wrote home in 1524. “Songs and dances were very important in all this land, both to celebrate the solemn festivals of the demons they honoured as gods, and for their own enjoyment and recreation ... And because they put much stock in these things, each chieftain had a chapel in his house with his singers who composed the dances and songs.... In the larger towns there were many singers, and if there were to be new songs and dances they gathered in advance so there would be no imperfections on festival day.”

The Jesuits exploited this well established interest in music, which played a key role in their work of imposing Catholicism on the indigenous population. Wealthy cathedrals were built throughout the territory, and music in them followed the same model as it did at home in Spain, with chants and polyphonic choral music throughout the church liturgy. Each cathedral had a choir of boy sopranos and professional adult singers. In Puebla, in Mexico, for example, the cathedral had fourteen boys and twenty eight men, and inventories from the seventeenth and eighteenth centuries show that churches were well stocked with instruments, such as harps, organs, violins, trumpets, bassoon, harpsichords. The Jesuits set up missions throughout South America, amounting to entire townships for indigenous people in some places. The largest ones had their own orchestras and several had their own conservatories to train the local Indian population in European instrument making and playing, and in singing Spanish sacred music. Reports of missionaries frequently mention the facility of Amerindians in learning European music theory and in making and playing the most complex European instruments. Native musicians were encouraged by the Jesuits to incorporate their own musical language into Spanish music, and the Jesuits’ efficient musical training must have resulted in quite a few Amerindians becoming proficient composers.

Throughout the 1500s a massive reduction of the native population continued, brought about by introduced diseases, slavery, and ill-treatment, and African slaves were imported to compensate for the lack of labour. They brought their own music, adding another set of ingredients to the mix of indigenous and Spanish music.

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## The Music

Much of what you will hear in this concert is sacred music from Latin America, intended for use in church services. It was composed either by musicians who were Jesuit priests or under their direction, so this is the music of sixteenth century and seventeenth century Catholicism. The choral pieces are often polyphonic (literally “many voices”, with the vocal parts moving independently from each other, creating a dense, complex sound), typical of the music of Renaissance composers like Palestrina or Victoria. The South American flavour is provided by the extensive use of percussion like drums and castanets, and stringed instruments such as the guitar.

Hanacpachap cussicuinin is a processional sacred song in the Quechua language of the Incas, intended to be sung at the beginning of the mass. Its composer is unknown. It was published in 1631 in Lima, Peru and is the oldest known polyphonic work from South America. Its text mixes Incan and Christian imagery, with its lush references to the devil and gold and silver on one hand, and life without end on the other. Interestingly, its melody is virtually identical to the first half of the song *Con que la lavare*, whose origins are also uncertain. It is usually attributed to the Spanish composer Luys de Narvaez, who lived in the first half of the sixteenth century, although his version could have been an arrangement of a traditional song. In any case, it is clear that the song was known to the composer of Hanacpachap cussicuinin in Peru a century later. We hear it in this program in an arrangement by contemporary Sydney composer Tristan Coelho.

*Deus in adiutorium* was composed by the chapel master at Puebla Cathedral, Juan Gutiérrez de Padilla. The cathedral's lavish resources allowed Padilla to write large scale music like this opening Response of the Mass for two choirs, typical of the Renaissance polyphony composed by Italians like Carissimi, whose motet *O felix anima* we hear later in this program.

*Sancta Maria, e!* shows how well Amerindian composers were able to assimilate the music of the Jesuits: it sounds like church music from sixteenth century Europe – except that it is in the

Aztec language of Náhuatl and was composed by an Indian composer Francisco Hernández (he took his teacher's name). Similarly, the beautiful and direct song *Dulce Jesús mío* is reminiscent of a Western carol like *Silent Night*. The first verse is in the language of the Chiquitos Indians from Bolivia, the second verse is in Spanish. Its composer is unknown, as is much of the music which came out of South America in this period due to a deliberate strategy by the Jesuits to maintain permanent authority over the native population.

*Ave maris stella* shows no South American native influence at all. It was composed by Domenico Zipoli, a brilliant Italian composer who became a Jesuit and travelled to Buenos Aires in 1717. This bright, optimistic piece was written for the Apostolic Vicariate of Ñuflo de Chávez at Concepción, Bolivia, but it could just as easily be by Handel or another European composer of the late Baroque.

In church services in Latin America it was common practice to have popular music as well as conservative Spanish liturgical music, usually in the form of a villancico. From the word “villano” meaning “rustic,” a villancico originated in fifteenth century Spain and was a song form consisting of several stanzas with a refrain at the beginning and end. Also polyphonic, it was usually performed by a singer accompanied by two or three instruments. It could be secular, but throughout the sixteenth century the texts focussed increasingly on religious themes and the villancico was used in church liturgies on feast days, and sung by exhilarated crowds on important dates like Christmas or New Year. *Aquí, valentónes* is a villancico from Lima. Its subject is St Francis of Assisi, referred to in the text as a “most roguish saint” as well as a “divine ruffian”. This is appropriate as the musical pattern it is based on is a *zácara* (also known as a *jacara*). A high spirited dance accompanied by castanets, it was supposed to suggest “a gathering of ruffians and rogues, their life and customs.” It alternates between triple and duple time, characteristic of much Spanish and Latin American baroque music.

*Convidando está la noche* is an example of the fusion of Spanish sacred and indigenous music. A Christmas villancico from Mexico, it opens with a *juguete*, a majestic European style vocal prelude,

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which then leads into the lively *Ay que me abraso* based on the *guaracha*, a popular Mexican dance.

As much as the Spanish took their music to the New World, travellers returning home brought native American music back to Spain, and some of the native dances became completely assimilated as part of European musical language. One example is the *chacona* (*chaconne* or *ciacona*) which originated in the New World, its name possibly that of a town in Mexico. A popular dance/song at the end of the sixteenth century, it was associated with servants, slaves and Amerindians, and was said to have been invented by the devil because of its suggestive movements and mocking text, which included the refrain “Let's live the good life; let's go to Chacona!” The *chacona* was traditionally accompanied by guitars, tambourines and castanets, and by the early seventeenth century it was Spain's most popular dance. Its bass pattern, only four basic harmonies always in a major key, was a popular one on which variations were built in the sixteenth and seventeenth centuries. *A la vida bona* is from Spain, and dates from the early seventeenth century.

The *chacona* later became a French courtly dance, as did other Spanish popular dances like the *pasacalle* (*passacaglia*). From the words “pasar” to walk and “calle” street, it referred to the few bars played by strolling guitarists between verses of a song. A certain pattern of guitar chords evolved into a variety of bass formulas, usually in the minor key and in triple metre, on which sets of variations were built. Although the text of the *pasacalle* in this concert, *Yo soy la locura*, is in Spanish and has a guitar-like accompaniment, the song was written by a French composer in the early seventeenth century when Spanish culture was in vogue at the French court.

From contemporary America comes *O nata lux* for unaccompanied choir. It is from Morten Lauridsen's *Lux aeterna* which Lauridsen himself described as an ‘intimate work of quiet serenity’ that expresses ‘hope, reassurance, faith and illumination in all of its manifestations’.

*Un flambeau, Jeannette, Isabelle!* (come with torches, Jeannette, Isabelle!) is a traditional Provençal carol. *God rest you merry, gentlemen*, is a traditional carol from the West Country of England, first published in 1833. Note the position of the comma: the phrase, “rest you merry” dates from the beginning of the fifteenth century. Both these carols have been arranged for the Australian Brandenburg Orchestra by Tristan Coelho.

*Away in a manger* is an American carol from the late 1880s. It is often incorrectly attributed to Martin Luther. The origins of *O Come all ye faithful* are uncertain, although it is clear that it dates from the eighteenth century. The text is believed to have been written by John Francis Wade, an English Catholic plainchant scribe, and it originally consisted of four verses in Latin with the title *Adeste fideles*. Recent research suggests that Thomas Arne, one of the best known English composers of the eighteenth century, also a Catholic and composer of “*Rule! Britannia!*”, was responsible for the tune. A French Abbé living in exile in England added three additional Latin verses in 1793. A number of English translations appeared throughout the nineteenth century, before it reached the form we now know when it was published in *The English Hymnal* in 1906.

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## The Composers

**Juan Arañés** (? – 1649) was an early Baroque composer who worked in Spain and Italy.

**Juan de Araujo** (1646-1712) was born in Spain, but emigrated to Lima, Peru as a child. He was chapel master of the cathedral at La Plata. He is recognised as the greatest composer in America in the seventeenth century, and the equal of leading European composers. All his surviving compositions are sacred choral works, including one hundred and forty two villancicos.

**Henry le Bailly** (d.1637) was a French lutenist and singer, and valet to King Henry IV of France. The French singer Bénigne de Bacilly stated that le Bailly was a specialist “who dedicated himself entirely to the ornamentation of other men’s works, without spending any time whatsoever at original composition.”

**Giacomo Carissimi** (1605-1674) was the most important composer in Rome in the seventeenth century. In 1629, when he was only twenty four, he became chapel master at the German College, a Jesuit seminary for young men from German speaking countries, and he held this position for the rest of his life.

**Morten Lauridsen** (1943-) was Chair of the Composition Department at the University of Southern California for many years.

**Biagio Marini** (1594-1663) was an Italian composer known for his instrumental music, who for part of his career worked as a violinist at St Mark’s Cathedral in Venice. Nicola Matteis (fl. 1670, d. after 1713) was one of the first of the many Italian musicians to take up residence in England, where he astounded people with his violin playing. He was influential in the development of violin technique in England.

**Luys de Narváez** (fl 1526–49) was a Spanish composer and vihuela player. The vihuela was a uniquely plucked Spanish instrument closely related to the lute. Much of the music composed for vihuela consisted of complex, polyphonic pieces, which could only be mastered by virtuoso players. The vihuela was gradually replaced by the guitar, which was much simpler to play.

**Juan Gutiérrez de Padilla** (1590-1664) was born in Spain, and moved to Mexico in 1622. From 1629 he was chapel master at Puebla Cathedral.

**Enríquez de Valderrábano** (fl. 1547) was a Spanish vihuelist. The three short pieces by Valderrabáno played by sackbuts (an early form of trombone) in this concert were originally for the vihuela.

**Juan García de Zéspedes** (c.1619-1678) was a Mexican singer, viol player and composer. He became chapel master at Puebla Cathedral after Padilla’s death, although church documents reveal he was lazy and “borrowed” some church property!

**Domenico Zipoli** (1688-1726) was born in Italy, and studied for a time with Alessandro Scarlatti. He turned his back on what promised to be a brilliant career as a composer, and instead travelled to South America in 1717 where he studied to be a priest at the Jesuit college and university at Córdoba. He died of tuberculosis before he could be ordained.

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### *Hanacpachap cussicuinin*

Hanacpachap cussicuinin,
Huaran cacta muchas caiqui,
Yupairuru pucocmallqui,
Runa cunap suyacuinin,
Callpannacpa quemicuinin
Huaciascaita.

Hucha çupai ayquencampac
Yanaphahuai callpaiquihuan
Hinaspari huahauquihuan
Cai huacchaiquip cainancampac
Mana tucoc cauçancanpac.
Athauchahuai.

Cori colca, collquechahuai
Titu yachac,
huacaichanca
Capac micui aimuranca
Muchuncaita, amachahuai
Allin caipiçamachihuai.
Quespincaipac.

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

### *Deus in adiutorium*

Deus in adiutorium meum intende:
Domine ad adiuvandum me festina.

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

The bliss of heaven,
I worship you a thousandfold,
revered fruit of a mature tree,
long awaited by your people,
protection of spiritual strength,
heed my call.

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 here.
For my salvation.

May there be glory for the Lord
and for his Son likewise
and also for the Holy Ghost;
may there be by glory for all eterenity;
for the life of all sustenance
may there be delight. Amen.

### *Deus in adiutorium*

God, reach out to help me.
Oh Lord make haste to help me.

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

### *¡Aquí, Valentónes!*

¡Aquí ! ¡Aquí,
Valentónes de nombre!
¡Aquí, temerones de fama !

¡Diga, «¡Vaya !»

Al Valentón más divino; ¡Diga!
al santo másde la hampa; ¡Vaya!
más primero nos - ¡Diga!
cómo es su gracia. ¡Vaya!

Los serafines la dicen;
los querubinesla dicen;
los archárchangeles la admiran;
y los ángeles la extrañan.

¡Diga, «¡Vaya!»

*Coplas*
1. Que parecen enigmas sus
prendas raras pues le do lo que
tiene lo que le falta.

2. Con ser pobre y humilde, dello
hace gala y en aquel sayal roto
tiene mil almas.

3. Aunque toscó parece, todo lo
alcanza, pues que «¡Con él me
entierren!» dicen por gracias.

4. Pues la cuerda que ciñe ¿quién
tal pensara? nudos tiene y parece
cosa muy llana.

5. Ella es cuerda y me suena, con
ser tan baja, de los cielos, que
tiene muchas octavas.

6. Cuando humilde le miro con
tales llagas, no ví cosa modesta
tan desgarrada.

Come here! Come here!
You confirmed ruffians!
Come here! You notorious daredevils!

Say ‘I say!’

To the most divine ruffian; Say!
to the most roguish saint; Say!
but first tell us – Say!
how fine he is. I say!

The seraphim tell of it;
the cherubim sing of it;
the archangels wonder at it;
and the angels are amazed at it.

Say ‘I say!’

*Verses*
1. His rare gifts are like enigmas;
for what he lacks gives him what
he has.

2. Poverty and humility he turns into
finery;and in his tattered habit he has
a thousand souls.

3. Though it seems coarse, it
encompasses everything; for people
say ‘Bury me in it!’ as a mark of
gratitude.

4. And the cord around his waist,
who would have thought it?
It seems so plain although it is
knotted.

5. It is a string that reminds me, base
though it is, of Heaven, for it has
many octaves.

6.When I see him so humble and
with such wounds, I never saw
anything at once so modest and so
dishevelled.

# Noël Noël

## Chacona: A la vida bona

Un sarao de la chacona se hizo el mes de las rosas, hubo millares de cosas y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Porque se casó Almadán se hizo un bravo sarao, dançaron hijas de Anao con los nietos de Milán. Un suegro de Don Beltrán y una cuñada de Orfeo començaron un guineo y acabó un amaçona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió la zagalagarda con la muger del encenque y de Zamora el palenque con la pastora Lisarda. La mezquina doña Albarda trepocon pasa Gonzalo y un ciego dió con un palo tras de la braga lindona, y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió el médico Galeno con chapines y corales y cargado de atabales el manta Diego Moreno. El engañador Vireno salió tres la traga malla y la manta de Cazalla con una mosca de Arjona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió Ganasa y Cisneros con sus barbas chamuscadas y dándose bofetadas Anasarte y Oliveros. Con un sartal de tórteros salió Esculapio el doctor y la madre del Amor puesta a la ley de Bayona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió la Raza y la traza todas tomadas de orín y danzando un matachín el ñate y la viaraza.

One evening in the month of roses a dancing party was held, it afforded a thousand pleasures, as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

When Almadán was wed a grand old party was thrown, the daughters of Aneus danced with the grandsons of Milan. The father-in-law of Bertran and Orpheus' sister-in-law began a Guinea dance which was finished by an Amazon, as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

Out came the country lass with the sickly fellow's wife from the fairground of Zamora with Lisarda the shepherdess. Pretty doña Albarda stepped out with Don Gonzalo a a blind man with his stick poked a pretty behind, as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

Out came Galen the physician with clogs and strings of coral and the swaggering Diego Moreno with his kettledrums hanging. Then came the trickster Vireno behind the gluttonous woman, and the busy-body from Cazalla with the so-and-so from Arjona as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

Out stepped Gamasa and Cisneros, both with their beards well singed, and after them came brawling Anasarte and Oliveros. Out came the doctor Aesculapius with a string of mixing bowls, and Cupid's own mother attired in her Bayonne best, as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

Out came the toffs and the snobs all rusting at the seams, and a grotesque masque was danced by the merry-andrew and the harpy.

Entre la Raza y la traza se levantó tan gran lid, que fué menester que el Cid que baylase una chacona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió una carga de Aloé con todas sus sabandijas, luego bendiendo alelixas salió la grulla en un pié. Un africano sin fe un negro y una gitana cantando la dina dana y el negro la dina dona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Entraron treynta Domingos con veinte Lunes a cuestas y cargo con esas cestas, un asno dando respingos, Juana con tingolomingos, salió las bragas enjutas y más de cuarenta putas huyendo de Barcelona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

## Yo soy la locura

Yo soy la locura La que sola infundo, plazer Plazer y dulçura y conento al mundo.

Sirven a mi nombre todos mucho o poco y pero no ay hombre que piense ser loco

## Convidando está la noche

Convidando está la noche aquí de músicas varias. al recién nacido infante canten tiernas alabanzas.

Alegres cuando festivas unas hermosas zagalas, con novedad entonaron juguetes por la guaracha.

Between the toffs and the snobs such a battle broke out, that they called on the Cid to dance a chaconne. as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

Out came a cargo of Aloes with all their vermin to boot, and a crane perched on one foot selling porridge of barley groats. A faithless African came next, with a negro and a gypsy girl, singing dina dina dana and the negro sang din, din, don, as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

Along came thirty Sundays with twenty Mondays on their backs, and with them an unwilling donkey bearing the load in his packs. Juana with powders and potions came done up to the nines, and more than forty hussies leaving Barcelona behind. as was famed both far and wide. Here's to the good, sweet life, my sweet, let's dance the chacona.

I am Folly, who alone infuses pleasure, sweetness, and joy in the world.

All serve in my name, great or small, but not one of them thinks he is mad.

Night gathers a pageant of musical bands, to sing tender praises to the new born babe.

Joyful and festive, some shepherdesses fair, to the steps of the guaracha intone a playful air.

# Noël Noël

## Guaracha: ay que me abraso, ay

¡Ay, que me abraso, ay! divino dueño, ay! en la hermosura, ay! de tus ojos, ay! ¡Ay, cómo llueven, ay! ciento luceros, ay! rayos de gloria, ay! rayos de fuego, ay!

¡Ay, que la gloria, ay! del portaliño, ay! ya viste rayos, ay! si arroja hielos, ay! ¡Ay, que su madre, ay! como en su espero, ay! mira en su luna, ay! sus crecimientos, ¡ay!

¡En la guaracha, ay! le festinemos, ay! mientras el niño, ay! se rinde al sueño, ¡ay! ¡Toquen y bailen, ay! porque tenemos, ay! fuego en la nieve, ay! nieve en el fuego, ¡ay!

Pero el chicote, ay! a un mismo tiempo, ay! llora y se ríe, ay! qué dos extremos, ¡ay! ¡Paz a los hombres, ay! dan de los cielos, ay! a Dios las gracias, ay! porque callemos, ¡ay!

Oh, how I burn, Oh, master divine, in the beauty of your eyes! Oh, how they shed a thousand stars of glorious fiery tears!

Oh, the glory of Bethlehem, bright with beams of sunlight and shafts of ice! Oh, how his mother, in the glass as she gazes, watches him grow in her mirror reflected!

As the child yields to slumber, with a guaracha we'll fête him. So play then, and dance, as now we admire the fire in the snow and the snow in the fire!

But oh, how the little one laughing and crying, unites the two extremes at the very same time! Peace to all men from heaven on high, and thanks be to God, for now we'll be quiet!





# Noël Noël

## **Sancta Maria, é!**

Sancta Maria, é!  
In ihuicac cihuapillé  
tinantzin Dios  
in titotepantlahuacátzin.

Ma huel tehuatzin  
tópan ximotlaholtí,  
in titlahuacohuanime.

## **Dulce Jesús mío**

Yyaí Jesuchristo  
apoquíruí,  
itacu niyucípí  
nihahít zobi.

Dulce Jesús mío  
mirad con piedad  
mi alma perdida  
por culpa mortal.

## **Ave maris stella**

Ave maris stella  
Dei Mater alma  
Atque semper Virgo,  
Felix caeli porta.

Sumens illud Ave,  
Gabrielis ore,  
Funda nos in pace  
Mutans Hevae nomen.

Solve vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cuncta posce.

Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.

## **O felix anima**

O felix anima quae coelum possides  
ad coeli numina  
ad Christi lumina  
ad Dei limina triumphas  
O felix anima.

Oh, holy Mary!  
Oh, heavenly and noble lady!  
You are the little mother of God,  
who rules over us all.

If only your worthy person  
would intercede for us,  
for we are great sinners

Yyaí Jesuchristo  
apoquíruí,  
itacu niyucípí  
nihahít zobi.

Dulce Jesús mío  
mirad con piedad  
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Bona cuncta posce.

Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.

O happy soul who attains heaven!  
to the powers of heaven,  
to the light of Christ,  
at the threshold of God, you triumph!  
O happy soul.

## **O nata lux**

O nata lux de lumine,  
Jesu redemptor saeculi,  
Dignare clemens supplicum  
Laudes precesque sumere.

Qui carne quondam contegi  
Dignatus es pro perditis,  
Nos membra confer effici  
Tui beati corporis.

## **Con qué la lavaré**

Con qué la lavaré?  
La flor de la mi cara,  
Con que la lavaré?  
Que vivo mal penade.  
Con agua de limones,  
Lávome yo cuytada  
Con penas y Dolores.  
Mi gran blancura y tez  
La tengo yo gastada,  
Con que la lavaré?  
Que vivo mal penade.

O Light born of Light,  
Jesus, redeemer of the world,  
deign in mercy to accept  
the praise and prayers of those who implore you.

Thou who once deigned to be clothed in flesh  
for the sake of the lost,  
grant that we may be made  
members of thy blessed body.

# Noël Noël

## **Away in a manger**

Away in a manger,  
No crib for a bed  
The little Lord Jesus  
Laid down his sweet head;  
The stars in the bright sky  
Looked down where he lay  
The little Lord Jesus,  
Asleep on the hay

The cattle are lowing,  
The baby awakes,  
But little Lord Jesus,  
No crying he makes.  
I love thee, Lord Jesus!  
Look down from the sky,  
And stay by my side  
Until morning is nigh.

Be near me, Lord Jesus,  
I ask thee to stay  
Close by me forever,  
And watch me, I pray;  
Bless all the dear children  
In thy tender care,  
And fit us for heaven  
To live with thee there.

## **O come, all ye faithful,**

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem!  
Come and behold him,  
Born the King of angels!  
O come, let us adore him!  
O come, let us adore him!  
O Come, let us adore him, Christ the  
Lord!

God of God,  
Light of Light,  
Lo! he abhors not the Virgin's womb:  
Very God,  
Begotten, not created.

Sing, choirs of angels!  
Sing in exultation!  
Sing, all ye citizens of heaven above:  
'Glory to God  
In the highest.'

