

ESPAÑOLETA

Music of Baroque Spain

Chattham Baroque

VINTAGE



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Chatham Baroque
V I N T A G E

- 1 **Canarios** 3:11 Gaspar Sanz
- 2 **Çarabanda** 2:07 anonymous
- 3 **Paradetas** 4:16 various
- 4 **Tarantela** 4:00 various

Suite in E Minor 10:12 Gaspar Sanz

- 5 Preludio 1:41
- 6 Zarabanda francesa 2:44
- 7 Coriente 1:00
- 8 Passacalles 4:45

9 **Españoleta** 4:30 anonymous

10 **Chaconas** 4:17 various

Three Pieces 2:57 Gaspar Sanz

- 11 Fuga I. Al ayre español 0:54
- 12 El que gustare de falsas 1:01
- 13 Fuga II. Al ayre de jiga 1:02

Total Program Length: 64:18

Sonata settima 5:19 Francisco José de Castro

- 14 Preludio 2:32
- 15 Allemanda 1:41
- 16 Tempo di sarabanda 1:05

17 **Zarambeque criollo** 2:21 Diego Fernández de Huet

18 **Recercada settima** 1:19 Diego Ortiz

19 **Folias echa para mi Señora Doña Tarolilla de Caralenos** 4:37 Andrea Falconieri

Sonata nona 5:56 Francisco José de Castro

- 20 Preludio 1:15
- 21 Allemanda 2:05
- 22 Giga 1:32
- 23 Minuet 1:03

24 **Marizápalos** 8:19 various

About CHATHAM BAROQUE

Chatham Baroque has been exciting audiences for more than two decades with dazzling technique and lively interpretations of music of the seventeenth and eighteenth centuries played on copies of instruments of the period. Based in Pittsburgh, Pennsylvania, the artistically nimble ensemble of **Andrew Fouts** (violin), **Patricia Halverson** (viola da gamba), and **Scott Pauley** (theorbo & baroque guitar) performs and records with the finest of guest artists, allowing for repertoire ranging from well-known masterpieces to obscure gems. They also tour nationally and internationally, present numerous early childhood and community outreach programs, and are known for their cross-disciplinary collaborations with opera, theater, and dance companies.

This copy of *Españoleta* is the first in a series of Vintage Chatham Baroque, a collection of previously released, out of print titles. Initially released in 2000, *Españoleta* has been one of Chatham Baroque's best selling CDs and one of its most popular touring programs. Enjoy.



Emily Norman Davidson

1967-2003

In loving memory

Vintage Chatham Baroque is made possible
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Emily Norman Davidson Memorial Fund



About ESPAÑOLETA

Introduction

Spanish musicologist José López-Calo writes, “secular instrumental music in Spain during the seventeenth century constitutes one of the most sad and inexplicable gaps in all of our musical history.” He points out that while there exists a sizable repertory for solo guitar, harp, and keyboard, there is virtually no surviving ensemble music in seventeenth-century Spain. While his comment is true, it does not tell the whole story. We know, for example, that other instruments, such as shawms, viols, violins, and percussion played important roles in the musical culture of Spain, often playing in ensemble. Descriptions of instrumental ensemble music are not rare in seventeenth-century Spain, particularly in the theater. The gap that López-

Calo points out is really more a lack of surviving repertoire than a musical culture bereft of ensemble music.

If we expand our definition of Spanish music to include parts of Europe under Spanish rule, we discover that there was significant exchange of musical ideas and musicians. Spanish-born composers such as Diego Ortiz and Francisco José de Castro published works in Italy, while Italian-born composers, such as Andrea Falconieri, wrote music for the theater in Spanish-ruled Naples. Although some of these works have an Italian character, we have included them here to demonstrate the rich musical culture throughout the Spanish diaspora.

Danzas y Bailes

Much of the surviving instrumental music from seventeenth-century Spain can be loosely categorized as dance music. Dances were divided into two general categories, based on social and moral

criteria. The word *danza* was used to describe noble dances of the aristocracy, while the word *baile* denoted the dances of the lower classes. In his *Días geniales o lúdicos* (Seville, c.1626), Rodrigo Caro wrote that

...the difference between [the *baile*] and the *danza* is that in the *danza* the gestures and the movements of the body are virtuous and manly, while in the *baile* they are lewd and indecent.

While much of the dance music has survived, sadly, the choreographies of the dances have been lost. Few were expressly notated as they were in France and (to a lesser extent) Italy. Descriptions of the dances, however, tell us that some were outlawed because of their erotic nature. The *Çarabanda*, for example, is said to have been a popular *baile*, which is “merry and lewd because it is performed with movements of the body which are indecent... Although they

move with all the parts of their bodies, the arms make most of the gestures while playing the castanets. . .” The *Tarantela* is a dance associated with southern Italy, but it appears in a number of Spanish sources. Through vigorous dancing to the lively music, the *Tarantela* was thought to cure those afflicted with the bite of a poisonous tarantula.

Danzas such as the noble *Españoleta* fall into a more stylized (and less licentious) form suitable for the courts. The *Paradetas* is a noble dance from the middle of the seventeenth century, in which the dancer “makes brief halts in one’s movement, in accordance with the instrumental accompaniment.” The empty downbeats that are apparent in this piece are clearly intended for the halting movements of the dancer. The *Canarios* is thought to have come from the Canary Islands, which were conquered by Spain in 1496. Although first described as

a “brisk and lively” dance performed by native Canary Islanders, by the late sixteenth century it had become a stylized aristocratic dance, although it retained a vigorous character with “violent and quick movements.”

Arrangements of Spanish Dances

Many of the works performed on this recording, particularly the dance music, appear repeatedly in the manuscripts and prints of the seventeenth century. Rather than being unique compositions by a particular composer, many are sets of variations, or *diferencias*, over commonly known melodies, ground bass, and harmonic patterns. It is the variations that bear the mark of the individual composer, not the piece itself. In this sense, these pieces of dance music are more like jazz standards of the 20th century, with a composer-performer setting down his improvisation for a commonly known piece. We have arranged a number

of Spanish dances (both *danzas* and *bailes*), the majority of which were originally written for guitar, harp, and keyboard. These unique arrangements demonstrate how this music might have been performed by ensembles in Baroque Spain, using some of the instruments that were available at the time. In this recording we use violins, guitar, harp, theorbo, viola da gamba, and percussion.

The task of arranging for ensemble the various guitar, harp, and keyboard compositions was facilitated by a collection of Spanish dances compiled by Maurice Esses, entitled *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries* (Stuyvesant, NY: Pendragon Press, 1992). This book provides examples of nearly 500 Spanish works from which we derived our arrangements. In some of these, such as the *Zarambeques*, *Çarabanda*, *Canarios*, and

Españoleta, we remain faithful to only one source, whereas in others, particularly the *Marizápalos* and *Paradetas*, we have compiled from myriad sources, making use of the great wealth of variations on the same dance type. In our arrangements we have attempted to maintain the spontaneous, improvisatory feeling that pervades Spanish music of the seventeenth century. In some cases, we have treated the surviving music merely as a point of departure. Much in the way a “fake book” provides only a sketch of a jazz composition, many of the surviving versions of the dances provide only the most rudimentary information, and the performers were expected to improvise and elaborate on it.



The Composers

While many of the composers for these dances are anonymous, two important figures stand out. Diego Fernández de Huete was a harpist at Toledo Cathedral who published the earliest known manual devoted chiefly to the harp, *Compendio numeroso de zifras armónicas... para arpa* (Madrid, 1702). His lively *Zarambeque Criollo* shows that he was familiar with the latest dances that were influenced by West African slaves in the New World.

Gaspar Sanz, a virtuoso guitarist-composer, wrote guitar music that has inspired our arrangements, as well as those of other composers, including the famous guitar concertos by twentieth-century composer Joaquín Rodrigo. Sanz published his music and theoretical writings in *Instrucción de música sobre la guitarra española*, which contains 90 pieces for solo guitar. First appearing in Zaragoza in 1674, it received at least

eight editions during the next 25 years. Sanz studied in Italy with some of the leading composers of his day, and was familiar with French music too. Yet his music retains a Spanish character, one which we hope to capture in our performance.

In addition to the Spanish dance music, we include a *recercada* by Diego Ortiz, two sonatas by Francisco José de Castro, and a *folia* by Andrea Falconieri. Although separated chronologically by more than a century, Ortiz and Castro were born in Spain but spent much of their professional lives in Italy. Ortiz wrote his famous treatise, *Tratado de glosas* in 1553, which gives numerous written-out examples on how to improvise on the viol. Ortiz's work shows that the Spanish preference for improvising *diferencias* over a ground bass was well established even in the sixteenth century. The *recercada* performed here is based on the popular *passamezzo* ground.

Castro was the child of a Spanish noble family who studied Humanities at the prestigious College of San Antonio in Brescia. He published his *Trattenimenti Armonici* in 1695, which contains instrumental sonatas for two violins and continuo, similar in style to the famous trio sonatas of Arcangelo Corelli.

Falconieri, although Italian by birth, spent much of his career in Spanish-ruled Naples. A lutenist by training, Falconieri wrote a sizeable amount of vocal music, as well as a collection of instrumental music for violins and continuo. His set of variations on the *folia* comes from his *Il primo libro di canzone, sinfonie*, published in Naples in 1650.

Scott Pauley, 2000

GUEST ARTISTS

Exploration of harp repertoire from medieval through baroque periods and performance practice research are two passions for native Texan, **Becky Baxter**. She studied harp while an undergraduate at the University of Houston and simultaneously obtained her bachelor's degree in organ performance. Organ and harp studies continued at Rice University at the Shepherd School of Music. Ms. Baxter's greatest inspirations in early music came from her studies in Milan, Italy with harpist Mara Galassi.

Ms. Baxter has recorded on the Dorian, Naxos, and Sono Luminus labels with groups such as Chatham Baroque and Catacoustic Consort. She has performed with groups including Blue Heron and Ars Lyrica Houston and has taught workshops all over the nation.

Percussionist **Danny Mallon** has performed with Jordi Savall's period orchestra, Le Concert Des Nations, The Baltimore Consort, Ensemble Galilei, Rebel, Apollo's Fire, The NY Collegium, The Rose Ensemble, Artek, Amor Artis Chorus and Baroque Orchestra, Chatham Baroque, Musica Pacifica, Ron McFarlane, L'Harmonie Des Saisons, Ensemble Caprice, Brio, Piffaro, The Bishop's Band, Trinity Baroque, Atlanta Baroque Orchestra, Symphony Orchestras of Moscow, St. Louis, New Jersey, Dallas/Fort Worth, Calgary, Winnipeg, Spokane, Phoenix, Columbus and Culiacan, Mexico. Danny has traveled abroad each year since 2010 as a U.S. Dept. of State musical ambassador with Jazz at Lincoln Center's Rhythm Road, Dept. of State's Musical Overtures program and for individual U.S. Embassies.

CHATHAM BAROQUE'S RECORDING HISTORY

Between 1997 and 2008, Chatham Baroque released seven critically acclaimed CDs with ensemble members Patricia Halverson, Scott Pauley, Julie Andrijeski, and until her death in 2003, Emily Norman Davidson.

Vintage Chatham Baroque makes these popular titles available again, re-packaged and re-mastered under the Chatham Baroque label.



Instruments Used on this Recording

Violin [JA]: Mark Norfleet, Ann Arbor, MI 1990 (after Stradivarius)

Violin [ED]: Pieter Rombouts, Amsterdam 1706

Viola da Gamba: Dietrich Kessler, London 1982

Theorbo: Klaus Jacobsen, London 1991

Baroque Guitar: Daniel Larson, Duluth, MN 1997 (after various originals)

Arpa de un orden (Iberian single row harp, 17th c.): Lynne Lewandowski (copy of the Tópaga harp)

Arpa de dos órdenes (Iberian double row and cross-strung harp 16th-17th c.): Tim Hobrough

Percussion:

With hands: Tabor (Field drum), Castanets, Spanish Tambourine, Riq (Egyptian tambourine), Triangle, Tar (Middle Eastern frame drum), Djembe, Shaker, Caxixe (waved basket shaker)

With the feet: Maracas, Wood block, Agogo bells

A Note On The Recording

This recording was produced with no dynamic-range compression using custom record electronics, one-of-a-kind 24-bit analog-to-digital converters, and minimal microphony. The dynamic structure of the original performance has been preserved in this recording such that the natural musical dynamics, from pianissimo to fortissimo, are reproduced fully and accurately. This does not mean that the recording was made at a level different from conventional recordings. Rather, since the maximum dynamic level of all CDs is fixed and the dynamic range of this recording is wider than with conventional recordings, its average playback level might appear to be at a different level than the average level of other recordings. Simply adjust the volume control on your audio playback system so that average dynamic levels are reproduced at a comfortable listening level, and this recording will yield the full spectrum of sound

with startling clarity and full dynamic resolution and impact.

Originally Released in 2000

Recorded at the Troy Savings Bank Music Hall in Troy, NY in October 1999

Session Producer: Edwin I. Lawrence

Engineers: Craig D. Dory
Joseph F. Korgie

Editors: Douglas Brown
Tully Hall

Re-mastering and additional editing: Riccardo Schulz, Pittsburgh Digital Recording & Editing Company

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Executive Producer: Brian M. Levine

Executive Producer for re-release: Chatham Baroque

Musical Arrangements: Scott Pauley
Patricia Halverson
Julie Andrijeski
Becky Baxter

Other Chatham Baroque Recordings:

Bach & Before—Stylus Fantasticus Sonatas of Bach, Buxtehude, Biber, Schmelzer & Bertali (2013)

Alla Luce—Music of Giovanni Girolamo Kapsperger (2010)

Vintage Chatham Baroque

Sweet Desire—Prothimia suavissima sive sonatarum selectissimarum (2008)

Henry Purcell—Sonatas and Theatre Music (2002)

Reel of Tulloch—Baroque Music of Scotland & Ireland (2001)

Danse Royale—Music of the French Baroque Court & Theatre (1999)

Sol y Sombra—Baroque Music of Latin America (1999)

The Scotch Humour—Music of Nicola Matteis (1998)



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